

Erakusketa / Exposición / Exhibition

2019.11.09 - 2020.02.16

WIP  
WIP



# MADRASSA COLLECTIVE

TABAKALERA

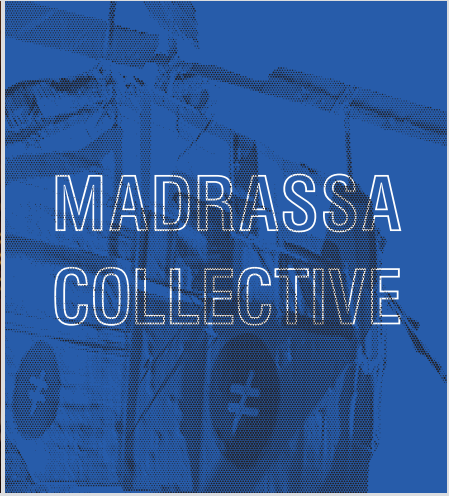


KULTURA  
GARAIKIDEAREN  
NAZIOARTEKO  
ZENTROA

CENTRO  
INTERNACIONAL  
DE CULTURA  
CONTEMPORÁNEA

**Erakusketa-aretoa**  
Sala de exposiciones  
Exhibition hall

Donostia/San Sebastián



---

## INTRO

Affirming that art exhibitions have become fundamental spaces for producing and spreading knowledge is not out of the ordinary. We often find ourselves within the network of institutions and museums that span most of the globe, with artistic offerings using diverse strategies that invite us to delve deeper into the dilemmas our contemporaneity currently faces. In general, we tend to think that what we receive through our perceptual system responds to nature's order, and therefore we always see, observe, and listen in a way that is spontaneous and innate. Nothing could be further from the truth. In the same way that we learn to walk, express ourselves through language, or behave a certain way at the table, we learn to see and look, to distinguish and understand what is happening before our eyes.

At Tabakalera, we like to think of our programme of activities as a set of initiatives that can be accessed in very different ways, as we attempt to encourage those interested to find themselves with a multiplicity of languages and feelings. Yet we also like to think about the threads that try to weave relationships among this eclectic group. It is no coincidence that this new exhibition project is being presented together with a programme of activities that take place in the cinema, and that Elías Querejeta Zine Eskola students take the lead in some of these sessions; that one of the projects now being presented was produced thanks to the residency programme Tabakalera offers; that there is a mediation programme that attempts to open up content that artists offer to a wider audience and families; or that the exhibition hall is occupied by a bibliographical selection chosen from the Ubik creation library, which lets us dig deeper into themes and content for this new season of exhibitions.

As such, visiting Tabakalera's exhibitions can be an opportunity to contemplate offerings that contemporary artists throw our way, seeing how they relate to our environment and our most immediate, routine reality.

---

# COTTON ALGORITHMS

Filipa César

---

*Cotton Algorithms* is the title of the new exhibition that Filipa César (Oporto, 1975) presents in Tabakalera. A title that refers to the artist's desire to explore the common space shared by technologies, both analogical and digital, under the regime of colonial domination.

The artist and filmmaker focuses her attention on the fictitious aspects of the documentary, and on the boundaries between the cinema and its reception. Her interest in the colonial past of her country of origin, Portugal, has led her to question the ability of historical and systemic narratives to shape and determine human consciousness. Since 2011 she has been researching the origins of the African Liberation Movement's cinema in Guinea Bissau as a laboratory of resistance to dominant narratives.

That same year she embarks on the long-term collective project *Luta ca caba inda* (The Struggle Is Not Yet Over), which traces a genealogical journey through the origins and promises of activist cinema in Guinea Bissau through its archive.

The exhibition *Cotton Algorithms* includes her latest project, *Looming Creole*. It is an installation and a film essay in which the artist relates Creole languages and weaving techniques in Guinea Bissau and shows us the codes of subversion hidden behind them. The exhibition is completed with two previous audiovisual works: *The Embassy* (2011) and *Cacheu* (2012).

*Looming Creole* is a coproduction made by Haus der Kulturen der Welt (Berlin), Calouste Gulbenkian Museum (Lisbon) and Tabakalera (Donostia/San Sebastián).



*Quantum Creole*,  
2019

---

# ON FAIL[L]ED TALES AND TA[Y]LORS

Madrassa Collective

---

With the participation of Grupo Etcétera, Oda Projesi, Yasmina Reggad, Suspended Spaces, Ala Younis and Sofiane Zouggar. Curated by Madrassa Collective.

“We are all errorists” declares the International Errorist Movement, a transnational assemblage of artists, activists and intellectuals grounded on error as a condition to think and do radically otherwise.

In resonance with them, *On Fail[l]ed Tales and Ta[y]lors* adopts failure, error, incompleteness and exhaustion as a matrix to examine the unfolding of some of the utopias of both the past century and current times. By bringing on-board artists and collectives that embrace failure as a catalyst of their practice, the exhibition also sets a frame from which to engage the possibility (or impossibility) for new radical imaginaries, forms of solidarity and utopias to come to form.

As a transnational and transdisciplinary curatorial collective, Madrassa Collective operates within and across different languages, interpreting and possibly mis-interpreting, words, worlds and the meanings they may unveil. This is why the very intentions of this exhibition are playfully (mis)spelled in its own title.

*On Fail[l]ed Tales and Ta[y]lors* is meant in fact as a collective tailoring process, composing a narrative that weaves together histories of failure and stories with failles.

Such a narrative braids together past and present modernist, progressive and productive projects, that carried competing, yet the dominating world-views. Moreover it enlists those unfinished, collapsed, censored or misread political and cultural ventures that attempted to tell stories otherwise or propose alternative forms of seeing, saying and doing.

*The case of the cardboard helicopter,*  
Grupo Etcétera



---

# COLLECTIVE AGREEMENT

---

This programme of activities is organised within the framework of the exhibitions *Cotton Algorithms* by Filipa César and *On Fail[l]ed Tales and Taf[y]lors* by Madrassa Collective. With these projects as the starting point, the programme aims to ask about the collective as a way of working and an artistic process. Certain vocabulary taken from networking seems to capture the propositional figure of the collective nowadays, turning it into a sterilised image free from any complexity. Thus, far from allowing us to explore in further depth the relationships between the subjects and the statements they propose, the scope of their action seems to be limited to a certain staging of horizontality and transparency. And although in reality the use of any language means different levels of interaction and a constant polarity between the voices and locations occupied by the actors, choosing collective production systems continues to lead to a variety of questions:

How is the knowledge and responsibility distributed in collective production and publishing processes? How can a vector of singularity be guaranteed in these processes? What are the methodologies used to showcase agreement and disagreement in formalisation processes? How does a collective understanding of authorship alter the relationship between work and context? And what happens when the result of these processes does not meet the forecasts and expectations created? What does the power of the collective consist of and where does it reside, after all?

These are some of the questions we want to ask within the framework of the exhibitions we are opening, two projects characterised by an openly collective production through which there is a dialogue with practices related to militant filmmaking, archive material, the media or activism.

The *Collective Agreement* programme will be developed in different stages starting in November 2019 until February 2020.

TABAKALERA



KULTURA  
GARAIKIDEAREN  
NAZIOARTEKO  
ZENTROA

CENTRO  
INTERNACIONAL  
DE CULTURA  
CONTEMPORÁNEA

Donostia/San Sebastián