
Emission 1
A Disembodied Voice, Towards Love
Special Issue – Mugatxoan
San Sebastian. October 2012

Una voz sin cuerpo, hacia el amor [*A Disembodied Voice, Towards Love*] named this programme as part of networked European programme called Special Issue based in the question “In what way does today’s performance *publish* discourse?”. Les Laboratoires d’Aubervilliers, In-presentable (Madrid), Station (Belgrade), Hybris Konstproduktion (Stockholm), BIS (Istanbul) and Mugatxoan (San Sebastian), structures created by artists to produce suitable contexts for an art that is in the process of being invented.

Emisión 1. Una voz sin cuerpo, hacia el amor, is a radio broadcast programme including performances, lectures, conversations and interventions, which are simultaneously performed, in San Telmo Museoa and in a free radio, through the presentations by Cristina Blanco, Manuel Cirauqui, Peio Aguirre, Alice Chauchat, Juan Domínguez and Itziar Okariz.

The idea for the radio programme emerged from the interviews with the artists who have passed through Mugatxoan in the last ten years. The interviews sought to reflect the places, position and autonomy from which they worked ten years ago and where they are now. The vocabulary of an encounter quickly emerged and the terminology used to depict and express situations and the work processes of each one was also defined and discussed.

This caused us to turn our attention and purpose to the sound medium due to its intangibility, while considered the setting up of a line of publications tackling the problem of “translating” an artistic process into the written word.

Cuaderno 1. Una voz sin cuerpo, hacia el amor reactivates work process fragments and elements from *Cuaderno 0. Cuando el cuerpo desaparece*, revisited with four new collaborations: *Fronoso Matorral* by Amaia Urra, *The Love Piece* by Alice Chauchat, *Contrarywise* by Itziar Okariz, and *Love as production: a short theory of the economy of art* by Peio Aguirre. They will be involved in different ways during these three days and draw us in to help with the publication.

Emission 1
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Special Issue – Mugatxoan

October 4th, 18:00 - 21:00

Una voz sin cuerpo, hacia el amor. Blanca Calvo, Ion Munduate
Corresponsal en el exterior, Roma – París. Amaia Urrea
The Love Piece. Alice Chauchat
ciencia_ficción. Cristina Blanco

October 5th, 18:00 - 21:00

El amor como producción. Peio Aguirre
Fronroso matorral. Amaia Urrea
 π . Itziar Okariz
Dirty Room: episodio 1. Juan Domínguez

October 6th, 18:00 - 21:00

Maniobras espectrales en la radio. Manuel Cirauqui
Contrarywise. Itziar Okariz
Dirty Room: episodio 2. Juan Domínguez

San Telmo Museoa

Emission 1
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Una voz sin cuerpo, hacia el amor
Blanca Calvo, Ion Munduate

The Love Piece
Alice Chauchat

Emisión 1 [*Emission 1*] is presented as a shared framework with the audience, where the interventions of the guest artists seek to generate different approaches to the topic used as the title for this broadcast. This involves marking out new coordinates in a search of different approaches to the idea of love, as a concept for the development of an artistic process. And that is how we focus our questions on different situations that cannot be captured in language, but whose existence and experience can be shared, as they are expressed and embodied in other media. The perception of love as a sign. Until what point does language function rather more as a suggestion of what is real? Can language be activated as a sign of something, of a small reality that has still not discovered how to be expressed in words?

We will connect with our external correspondent, Amaia Urra, who will take us to unreal and real coordinates in the search for Amor, Roma as the city of love. We also send her to cover *Love in four philosophy lessons* sessions organised by the French newspaper *Libération* in Paris.

Which relation do you want to establish between the audience and the performers, between the audience and the piece? How about producing emotions, affects moving people? Which spectators' engagement is necessary for fiction to become a shared reality?

The set up of *The Love Piece* comes directly from this nurtured interest in relationships, affective production and play.

ciencia_ficción
Cristina Blanco

Music: Cristina Blanco, Rubén Ramos
Translation of the Spirit video: Quim Pujol

Supports:
Iberescena, Espacios cómodos 010,
La porta, Al-kantara, Espacio práctico,
El Local, La Casa Encendida, Aula de danza
Estrella Casero, el local de la calle Azucenas

In the many-worlds theory, all possible situations are said to be happening at the same time until something is observed. Until someone observes it. Then nature chooses one of the different possibilities. Thus, everything is happening now and at the same time in *ciencia_ficción*. At least until you go in to see it and listen to it.

Biographies

Amaia Urrea. San Sebastian 1974. Graduated in Fine Arts, specialising in sculpture, 1998, University of the Basque Country. At the same time, she studied contemporary dance. She has worked for and with artists and choreographers whose work interest and stimulate her, such as Juan Domínguez, Frederic Seguet, Ion Munduate, Jérôme Bel, Olga Mesa and Xavier Le Roy. As a result of her involvement in Mugatxoan in 1999 and 2000, she began to create her own work, with *Desayuno con diamantes* and *No Goal* videos. In 2002, she premiered her first piece, *El Eclipse de A*. In 2007-08, she created *The Neverstarting Story* in collaboration with Cristina Blanco, Cuqui Jerez and María Jerez. In 2009, she produced the video *Time-Wasters* and in 2010 the performance *La Cosa*, which she put on at different European festivals. In 2012, she premiered *Desaparezco*, as part of *Emisión 0*, Mugatxoan, at the San Telmo Museum of San Sebastian and *Renuncio* at In-presentable Festival at La Casa Encendida in Madrid.

Alice Chauchat. Born 1977 in Saint-Etienne (FR), lives and works in Berlin and Paris as choreographer, performer and teacher/lecturer. Studied in the C.N.S.M. of Lyon and at P.A.R.T.S. She works most in collaborative set-ups, developing numerous choreographic projects and platforms for knowledge production and exchange in the performing arts. She is currently artistic co-director of Les Laboratoires d'Aubervilliers, a center for artistic research in the Parisian suburbs.

Cristina Blanco studied Dramatic Art in Madrid. Since 2003, she has been producing her own stage performances, including *cUDRADO_fLECHA_pERSONA qUE cORRE* (2004), *TELETRANSPORTATION* (2010) and *ciencia_ficción* (2010/2012). She has also worked as a performer with other film, theatre and performance artists, such as Amaia Urrea, Cuqui Jerez, María Jerez, Juan Domínguez, Luis Úrculo, Xavier Le Roy and Roser Aguilar. She is the lead musician of *The Elements* band and member of El Club and Las Calaveras de Cher artistic collectives. www.tea-tron.com/cristinablanco

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El amor como producción
Peio Aguirre

At the end of *JLG/JLG Autoportrait de decembre* (1995) Godard says, almost in conclusion: “I said that I love. That is the promise. Now, I have to sacrifice myself so that through me the word ‘love’ means something, so that love exists on earth”. Taking this statement as a *motto*, we would like to ask now: how can a creative form arise that signifies love as production?

In his broadcasting Aguirre explores this issue, at the same time that gives a preview of the basis of the workshop he will be developing over the next days.

π
Itziar Okariz

Performance
Variable length

Two people next to each other, facing the audience, repeat a finite number of the digit sequences of the π number, such as the first ten thousand. The choral execution of the performance highlights the physical quality of the production of language, its incarnation. The numbers began to exist through the voice, acquiring a certain tone, gender and identity.

The impossible gesture of the premise, the recital of an infinite number, makes

explicit the finiteness of human nature and its desire for eternity.

Dirty Room. Episodio 1
Juan Domínguez

A project by Juan Domínguez created in collaboration with María Jerez, Sara Manente and with the help of Alice Chauchat.

Voice: María Jerez
Collaboration: Las colombina's

Last August, I premiered the first season of *Clean Room* in Berlin, which is an attempt to modify the parameters of performance, by means of procedures that are used in TV series, including: expand the development of the narrative subjects in time, generate loyalty among the audience, regularly deliver episodes, thus creating tension between repetition and new aspects. Here in San Sebastian, I am showcasing *Dirty Room*, a radio series in two episodes. Your imagination, your intimacy, your generosity, your provocation, your time, your appetite, your desire, your things, your body, your decisions, your splitting capacity, your way of looking, your agility, your attention.

Biographies

Peio Aguirre. Art critic, independent curator and publisher. Lives and works in San Sebastian. From 2000 to 2005 he was the co-director of D.A.E. Donostiako Arte Ekinbideak. He has curated exhibitions *Imágenes del otro lado*, CAAM, Las Palmas de Gran Canaria (2007); *Arqueologías del futuro*, Sala Rekalde, Bilbao (2007); and *Asier Mendizabal*, MACBA, Barcelona (2008). He has published articles and essays in international journals including *Afterall*, *A Prior Magazine*, *Flash Art*, *ExitExpress*, and *e-flux journal* among others, and has written numerous monographic texts on contemporary artists. He writes “critique and meta-commentary” in his blog <http://peio-aguirre.blogspot.com>.

Itziar Okariz. Born in San Sebastian in 1965, Itziar lives and works between New York and Bilbao. Her work is often known for the production of actions that question the regulations around language and the production of signs that define us as subjects. Her recent individual projects include: *Uno, uno, dos, uno*, at Carreras Múgica Gallery (2012). *Irrintzi, repetición*, La Casa Galería, Mexico City (2011). *How d'ye do?* performance at the VI “Ellas Crean”, ARCO, Madrid (2010). *Contrarywise*, performance at the Picasso Museum, Barcelona (2010). Solo exhibition at the Carreras Múgica Gallery, Bilbao (2009). *Ghost Box* at Sala Rekalde exhibition centre, Bilbao (2008). “Curating the campus”: *To Pee in Public and private Spaces*, at The Singel, Antwerp (2007). *Talent*, at Vita Kuben, Umea, Sweden (2007). *Climbing Buildings* at the “If I Can’t Dance...” festival Utrecht (2007). She has also taken part in the following collective exhibitions: *Genealogías Feministas en el Arte Español, 1960-2010*. MUSAC, León. 2012. *re.act.feminism #2*, Centro Cultural Montehermoso, Vitoria-Gasteiz; Tallinna Kunstihoone in Tallinn, Estonia; Museet for Samtidskunst, Roskilde, Denmark; Galerija Miroslav Kraljevic, Zagreb, Croatia; Wyspa Institute of Art, Gdansk, Poland (2011-2012). *La Internacional Cuir* performance, discussion and video series, Museo Nacional de Arte Reina Sofía, Madrid (2011). *I was a Male Yvonne de Carlo* MUSAC, León (2011). *Like a river that stops being a river or like a tree that is burning in the horizon without knowing it is burning*, Temporary Gallery, Cologne (2010). *Antes que todo*, CA2M, Madrid (2010). *Chacun a son gout*, Guggenheim Museum, Bilbao (2007).

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Maniobras Espectrales en la Radio
Manuel Cirauqui

Dirty Room. Episodio 2
Juan Domínguez

On the trails of the program *Thanatophonics*, presented at Mugatxoan in February 2012, Manuel Cirauqui returns to talk about the workshop he is developing these days: *Maniobras Espectrales en la Radio* [*Spectral Maneuvers on the Radio*] where offer a practical and theoretical exploration of radiophony as a field of encounter for subjectivity and its phantoms.

Contrarywise
Itziar Okariz

Performance
Variable length

A performer standing on one leg before a microphone next to a loudspeaker is here facing the audience. The performer repeats the words “yes...”, “no...”, “yes...”, “no...”, “yes...”, “no...”, speaking non-stop through the loudspeaker and simultaneously urging the audience.

There is a certain lag between the performer’s voice coming through the loudspeaker, so that a “yes...” from the loudspeaker, can overlap a “no...” from the performer’s voice in real time, or vice versa. The performer repeats the monosyllables until they become a conversation. There is something absurd or comical in its drawn-out repetition.

Biographies

Manuel Cirauqui. Writer and exhibition curator. He currently works as the Curatorial Fellow for the Dia Art Foundation, New York. Author of numerous radio essays, sound art and experimental music, he is a regular contributor to magazines such as *Bomb* (USA), *Frieze* (GB) and *20/27* (FR).

Juan Domínguez is a performer, choreographer, stage manager and programmer. He divides his time between the cities of Madrid and Berlin. Juan Domínguez's work is somewhere between situation, presentation, representation and the generation of contexts. It is also based on questions into the theatre medium. By relating different codes, his works seek to blur the difference between fiction and reality. He is currently focusing on the intersection of different sensitivities and the question of how to radicalise the need to create and the documenting the impact and repercussions of choreography. Titles since 2000: *The Taste Is Mine* (2000). *Todos los buenos espías tienen mi edad* (2002). *The Application* (2005). *Seven Attempted Escapes From Silence*, opera, (2005). *Shichimi Togarashi* (2006). *Todos los buenos artistas de mi edad están muertos* (2007). *de la... a la...*, research project, (2007/08). *Don't even think about it* (2008). *Blue* (2009). *Clean Room*, pilot, (2010). *Ya llegan los personajes* (2011). *950, una habitación sin vistas* (2011). *Clean Room, Season 01* (2012). *Dirty Room*, radio mini series (2012). Artist in residence at PODEWIL, Berlin-Germany from 2004 to 2005. Tutor on the Master's Degree in Theatrical Practice and Visual Culture (UAH/ARTEA) 2010. Director of the "Audiovisual Media and Theatrical Creation" pathway del Master's Degree in Theatrical Practice and Visual Culture (UAH/ARTEA) 2011 and 2012. Artistic Director of the In-Presentable Festival (La Casa Encendida/Madrid) 2003-2012. Since 2010, he has been the co-designer of the Living Room Festival (Madrid/Berlin). I will do so from these latitudes.

Special Issue
General Calendar 2012
www.specialissue.eu

3-4 February, Istanbul, BIS
Choreographic Games, workshop
Rémy Héritier, Laurent Pichaud

20-22 June, Madrid. In-Presentable
Emissiones Cacatúa, a daily morning radio performance
Arantxa Martínez, Nilo Gallego

10-22 September, Paris. Laboratoires d'Aubervilliers
The Mountain of Aubervilliers, daily publications
Laurent Pichaud, Rémy Héritier

October, San Sebastian, Mugatxoan. San Telmo Museoa
4-6 October: *Emission 1. A Disembodied Voice, Towards Love*
5-7 October: *Maniobras Espectrales en la Radio*, workshop with Manuel Cirauqui
8-11 October: *Auto-reflexividad/auto-consciencia: hacia el amor*, workshop with Peio Aguirre

15-27 October, Belgrad, Station
Choreography of attention, laboratory

21-24 October, Istanbul, BIS
Artist's Dramaturgy/Criticism, workshop with Jennifer Lacey

4-7 November, Istanbul, BIS
Choreographic Games, public version
Laurent Pichaud, Rémy Héritier

10-11 November, Istanbul, BIS
Field Method, workshop with Michael O'Connor

12-16 November, Stockholm, Hybris Konstproduktion
The Public Office
A public office is a rent-free working place functioning structurally much like a public library

18 November, Istanbul, BIS
Text's Performance
Performance brochure text analysis and writing workshop
Elyul Akinci, Ozlem Alkis

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4, 5 and 6 October, from 18:00 h a 21:00 h.
Free admision. San Telmo Museoa

Program hosted by:
Ion Munduate y Blanca Calvo

External correspondant:
Amaia Urria

Invited artists:
Cristina Blanco, Manuel Cirauqui, Peio Aguirre,
Alice Chauchat, Juan Domínguez, Itziar Okariz

Sound and free radio:
Audiolab

Graphic design:
Joaquín Gáñez

Arteleku's production team:
Natalia Barbería, Maitane Otaegi, Daniel Artamendi

Special Issue – Mugatxoan
Coproductioan with



eremuak

Collaboration

