

28.05.2021  
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KOYUNUK YAZI  
KONUK YAZI

**Tabakalera**  
Exhibition Hall

Lawrence Abu Hamdan  
John Akomfrah  
Vicente Ameztoy  
Joxean Artze  
Artze anaiak  
Tarek Atoui  
Txomin Badiola  
Zbyněk Baladrán  
Josu Bilbao  
Fernand Deligny  
Peter Friedl  
Dora García  
Francisco de Goya  
Susan Hiller  
Höller & Parreno  
Kimia Kamvari & Nader Koochaki  
Louise Lawler  
Erlea Maneros Zabala  
Jon Mantzisor  
Remigio Mendiburu  
Asier Mendizabal  
Itziar Okariz  
Pauline Oliveros  
Olatz Otalora  
María Salgado & Fran MM Cabeza de Vaca  
Lisa Tan  
Amaia Urrea  
José Mari Zabala  
José Luis Zumeta

EN



Mikel Laboa is, without a question, one of the most charismatic and admired figures in Basque culture. As an artist he has been unique in building bridges leading back and forth between popular culture and experimental creation, between the expression of cultural roots and the international avant-garde. Exploring the relationship between these concepts from the perspective of contemporary art is of great importance for Tabakalera.

The starting point of this exhibition is Mikel Laboa's *Lekeitioak* and, more specifically, the artistic investigation which, with the suggestive title *Komunikazio-inkomunikazio (Communication-non-communication)*, embraces both the literal and the evocative through music, words, poetry, performance, abstraction and experimental sound.

Based on these ideas, the curatorial process has led to new lines of work, opening up new activities to the public that, at the same time, feed into the exhibition itself. This previous process inspired by the world suggested by Laboa has given rise to the new live arts programme *Musika dena eta eszena*, art residencies to incorporate new works in the exhibition, and *The Great Conversation* focused on *Lekeitioak* which took place in March.

In July, in collaboration with the San Telmo Museum, we will be holding *Ezbaikaria*, a seminar that aims to cross different lines of research into the world of Laboa. During the summer months we will also have the opportunity to listen to the *Lekeitioak* performed by different guests in the Tabakalera cinema.

With all this, a universe linked to Mikel Laboa's concerns and ways of working has been generated in Tabakalera, and of which Maialen Lujanbio, Xabier Erkizia and Itxaro Borda have all inhabited. They are joined by Asier Mendizabal, Amaia Urra, Kimia Kamvari, Nader Koochaki, Zbyněk Baladrán, María Salgado and Fran MM Cabeza de Vaca who provide new pieces commissioned for the exhibition.

The exhibition is completed with work from artists of different generations and archives and documentation from both public and private collections, ranging from one of Francisco de Goya's *Caprichos*, to *Gernika* by José Luis Zumeta and the archives of Joxean Artze, and also including the work *La lengua vasca en el diccionario (The Basque Language in the Dictionary)*, also created in Tabakalera by the American artist Lisa Tan.

## **Tabakalera**

Donostia/San Sebastián

May 2021

# KOMMUNIKAZIO INKOMUNIKAZIO

This exhibition project is based on the work of **Mikel Laboa** (1934-2008). Placing the *Lekeitioak* series, which began in the 1980s, at the centre, it proposes a crossover between different fields. *Lekeitioak* are artefacts that shun the division between popular culture and the avant-garde to express formal concerns and deviations of long and varied duration: they link heterogeneous musical traditions using resources from the literary and artistic avant-garde, emphasising the sound of the word and seeking unexpected effects of the voice.

Despite the passing of the years, *Lekeitioak* continues to reveal its capacity to produce a unique interlocutor in each listener. However, anyone who tries to argue its foundation in units detailed by reason will inevitably encounter serious difficulties, since that is the particularity of the work of art: to facilitate access to those corners which, outside of cultural proportions and explanations, remain hidden to the narrow divisions of a parcelled knowledge.

Therefore, *Lekeitioak* is nothing else than another way of designating territories that are as common as unknown. A toponym that invites us to perceive that which we do not even know that we perceive and it is a guide to move beyond the incommunicable, comprehensible-incomprehensible, popular-elitist. Does the poet with his head in birds sing to his land, or is it the land that establishes a rhythmic relationship with the song through the bird (which occupies his head)? In any case, when mentioning the work *Lekeitioak*, it is necessary to flee from psychological conflicts, to undo the author's mythology. For the places they point to, there are those in which interior and exterior, art and nature, singing and listening, psyche and geography, become inseparable.



With the aim of exploring all these corners, the exhibition *Komunikazio-inkomunikazio* presents both historical and contemporary works of art, intersecting with new productions promoted by Tabakalera and materials from various archives. The groups of works that can be found are divided into different sections pointing to the consensus and power relations produced by the machinery of language. Taking into account its capacity to shape what we see and hear, they warn us about the importance of learning the games, rhythms and accents of both music and language.

## Official Language, Dialects and Slang

Romantic ideology develops an idea of popular song that completely transforms the relationship between music and culture. Musical subjectivity opens the way, critically, to a new and modern way of understanding and analysing history based on the crossroads of different disciplines. But this opportunity could only come about in the framework of a coupling of two ideas that carry an enormous ambiguity: language and people.

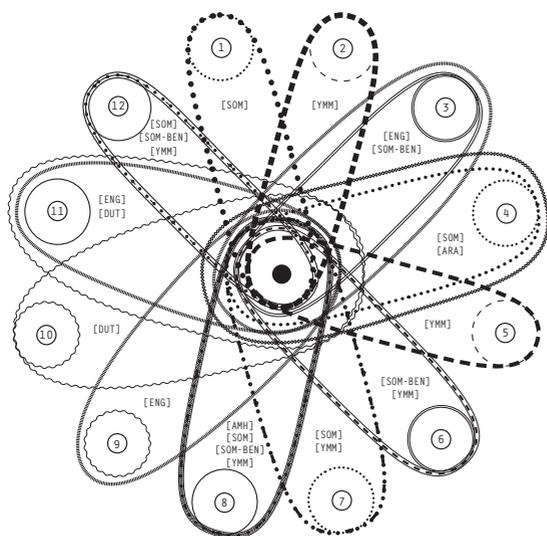
And it is not because we are marked by language that we can easily talk about it, or take for granted a knowledge that explains the act of speech. Likewise, it attempts to define human collectivity, the question of *the place of the common tends*, all too often, to resemble *a common place*. A stereotype that equates and reduces the people to the unity of an essence.

As early as 1774, J.G. Herder, author of the foundational *Volkslieder* songbook for the history of ethnomusicology, recognises and evokes a distinction between peoples who are not politically organised («volk») and those who have a political identity determined by geography and language («nation»). In this context, the compilation of popular songs and the unification of language become a form of contributing to the foundations of the national identity of those peoples that aspire to be a state.

Between compilation and normative aspirations, the work *Lost and Found* (2016) by **Susan Hiller** (1940-2019) turns language into the main subject. Although, in her case, presenting oral documents relating to extinct or endangered languages is a way of generating dissonances in the dominant codes, and not an exercise linked to the recovery of memory typical of romanticism.

Identity is synonymous with identification and control in **Lawrence Abu Hamdan's** (1985) *Conflicted Phonemes* (2012), a piece in which the artist dwells on the uses of linguistic analysis and forensic phonetics to determine the origin of asylum seekers and consider their entry into a country.

The work of **Josu Bilbao** (1978) reminds us that the living language ignores the structures that could stabilise it, and that in this ignorance lies its power. Like a building, we can only appreciate its true architectural configuration when it has been destroyed by a fire.



**Lawrence Abu Hamdan**  
*Conflicted Phonemes*  
*Voce Mapping*  
 2012  
 Detail

The logic of slang consists in disrupting the legal and official – the established – language. It is a question of taking advantage of its syntax and structure to generate a counter-model. In her *Birdcalls* (1976-1981), **Louise Lawler** (1947) uses her voice to reproduce the sounds of different species of bird, singing a list of names of established artists, all men.

## Out of Sync

Modernity establishes a homogeneous notion of time, conceived within a linear and ascending dynamic in terms of historical progress. But this reduction of time to the measurable, to something that only makes sense from the perspective of productive, ends up taking the social relationship to its minimum expression, which provokes a vacuum that would begin to be filled with all kinds of rituals and cultural expressions in a nostalgic search for the rural, the original and the proper.

This link with the past has been contested by many artists and creators through models that propose a more complex relationship with inherited tradition. Aware that the work of art is granted the privilege of temporal estrangement, they assume the imaginary transformation of the past as a task for the present or as a game that could serve, perhaps, to achieve a better future.

If all culture is characterised by being circular, in reality its past belongs to the present and, as the poet Jose Bergamín stated in this respect, “Looking for roots is another way to beat around the bush”. Or a way of superimposing past and future, history and imagination in the form of a cosmic journey into the depths of the blues —**John Akomfrah** (1957)— or bringing together official and unofficial voices from the canonical history of music —**Pauline Oliveros** (1932-2016)— or exercising the link that a traditional sound form creates between geography and the psyche until becoming lost in it —**Itziar Okariz** (1965)— or introducing the social physiognomy of a country through the door of a sacred mountain —**Jose Mari Zabala** (1949)— or wandering between a “people” understood as a closed whole and its image reflected in the (magical) mirror of the historical construction of the Subject —**Joxean Artze** (1939-2018)— or of finally creating utopian models of listening in which, overcoming the oppositions between the natural and the cultural, all existing sounds – from the hum of nature to the planes that fly over the planet – are subject to the same consideration —**Höller & Parreno** (1961/1964)—.



## Zer edo Ser (esan)

The categories of language correspond to the categories of thought. Philologists insist on this idea in relation to the origins of the verb “to be” in Greek philosophy. Making a copulative verb at the same time a verb of existence was a great step forward for a project that yearned to stabilise its objects of knowledge, although it meant that everything that changes, transforms and takes on contradictory forms had to become synonymous with the unreal and the false.

Is a pedagogy of this identifying function of thought possible, through listening? To adopt a theory of the particular, which does not erase the image, the object or the event in the name of a universal objectivity?

**Lisa Tan** (1973) resorts to the Basque dictionary to remind us that the words in any language, with their meanings, are responsible for sustaining the construction we call reality. Although the images introduced to illustrate some terms become part of a game of combinations and erasures in which the sign (the idea) reveals its excessive nature.

It is common to affirm that music constitutes a language, a continuous and ordered text that can be spoken and put in order, that it has its syntax, its morphology and its grammar. For example, *the txalaparta* (a traditional Basque percussion instrument) shows that the foundation of any grammar begins by pointing out two interchangeable and complementary positions that are *the you and the I*. The same is true with **Tarek Atoui**'s (1980) piece, since, for him, designing and

producing a new instrument is a way of thinking about the possibility of a social relationship based on the continuity of rhythm. But there are also musical markings that govern the organisation of speech itself. Although **Remigio Mendiburu's** (1931-1990) drawings of the *irrintzi* go beyond the classic boundaries between word and music to celebrate the purely energetic and inarticulate.

**Zbyněk Baladrán** (1973) returns to the work of Bertolt Brecht and his particular way of understanding dialectics. Texts and poems that pave the way to hidden phenomena and predictions of what has not yet been given. An inescapable reference for Laboa, we can find much in common between the work of the German author and the *Lekeitios*. Games, conversations, gestures and the referential world that both bring together are characterised by their ability to force the reader or the viewer to take a position. To decide whether it is all a joke or nonsense stories or if, perhaps, it is an ancient wisdom that returns in poetic form.

## Ni ez naiz hemengoa

Thanks to the gramophone, the sound of music begins to be transferred directly to the ear itself. As with the telephone, the distance between the recorded voice and the listener disappears, and the “madness” —hearing voices in your head— becomes real. At the time of its technical exploitability, the history of listening runs parallel to the history of madness. “The *speaker* is an individual who has been vaccinated with a gramophone needle,” insists Ramón Gómez de la Serna.

Industry and communication configure a new nervous system, and the flow of information becomes an object of neurophysiological research. Artists, meanwhile, believe that language has deteriorated and poets begin to talk about fragmentation and disarticulation. The desire to overcome the limits of language reaches everywhere. In the search for new modes of representation, diagrams, schemes and maps of path maps will be essential to identify a psychic activity that barely distinguishes between internal and external acts of speech, the conscious and the unconscious, communication and non-communication.

The pedagogue **Fernard Deligny** (1916-1996) claimed the vernacular language (which could be translated as dialect) rather than the other languages that are learned. But the vernacular here would be a way of life; that is to say, a particular way of preparing food, of acquiring the language, of having fun, giving

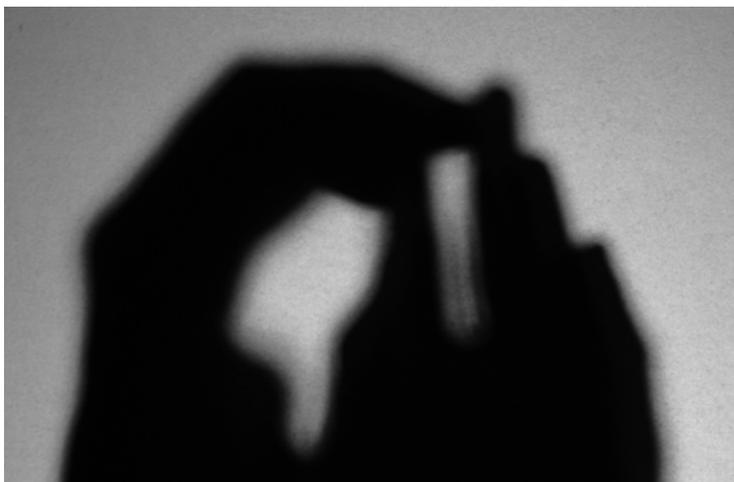
birth, and dressing— all that is characteristic of a specific community. The maps he makes with autistic children respond precisely to that which one is unaware can be done through language, entirely unrelated to the subject who has intentions or a defined consciousness.

The interest in the lines that these children draw is the same that **Mikel Laboa** showed when he was a psychiatrist with a gypsy girl who lived in Irun, a city near Donostia. A film, now disappeared, in which the girl appears on the beach of La Concha moving among the people, playing with them but at the same time absent, became part of the show *Komunikazio-Inkomunikazio*.

**Jon Mantzisor** (1973), for his part, presents a work based on a telephone call made within the framework of the experimental poetry meetings held in Zarautz in 1999. It is well known that people tend to put on make-up or button up their shirt before starting a telephone conversation. Can the voice, heard independently, affect our perception of the body?

**Kimia Kamvari** and **Nader Koochaki** (1986/1983) use a primitive technique in their work that combines gesture and light. Through a rhythm that collides with the “referential illusion,” they draw lines between what seems to refer to something prior to language (the body is not known) and thought. A physics of meaning that puts the sign in suspense.

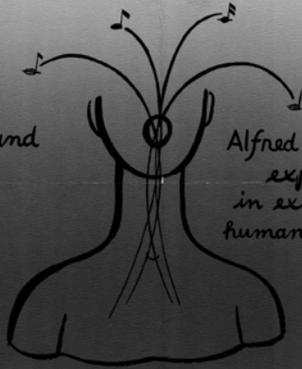
**Amaia Urra** (1974) starts from the reading and rewriting of different botanical manuals to propose a new cataloguing of plants that escape the objective categories of science, in favour of classifications linked to popular culture and other semantic, formal and affective logics.



**Kimia Kamvari  
and Nader Koochaki**  
*Bi ahur, hamar hatz*  
2021  
Frame

# VOX HUMANA

recorded  
in England



Alfred Wolfsohn's  
experiments  
in extension of  
human vocal range

Introduction by Dr. Henry Cowell

FPX 123 Folkways Records & Service Corp., New York

**Alfred Wolfsohn**

*Vox Humana: Alfred  
Wolfsohn's Experiments  
in Extension of Human  
Vocal Range*  
Folkways Records  
Science Series  
1956

## War of senses

The media universe of our senses, the devices for listening and expansion of voice and hearing, found their field of experimentation in the Second World War. Cassette tapes, high fidelity technology, stereophony, synthesisers and voice coders (such as the vocoder), and even FM radio, all date back to this period characterised by exceptional violence.

In that sense, it is curious to think that the amplification of the media occurs in parallel to the radical impoverishment of the human experience. It is said that the First World War was one in which people returned mute from the battlefield. The soldiers who returned from the war were not enriched, but poorer in experience, insofar as they were unable to make sense of their experiences.

It is precisely after a traumatic war experience that singing teacher Alfred Wolfsohn began to study the possibilities of the voice as a form of healing. Exercised in a sufficiently active way, the voice would allow awareness of those repressed emotional reactions, to recover memory and explore a cure based not exclusively on words, but on the voice, which was to express the emotional level of the traumatic experience.

In reality, there is no experience if there is no transmission of the experience, and it was Roy Hart (1926-1975), his favourite disciple, who would continue and disseminate Wolfsohn's methods, giving several conferences and workshops in the Basque Country and attracting the attention of a restless Mikel Laboa.

**Jose Luis Zumeta's** (1939-2020) *Gernika* is a particular exercise in pictorial translation. An installation that operates somewhere between a traumatic experience and a symbol associated with it. There is no just image, but precisely an image. Contemplating it is inevitably bound up with a sense of historicity, from its recurrent appearance in the Basque imaginary and an ever-renewed position adopted in response to it.

The radio soap opera that **Olatz Otalora** (1990) presents points to the multiplicity of voices and rhythms that inhabit each person. Following Brecht and his theory of radio, she wonders about the narrative possibilities of the medium. At times it seems to act as a bridge between singing and speaking through accentuation to achieve unstable, vivid images. In Hebrew, the word for "accent" is *taam* and means the taste of what you have in your mouth, the taste of what one eats and says. Words infiltrate the body; they say and do things.

## Linear Predictive Coding

Linear predictive coding has become a fundamental procedure to allow computers to simulate the random production of our vocal communication. Communication engineering has made decisive contributions to the industrialisation of speech, which has led to a significant increase in the incontinent and content-free use of language.

Thus, the representation and description of human experience—the conventions that modernity brought with it between language and reality—have shifted from being mediated by writing and reading to a non-cognitive language based on pure form.

As studies carried out by Karl von Frisch (1886-1982) show, something similar happens with the language of bees. According to the ethologist, these insects have a predictive language based on dances (with the purpose of obtaining food) that bear no relation to the description of something static.

Writing has lost its centrality and, perhaps in this process, words—including those that were believed to belong to artistic commentary or art criticism—reappeared as what they are: black

and white marks on paper. At the end of the day, in the process of achieving an immediately effective form of interaction, the possibility of meaning has become an obstacle to overcome.

Many of the works created by **Txomin Badiola** (1957) refer —problematically— to this desire for transparency, to the permanent excess and obesity of the characteristic messages deriving from this idea of communication. Resistance to an instrumental use of languages leads him to a production in which the celebration of exchange is alien to the logic of means and ends.

In 2003, **Dora García** (1965) began a project that consists of creating golden phrases, in reference to a compilation of sayings, proverbs, famous phrases, quotes and aphorisms whose common link is to present, in their brevity, a complete vision of the world. All of them refer to a poetics of enunciation, where the relationship between language and money is explicit: we all want to live life with passion.

The sound installation presented by **María Salgado & Fran MM Cabeza de Vaca** (1984/1976) arises from their research, carried out in Tabakalera, into the moment of language acquisition. It is not a question of clarifying or explaining the mysterious way in which this happens— the mystery here is more of a guide. If a poem is never fully understood, it is because it is never fully understood in any conversation. Communication is an isolated moment within non-communication and, conversely, non-communication is a momentary break from communicative conventions.

For **Vicente Amezttoy** (1964-2001), the mouth is the cave of the mind, where the action of naming things takes place. The difficulty that this exercise entails is evident, given a natural world that, despite being devoid of words —without language according to human beings— expresses itself eloquently.

## **Epilogue (*Antigonak / Lekeitioak*)**

In 1967, the New York theatre company The Living Theatre toured cities such as Barcelona, Seville, Bilbao and San Sebastian with Bertolt Brecht's *Antigone*. Among the local promoters of that event was the *Jarrai* theatre group, made up among others Iñaki Beobide, Ramón Saizarbitoria and Xabier Lete, and to which Laboa himself was also close. It was a historical passage that could have been a determining factor in the artistic training of those who, like him, took part in the experience.

But, as the playwrights say, history is constructed in the form of an amphitheatre, based on the same scene where spectators and the performers take different positions. At the same time that Sophocles wrote *Antigone*, Thucydides began the conceptualisation and mechanisation of history, literally extracting from the Peloponnesian War the concept of historicity that is still valid in our culture today.

Centuries later, Mikel Laboa glimpses the bombing of Gernika from a place near Lekeitio, and this dramatic background, together with the fascination he felt for the sound of the dialect from Lekeitio, the *lekeittiarra*, would be the driving force that would shape the *Lekeitioak*.



**Asier Mendizabal**  
*Plateau (Syntagmatic  
and Paradigmatic),*  
2021  
Detail

Communication, at its highest degree, is war. The I and the you cease to be interchangeable positions and, in a self-affirming rage, end up being devoured. War is communication in the sense that it brings adversaries face to face. Its function is to ensure the possibility of exchange in real time. To synchronise the transmission and reception of the message, to distinguish the winner from the loser, and to ensure that they do not speak at the same time.

All this dramatic rhetoric escapes the realm of instrumental rationality that has shaped the Western political conception and points to the existence of mimetic models that shape our character and our psychic orientation. Vestiges of antiquity that persist in behaviour and in the way we see the world, but also in artistic forms, styles and expressive patterns.

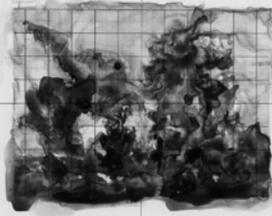
In this sense, *Antigone* is a surviving image. A grammar to which, whenever a conflict arises between the sense of justice and the norms of the law, Western culture has resorted in search of words, images, gestures, arguments, tropes and metaphors.

It is the contrast between History written in capital letters and other registers such as music or images linked to the sensory, rhythm and sequencing that **Peter Friedl** (1960) uses to create a video following the resources of the *tableau vivant*. Through a disconcerting *mise-en scène*, Friedl composes a hieroglyphic that escapes what is supposed to be solved. The idea that all the problems about *who* tells *what*, *how* and *for what* reason is closed. The soundtrack consists of the instrumental interpretation of the piece Bilbao Song, created by Kurt Weill for Brecht's musical comedy, *Happy End*.



**Peter Friedl**  
*Bilbao Song*  
2010  
Frame

**Erlea Maneros Zabala**  
*October 22nd, 2001,*  
*The New York Times*  
*(Study 25)*  
2013



It is to these sequential processes that overflow the semantic plane of language that **Asier Mendizabal** (1973) also refers from his sculptural practice. In *Katemailak, (sintagmatikoa eta paradigmaticoa)*, (2021) the axes that intervene in the configuration of meaning are not the statement of the theme, but the theme itself. The laws of time and grammar direct the flow of words, forcing them to advance in a row, one after another. But they are prone to form nodules, concatenations and trajectories that lead to unexpected places in psychic life.

**Erlea Maneros Zabala** (1977) reflects on the aestheticization of war through the use of photography by the US press during the invasion of Afghanistan. The landscape character of these images leads us to think about the cathartic effect that characterises all war and generates a collective state in which it is possible to instill a feeling of innocence and moral superiority through a variety of communication strategies. The plenitude of a people is then likened to a trance that completely dehumanises the enemy, rendering invisible the destruction and misery that any war provokes.

**Lawrence Abu Hamdan**

(Amman, 1985)  
*Conflicted Phonemes*, 2012  
Installation  
Courtesy of the CA2M Collection -  
Centro de Arte Dos de Mayo

**John Akomfrah**

(Accra, 1957)  
*The Last Angel of History*, 1995  
Single-channel video, colour,  
sound, 45'07"  
Courtesy of the artist and the  
Lisson Gallery

**Vicente Ameztoy**

(San Sebastian, 1946-2001)  
*La boca*, 1979  
Oil on canvas  
Courtesy of the Bilbao Fine  
Arts Museum

**Tarek Atoui**

(Beirut, 1980)  
*The Reverse Collection. Lithophone*, 2014  
Installation  
Courtesy of the artist and Kadist  
Foundation

**Txomin Badiola**

(Bilbao, 1957)  
*Dada la acumulación de pruebas,*  
*(Bastardo) 4*, 2009-2015  
Sculpture  
Courtesy of the artist and the  
CarrerasMugica Gallery

**Zbyněk Baladrán**

(Prague, 1973)  
*In Praise of Dialectics*, 2021  
4K video, 16:9, colour, sound, 5'59"  
New commission

**Josu Bilbao**

(Bermeo, 1978)  
*sarà-sarà*, 2020-2021  
Sculpture  
Courtesy of the artist

**Bertolt Brecht**

(Augsburg, 1898 - Berlin, 1956)  
*ABC de la guerra*, 1967  
Publication

**Fernand Deligny**

(Bergues, 1916 - Monoblet, 1996)  
*Le moindre geste (excerpt)*, 1971  
Video, B/W, sound  
Courtesy of ISKRA

**Peter Friedl**

(Oberneukirchen, 1960)  
*Bilbao Song*, 2010  
Video, colour, sound, 5'53"  
Courtesy of the artist

**Dora García**

(Valladolid, 1965)  
*Lengoia espaziotik datorren birus*  
*bat da*, 2021  
From the series *Frases de oro*  
since 2003  
Installation  
Courtesy of the artist

**Francisco de Goya**

(Fuendetodos, 1746 - Bordeaux, 1828)  
*Chitón*, 1797-99  
Etching, aquatint and burin on paper  
Courtesy of the Bilbao Fine  
Arts Museum

**Susan Hiller**

(Tallahassee, 1940 - London, 2019)  
*Lost and Found*, 2016  
Video, colour, sound, 30'  
Courtesy of the Lisson Gallery

**Höller & Parreno**

(Brussels, 1961/Oran, 1964)  
*Maison-Oreille*, 2013  
Resin  
Courtesy of the artists and Air de  
Paris, Romainville

**Kimia Kamvari & Nader Kooshaki**

(Cologne, 1986/San Sebastian, 1983)  
*Bi ahur, hamar hatz*, 2021  
HD Video, B/W, sound, 7'52"  
New commission

**Louise Lawler**

(Bronxville, 1947)  
*Birdcalls*, 1972-1981  
Audio and print on paper  
Courtesy of the artist and The Lewitt  
Collection

## List of works in alphabetical order

**Erlea Maneros Zabala**

(Bilbao, 1977)  
*October 22nd, 2001, The New York Times (Study 23)*, 2013  
*October 22nd, 2001, The New York Times (Study 24)*, 2013  
*October 22nd, 2001, The New York Times (Study 25)*, 2013  
*November 1st, 2001, The New York Times (Study 22)*, 2013  
*November 1st, 2001, The New York Times (Study 23)*, 2013  
 Watercolour on paper  
 Courtesy of the artist and the CarrerasMugica Gallery

**Jon Mantzisor**

(Zumaia, 1973)  
*Komunikazioa-Inkomunikazioa. Telefono dei bat Mikel Laboari*, 1999  
 Video, colour, sound, 4'47"  
 Courtesy of the artist

**Remigio Mendiburu**

(Hondarribia, 1931 - Barcelona, 1990)  
*Irrintzi saila, izenbururik gabea*, 1962  
 Ink on paper  
 4 issues of the series  
 Courtesy of the Mendiburu Inda Collection

**Asier Mendizabal**

(Ordizia, 1973)  
*Chainlinks, (Syntagmatic and Paradigmatic)*, 2021  
 Chestnut wood  
 New commission  
*Matrix*, 2019  
 Stainless steel  
*Plateau (Syntagmatic and Paradigmatic)*, 2021  
 Aluminium sheet  
 New commission  
*Centones (on Chillida)*, 2021  
 Prints on paper  
 New commission

**Itziar Okariz**

(San Sebastian, 1965)  
*Izar. Irrintzi aproximación San Telmo (1, 3, 4... 25)*, 2020-2021  
 Video, colour, sound, 10'  
 Courtesy of the artist

**Pauline Oliveros**

(Houston, 1932 - Kingston, 2016)  
*Postcard Theatre*, 2013  
 Publication  
 Courtesy of the Col·lecció MACBA.  
 Centre d'Estudis i Documentació

**Olatz Otalora**

(Algorta, 1990)  
*Ortzi da zerua*, 2017-2019  
 Audio, 17'50"  
 Extract set to music to Polentzi García  
 Voices: Oier Iruretagoiena, Polentzi García, Leo Burge, Mar Torre, Myriam Petralanda and Joel Englund  
 Courtesy of the artist

**María Salgado & Fran MM Cabeza de Vaca**

(Madrid, 1984/Cordoba, 1976)  
*A LA POESÍA LA LLAMA LENGUA A LA LENGUA LA LLAMA CONTINUIDAD A LA DISCONTINUIDAD LLAMA RITMO AL RITMO LO LLAMA LENGUA A LA LENGUA POESÍA A LA POESÍA LA LLAMA RITMO AL RITMO LO LLAMA CONTINUIDAD A LA DISCONTINUIDAD LLAMA LENGUA A LA LENGUA LA LLAMA RITMO AL RITMO POESÍA A LA DISCONTINUIDAD LA LLAMA POESÍA A LA LENGUA LA LLAMA DISCONTINUIDAD A LA CONTINUIDAD LLAMA RITMO AL RITMO LO LLAMA DISCONTINUIDAD A LA POESÍA CONTINUIDAD*, 2021  
 8-channel audio, 48'28", cut vinyl  
 Graphic: Rubén García-Castro / ANFIVBIA  
 Language consultant: Isabel García del Real  
 Production: Lorenzo García-Andrade  
 Acknowledgements: Albeto Bernal, Jesús Jara, Leire López  
 New commission

**Lisa Tan**

(Syracuse, 1973)

*The Basque Language in the Dictionary*, 2021

Prints

Illustrations: Juan Mari Arrizabalaga and Begoña Medel

*The English Language in the Dictionary (Wall paper version)*, 2021

Wall paper

New commission

**Karl von Frisch**

(Viena, 1886-1982)

*Dances of the Bees / Bundesstaatliche Hauptstelle für Li*, 1950

Courtesy of Moving Image Archive.  
Indiana University Libraries

**Vox Humana**

*Science Series*, 1956

LP

Folkways Records

**Amalia Urra**

(San Sebastian, 1974)

*Sasia sugarretan*, 2021

Variable durations audios, straw and poster

Writing and voice assistant (Basque): Saioa Martin Telletxea

Writing assistant: Toni Crabb

Sound technicians: Raul Lomas

Gancedo, Rafael Martínez del Pozo

New commission

**José Mari Zabala**

(Irun, 1949)

*Axut*, 1977

35 mm, colour, sound, 83'

Courtesy of the artist and the Basque Film Archive

**José Luis Zumeta**

(Usurbil, 1939 - San Sebastian, 2020)

*Gernika*, 1999

Oil on canvas and wooden sculptures

Courtesy of the Zumeta family

*Lekeitio. Mikel Laboa*, 1985

Tempera on cardboard

Courtesy of the Laboa-Bastida family

**Anonymous**

*Axut*, 1976

Lithography

Courtesy of the Bilbao Fine

Arts Museum

**Anonymous**

*Women collaborators tried and their heads shaved as a punishment in suburb of Paris, France, during World War II*, 1944

Video, B/W, 1'09"

Courtesy of Critical Past



**Txomin Badiola**

*Dada la acumulación de pruebas, (Bastardo) 4*

2009-2015

## Documentation: The Living Theatre

### The Living Theatre

*Sophocles' Antigone* by Bertolt Brecht, performed by de The Living Theatre, 1967-69  
Video, B/W, sound, 120'  
Dramaturgy: Judith Malina and Julian Beck  
Archive of the RAI Sede Regionale and Consorzio Teatro Pubblico Pugliese

### Mikel Laboa

(San Sebastian, 1934-2008)  
*Bertolt Brecht (1898-1956)*, 1969  
Record cover designed by Mikel Forcada  
Courtesy of Mikel Forcada

### Xabier Lete

(Oiartzun, 1944 - San Sebastian, 2010)  
*Eskandalotik azterketara*, 1967  
Manuscript  
Courtesy of Joxean Artze collection.  
Koldo Mitxelena Kulturunea Library  
- Provincial Council of Gipuzkoa, San Sebastian

### Anonymous

Poster of The Living Theatre's performance of *Antigone* at the Victoria Eugenia Theatre, San Sebastian, 1967  
Poster  
Gráficas Valverde  
Courtesy of the Koldo Mitxelena Kulturunea Library - Provincial Council of Gipuzkoa, San Sebastian

### Anonymous

Photographs of the Bombing of Gernika, 1936  
Photographs of CDBG Collection, IHS  
Courtesy of the Documentation Centre on the Bombing of Gernika (CDBG)  
Gernika Peace Museum Foundation

## Documentation: Bat-Hiru

### Mikel Laboa

(San Sebastian, 1934-2008)  
*Mikel Laboa*, 1969  
Record cover designed by José Luis Zumeta  
*Bat-Hiru*, 1974  
Record cover designed by José Luis Zumeta  
*Haika mutil*, 1969  
Record cover designed by José Luis Zumeta  
Courtesy of The ARTIUM of Alava Foundation  
*Azken*, 1964  
Record cover designed by Mikel Forcada  
*Ez dok amairu*, 1966  
Record cover designed by Mikel Forcada  
Courtesy of Mikel Forcada

### Joxean Artze

(Usurbil, 1939-2018)  
*Hazi oro bitti*, 1996  
Typed manuscript  
*Izenbururik gabea*, 1996  
17 handwritten cards with 'bertso' verse and quotations  
*Poemak hitzez eta irudiz*  
Two typed pages and handwritten notes  
*Bar-Restaurante Aurrera*  
2 paper napkins with notes  
*Dakienak, ba daki, nora goazen jakiteko*  
Two typed pages  
*Ipar aize hotz zuriak...*  
Extract from the notebook  
*Mundua gizonarentzat da egina*  
One typed page  
*Agian txoririk gabe inguruan*, 1999  
Manuscript  
*Harzabal-Isturitzetik Tolosan barru: neurthitzak*  
Banner  
*Isturitzetik Tolosan barru: neurthitzak*  
Book  
JCourtesy of Joxean Artze Collection.  
Koldo Mitxelena Kulturunea Library  
- Provincial Council of Gipuzkoa, San Sebastian  
*Laino guztien azpitik...*, 1973  
Publication  
*eta sasi guztien gainetik...*, 1973  
Publication  
Courtesy of The ARTIUM of Alava Foundation  
*Hartzabal... bide bazterrean hi eta ni kantari...*, 1979  
Self-published by the artist

## Archive and documentation

## Publications, magazines and documentation

*España. Vanguardia artística y realidad social: 1936-1976*, 1976  
Publication

*La Biennale di Venezia 1976. Environment, Participation, Cultural Structures Vol. 1*, 1976  
Publication

*La Biennale di Venezia 1976. Environment, Participation, Cultural Structures Vol. 2*, 1976  
Publication

*Garaia 10*, 1976-1977  
Magazine

*Guadalimar: Especial País Vasco: arte, etnia, cultura*, 1977

Year 3, nr. 25  
Magazine

*Euskadi en la Bienal 76*, 1976  
Leaflet

*Euskadi en la Bienal 76 = Baschi alla Biennale 76*, 1976

Banner  
Courtesy of the ARTIUM Alava  
Foundation

## Txalaparta

Encuentros de Pamplona  
The Artze brothers playing the 'txalaparta' during the Encuentros de Pamplona (Pamplona Meetings) in 1972  
Archive photograph  
Sala Nebli (Madrid)

Archive images of the opening of Remigio Mendiburu's exhibition, where the Zuaznabar brothers are playing the 'txalaparta', 1965  
Courtesy of the Mendiburu Inda  
Collection

## Slide Projector

### Arturo Delgado

Performance by the San Sebastian singer-songwriter Mikel Laboa, among others, during the 24 *ordu Euskaraz* Festival, organised by Radio Popular at the Anoeta Velodrome.

Concert of music in Basque organised by *Zeruko Argia*. Mikel Laboa among the participants

Opening of the monument to the bertsolari Udarregi (1829-1895), in the village of Usurbil. Oteiza, "Basarri" and Sistiaga among those attending the event

Mikel Laboa in the Elkar recording studio in Lasarte, accompanied by the pianist Iñaki Salvador, the sound technician Jean Phocas and the painter José Luis Zumeta. Images taken during the recording of the album *SEI*

### Paco Mari. Estudio Marin

Sculptural works by Remigio Mendiburu, *Homenaje al viejo lagar*, *Puño mazo*, *Homenaje al aizkolari* and *Txalaparta*  
Courtesy of Kutxateka. Kutxa  
Foundation. All the images are modern  
copies from the original



### Mikel Laboa

*Bertolt Brecht (1898-1956)*  
1969



**TABAKALERA**



**INTERNATIONAL  
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12:00 - 14:00pm / 16:00 - 20:00pm

Closed on Mondays

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