Tabakalera Exhibition Hall

28.05.2021
29.08.2021
Lisa Tan
The Basque Language in the Dictionary
2021
Detail
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, Maria 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
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-inomunikazio* 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.
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 Bergamin 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 Fernand 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 Mantzisidor** (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.
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 Ameztoy** (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*.
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*. 
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 paradigmatikoa), (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)  
*Lengoala 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 Koochaki  
(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)
Watercolour on paper
Courtesy of the artist and the CarrerasMugica Gallery

Jon Mantzisidor
(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 (4, 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 Otaiora
(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

Maria Salgado & Fran MM Cabeza de Vaca
(Madrid, 1984 / Cordoba, 1976)
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

Amaia 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 Martinez 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
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.

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 Mtxelena 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

Izenburuk 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 inguru... nara goazen jakiteko
- Manuscript

Harzabal-Isturitzetik Tolosan barru: neurthitzak
- Banner

Isturitzetik Tolosan barru: neurthitzak
- Book
- Courtesy of Joxean Artze Collection.
- Koldo Mtxelena 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

Publication
Publication
Publication
Garala 10, 1976-1977
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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 photography

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 Foundation

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 bertolari 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
Andre Zigarrogileak plaza, 1
20012 Donostia/San Sebastián

**Exhibition Hall opening hours**
Tuesday – Sunday
12:00 – 14:00pm / 16:00 – 20:00pm
Closed on Mondays

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