

THE GUGGENHEIM MUSEUM BILBAO

presents on October 31, 2013

GARMENDIA

**MANEROS
ZABALA**

SALABERRIA

PROCESS AND METHOD

GUGGENHEIM BILBAO

Garmendia, Maneros Zabala, Salaberria. Process and Method

- Dates: 31 October 2013 – 16 February 2014
- Curated by: Lucía Agirre and Álvaro Rodríguez Fominaya
- Galleries: Third floor

The Guggenheim Museum Bilbao presents [*Garmendia, Maneros Zabala, Salaberria. Process and Method*](#), an exhibition that examines the careers of three Basque creators who were born in the late 1960s and the 1970s whose practice shares a common interest in history as fodder for inquiry and revision. The show surveys the careers of these artists via their most important works, showing the mutual feedback among them, and it also displays three new works created especially for the Museum, which will become part of the Bilbao collection.

The analysis of history as a way to evidence its contradictions and ambiguities is a shared strategy in the artistic practice of Iñaki Garmendia, Erlea Maneros Zabala, and Xabier Salaberria. Beyond deconstructing the history itself, these artists more subtly and imperceptibly express a “shared sensibility,” such that the processes of re-creation, appropriation, and reinterpretation are part of their approaches to the concept of art.

We can also discern in these artists a phenomenological view of the state of matters, which is coupled with a vision that encompasses the experience of the everyday. Their avenues of inquiry, both shared and relevant, do not take shape in a uniform aesthetic expression but in vectors that make up a pluralistic web. This mesh has a substrate which sometimes has to do with territory and other times with the history of the ideas and artistic movements of the 20th century.

Throughout the third floor of the Museum, the exhibition brings together photographs, videos, engravings, drawings, watercolors, and installations created between 2001 and today, reflecting the diversity of mediums and techniques used by these contemporary artists. The works in the show come from a variety of museums, galleries, and private collectors, as well as from the artists’ own collections.

The exhibition analyzes the careers of these three artists from the Basque Country who represent three very different ways of approaching the process of revising, decontextualizing, and creating new realities based on different reference-histories that therefore prompt personal and highly unique interpretations by viewers.

Iñaki Garmendia

The section devoted to Iñaki Garmendia (Ordizia, Guipúzcoa, 1972), a prominent figure in contemporary Basque art who has been exhibiting in Spanish and international galleries and museums for almost two

decades, shows a number of works which were created in a context marked by paradoxical tendencies, developing an esthetic which bears heterogenic meanings.

Garmendia records highly specific processes, actions, and elements from the local intra-history, the history of art, and youth music and subcultures, disassociating them from their most meaningful aspects and placing them instead in a global context. It is difficult for viewers to identify these images—either in videos, performances, photographs, or drawings—as they search for the clue to decipher them based on their own experiences. Thus, their interpretation has a strong personal yet simultaneously universal component. At this point, Garmendia's work is based on an exclusion regimen, which sometimes affects the medium of representation and other times becomes more metaphoric.

Iñaki Garmendia's artistic oeuvre is represented in this show by such important works as the series *Txitxarro* (2000), *Blow After Blow* (*Kolpez kolpe*, 2003), *Red Light/ Straight Edge* (2006), *Untitled Orbea* (*Orduña*) (*S/T Orbea* [*Orduña*], 2007), *No R.S. (99 Red Love Balloons)* (2008), *Untitled (Six Peaks)* (*Sin título [seis picos]*, 2011), and finally *Ikaraundi – EQDALOS (Head Kneeling Against the Wall)* (*Ikaraundi - EQDALOS [burua paretan kontra belaunikatuta]*, 2013), created specifically for the exhibition.

These works reveal the two avenues of inquiry pursued by the artist which are often interrelated: first, the decontextualization and fragmentation of cultural objects and icons, and secondly the study and reinterpretation of experimental audiovisual recording and editing processes.

Txitxarro is the name of a famous disco in Guipúzcoa (Basque Country) which the terrorist group ETA destroyed with a bomb in 2000; this event inspired Iñaki Garmendia to develop a series of works that stretched over the course of more than a decade. In these works, created in a variety of mediums and techniques, Garmendia reveals one of the venues near highway N-634 where young Basques had fun and hung out during the 1980s, while it also presents the harsh image of ETA's persistent extortion of industrialists, using the image of the disco's fence as a symbol of survival. These works are laden with political and social content to the local audience but become mere images of destruction to outsiders. The same holds true of his works on Basque villas, a kind of typological catalogue of the Basque homes (*Villas Basques*) which popped up along the southern coast of France, imitating the style of the traditional country house. Likewise, this disconnect between the local and the foreign can clearly be seen in such significant audiovisual pieces as *Blow After Blow* (2003) and *CCC-MT* (All the Measures Are Taken)* (2011).

At the same time, the exhibition also features several examples of this artist's work on the body, including *Down* (*Bozo*, 1998/2013), a dramatic audiovisual piece which uses sexually explicit images to convey to viewers the constant sense that something is about to happen. Rendered in 2013 using audiovisual material from 1998, this allusion of the proto-queer and proto-feminist Barbara Rubin film *Christmas on Earth* (1963) reveals Garmendia's fascination with the human body, through either its absence or its presence, while it also refers to his early work, since the video it is based on was recorded in 1998 as he was participating in a creative workshop taught by Ángel Bados and Txomin Badiola at the Guipúzcoa-based art center Arteleku, a "foundational moment" for the artist.

One example of the different interpretations of Iñaki Garmendia's work whose significance and meaning can differ or converge depending on the viewer's own history and personal baggage is *Red Light/Straight*

Edge (2006). This is a double screening that shows two people singing two songs from 1980s subculture bands a cappella. The absence of instruments and the atmosphere created forces viewers to focus on the words and expressions of the performers' faces and bodies.

The work created specifically for this exhibition, *Ikaraundi – EQDALOS (Head Kneeling Against the Wall)* (2013), is a synthesis of Garmendia's previous work. Based on the remaining images of the now-vanished bust that Jorge Oteiza made of the head of painter José Sarriegui, this work has numerous artistic-cultural connotations. To tackle this project, Garmendia studied the meager photographs still surviving of Sarriegui's bust in order to reconstruct the past using a variety of techniques and processes, from industrial engineering computer programs to direct modeling. What is left to us from this entire process is traces of different mediums, such as the video in which he treats the head as a formal and self-referential device, emphasizing its iconic objectuality in a way reminiscent of his works *Bomber* and *Untitled Orbea (Orduña)*, which are also on display in this show: However, in this work he includes his own voice, which tells a disjointed story that skips through time. In this way, Garmendia devises a personal puzzle for both himself and the viewer.

Erlea Maneros Zabala

The exhibition also runs through the classical galleries on the third floor, which feature the creations of Erlea Maneros Zabala (Bilbao, 1977), an artist who lives in Los Angeles. From there, she has launched a promising international career, with exhibitions in galleries and art centers all over the world.

The nature of representation, the treatment of the image, and the interpretation of history by the mass media as elements comprising contemporary narratives is at the core of this Bilbao-born creator's artistic inquiry.

In the work *Ilustración Española y Americana, 1894* (2007/13) Maneros Zabala appropriates, inverts, transforms, and serializes a representation with vast historical meaning in the local context: an 80 meters tall iron tower in the guise of a modern "tree of Gernika," which would have served as the point of convergence between modernism and tradition and was designed to be located in the center of the city of Bilbao. To contrast with this work, which brings an unrealized historical, political, and social project into the present, the artist created *Basque Graphics; Typography and Ornament: 1961–1967* (*Grafía Vasca; tipografía y ornamentación: 1961–1967*, 2013) specifically for the Museum, a work that consists of 39 copper plate engravings that reproduce some pages of the periodical publication *Sine Nomine*, which was published, printed in cyclostyle, and distributed underground by the Basque clergy after its fellow underground religious magazine, *Egiz* (1950–1952), was banned. Both the history and social significance of *Sine Nomine* have been revisited by the artist from the Benedictine archive in the town of Lazkao, Guipúzcoa. *Basque Graphics* reinterprets her previous series, yet whereas before she focused on the image and its conceptual complexity which was dampened by decontextualization, now her analysis revolves around typography, thus shifting her focus from the formal aspects of the image to the formal aspects of the text.

The artist forges a similar dialectic in *Untitled (Los Angeles Times Archive on Microfilm, May 2007)* (2008), although this time Maneros Zabala stresses the notion of archaeology by starting with an obsolete

printing technology. Large black-and-white images archived on microfilm and excerpted from the *Los Angeles Times* are displayed on a large wall that serves as a matrix where the text accompanying the images has been eliminated. In this work, the medium itself plays a role, not only a technical or mechanical one but also a conceptual one in that it invites the viewers to survey the initial images and interpret them in a new context.

In turn, in her series *Untitled, Thursday, November 1st, 2001, Los Angeles Times and New York Times*, 2005–13 and partly decontextualizes them by disassociating them from the newspapers pages where they were originally published, although she does retain this relationship in the title. These snapshots of the bombings in Afghanistan, now turned into poetically beautiful watercolors, question viewers about the role of the mass media in the construction of public opinion, and especially about the beliefs generated in the images we have of the East.

The same idea is echoed in *Untitled (Orientalist Studies)* (2010), a series of glass vitrines made of flimsy materials which display a series of collages in which the artist yet again introduces references to the clichéd representation of the East in Western culture. Likewise, the show also features *Exercises on Abstraction (Series I, II, III, and IV)*, 2007–13, in which the artist reproduces the technique of marbled paper on thin, immaculate newsprint.

Xabier Salaberria

Xabier Salaberria (San Sebastián, 1969), who was the winner of the Basque government's Fine Arts Prize, is consolidating his almost decade-long career of taking part in major solo and group exhibitions in museums and galleries in both Spain and the rest of Europe.

Salaberria's practice is unique in his generation, as he travels through the terrain where art, design, and architecture converge. The history of modernity, which the artist calques onto his sculptural or architectural installations has proven to be fruitful ground for the artist's intellectual inquiry throughout his career.

The artist often uses collaborative strategies and relational participation, which generate unexpected connections between the audience and other art agents. Through this practice, he reflects on the concept of sculpture in the 21st century, the notion of modernism, and relational art.

When developing his projects, Salaberria often draws inspiration from modernist architects, such as Ludwig Mies van der Rohe or Gerrit Rietveld. Many appear in this universe of references, both textual and otherwise, from Jorge Oteiza, alluded to in *Debaque* (2009), a modular structure that morphs into work of art thanks to the artist's conceptual action, to Italian architect and designer Ettore Sottsass, as the formal support of his sculpture from the series *Unconscious/Conscious (Inkontziente/kontziente)*, 2011–13).

In the installation *A.T.M.O.T.W.* (2013), created specifically for the show, he reflects on the museum as a place of representation. The work contains references to his previous works, including *Martello* (2012) and *Unconscious/Conscious*. *A.T.M.O.T.W.* stands for *All The Material Of The World*, the cover of a publication by the same name that the artist made in 2010 for the 20th edition of Gure Artea. The title is likewise a statement of intentions which reveals an encyclopedic projection in which the Museum's

architecture serves as the subtext. This time architect Gerrit Rietveld is one of the touchstones for a work which looks like a watchtower in which numerous references to his previous works are inscribed or to which they gravitate, such as *Hammer* and *Unconscious/Conscious*. The scale of the installation is determined by a brick module which serves as a unit of measurement across which the constructed volume unfolds. This semantics of deferred accumulation is what is transformed into the substrate and method of generating this new project, which plays with the intersection between art, architecture, and design.

Xabier Salaberria, who is also a member of the group of artists and critics who participated in the Arteleku workshop in 1998, deconstructs the history of modernism, the history of the Industrial Revolution, and the serialization of mass production, interpreting their objects-artifacts or exhibition displays. His eye is tightly honed in on a period in history in which the local context serves as the substrate upon which his oeuvre lies, with the development of notions such as the Oteizian concepts of the object and space.

Catalog

The exhibition catalog explores the oeuvre of Iñaki Garmendia, Erlea Maneros Zabala, and Xabier Salaberria through an illustrated survey of some of their most representative works and through essays written by Tanja Baudoin, Peio Aguirre, Miren Jaio, and exhibition curators, who further explore the meaning and scope of their art.

Educational area

The exhibition is complemented by an educational area located in the corridor next to the classical galleries. This area features the artists' working processes and the key subject matter appearing in the show, such as history, process, and appropriation, through texts, audiovisuals, and a select bibliography chosen by the artists themselves. These materials enable visitors to learn more about the artists' areas of interest and sources of inspiration.

Visits with the artists

Iñaki Garmendia, Erlea Maneros Zabala, and Xabier Salaberria will explain the keys to their working methods and the works they are showing in the exhibition at three encounters with the public:

- Thursday, October 31st – Erlea Maneros Zabala
- Thursday, November 7th – Iñaki Garmendia
- Thursday, November 21st – Xabier Salaberria

Meeting point: Information desk, from 6:30 to 7:30 p.m. Free of charge. Participants must register in advance on the Museum's website. Limited to 20 people /minimum 5 (Museum admission not included).

BIOGRAPHIES OF THE ARTISTS:

Iñaki Garmendia

1972. 1972 Born on October 9 in Ordizia, Gipuzkoa (Basque Country).

1991. Begins studying for a Fine Arts degree at the University of the Basque Country/Euskal Herriko Unibertsitatea.

1995. Receives an Erasmus grant to study at the Faculty of Art, Media & Design of the University of the West of England, Bristol. Participates in the exhibitions *École d'art* in Bordeaux and *Ezkatoz Parisitik* at the AEK in Bilbao.

1996. Graduates with a Fine Arts degree from the University of the Basque Country, with a major in Sculpture.

1997. Has a solo show, *Iñaki Garmendia*, at Barrena Kultur Etxea in Ordizia.

1998. Participates in the "Ángel Bados-Txomin Badiola Workshop" held at Arteleku in Donostia-San Sebastián (Basque Country). Completes a multimedia and digital image course at Kingsway College, London.

1999. Receives a grant from the Provincial Council of Gipuzkoa. His solo exhibition *Me voy a ir, me voy, estoy ido*, organized by Donostiako Arte Ekinbideak (D.A.E.) opens at the Casa de Cultura Egia in Donostia-San Sebastián.

2001. Receives an audiovisual production grant from the Basque Government. Participates in *Superkongresua, encuentro entre creadores artísticos*, an encounter of artists organized by the D.A.E. at the Casa de Cultura Egia in Donostia-San Sebastián, and in *Rock Radical Vasco*, a competition for new artists at Koldo Mitxelena Kulturunea in Donostia-San Sebastián.

2002. His video *Goierri konpeti*, created in collaboration with Asier Mendizabal, premieres at Sala Kutxa in Donostia-San Sebastián. Participates in the Taipei Biennial, the group show *Organisational Forms* at Skuc Galerija in Ljubljana, Slovenia, and the video festival *Intervenciones TV: Festival de vídeo* in Vitoria-Gasteiz (Basque Country).

2003. *Kolpez kolpe* opens at Galería T4 in Barcelona. His work is featured in the exhibitions *Cine y casi cine* at the Museo Nacional Centro de Arte Reina Sofía in Madrid, and *Después de la noticia* at the Centre de Cultura Contemporània (CCCB) in Barcelona.

2004. Wins first prize in the 2004 Gure Artea competition, organized by the Basque Government, alongside Ibon Aranberri and Azucena Vieites. Participates in the International Studio & Curatorial Program (I.S.C.P.) in New York, thanks to a grant from the Youth Institute of the Spanish Ministry of Equality (INJUVE). Is awarded a residency in the International Studio Programme at Künstlerhaus Bethanien in Berlin. His work is included in the group exhibition *Glocal* at Galería Moisés Pérez de Albéniz in Pamplona (Navarre). Participates in the *6th Yugoslav Biennial of Young Artists*, held in Vrsac and Belgrade, Serbia and Montenegro, and in Manifesta 5, the European Biennial of Contemporary Art, in Donostia-San Sebastián.

2005. His work is included in the show *Gure Artea: Iñaki Garmendia, Ibon Aranberri, Azucena Vieites*, in the Sala Norte of Artium, Basque Museum-Center of Contemporary Art in Vitoria-Gasteiz.

2006. His book *Only Kids Love Other Kids* is published. Presents *Red Light/ Straight Edge + Izarra* at the Frankfurter Kunstverein in Frankfurt.

2007. Receives the Visual Arts Grant from Fundación Marcelino Botín in Santander (Cantabria). His work is featured in the group shows *1, 2, 3... Vanguardias. El arte como arte contextual*, in the Sala Rekalde in

Bilbao; *Imágenes del otro lado*, in the Sala San Antonio Abad at the Centro Atlántico de Arte Moderno, Las Palmas de Gran Canaria (Canary Islands); and *Intensities. Inconformisme, incorrecció i rebel·lió entre art i escena musical*, which toured extensively in Catalonia, showing at El Prat de Llobregat, Mataró, Sabadell, Ripollet, Terrassa, Caldes de Montbui, Caldes d'Estrac, Vilafranca del Penedès, and Sant Boi de Llobregat.

2008. The show *No R.S.* opens at Galería Moisés Pérez de Albéniz in Pamplona. Presents *No R.S. (99 Red Love Balloons)* at Underdox 3: Document und Experiment Festival in Munich, Germany. Participates in the Postproduction program at ARTIS Den Bosch in Den Bosch, the Netherlands.

2009. Presents his video *Blow After Blow (Kolpez kolpe)* as part of the *EXPANDED BOX* program organized in connection with the ARCO Art Fair in Madrid. The Museo San Telmo in Donostia-San Sebastián acquires the work for its collection. He exhibits in the collective show *Itinerarios 2007/08* at the Fundación Marcelino Botín exhibition hall in Santander, Cantabria.

2010. Obtains the Hangar-Contemporary Image Collective (CIC) artist exchange residency in Cairo, Egypt. Exhibits *Blow After Blow* at the Centre de Documentació del Centre d'Art La Panera in Lleida (Catalonia). His work appears in the exhibitions *The Shadow of Speech: MACBA Collection* at the National Museum of Contemporary Art of Korea in Seoul, and *Art Contemporain et Culture Rock* at Le Carrée/ Musée Bonnat in Bayonne, France.

2011. Presents a one-man show at La Virreina Centre de la Imatge in Barcelona and participates in the group exhibition *1979. Un monument a instants radicals* at the same center. Presents the sculpture *Untitled (Six Peaks) [Sin título (seis picos)]* in the Galería Moisés Pérez de Albéniz stand at the ARCO Art Fair in Madrid. Artium in Vitoria-Gasteiz acquires the piece and exhibits it for the first time in 2012 as part of the show entitled *Montajes de Atracciones (Tirar del hilo. Colección Artium)*.

2012. His work is included in the group shows *Materiality*, at the Wyspa Art Foundation in Gdansk, Poland, and *Gravity & Disgrace II*, at the Centro Galego de Arte Contemporánea (CGAC) in Santiago de Compostela (Galicia).

2013. The show *Police/car* opens at Galería Moisés Pérez de Albéniz in Madrid. The Museu d'Art Contemporani de Barcelona (MACBA) acquires his video *Untitled Orbea (Orduña) [S/T Orbea (Orduña)]* and presents it in the exhibition *La Colección*. His work is included in the group show *Constelación Europa* at the Museo San Telmo in Donostia-San Sebastián. Exhibition at the Guggenheim Museum Bilbao with Erlea Maneros Zabala and Xabier Salaberria.

Erlea Maneros Zabala

1977. Born on March 17 in Bilbao (Basque Country).

2001. Finishes her Fine Arts degree course in the Painting Department of the Glasgow School of Art, Scotland.

2003. Receives her M.F.A. from the California Institute of the Arts, Los Angeles. Co-founds the travelling nonprofit Art2012 with Kate Fowle and Renaud Proch. Participates in the group exhibition *Death & Co* at Galería Garash in Mexico City.

2005. Takes part in a collective show held at China Art Objects and Blum & Poe, two Los Angeles galleries, and in another group exhibition curated by Walead Beshty at the Pelham Art Center in New York. Her work is chosen for the research project *The Backroom*, presented at the San Francisco art galleries New Langton Arts and San Francisco Camerawork.

2007. Holds two solo shows, *Erlea Maneros Zabala: Exhumation* at Queen's Nails Annex in San Francisco, and *Erlea Maneros Zabala* in the Abstract Cabinet of Sala Rekalde in Bilbao. Presentation of *The Backroom* research project, in which she is a participant, at the Kadist Art Foundation in Paris.

2008. Is awarded a residency at the Platform Garanti Contemporary Art Center in Istanbul. Solo exhibitions at the Seamen's Art Club in Hamburg, the Fellows of Contemporary Art in Los Angeles, and Redling Fine Art, also in Los Angeles.

2009. Participates in the group show *After the Final Simplification of Ruins* at Centro Cultural Montehermoso in Vitoria-Gasteiz (Basque Country). The Galería Carreras Múgica in Bilbao dedicates an entire exhibition to her work.

2010. Her art is shown at the biennial Manifesta 8: The Region of Murcia in Dialogue with North Africa, held in Murcia and Cartagena in eastern Spain. Participates in the group shows *Antes que todo* at Centro de Arte Dos de Mayo (CA2M) in Madrid, Picture Industry (Goodbye to All That) at Regen Projects in Los Angeles, and *Immaterial* at the Ballroom Marfa arts space in Marfa, Texas.

2011. Holds individual shows at REDCAT in Los Angeles, Museo Experimental El Eco in Mexico City, and the foundation Stiftelsen 3,14 in Bergen, Norway.

2012. Presents the exhibition *Pilgrimages for a New Economy* at the Reva and David Logan Center for Creative and Performing Arts of the University of Chicago. This show's title is translated into Spanish (*Peregrinaciones para una nueva economía*) and reused by two simultaneous exhibitions held at Galería Maisterravalbuena in Madrid and Galería Carreras Múgica in Bilbao. Her work is featured in group shows at Fundación Cristina Enea in Donostia-San Sebastián (Basque Country) and the Wyspa Institute of Art in Gdansk, Poland.

2013. Her solo show *Erlea Maneros Zabala: Past Work* opens at Redling Fine Art in Los Angeles. Exhibition at the Guggenheim Museum Bilbao with Xabier Salaberria and Iñaki Garmendia.

Xabier Salaberria

1969. Born on January 31 in Donostia-San Sebastián (Basque Country).

1998. Participates in the "Ángel Bados-Txomin Badiola Workshop" and the "Peio Irazu Workshop", both held at Arteleku in Donostia-San Sebastián.

2000. Receives a visual arts grant from the Provincial Council of Gipuzkoa.

2001. Participates in *Superkongresua, encuentro entre creadores artísticos*, an encounter of artistic creators organized by Donostiako Arte Ekinbideak (D.A.E.) at the Casa de Cultura Egia in Donostia San Sebastián. Creates the sculpture *Untitled (Platform)* [*Sin título (plataforma)*] for the Arteleku garden in Donostia-San Sebastián.

2002. Has an intervention in the group show *Gure Artea 2002* at the Sala Rekalde in Bilbao. Participates in *Garai Txarrak*, an art project organized to mark the reopening of Arteleku in Donostia-San Sebastián.

2004. Designs 'Film Ideal Forever' (*Film Ideal Siempre*), in collaboration with Gorka Eizagirre, for the D.A.E. in the context of Manifesta 5, the European Biennial of Contemporary Art, held in Donostia-San Sebastián.

2005. Is awarded a residency at the Rooseum Center for Contemporary Art in Malmö, Sweden. Designs and builds the architecture of the screening rooms and furnishings for the documentation area of the group exhibition *Sessió Contínua* at the Centre de Cultura Contemporània de Barcelona (CCCB). Teams up with Gorka Eizagirre to produce the project *Share your time drink and food in Kunstverein*, in the coffee shop of the Frankfurter Kunstverein. Presents the furniture-archive-piece *Untitled*, created with Luca Frei, in the exhibition *La insurrección invisible de un millón de mentes* at the Sala Rekalde in Bilbao.

2006. Presents a one-man show at the cultural association Liquidación Total in Madrid. His work is featured in the group exhibition *Attitude* at the Atle Gerhardsen Gallery in Berlin.

2007. Is awarded a residency with the ACC Internationale Atelierprogramme in Weimar, Germany. The show *Xabier Salaberria* opens at Galería Carreras Múgica in Bilbao. Presents *Part II of An Unbuilt Project* in the group show *The Big Easy*, held at the art center Halle 14 in Leipzig, Germany.

2008. Obtains the first prize in the 2008 Gure Artea competition, organized by the Basque Government, together with Asier Mendizabal and Iratxe Jaia/Klaas van Goekum. The prize-winning work is featured in the group exhibition *Gure Artea 2008* at the Sala Rekalde in Bilbao. Is invited to participate in the Helsinki International Artist-in-Residence Programme (HIAP) in Helsinki. Presents the installation *Cold Front* at the Frankfurter Kunstverein, and at *U-Turn*, the Quadrennial for Contemporary Art in Copenhagen.

2009. Receives the Visual Arts Grant from Fundación Marcelino Botín in Santander (Cantabria). His work is included in the group show *An Unexpected Thought - Function in Contemporary Art* at the Göteborgs Konsthall in Göteborg, Sweden. Designs the exhibition space for the show *El mal de escritura* at the Centro de Estudios y Documentación MACBA in Barcelona.

2010. Participates in the residency project *Memories and Encounters at Viafarini*, an organization for contemporary art based in Milan, Italy. Participates in the group shows *Antes que todo*, at the Centro de Arte Dos de Mayo (CA2M) in Madrid, and *A History of Irritated Material* at Raven Row in London.

2011. Receives the 2011 Art and Research Grant from Centro Cultural Montehermoso in Vitoria-Gasteiz (Basque Country). *Inkontziente/ kontziente* opens at Galería Carreras Múgica in Bilbao. His work is featured in the group exhibitions *Eine Grammatik der dritten Person* at Corner College in Zürich, *Szenarien über Europa: Szenario 1* at GFZK Galerie für Zeitgenössische in Leipzig, *Moderno y presente. Cambio de siglo en la colección MACBA* at the Museu d'Art Contemporani de Barcelona (MACBA), and

Itinerarios 2009-2010. XVII Becas Fundación Botín de Arte at the Fundación Marcelino Botín exhibition hall in Santander.

2013. His work is included in the group shows *Constelación Europa* at the Museo San Telmo in Donostia-San Sebastián, and *The Society Without Qualities* at the Tensta Konsthall in Stockholm. Exhibition at the Guggenheim Museum Bilbao with Erlea Maneros Zabala and Iñaki Garmendia.

For more information:

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Press Images for
Garmendia, Maneros Zabala, Salaberria. Process and method
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For further information, please contact the Guggenheim Museum Bilbao Press Department: tel. +34 944 35 90 08 and email: media@guggenheim-bilbao.es

1. **Iñaki Garmendia** (Ordizia, Gipuzkoa, 1972)

Blow After Blow (Kolpez kolpe), 2003

Single-channel video installation, color, with sound, 24 min.

Museo San Telmo



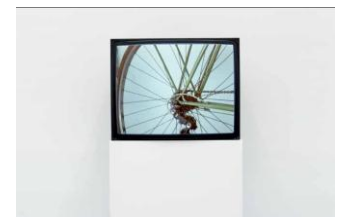
2. **Iñaki Garmendia** (Ordizia, Gipuzkoa, 1972)

Untitled Orbea (Orduña), 2007

Single-channel, Betacam SP video transferred to digital format, 42 min

Courtesy the artist

Photo: Marc Roig Blesa



3. **Iñaki Garmendia** (Ordizia, Gipuzkoa, 1972)

Untitled (Six Peaks) (Sin título [seis picos]), 2011

Modular MDF construction, with loudspeakers

147 x 36 cm

Artium, Vitoria-Gasteiz

Photo: @Gert Voor in t'Holt



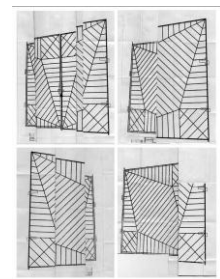
4. **Iñaki Garmendia** (Ordizia, Gipuzkoa, 1972)

Untitled (Fence) (Sin título [verja]), 2011

Plans

3 works: 97 x 67 cm each

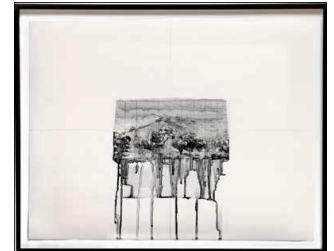
Courtesy the artist and Galería Moisés Pérez de Albéniz



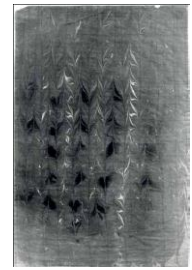
5. **Iñaki Garmendia** (Ordizia, Gipuzkoa, 1972)
Ikaraundi – EQDALOS (Head Kneeling Against the Wall)
(Ikaraundi-EQDALOS [burua paretan kontra belaunikatuta]), 2013
 Paper, metal, MDF, wood, and projection
 Site-specific dimensions
 Guggenheim Bilbao Museoa



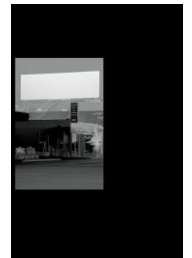
6. **Erlea Maneros Zabala** (Bilbao, Bizkaia, 1977)
Untitled, Thursday, November 1st, 2001, Los Angeles Times (study 20), 2005
 Watercolor on vellum
 50,8 x 66 cm
 Redling Fine Arts, Los Angeles



7. **Erlea Maneros Zabala** (Bilbao, Bizkaia, 1977)
Exercises on Abstraction (Series II), 2009–10
 India ink on offset paper
 91,4 x 61 cm
 Courtesy Carreras Múgica, Bilbao



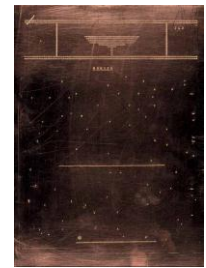
8. **Erlea Maneros Zabala** (Bilbao, Bizkaia, 1977)
Los Angeles, May 14th, 2009, 2009/13
 80-slide projection
 Redling Fine Arts, Los Angeles



9. **Erlea Maneros Zabala** (Bilbao, Bizkaia, 1977)
 View of the installation: *Untitled (Orientalist Studies), Manifesta 8*,
 Murcia and Cartagena, 2010–11
 Museum board, Gatorfoam board, Perspex, C-print of a pencil
 drawing, newspaper collage, and aluminum
 10 works: 81,3 x 33 x 114,3 cm each
 Redling Fine Arts, Los Angeles



10. **Erlea Maneros Zabala** (Bilbao, Bizkaia, 1977)
Basque Graphics; Typography and Ornament: 1961–1967 (Grafía Vasca; tipografía y ornamentación: 1961–1967), 2013
 Etching on copper plate
 39 sheets: 42 x 30 cm each
 Guggenheim Bilbao Museoa



11. **Xabier Salaberria** (Donostia-San Sebastián, Gipuzkoa, 1969)
Part II of an Unbuilt Project, 2007
 Pine plywood and lag screws
 190 x 500 x 40 cm
 Courtesy Carreras Múgica, Bilbao



12. **Xabier Salaberria** (Donostia-San Sebastián, Gipuzkoa, 1969)
Cold Front, 2008/13
 Digital print, photographs, wood, metal, and paint
 Dimensions variable
 Courtesy Carreras Múgica, Bilbao



13. **Xabier Salaberria** (Donostia-San Sebastián, Gipuzkoa, 1969)
Debaque, 2009
 Painted cast iron and marble
 Dimensions variable
 Colección MACBA, Fundación MACBA, Fundación Repsol



14. **Xabier Salaberria** (Donostia-San Sebastián, Gipuzkoa, 1969)
Untitled, 2011 (from the series *Unconscious/Conscious*
 [*Inkontziente/kontziente*], 2011–13)
 Cement, iron, and paint
 104 x 85 x 85 cm
 Courtesy Carreras Múgica, Bilbao



15. **Xabier Salaberria** (Donostia-San Sebastián, Gipuzkoa, 1969)
A.T.M.O.T.W., 2013
 Metal, folded metal sheet, glass, paint, and concrete
 Dimensions variable
 Guggenheim Bilbao Museo

