



AYMAN ALAZRAQ & EMANUEL
SVEDIN. SHANE ASLAN SELZER &
CHELSEA KNIGHT. NADIA BARKATE.
DAGES JUVELIER KEATES & ALEXIS
STEEVES. Γ.ΙΛΙΒΝΟΣ. ANNA LÓPEZ
LUNA. JUMANA MANNA.
OMAR MISMAR. JON OTAMENDI.
LARA TABET. ELIZABETH TUBERGEN.
NATASHA MARIE LLORENS.

10.26 / 02.03

ERAKUSKETA — EXPOSICIÓN — EXHIBITION

PROGRAMME

L'INTRUS

Curatorial Intensive Programme

Conception:

Natasha Marie Llorens and Lotte Arndt

Speakers/Movers:

Ane Agirre, Eider Corral, Elvira Dyangani Ose, Nathalie Hope O'Donnell, Dages Juvelier Keates, Nere Lujanbio, Julia Morandeira Arrizabalaga, Samir Ramdani, Ane Rodriguez, Leire San Martin, Jone Uriarte, Leire Vergara.

Date:

17-21 December, 2018

Location:

Tabakalera. Artists' Space



L'INTRUS

Some believe that organ rejection consists, literally, in vomiting up the heart and spitting it out: after all, the word rejection seems chosen to convey this. But that isn't the case: rather, it is a matter of what in the intrusion of the intruder is intolerable—and this is very soon mortal if it is not treated.

Jean-Luc Nancy, L'Intruder

Tabakalera International Center for Contemporary Culture in Donostia/San Sebastian proposes its 2018 Curatorial Intensive, developed by writers and curators Lotte Arndt and Natasha Marie Llorens in conjunction with Tabakalera's current exhibition, *L'Intruder*.

L'Intruder is an exhibition about how difficult it is to make an ethical, complex, picture of the stranger; the one who, by their presence, challenges the pre-established assumptions of the place in which they are strange. *L'Intruder* takes Jean-Luc Nancy's eponymous essay as a point of departure. He pictures the one who is intruding, the stranger, as a transplanted heart. The body, his body, needs the stranger but it is also always in danger of rejecting that stranger and, as a consequence, of dying. The implication of Nancy's text is this: not only is the stranger already of the social body, the social body depends on their presence and on the fact of their difference.

With a double focus on the current exhibition and the regional context for contemporary art, participants in the curatorial intensive will engage with key local and international curators, arts administrators, and artists whose practices have an active relationship to the ideas and artwork presented in *L'Intruder*.

The Intensive is a five-day pedagogical program designed to immerse a small group of participants in both the practical and conceptual aspects of the curatorial process. It provides the opportunity to think the exhibition as a text, to read it closely together, and to deconstruct it through dialogue. A rigorous schedule includes seminars focused on theoretical texts and graphic design research, a movement workshop in the exhibition, and screenings and presentations by artists and invited curators.

Monday, 17 December 2018 // INTRODUCTION TO THE SPACE

MORNING

Artists' Space

9.00 - 9.30

Welcome, Coffee and mingle



9:30 Welcome by **Natasha marie Llorens, Lotte Arndt, and the Tabakalera team**
 First quick presentation round, introduction of the day, and practical information

10.00 - 11.30

Artists' Space

Leire Vergara - On Touching

Opening Talk

The first part of Leire Vergara's contribution will look at how theory can (in)form a curatorial practice of research. The focus will be on the term *Touching* by Jean-Luc Nancy and the way it has shaped the PhD *Dispositifs of Touching: A Curatorial Study on the Plazas of Sovereignty* that Leire Vergara has completed within the program *Curatorial/Knowledge* at the Visual Cultures Department of Goldsmiths College and under the supervision of Irit Rogoff and Stephan Nowotny.

11.30 - 11.45

Break

11.45 - 13.00

Artists' Space

Leire Vergara - Presentation of *Bulegoa z/b*

The second part presented by Leire Vergara will introduce *Bulegoa z/b* an office for art & knowledge based in Bilbao since 2010 and initiated by Miren Jaio, Beatriz Cavia, Isabel de Naverán and Leire Vergara. *Bulegoa* is a collaborative initiative created around a common interest in processes of historization, cultural translation, performativity, the body, postcolonialism, social theory, archival strategies and education.

13.00-14.00

Lunch

AFTERNOON

Meet at Artists' Space

14.00 - 16.30

Situating the exhibition space: **City Walk**

16.30 - 18.00

Artists' Space

Coffee

Ane Rodriguez, Ane Agirre, and Jone Uriarte (Tabakalera team)

Presentation of the space, its modes of working and its history

18.00 - 20.00

Self-directed visit of the exhibition *L'intrus*



EVENING

20.00

Welcome Dinner

Tuesday, 18 December, 2018 // L'intrus/The intruder

Enter, endanger, desire, fear, encounter, unrest, change, transformation, dependence...- colonialism, imperial conquest, and its aftermath, the return of the Empire

MORNING

Artists' Space

9.00 - 10.00

Natasha marie Llorens and Lotte Arndt

Presentation of the program

10.00 - 11.30

Presentation of the participants

Introduction of the "intruders"

Discussion

11.30 - 11.45

Break

12.00 - 13.30

Ane Agirre, Jone Uriarte, Nere Lujanbio

Artists' Space

Practicum discussion in the context of Tabakalera

The session discusses the challenges, experiences, and motivations of working with an open call to curators in the context of Tabakalera, a polyvalent cultural institution that has formerly been a tobacco factory by coming back to its history, structure, and programme.

13.30 - 14.30

Lunch

AFTERNOON

14.30 - 16.00

Artists' Space

Julia Morandeira Arrizabalaga - *Canibalia: Forms of Visceral Curating*

Presentation and discussion



The cannibal navigates history through continuous and discontinuous lines of signification. Since its colonial inception in 1492, cannibalism has defined and articulated several entangled frontiers of western modernity (the thresholds of the law, of nature and humanity, of moral and abjection, of voracity and femininity), creating an unstable and speculative imaginary, subject and territory. As a matter of fact, being sacrificed, cut into pieces, butchered and devoured appeared as the most recurrent fear in Europe's imagination of America, multiplying the meanings and images of the cannibal trope. The cannibal will therefore invoke renewed spectres of alterity, cultural anxieties, imperial interests and modern taxonomies, as well as naming the geographical area where the *carib* or *caniba* live (the Caribbean), and many other things. It will thus constitute an archive of metaphors and a dense archive-image itself, condensing and accumulating layers of murky and ambivalent meanings and images, that both defy and fixate coloniality's rhetoric (be that imperial or global) and the grounds of western ontology.

Because if we understand cannibalism from its amerindian perspective, modern partitions between nature and culture, animate or inanimate, human and non-human, do not operate. Instead, it implies an understanding of the self as constant transformation through the incorporation of the other, and society as a centrifugal force of exchange. In this new scheme, a topology of perspectives and positions removes any possibility of essentialism, affinity takes the place of substantial identity, violent politics of predation depose hollow humanism, distribution takes over production and exchange substitutes accumulation. Embracing cannibalism as a device for the political imagination and for the re-interpretation of history, it proposes to collectively read, annotate, comment, translate, digress, digest and interpret narratives on cannibalism. By so doing, a counter-topia from where to (un)think cannibalism as spaces of dissidence, decoloniality, desire, community and ecology will be established.

16.00 - 16.30

Break

16.30 - 18.00

Exhibition Space

Methodology workshop with Julia Morandeira Arrizabalaga

18.00-18.30

Break

EVENING

18.30 - 20.00

Cinema Hall 2

Film program proposed by Julia Morandeira Arrizabalaga

Dinner



Self-organized

Wednesday, 19, December 2018 // Rejection and death

Fascism, closure, protection, borders

10.00 - 11.00

Artists' Space

Group Discussion Check-in about where we are

Sharing reflections, feedback, questions, comments, contributions

11.00 - 11.15

Break

11.15 - 13.30

Meeting with the Mediation team

Discussion about their process for designing a mediation program and their conception of their responsibility to the artwork and/or the audience.

13.30 - 14.30

Cafeteria

Lunch

Together with the art students' group from Pau, who will arrive in the morning to join us for the day

AFTERNOON

14.30 - 16.30

Artists' Space

Samir Ramdani

Screening and discussion

We will watch two films together during my visit to Tabakalera: *Black Diamond* and *Superbe Spectacle de l'Amour*. Following the screening, we will discuss the films and take the idea of *l'Intrus* as its point of departure. The debate could notably include the strategies of representation I use both in my films and more generally in the contemporary art and cinema worlds.

16.30 - 17.00

Break

17.00 - 18.00

In Discussion with Samir Ramdani

Working site and context-specifically? Translating strategies of cultural contestation between France, the USA, and beyond. Discussion moderated by Lotte Arndt.



EVENING

18.00 - 19.00

Wine and snack break

19.00 - 20.30

Exhibition Space

Natasha Marie Llorens

Curatorial talk

Dinner

Tapas night out together

Thursday, 20 December, 2018 // Modifications on the immune system - Institutions

How can we modify what is considered to be part of the system, and what causes trouble? How to work with trouble as a necessary component? How to think the articulation of interior and exterior, as a dynamic, contested, agitated border?

MORNING

10.00 - 11.30

Artists' Space

Eider Corral

Graphic design workshop

The session will be structured in two parts. It starts with a conversation between Eider Corral and Natasha marie Llorens around the process of elaborating a design approach within a curatorial framework. It continues with a practical part where participants will work on a graphic representation of the "intruders" that they brought to the seminar.

11.30. - 11.45

Break

11.45-13.30

Artists' Space

Internal time, reading and discussion

Presentation of the texts in the Reader

Possibility to choose one and discuss it in small group(s)

13.30 - 14.30

Lunch

AFTERNOON

14.30 - 17.00



Artists' Space

Elvira Dyangani Ose - The Curator as an Intruder

Methodological workshop

Every now and again, the curator feels the responsibility to intrude upon the mandate of the institution, challenging its naturalised exclusions and seeking to rupture its capacity as a structural frame for art. While, at the same time, she or he is responsible for the production of a semiotic container—the exhibition—which perhaps could be seen in contradiction to the notion of something that ruptures, that subverts. Drawing from her curatorial experiences, Dyangani Ose addresses this fundamental antinomy to reflect upon the notion of curatorial methodology as intrusion.

17.00 - 18.00

Break

EVENING

18.00 - 19.30

Elvira Dyangani Ose - Everyone as an intruder. History as a participatory experience

Keynote

Drawing from her curatorial vision for the eight edition of Göteborg International Biennial for Contemporary Art (GIBCA), Dyangani Ose observed the possibility of imagining history as a participatory experience. Her presentation observes how history makes its subjects throughout multiples devices and institutions, questioning whether individuals and communities can overcome certain historical narratives, given environments and presumptions by making relevant stories and protagonists located within the margins of such narratives. Moreover, the research explores history as a radical act by focusing on the socially engaged projects which interrogate notions of storytelling, collective memories and “publicness” from transnational and trans-historical perspectives.

Closing Dinner

Friday, 21, December, 2018 // Impossible borders- on porosity - compile with intruders, lose your shape

MORNING

9.00 - 11.30

Dance Studio

Dages Juvelier Keates - How much can a body hold?

Movement workshop



The decision to slow things down gives the opportunity to dangle in opportunities, to thicken a sense of the possible, to loiter in the multiple impulses that are always present in the body as it yawns and yearns open.

We will explore a practice of being alone together, or collective “soloing”-- seeking pleasure, looking and being looked at, unholding, enjoying the breath and gravity. We are not institutions, we are not museums, we are not abstractions, we are not sites of occupation or projects of improvement. Our dancing bodies are a symphony of polyglot, polyrhythmic conversations.

The heart is an organ that empties and fills simultaneously. Using anchors of heart and breath rhythm, we encounter ourselves, in and of space. Our studio time will explore the materiality of embodied terrain in surfaces, textures, volumes and tones.

11.30 - 12.00

Break

AFTERNOON

12.00-14.00

Exhibition Space

Natalie Hope O'Donnell

Methodological workshop

Introduction in the group space, followed by an analytic walk-through the exhibition and an attempt to situate them in a wider exhibitionary constellation.

14.00-15.00

Lunch Break

AFTERNOON

15.00 - 16.30

Artists' Space

Moment of closure

16.30 - 17.30

Break

17.30 - 18.45

Artists' Space

Natalie Hope O'Donnell - A queer curatorial approach: *Munchmuseet on the Move*

Keynote and discussion



Munchmuseet on the Move is a four-year programme of 16 contemporary art commissions in the area between the current Munch Museum at Tøyen and the new museum opening on the waterfront of Bjørvika in 2020. The art projects are transdisciplinary in nature and anchored their local Oslo context. The aim is to establish relationships with the neighbourhoods the Munch Museum will be moving through on its one-mile journey from the east-side of the city down to the shore. The contemporary art programme has been curated by Natalie Hope O'Donnell, in dialogue with an international reference group, sometimes in collaboration with different local institutions and independent curators. The curatorial approach is queer in a wide sense, meaning that each commission seeks to highlight an aspect of the neighbourhoods, which has been overlooked, ignored or marginalised. Some projects have had an explicitly LGBTQI thematic, such as Sam Hultin's project *I'm Every Lesbian* (2016); the performance art tour *TROLLKREM IMPORT* (2018); and Kirsten Astrup & Maria Bordorff's upcoming commission for 2019. Others have explored the microscopic life of the Aker River (Toril Johannessen & Marjolijn Dijkman, 2018); ultrasound communication between animals sharing our habitat (Jana Winderen, 2017); or the different forms of language that operate across the urban landscape (Jon Benjamin Tallerås, 2016).

19.00 - 20.00

Exhibition space

Dages Juvelier Keates

Performance

Contact, with one's environment, with others, with oneself, is both an absolute necessity and a risk. Ongoing choices are made to navigate the intimacy and precarity of a precise encounter, an edgeless interaction of being alone with the ecology of selves we embody while being in the presence of an other. This durational presence practice invites and returns the gaze, rendering each other visible, if not always intelligible.

Embedded in a dense field of attention we are noticing the moment of change arise again and again. This is playing with time, and in time, things tend to exchange places; stillness becomes movement, movement becomes conflict, conflict becomes currency, the stranger becomes known, the self becomes strange.

This work is contextualized in somatic principles rather than choreography.



BIOS:

Lotte Arndt

Writer and curator Lotte Arndt (Paris, Marseille, France) lectures at École supérieure d'art et design Valence Grenoble, and accompanies the work of artists who critically interrogate the postcolonial present and the blind spots of modernity. She co-curated *Candice Lin: A Hard White Body* (2017, with L. Morin) at Bétonsalon, Paris, and *Candice Lin: A Hard White Body, a Soft White Worm* (2018, with P. Pirotte and L. Morin) at Portikus, Frankfurt/Main. Recent projects include: *Tampered Emotions. Lust for Dust*, Triangle France (June 2018); *One Sentence Exhibition*, Kadist (August 2018); and the research program *The Vacation of the Museum. Decolonize Ethnographic Collections with Cinema* (2016-2018). In Winter 2016, she was Goethe fellow at Villa Vassilieff, Paris, and subsequently guest editor of the online magazine Qalqalah (2017). Her PhD is dedicated to postcolonial negotiations in Paris based cultural magazines related to Africa (2013). She works closely with the French artist and writers group *Ruser l'image*, is a member of the research group Global Art Prospective (INHA Paris), publishes on artistic strategies that aim to subvert eurocentric narratives and institutions, and co-organizes cultural programs, screenings and discussions in artistic and academic spaces. Last major publications include *Magazines Do Culture ! Postcolonial Negotiations in Paris Based Periodicals Relating to Africa* (in French), WVT, 2016; *Crawling Doubles. Colonial Collecting and Affect* (with Mathieu K. Abonnenc and Catalina Lozano), B42, 2016 ; *Hunting & Collecting. Sammy Baloji* (with Asger Taiaksev), MuZEE, Galerie Imane Farès, 2016.

Eider Corral is a Bilbao-based design consultant working on culture projects and brands. With a focus on establishing new relations and collaborative methodologies and based on a scattered network of independent designers and creatives, she has designed multiple graphic identities for art and culture institutions and companies such as Deutsche Grammophon, Tabakalera and consonni amongst others.

Elvira Dyangani Ose is Director of The Showroom, London, a public arts organisation focusing on collaborative approaches to cultural production of art and discourse. Trained as Art and Architecture Historian, she also works as curator and lecturer, teaches at Goldsmiths and is part of the Thought Council at the Fondazione Prada. Prior to join The Showroom, Dyangani Ose was Senior Curator at Creative Time and Curator International Art at Tate Modern. Her work engages in transnational collaborations across the disciplines, from monographic exhibitions such as *Ibrahim al-Salahi. A visionary Modernist*, 2013, to group shows and biennials, such as *Recontres Picha, Lubumbashi Biennial*, 2013; and the 8th edition of GIBCA, Göteborg International Biennial for Contemporary Art, 2015.

Natalie Hope O'Donnell is Senior Curator at the Munch Museum in Oslo, where she curates the off-site contemporary art programme *Munchmuseet on the Move*



(2016–2019). Her educational background includes a BA in Modern History and Politics from the University of Oxford (2002) and an MA in Curating Contemporary Art from the Royal College of Art in London (2008). She holds a PhD from the Oslo School of Architecture entitled *Space as Curatorial Practice: the exhibition as a spatial construct* (2016), which examined three exhibitions at Henie Onstad Kunstsenter in the period 1970–1972. She retains an interest in curating as a spatial process, queer performative art practices, and the exhibition as an historical and cultural text.

Dages Juvelier Keates

As a writer, dancer, and teacher, Dages Juvelier Keates conducts queer feminist embodiment research. Deeply influenced by psychoanalytic theories, she explores bodies as accretions of unanswered questions, ephemeral archives of inter- and intra-personal memories, gestures, and other bio-imaginative acts. Dages has recently worked as a part of three collaborative teams: E/D, HAM, and Lydian Junction, presented by venues including 3LD, BAC, BRIC, CPR, Danspace Project, Dixon Place, Gibney Dance Center, Gowanus Art and Production, JCC, Merkin Hall, NYU, Parsons/The New School, Temple University, Triskelion Arts, and the [UN]Fair Art Show. Her projects have been reviewed in *The Brooklyn Rail*, *Dance Enthusiast*, *Dance Magazine*, *Culturebot*, and *CHANCE* magazine, and she has been an artist-in-residence at chashama, 3LD, The Watermill Center, Marble House Project, and The Stable. Dages has a BA from Bard College and MA from NYU. She has recently taught in numerous international yoga teacher trainings and participated in panels for Colgate University, New York University, Parsons/The New School, the Newington-Cropsey Foundation, and Temple University. She has released a book called *Radical Acts of Embodiment*.

Natasha Marie Llorens

A Franco-American independent curator and writer. In 2018 and 2019, she is a France-America Cultural Exchange (FACE) Curatorial Fellow, an American Institute of Maghrebi Studies Long-term Research Fellow, and a curatorial research fellow at the Centre nationale des arts plastiques in Paris. Current curatorial projects include *Children of Violence*, a cycle of exhibitions, texts and symposia devoted to the representation of violence in contemporary art, and *Waiting for Omar Gatlato*, a survey of contemporary Algerian art scheduled for October 2019 at the Lenfest Center for the Arts at Columbia University. She won 2017 Open Call for a curatorial residency at Tabakalera, out of which she developed the exhibition, *L'Intrus*. Llorens has taught at Columbia University, the Cooper Union and Eugene Lang College in New York City, and in the Curatorial Studies MA program at Parsons in Paris. A graduate of the MA program at the Center for Curatorial Studies at Bard, she is currently a PhD candidate in Modern and Contemporary Art History at Columbia University. Her academic research is focused on the representation of war in Algerian national cinema between 1965 and 1979. Her academic research is focused on the representation of war in Algerian national cinema between 1965 and 1979.



Julia Morandeira Arrizabalaga

is a researcher and curator based in Madrid where she co-directs [escuelita](#) at the CA2M-Centro de Arte Dos de Mayo, a collective research organism acting as the digestive apparatus of the institution. Two seasons have been developed so far: [Speculative Infrastructures](#) with the XXIV Image Symposium [Glitch Futures](#); and [Social Choreographies. Nobody knows yet what a body is capable of](#), with the XXV Image Symposium [Worlding the World](#).

Her practice is articulated through long standing curatorial projects such as [Canibalia; Be careful with each other so we can be dangerous together; Nothing is true. Everything is alive](#), and *Night Studies*. She is also mediator for the ConComitentes project in Spain and has lectured at the De Appel Curatorial Program, Dutch Art Institute, Pompeu Fabra University, University of the Basque Country-EHU, Notre Dame University, SomethingYouShouldKnow, Nottingham Contemporary, Jeu de Paume or TEOR/Ética.

Samir Ramdani

I studied in Toulouse and since 2006 I live in Paris. I have been involved with projects at the Pavillion (the Palais de Tokyo), Triangle in Marseille, and La Box in Bourges. The French Institute helped me make a film, *Black Diamond*, that won several prizes, notably for its music. Generally, I am happy to be alive. My work primarily consists of short-form films that are shown in exhibition spaces and in film festivals. In my work I pose questions about race, socio-economic class, inclusiveness, art, domination, desire and about the end of the world. My recent works are genre films: science fiction, zombie movies and fantasy film. I see genre film as a way to reach a broader public. I make work with few resources but a great deal of attention to the formal questions. The idea is to evoke political and moral themes without sacrificing the pleasure involved in the watching cinema.

Leire Vergara

is an independent curator and member of Bulegoa z/b. She has curated several programs and exhibitions such as “Dispositifs of Touching: Curatorial Imagination in the Time of Expanded Borders” Trankat, Tétouan (2015), “The Contract” (with Beatriz Cavia, Isabel de Naverán and Miren Jaio) Azkuna Zentroa, Bilbao (2013-2015), “Form and Meaning” Musac, León (2012-2014), “Materiality” (with Ines Moreira, Arne Hendriks and Aneta Szylak) Alternativa Wyspa Institute, Gdansk (2012). She has worked as chief curator at Sala Rekalde, Bilbao (2006-2009) and co-director of D.A.E. (with Peio Aguirre) Donostia, (2002-2005). She has contributed as writer in art and cultural magazines, catalogues and artists’ books. She holds a PhD in (*Curatorial/Knowledge*) Visual Cultures at Goldsmiths College, University of London.



READER:

For the reading group:

Orriak - *L'intrus* (Exhibition publication), 2018.

Jean-Luc Nancy - *L'intrus/The Intruder*, 2000.

Nana Adusei-Poku- "Catch Me if You Can",

http://www.internationaleonline.org/research/decolonising_practices/38_catch_me_if_you_can

Rasha Salti - "Around the Postcolony and the Museum. Curatorial Practice and Decolonizing Exhibition Histories",

http://www.internationaleonline.org/research/decolonising_practices/37_around_the_postcolony_and_the_museum_curatorial_practice_and_decolonizing_exhibitions_on_histories

Daniel Birnbaum and Anders Olsson

"An interview with Jacques Derrida on the limits of digestion"

<https://www.e-flux.com/journal/02/68495/an-interview-with-jacques-derrida-on-the-limits-of-digestion/>

Speakers contributions and suggestions:

Lotte Arndt - "Reversing the Burden of Proof as Postcolonial Lever", in: *36 Short Stories*, Betonsalon, 2012.

Elvira Dyangani Ose - "Enthusiasm: Collectiveness, Politics, and Aesthetics", *Nka: Journal of Contemporary African Art*, Number 34, Spring 2014, pp. 24-33.

Dages Juvelier Keates -- *Light Before Flesh* (Excerpts).

Natalie Hope O'Donnell - "Exhibition Design and Propaganda" in Antonis Pittas, *Road to Victory*, Hordaland Kunstsenter/Sternberg Press, 2017.

Natasha Marie Llorens - *Spaces. The Colonial Museum*. <http://www.art-agenda.com/reviews/spaces—the-colonial-museum/>

Julia Morandeira Arrizabalaga - "Curating the Canibalia in Seven Stances", in *Oberon Magazine* 1, Autumn 2015.

Jean-Luc Nancy - "Touching", in *Corpus*. Translated by Richard A. Rand. New York: Fordham University Press, 2008. (proposed by Leire Vergara).

Samir Ramdani - Suggestions of films to see:

Haifaa Al-Mansour - *Wadjda* (2012, 98 min). (iTunes)

Ana Lily Amirpour - *A Girl Walks Home Alone at Night* (2014, 107 min). (iTunes)

Jordan Peele - *Get out* (2017, 104 min). (iTunes)

Djo Tunda Wa Munga - *Viva Riva* (2010, 98 min). (iTunes)

Amandine Gay - *Ouvrir La Voix* (2017, 122 min).

Alain Guiraudi - *Les rois de l'évasion* (2009, 137 min) et *L'inconnu du lac* (2013, 101 min).