

–ZEHAR–AE–01–

Azucena Vieites

Hernani, Gipuzkoa, 1967. Lives and works in Madrid.

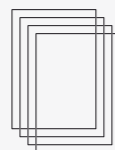
Artist. She has worked on projects such as *Valparaíso: in(ter) venciones*, Valparaíso, Chile [2010] and her work has been shown in countless collective exhibitions. Her individual exhibitions include: *Collages*, Fúcares gallery, Madrid [2009]. *Dibujos del Natural*, MasArt gallery, Barcelona [2007]. *Check Out Wat I've Got, The Remix*, Kunsthaus, Wiesbaden, Germany [2006]. *Oye lo que traigo*, sala Rekalde, Bilbao [2005]. Her drawings have been published in magazines such as *New Feminism* [Löcker, Viena, 2007] and in projects such as *Dig Me Out. Discourses of Popular Music, Gender and Ethnicity* → www.digmeout.org [2009]. She produced the poster for the Granada State Feminist Conference and took part in the «New Representations. New Contexts» central round table [2009]. In 1994, she co-founded Erreakzioa-Reacción, a project for artistic practice, theory and feminist activism.

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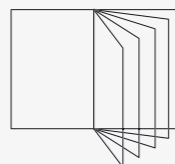
Autoeditables Zehar are a series of notebooks published in digital format [PDF] through the website of Arteleku → www.arteleku.net

The notebooks are available as an DIN A4, or DIN A3, which is ready to be printed on both sides and folded as a booklet.

DIN A4



DIN A3



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Coloring Book

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Azucena Vieites

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Collages: dibujos para colorear was organised as part of the *Valparaíso: in(ter)venciones* project, Valparaíso, Chile, between 28 February and 15 April 2010. *Collages: Break Out of Your Shell* was put on at the Montehermoso Cultural Centre in Vitoria-Gasteiz, between 21 May and 29 August 2010. Both initiatives featured children's workshops where girls and boys aged between 3 and 6 could colour in my drawings. My main interest during these workshops was learning from rather than

teaching them. The idea was to let them get on and try not to intervene in their process; without asking them, for example, whether or not they had chosen the right drawing, telling them how they had to colour or even to put their name on the drawing. When it came to putting them on the wall, they also stuck them where they wanted with no instructions being given.

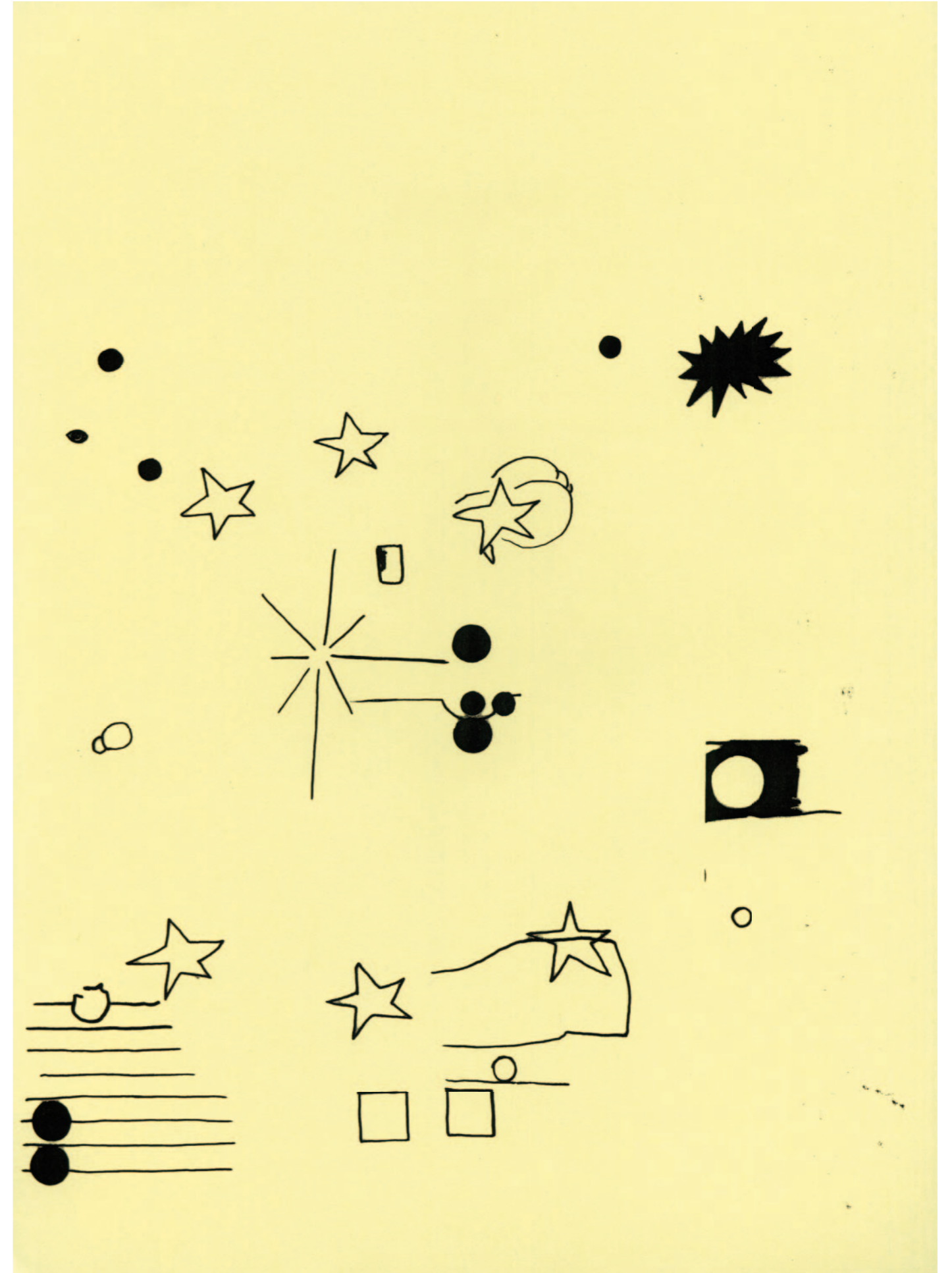
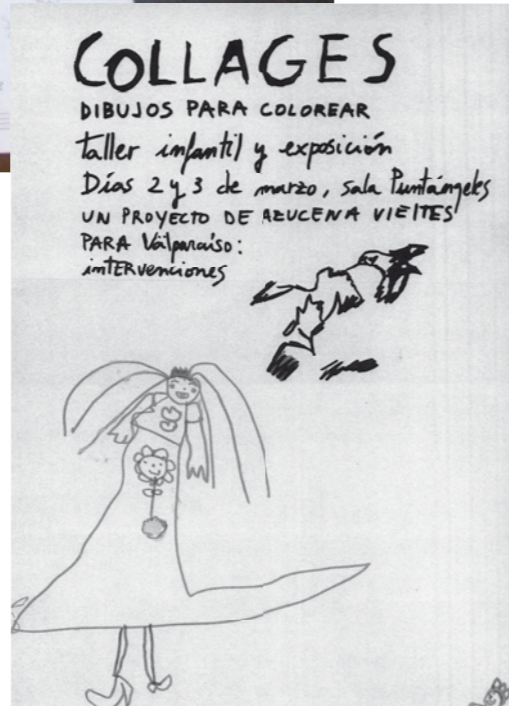
Recently, when I was thinking about talent, I wrote an email to an artist friend, Carme Nogueira. I told her that I had always liked to draw, paint, dance, when I was small and when I was older. That does not mean that I thought I was good at them, but neither that I was bad at them; simply that I liked to do them beyond any type of assessment. For that alone, I suppose that I always believed that it was alright for me to do it, and I realised that, in reality, talent is to do with having the opportunity to develop a technique to be able to bring out the best of one's own qualities or one's own incapacities. It is not that I did better or worse, or that I showed greater or lesser skill or natural ability; being «good» or not, «standing out» or not... I believe that it has never been too much of a conflict for me, but rather I saw it with certain perplexity or distance. In my case, not to have to ask for permission to become an artist and a certain unawareness helped me to get through all this. When I was later speaking to Itziar Okariz, she referred me to Eve K. Sedgwick and her writing on affects. We also talked about not judging. Which was my aim for the workshops.



I wanted to look at ways children do things, interested in their capacity to be surprised, lack of convention and desire to build language. *If I Can't Dance, I Don't Want To Be Part of Your Revolution* includes an interview with Jon Mikel Euba, the artist, by Peio Aguirre in one of its newsletters. During the interview, he pointed out that when he draws, when he works, he does not do so because he wants to tell or say something, but rather because he wants to see something. Based on that very desire of wanting to see, or in any case of transmitting or expressing something, *Coloring Book* is showcased as an attempt at depicting and learning from the recreational and fantasy; as a space that in its useless process acquires the potential to take shape, to be embodied in order to be able to be.



Part of this project for *Zehar* ended the day before the tribute to Miren Eraso at Gladys Enea (Donostia-San Sebastián) on 3 July 2010. This entry aims to add to it and be a contribution to her memory.



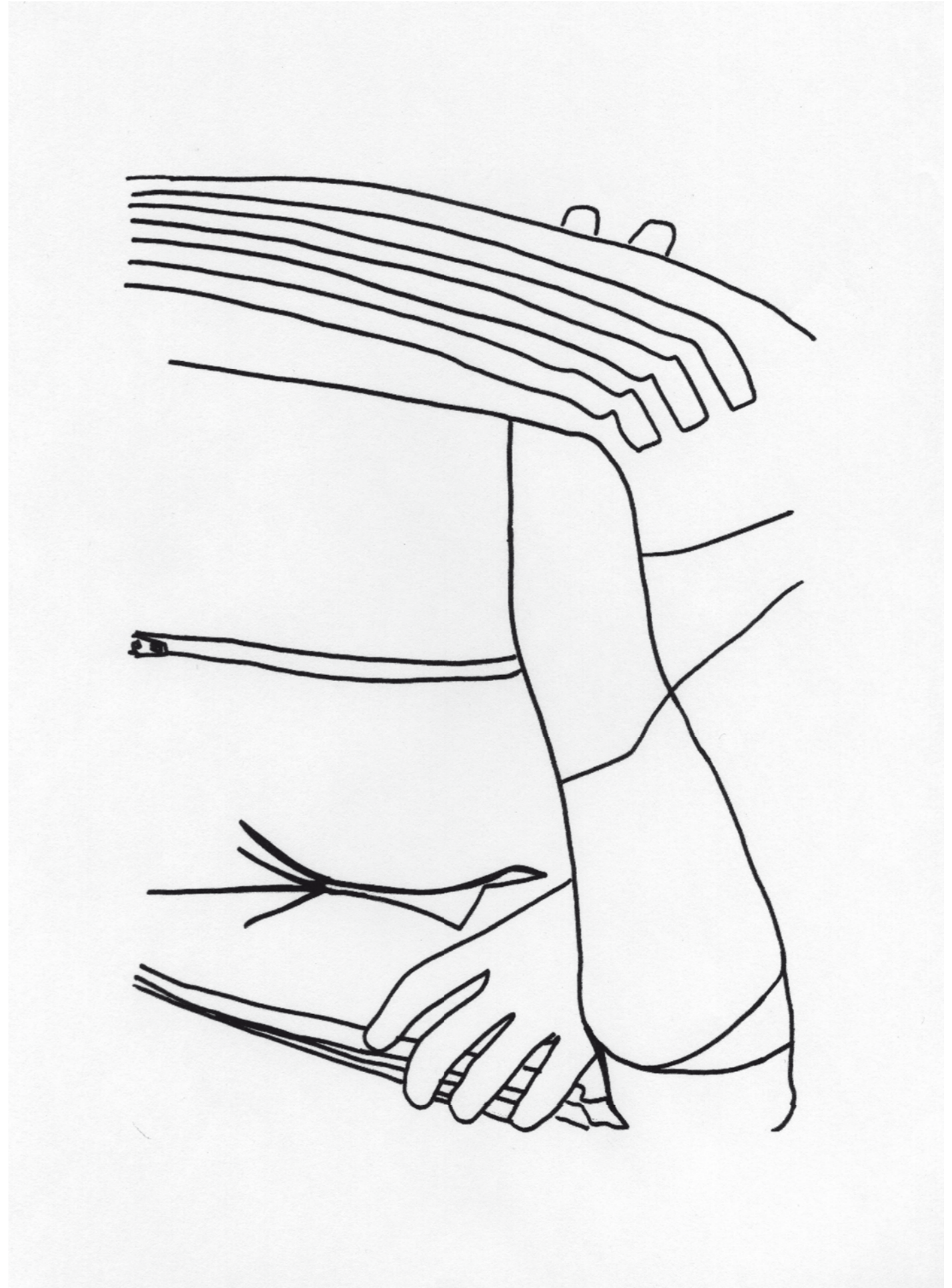
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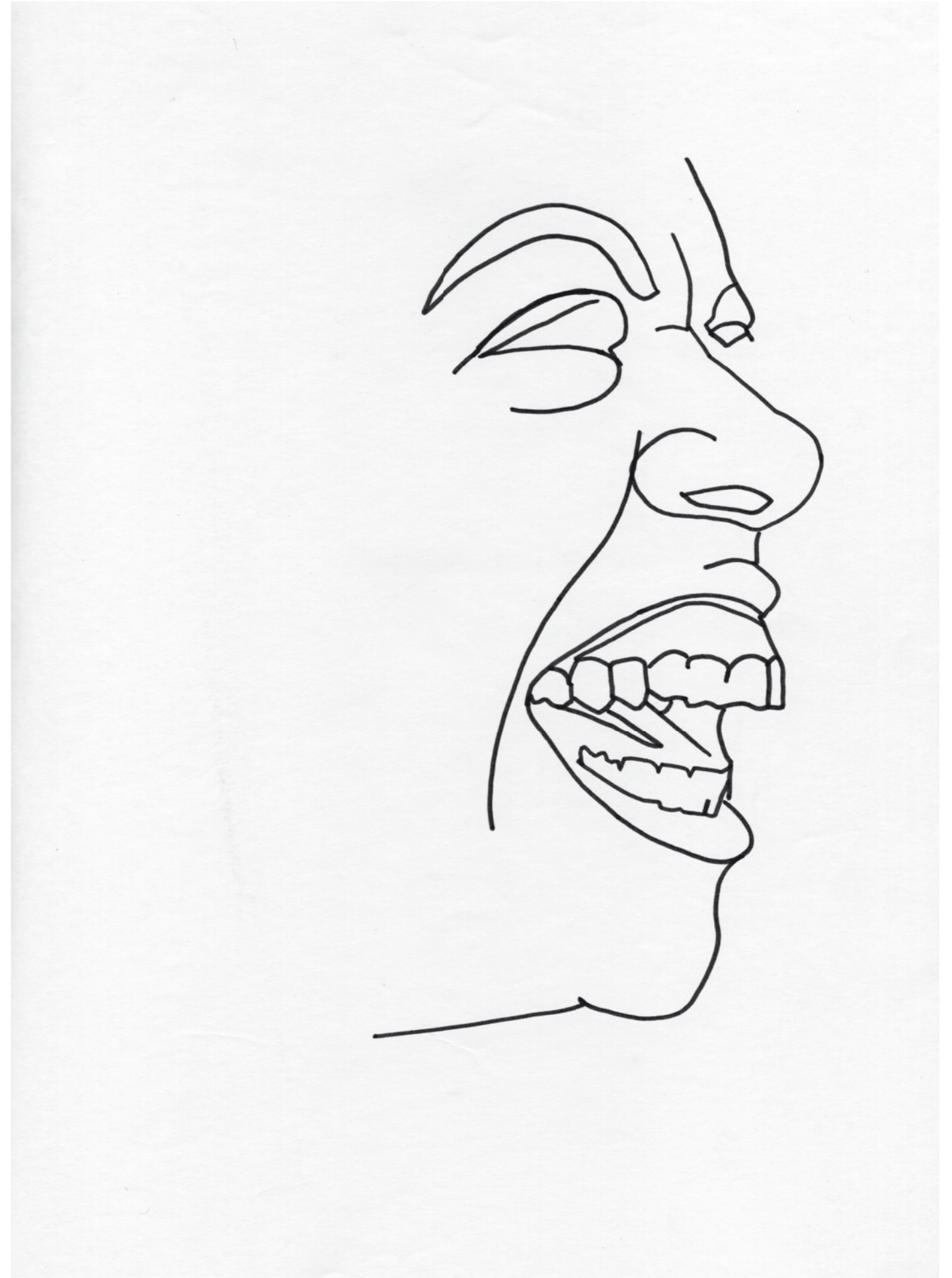
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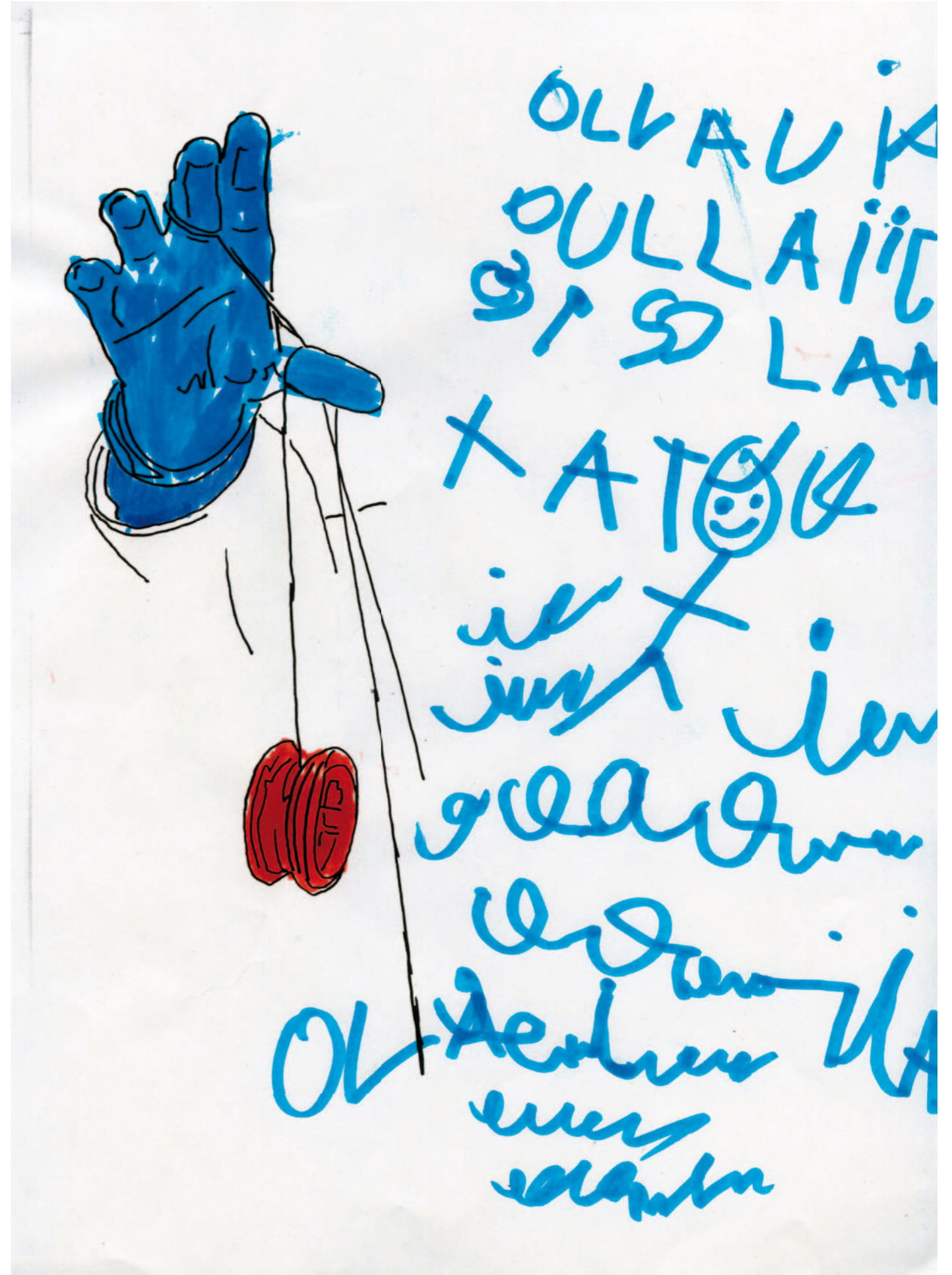


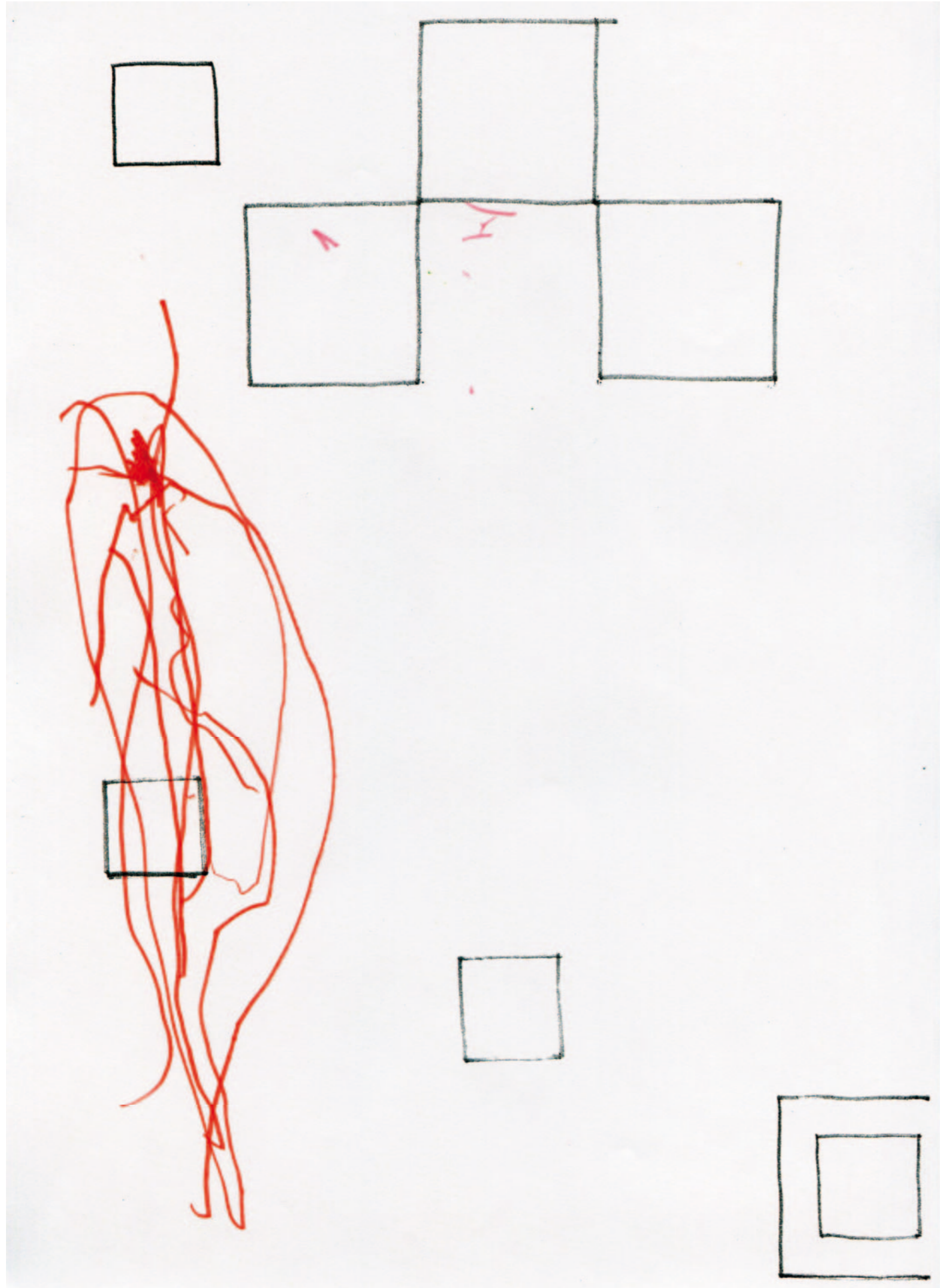




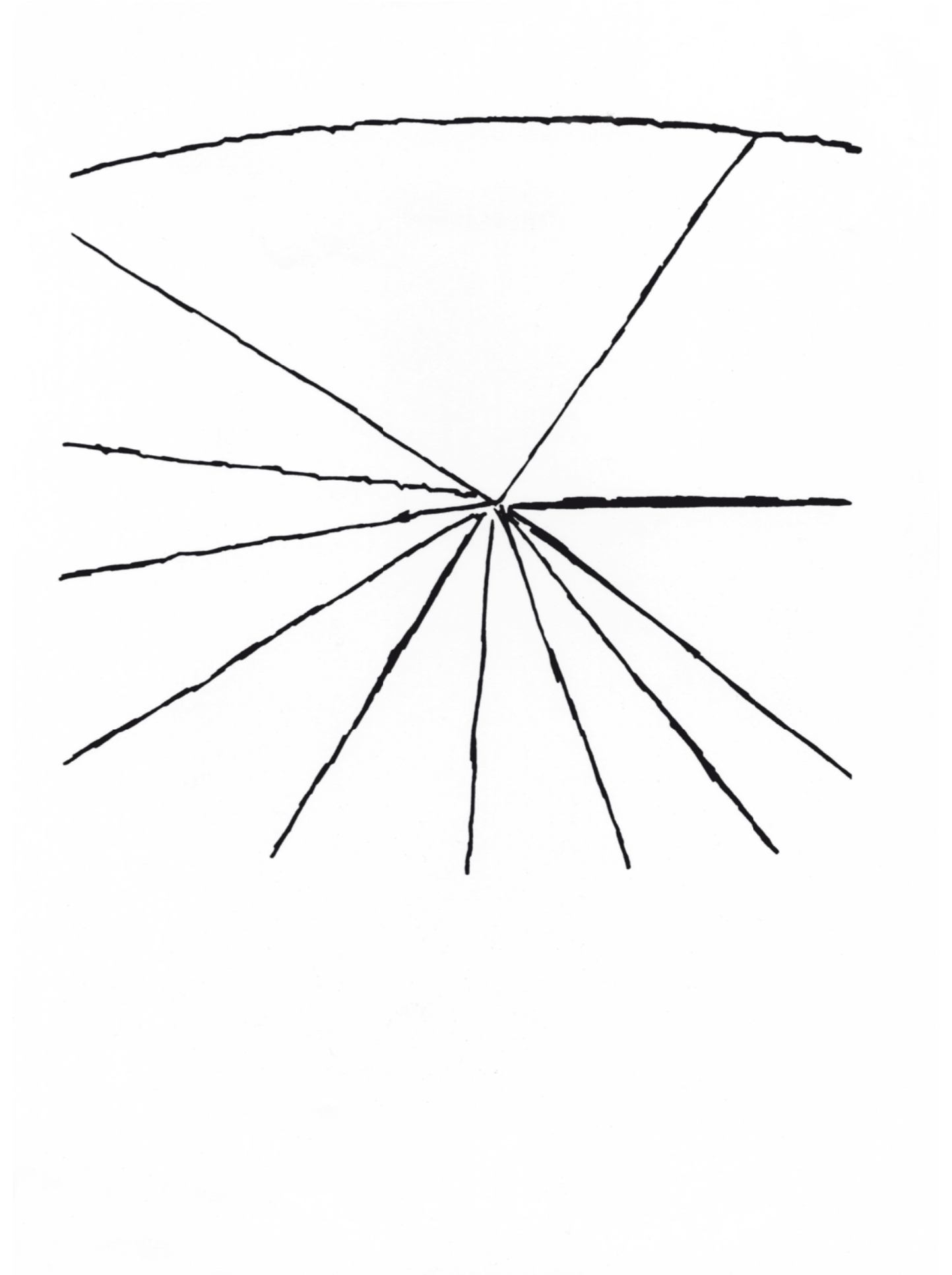






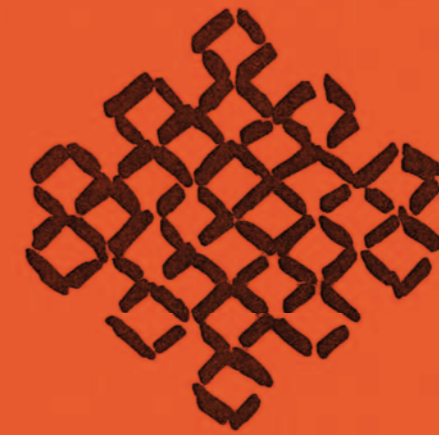








GIRLS LIKE



*If I can't dance
I don't want to be part of your revolution.*

EDITED BY
MRS. SOVERAIDE

7 7

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