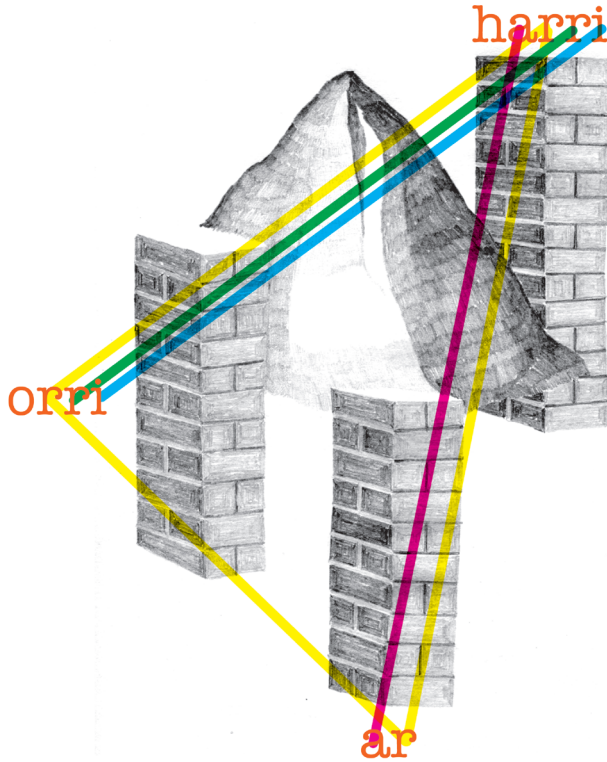


Harri, Orri, Ar seminary

Experimenting with formats for practice-based artistic research

From January 20 to December 15, 2021, in the Sala Rekalde the last Wednesday of each month at 6:00 p.m. Registration through the Sala Rekalde website. (online broadcast of each session)



laSIA organizes the seminar entitled Harri, Orri, Ar, integrated in the research project Experimentation of formats for practice-base artistic research, which will be developed during the year 2021.

laSIA aims to deepen the investigative dimension of artistic practice; understands the practice of art as an experience of knowing, and positions itself in the place of the artist subject, as a place of reflective practice, from which to draw not so much a theoretical knowledge, but a practical experimentation that allows opening ways for creation and exhibition of the investigation.

The main objective of the current project is to work experimentally in the search for formats that allow developing, exhibiting and / or publishing artistic research processes. To this end, the Harri, Orri, Ar Seminar brings together artists, in whose practices the investigative exercise is present and, in very different ways, becomes relevant.

Discussion table

In the Sala Rekalde, on Wednesday, January 20 at 18:00 p.m.

We will have the presence of Ana Arnaiz, Aimar Arriola and Iñaki Imaz, who will share their experience as art professionals, from different approaches and contexts: the university, the curator, the practice of art. It will be a first sharing of the state of current artistic research.

ANA ARNAIZ is currently Professor of the Sculpture Department, of the INCREA Master [both UPV / EHU] and the Master in Art and Visual Culture of the IENBA [UDELAR-Montevideo] and PI of the IT1096 Consolidated Research Group [Basque Government]. Since the genesis of the current CRG in 1994, she has developed projects that understand art research from a structural notion that links Art / City / Public Sphere with its becoming Landscape / Identity / Culture, basing its ideology in the specific knowledge of Art (Sculpture).

AIMAR ARRIOLA (Markina-Xemein, 1976) works in art as a curator, editor and researcher. He holds a PhD from the Department of Visual Cultures at Goldsmiths, University of London. Between 2016 and 2020 he has organized exhibitions and public programs, both his own and commissioned, at MACBA, Barcelona; The Showroom, London; Centro Centro, Madrid; Bilbao Fine Arts Museum; Tabakalera, Donostia; among others. He is currently a member of the Technical Commission of the Ereduak program (Department of Culture of the Basque Government) and an Associate Researcher of AZ Alhóndiga Bilbao.

IÑAKI IMAZ URRUTIKOETXEA A Fine Arts graduate (1988) and a doctor in painting by UPV/EHU (2014). He has made a number of solo and group exhibitions and has two research sections recognized. His artistic and researching activity is focused on painting and his teaching, and is extended into artistic education in general. He has taken part in diverse initiatives as organizer and speaker, such as art workshops, seminars, courses, etc. Between 2017 and 2019 he has been a member of the technical commission of Ereduak.





José Ramón Ais

In the Sala Rekalde, January 27

(Bilbao, 1971) Artist. Graduated in Fine Arts from the EHU/UPV Euskal Herriko Unibertsitatea /University of the Basque Country, he has completed his training with studies in garden design.

His work can be considered as a reflection and analysis on concepts related to the construction and representation of the landscape. He is interested in exploring the emotional links and the ways in which stories, ideologies, desires and utopias are projected onto nature.

His exhibitions include "Tratado de Paz" at the Didam in Bayonne curated by Pedro G. Romero, "Nada temas dice ella" at the Museo Nacional de Escultura in Valladolid curated by Rosa Martinez, "Natural pas natural" at the Frac Corse, "La verdadera noche" at Azkuna Zentroa in Bilbao, PhotoEspaña, the solo exhibition "Parque natural" at the Jardín Botánico in Madrid. He has done several artistic residencies such as "Artista X Artista" in Havana, ART OMI in New York and at the Real Academia de España in Rome.

The garden-studio as a place of experimentation. I consider my work as an analysis of concepts related to the idea of landscape and if we understand landscape as an image, I am interested in analyzing all the mechanisms of construction of that image.

In my work processes I research on different systems of representation, devices, ideas, historical and scientific references, beliefs, myths and concepts that have been projected on nature throughout history until creating contemporary visions of landscape.

My artistic practice has led me to creative processes where fieldwork and image post-production techniques are combined with the cultivation and observation of the plants I work with.



Mireia c. Saladrigues

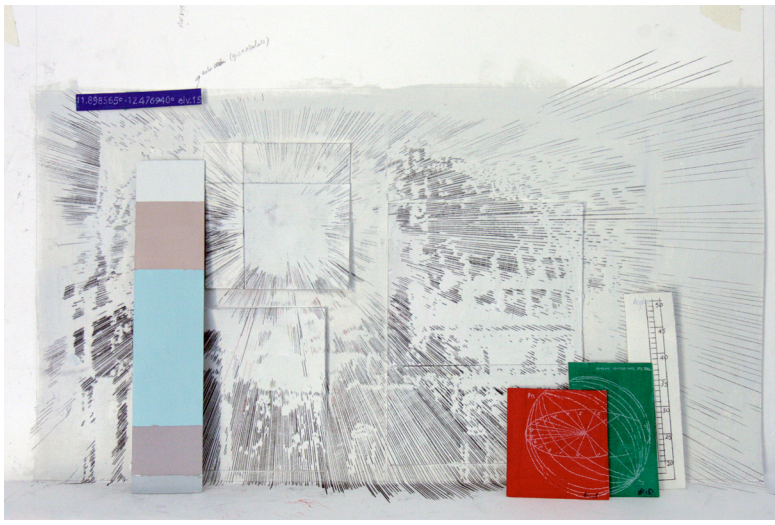
In the Sala Rekalde, February 24

Mireia c. Saladrigues is an artist and researcher, or rather, artist-researcher. Her projects build on extensive inquiries while the particular research methodologies are based on her artistic practice.

She defends that the artistic research is fundamentally different from the traditional academic research, since the first is interrelated with the creative processes and the particular languages of art, incorporating aspects that cannot be directly addressed from formal knowledge or written language.

Saladrigues is a candidate for the International Doctorate (DFA) at the Academy of Fine Arts, Helsinki University of the Arts. Behaving Unconventionally in Gallery Settings documents cases of (human and non-human) alteration of cultural practices, proposing an artistic and theoretical rereading of nonconformity. The components of her research explore a wide field: from aspects of iconoclasm to the virtualization of exhibitions, from the cultural inscription of the public to the memory of matter in the form of particles.

She has exhibited in Europe, the United States, and Asia, including the Second Research Pavilion on the occasion of the 57th Biennial Venice. From the conferences and symposia in which has participated, she underlines A Case of Iconoclasm on the Tip of David's Toe and The Very First Sensorium, which proposes another conference format.



Laura F. Gibellini

In the Sala Rekalde, March 24

Starting from the idea of artistic practice as a hyper-object (T. Morton) –as that which is so massively distributed in space-time that it transcends its own space-time coordinates–, and as a generator of a specific and embodied knowledge, I intend to review, in a non-linear way, how this practice develops not only in the environment of the practicing artist, but beyond itself in the work being in the world. All of this has to do with the ways of presentation of this work, but also with notions such as performativity, gesture, attention, intuition, disruption, transformation and the chaotic consideration of time. My intervention aims to unfold a mesh (T. Ingold) of ideas, relationships, works and events that allow us to approach the complexity implicit in artistic practice.

Laura F. Gibellini is an artist and professor in the Department of Drawing and Printing of the Faculty of Fine Arts of the UCM. Her work has been shown in places like Matadero Madrid, Musac (León), Artist Space (NYC) or The Boston Center for the Arts. She has been a fellow at the Royal Academy of Spain in Rome and resident at The Banff Center for Arts & Creativity in Alberta, among others.



Remco Roes

In the Sala Rekalde, April 28

Remco Roes is an artist and a postdoctoral researcher at Hasselt University (Belgium). His artistic practice departs from an archive of observations, traces and spaces that he happens to find on his path. Working attentively amongst these fragments results in spatial installations, artist publications and video works that balance between speaking and remaining silent, intention and coincidence, purposeful work and the usefulness of residues and accidents. Roes' research focusses on disclosing the spatial concepts within his artistic practice ((secular sacred) (space) (in digital times)), as well as exploring the visual essay and vulnerable dialogue as vehicles for artistic research communication.



Albert Corbí

In the Sala Rekalde, May 26

Albert Corbí (1976) has been developing a work around the photographic technology of image production and its epistemological-political limits throughout several projects that have been exhibited in institutions such as IVAM, MUSAC, Centro José Guerrero, Casa Encendida, etc. His work seeks to investigate the modern project of reduction to a technical unit, of the economy of virtuality, and the participation of this synthesis and use in post-colonial flows of global drift. Throughout his development he has analyzed spaces mediated (or in production) by virtuality, such as the last margins of globalization (isolated communities in Amazonia), or the transit fissures of the movement of bodies for work on the edge of migration to Europe from Africa.

The economic exercises on the body (also on the body produced by what we usually call art) describe an inseparable drift from modernity, from Sade to the apparent autonomous productive closure that speculative aesthetics gives it. This presentation aims to go through some of these modes of body, leading to the book (as a body), writing (as a body) and letter (as a body). What space (if space is a mode of body or of housing bodies) is the book for the distribution of the body of art, in a reality stretched by the institutional control of spaces? What mode of body is the book -this tattooed multifoliate- as a politics? What position does it take in times of reduced virtuality?



Sharing from the laSIA

In the Sala Rekalde, June 30 at 6 p.m.



Clara Montoya

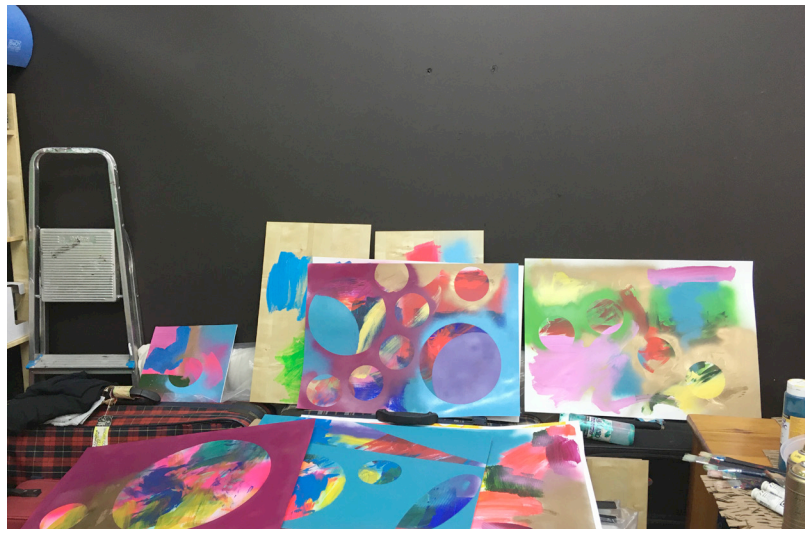
In the Sala Rekalde, September 29

Clara Montoya is a sculptor; she uses various disciplines.

She has exhibited at the ADK, Berlin; Galerie für Zeitgenössische Kunst Leipzig and Tabacalera-la Fragua, Madrid among others. Soon she will exhibit in Sala Dormitori of the CCCC if the world does not collapse. She has received the Beca de la Fundación Marcelino Botín, the prize Real Academia de España en Roma and the prestigious and unknown Junge Akademie scholarship.

She considers "artistic practice as an investigation, starting from the investigation as an exploration. Creators are explorers who crystallize thoughts that are not necessarily verbal and generate meta-thoughts that in turn describe new mental territories."

Photography credits: Metamorfosis IV, 2020 Photography: Galerna/Dilalica. Postcrisis en el Centro Cultural Conde Duque exhibition.



Arantxa Echarte

In the Sala Rekalde, October 27

My name is Arantxa and I am a Basque artist working and living in London. Apart from my studio work I am an Innovation Manager at University of the Arts London, where I develop Innovation and Development (R&D) projects with academics and industry experts.

The hybrid nature of my professional profile is crucial to successfully deliver this type of work: I graduated with a PhD from the University of the West of England, UK; an MA in Art and Design from the Robert Gordon University in Aberdeen, UK; and an Honours Degree in Fine Arts from the University of The Basque Country, Spain. Additionally, I have a Diploma in Management and Leadership, I am a Chartered Manager and I am now doing an 'MBA Essentials' course at LSE, UK.

What is relevant here is that I believe that I use similar skills and methods when I am in the studio, doing my own research and/or delivering R&D for industry. My present research is looking at the differences between 'Design Thinking' and 'Art Thinking', specifically focusing on the research and development methods that these two disciplines rely on to develop ideas, products and solutions to problems.



Ainara Elgoibar

In the Sala Rekalde, November 24

Ainara Elgoibar (Mungia, 1975) is an artist. A graduate of LADE from the University of Deusto, she worked in the finance department of an American company before graduating in Fine Arts from the University of Barcelona (UB), where she also obtained a doctorate. Through his artistic practice he rehearses an approach to the intersections between both working environments. She is also a founding member of Tractora Koop E, an artists cooperative based in Bizkaia.

At laSIA she will share some of the research projects she has carried out individually on different types of architectural glass, as well as projects driven collectively by Tractora, in particular Landa lan: A Documentation of Darcy Lange (2018-2019) and the development that the working and research methodology that emerged from that exhibition has had in some of the projects that the cooperative has in its hands.

Discussion table / Closure

In the Sala Rekalde, December 15 at 6 p.m.

