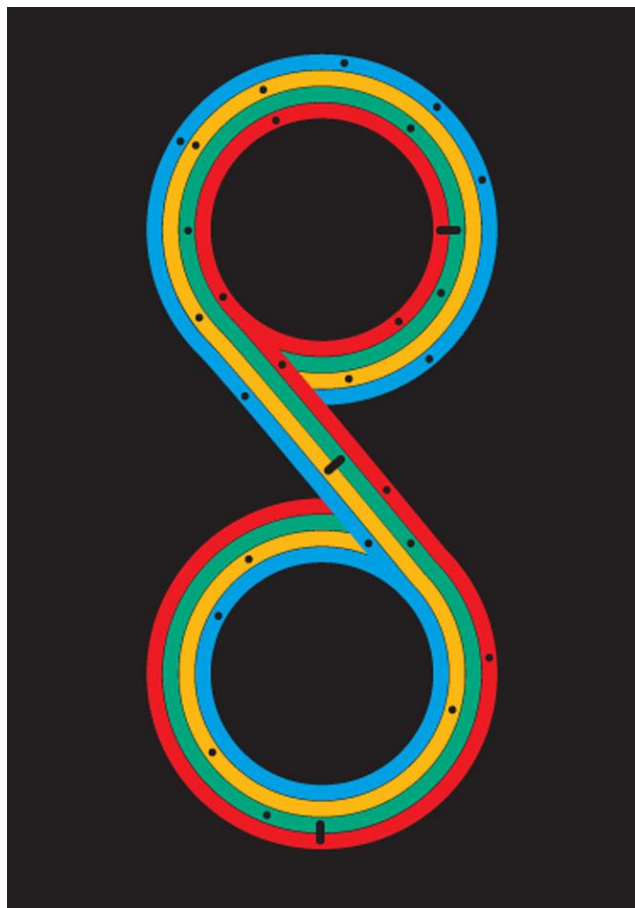


Press release
April 2011

ARTIUM

Basque Centre-Museum of Contemporary Art
Vitoria-Gasteiz
www.artium.org



Exhibition

VideoStorias

North Gallery, from April 15 to September 4, 2011

Curators: Blanca de la Torre and Imma Prieto

Produced by ARTIUM (Vitoria-Gasteiz)

Sponsors: Euskaltel, Basque Government, Provincial Council of Alava

Exhibition catalogue: texts by Blanca de la Torre, Imma Prieto, Ángel Quintana, Nekane Aramburu, Emilio Álvarez, Juan Ramón Barbancho, Laura Baigorri, Susana Blas, Eugeni Bonet, Antoni Mercader, María Pallier and Berta Sichel

Associated activities (see complete program at www.artium.org):

- ✓ Season of talks: *Ámbitos, contextos, recorridos: VideoStorias*, with Guadalupe Echevarria, Antoni Mercader, Gabriel Villota and Eugeni Bonet (May)
- ✓ War of Screens (with Félix Pérez Hita, Jorge Luis Marzo and Fito Rodríguez). May 14
- ✓ Presentation of the novel *La isla de hidrógeno*, by PSJM (Cynthia Vera and Pablo San José). May 3



On this occasion, the space is designed in the form of an underground railway map with four possible itineraries to be followed by the visitor, who can transfer from one to another. In this way, a deliberate sense of chaos is generated, which ignores to a large extent the orthodox work of the curator, if we can consider that there is such a thing. (...) This project has been conceived therefore like just another story, one of many possible stories, a story, moreover, in which, on this occasion -unlike most collective exhibitions-, most of the artists are women.

Blanca de la Torre (taken from the presentation of the *VideoStorias* catalogue)



ARTIUM presents *VideoStorias*, a particular review of Spanish video art from the beginnings until the present day.

The exhibition, which lays special emphasis on the last decade and in which more than 70 artists take part, proposes four alternative, interconnected and open routes

ARTIUM, Basque Centre-Museum of Contemporary Art, presents the exhibition *VideoStorias* (North Gallery, from April 15 to September 4, 2011), a particular review of Spanish video art of the last 40 years through the works of more than 70 artists, more than 50% of whom are women, and with a special emphasis on the last ten years. The exhibition is organised around four possible routes which depend on the individual interests of each visitor in politics, technology or in the connection with other artistic languages. The lines that mark out these routes intersect each other in certain works, allowing visitors to "transfer" and choose a different destination, just like an underground railway line.

Curated by Blanca de la Torre and Imma Prieto, the exhibition has a specially designed catalogue with several texts and data sheets for each one of the works shown. On the occasion of *VideoStorias*, ARTIUM has organised a season of talks in which Antoni Mercader, Eugeni Bonet, Guadalupe Echevarria and Gabriel Villota will take part.

VideoStorias is a production of ARTIUM, with the support of Euskaltel, the Basque Government and the Provincial Council of Alava

VideoStorias does not propose a single, linear and strictly chronological route through the story of Spanish video creation from the beginnings to the present day. Just the opposite, the exhibition allows (and in some ways asks) the spectator to create one or several itineraries which lead him/her to an end that he/she can choose for himself/herself. Organised around four theme areas ("Teknés", "Sujetos", "Políticas" and "Híbridos") and with clear references to *Rayuela* by Julio Cortázar -explicit in the exhibition catalogue-, the spectator follows the itinerary with coloured lines but, as the areas marked out are not absolutely exclusive, they jump -or transfer- naturally from one context to another, as if they were lines in a public transport network.

On entering the exhibition room, the spectator is presented with the need to choose the colour of the line with which he/she is to initiate his/her itinerary in Spanish video art: blue, green, red or yellow. Throughout the route, visitors will find themselves at crossroads of lines with works that share two or more areas; some share three stations, such as *Indian Circle*, by Eugènia Balcells (1981), *Estrecho Adventure*, 1996, by Valeriano López (1996) and *2000 Volts*, by Guillem Bayo (2004), and some are crossroads between at least two lines. At these crossroads, they will have the option of switching lines or of continuing along the same one.

"Teknés", "Sujetos", "Políticas" and "Híbridos"

The blue line corresponds to the area of "Teknés" (the technological). Following this, the spectator can observe one of the possible stories of video in Spain, as this "route" follows a chronological itinerary linked to technological development and to the evolution of this art form as a means of artistic expression. Here, the spectator finds images that have been recovered from what is considered to be one of the first pieces of video art in Spain, *Primera muerte*, by Àngel Jové, Antoni Llena, Silvia Gubern and Jordi Galí (1970). Also along the same line, it is possible to stop at the works of Eugeni Bonet (*V2*, 1973), Maite Ninou (*Revival Solitary*, 1980), Ignacio Pardo (*Tránsito*, 1988), Sergio Prego (*Tetsuo Bound to Fail*, 1998) and María Cañas (*El perfecto cerdo*, 2005) and even switch lines after stopping at the works of Antoni Muntadas (*Cadaqués Canal Local*, 1974), Iñigo Salaberria (*La noche navegable*, 1993), Txuspo Poyo (*Delay Glass*, 2007) and Eugenio Ampudia (*Collectors*, 2009), among others.

The green route, "Sujetos", examines the genre of the portrait and self-portrait and everything relating to the so-called "mirror image" (the image of the spectator as a reflection of his/her visit to the exhibition). Through a look inwards or outputs from the artist himself/herself, in this area one can see works dealing with questions such as gender, communication (or a lack of this) and the fragility and vulnerability of human beings. Works by Francesc Torres (*Imitation of Myself*, 1974), Alicia Framis (*Before Your Name*, 1998), Ruth Gómez (*Animales de compañía*, 2005), Pilar Albarracín (*She Wolf*, 2006), Eulàlia Valldosera (*Interviewing Objects*, 2008), Mabel Palacín (*Hinterland*, 2009), Ángeles Agrela (*Entrevista*, 2010), Jordi Colomer (*The Istanbul Map*, 2010), Cristina Lucas (*La Liberté raisonnée*, 2010), and Carles Congost (*Bad Painting*, 2011), are stations along this line.

The route marked by the red line corresponds to "Políticas". The video has always been an art form that has allowed artists to weave a series of political discourses, focused upon social aspects and to depict a landscape that ranges from the most



pessimistic standpoints to the most radical utopias. Artists such as Colectivo Video Nou (*Vaga de benzineres*, 1977), Txomin Badiola (*EAE. Acción en el museo*, 1983-2001), Daniel García Andújar (*Technologies to the people. "Postcapital. Archive Project". Black Box*, 2006), Fernando Sánchez Castillo (*Pegasus Dance*, 2008), and the group Democracia (*Ser y durar*, 2011), among others, can be found along this route.

Finally, the yellow line, "Híbridos", indicates the connection between video art and connected but different areas of creation and shows the multiple dialogues it maintains with other languages such as dance, music, performance, video games, sculpture and the video clip, among many others. Concha Jerez (*OSNABRÜCK: OSNA-BRÜCK*, 1988), Joan Morey (*F_TERROR* ism par STP (Fucking Fashion Rules)*, 2002), Itziar Okariz (*Thanks*, 2004), Guillem Bayo (*2000 volts*, 2004), Eugenio Ampudia (*Collectors*, 2009), Dora García (*Insulto al público: adaptación*, 2009), Daniel Canogar (*Dial M for Murder*, 2010) and PSJM (*La isla de hidrógeno*, 2010), can be found along this route of *VideoStorias*.

Irrespective of the chosen route, visitors have one more decision to make that will allow them to determine the end of their own particular story with video art: a last stop, entitled Next station, is proposed as an *à la carte* video space in which he/she will be able to view videos that are not present on any of the main routes. In this way, the exhibition is open-ended and is bereft of categorical conclusions, which is, in any case, one of the pretensions of the curators.

The catalogue

On the occasion of *VideoStorias*, ARTIUM has published a specially designed catalogue, a case which contains three books and a collection of data sheets on the works included in the exhibition. Just like the exhibition, the catalogue allows the reader to adopt a number of different routes and even avoid passing through certain places in the book, as it combines texts that are similar to archive notes (underlined in black) allowing the reader to choose the order in which he/she reads them, inspired by works such as *Rayuela*, by Julio Cortázar, *La exhibición de atrocidades* by Ballard and "choose your own adventure" books intended for children.

Although *Rayuela* is present even in the index, as several of the chapters referred to the titles of parts of the book by Cortázar (*Del lado de acá, Del lado de Allá, De otros lados*), it is in the chapter *Itinerarios/Disyuntivas (De otros lados)*, written by the curators Blanca de la Torre and Imma Prieto, where this legacy can be seen most clearly: the intersection of the lines, the fact that the reader is invited to jump from area to area, the possibility of accessing only a core of essential information, and so on.

The book also contains a chronological route through the history of video art - *Ni son todos los que están, ni están todos los que son (Del lado de allá)*, also by Prieto and de la Torre-, an essay by Ángel Quintana (*Repensar las fronteras entre prácticas e imágenes*) and a series of short texts of a personal nature, grouped under the title *Videorelatos*, the authors of which include Susana Blas, Antoni Mercader, Eugeni Bonet, María Pallier, Berta Sichel and Nekane Aramburu, among others.

The case also includes data sheets on the 78 works of the 77 artists, with a colour code that assigns them to the line or lines to which each one belongs and a curatorial comment by the curators.

Exhibitions at ARTIUM

- ✓ Santiago Sierra. *NO, GLOBAL TOUR*
Lower East Gallery, until May 1, 2011
- ✓ ARTIUM Collection. *Based on a real story*
South Gallery until September 4, 2011
- ✓ Praxis: Wilfredo Prieto.
*Pradera constructivista y deconstructivista, vista desde el
sofá de la casa con los pies sobre la mesa*
North Gallery, until May 29, 2011
- ✓ *Fear*. Education Department Exhibition
Anteroom, until June 2011

Coming soon

- ✓ *VideoStorias*.
North Gallery. Until September 4, 2011
- Inauguration 15th april at 20:00 h**
- ✓ *Cuentos imaginados. The art of children's illustration.*
Bibliographical exhibition.
Seminar Gallery, until September 4, 2009
- Inaguration 15th april at 20:00 h**
- ✓ Ángel Marcos. Planning and strategy (lizards'tails)
Lower East Gallery.

Inauguration, May 2, 2011

New! Opening hours of the Centre-Museum (until April 16)

Tuesday to Friday: From 11 AM to 2 PM and from 5 PM to 8 PM

Saturdays, Sundays and holidays: from 11 AM to 9 PM, without interruption

Mondays closed (unless this coincides with a public holiday)

General ticket price: 6 €

You Decide Tariff*:

- Every Wednesday throughout the year.
- Weekend following the inauguration of an exhibition.
- Students, unemployed persons, pensioners and children of under 14.

*You Decide Tariff: You decide whether you pay and how much. your contributions will be used to develop the programmes and activities of the Centre-Museum.

Annual season ticket: 10 €

Allows visitors to see all the exhibitions on show for one year as of the purchase date.

Library and Documentation Centre Opening Hours

Monday to Friday: From 11 PM to 2 PM and from 4 PM to 7:30 PM

Saturdays from 10 AM to 2 PM

Sundays, closed

Free entry

