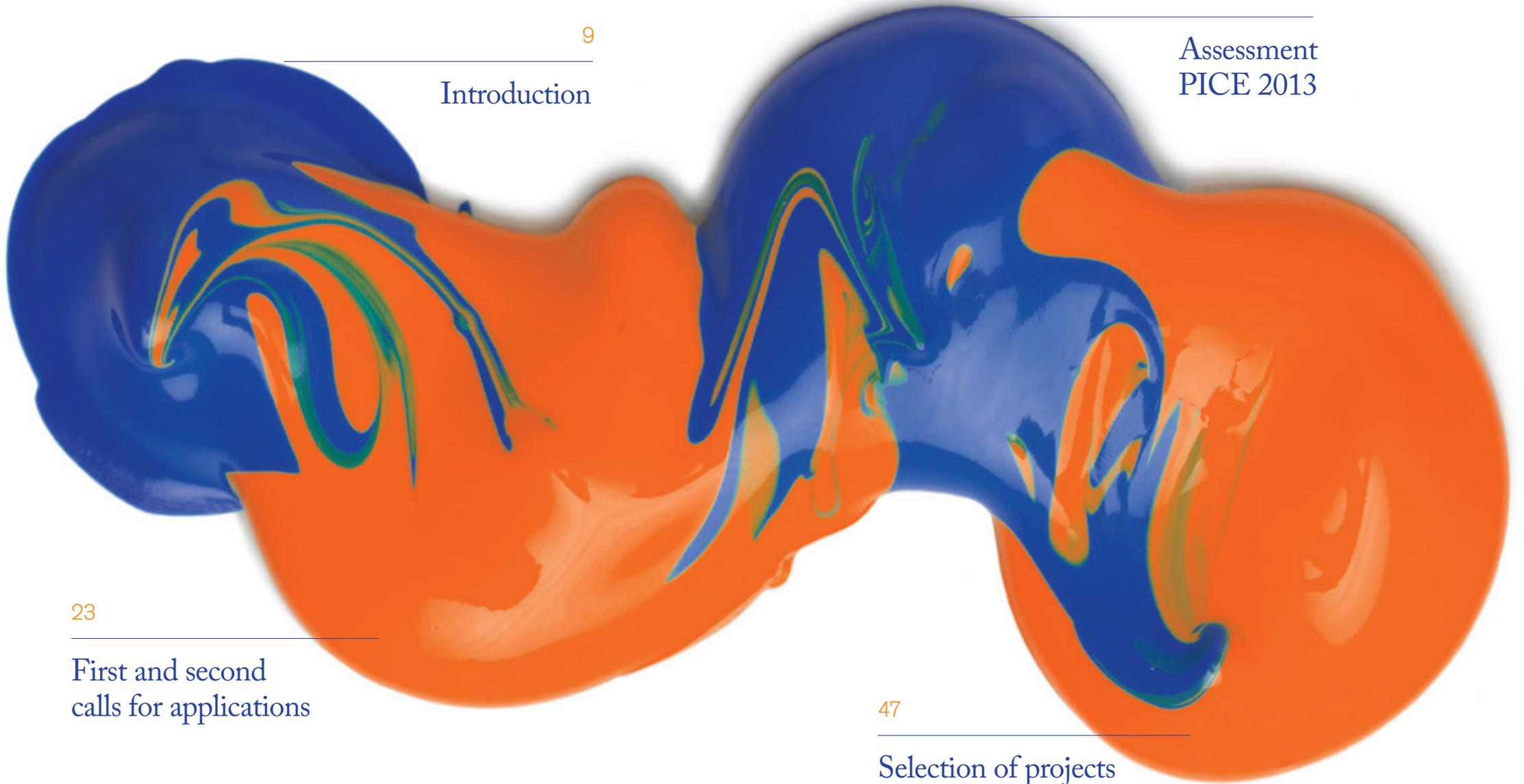

PICE

Programme for the
Internationalisation
of Spanish Culture

Results 2013



Introduction



About Acción Cultural Española (AC/E)

Acción Cultural Española (AC/E) is a public institution whose purpose is to further and promote Spain's culture and heritage within and beyond our borders through a wide-ranging programme of activities including exhibitions, conferences, cycles of lectures, cinema, theatre, music, audio-visual productions and initiatives designed to encourage the mobility of professionals and creators.

Culture, language and historic and contemporary heritage are essential components of Spain's image. AC/E is a flexible and effective instrument for projecting an image of Spain as a talented country that is innovative and dynamic in its artistic production and proud of its legacy.

From heritage to emerging art, from cinema to photography, from science to history and from architecture to town planning, AC/E's projects explore the most diverse aspects of Spain's contribution to universal culture while also updating it with the most recent contributions from our creators.

Programme for the Internationalisation of Spanish Culture (PICE)

Internationalising Spanish professionals and artists is one of the strategic lines of action of Acción Cultural Española (AC/E). As Spanish culture is a thriving sector – not only in the traditional areas of culture but also in the new modes of production and distribution – AC/E must foster its internationalisation.

To achieve this aim AC/E has devised the Programme for the Internationalisation of Spanish Culture (PICE) as a tool for enabling the creative and cultural sector to travel abroad, acting as facilitators.

The PICE is based on two modes:

Visitor awards, which enable international influencers and programmers to learn about what Spanish creativity and culture has to offer in the different fields in order to incorporate creators from our country into their programmes.

Mobility awards, which make it possible for both public and private foreign cultural institutions interested in including a Spanish professional artist or creator in their programmes to apply for financial support to encourage them to do so.

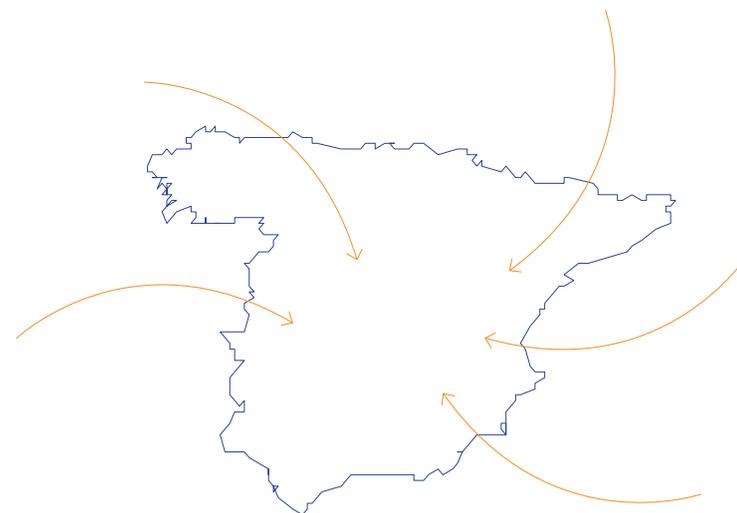
The two modes are complementary, are based on a system of joint funding and require coordination.

Visitor awards

These awards are aimed at fostering exchange links between Spanish creators and professionals and international influencers and programmers belonging to international cultural institutions.

The *who*, *when* and *how* are essential factors in achieving this.

As for the *who*, we are interested in establishing contact with centres of excellence and receiving visits from the people in charge of or involved in planning the programmes of cultural institutions (curators, festival planners, etc.). As for the *when*, we wish to optimise visits and schedule them to coincide with events that bring together creators or artists (fairs, sector meetings, festivals). And concerning the *how*, AC/E takes care of the logistic side of visits after visitors express an interest, but also proposes meetings in their field that we consider may be useful.



How the process works

1 — Proposal

Candidates can only be proposed by the following Spanish public cultural institutions with a network of offices overseas: AECID, Instituto Cervantes, INAEM, ICAA, Dirección General de Bellas Artes, Archivos y Bibliotecas (Directorate General for Fine Arts, Archives and Libraries) and Dirección General de Industrias Culturales y del Libro (Directorate General for Cultural Industries and Books).

2 — Selection

An Advisory Committee appointed by AC/E and made up of external experts on each cultural area selects the candidates based on objective criteria related to the nature of the programme and its proposals.

3 — Call for applications and approval

Twice a year (in January and May), to apply for the awards; the proposals submitted are studied and those considered most interesting are approved.

4 — Assessment

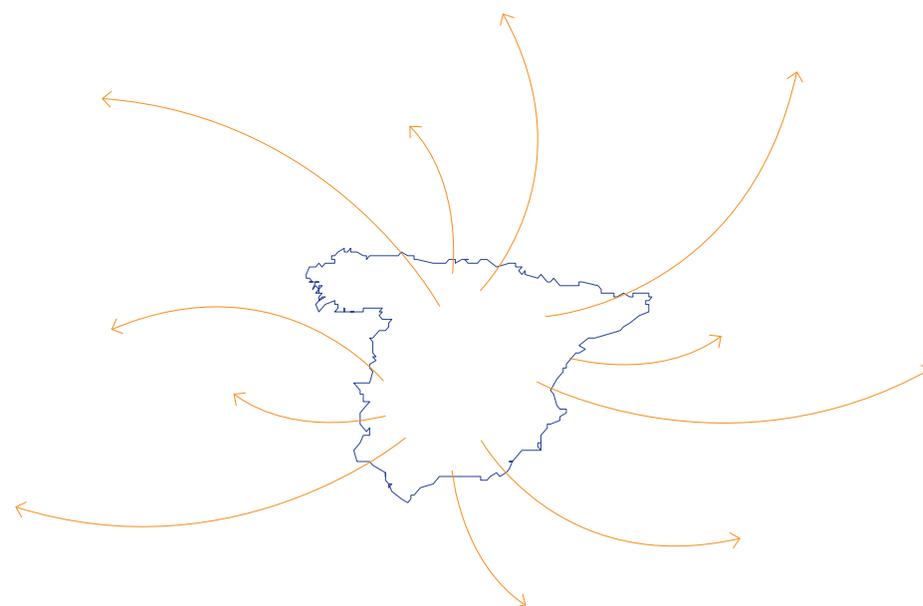
At the end of the year a report is drawn up assessing the results of the programme, in order to establish the effects of the visits and the number of Spanish artists or creators who have managed to secure a presence on the international scene.

Mobility awards

These awards, aimed at artists and creators, are designed to provide incentives to foreign cultural organisations, both public and private, that are references in different cultural areas, to encourage them to feature Spanish artists, professionals and creators in their programmes.

The awards are thus a useful tool in themselves because they allow certain costs to be covered, on the basis of joint funding with the institutions interested in including a Spanish artist in their programmes, by making an initiative that is already culturally attractive economically appealing too, as it would otherwise be more difficult for them to do so.

It is also an ideal complement to the visitor awards, as following their visit influencers or programmers receive an incentive to include a Spanish creator or artist in their programmes.



How the process works

1 — Proposal

Candidates may only be proposed by foreign institutions.

2 — Selection

An Advisory Committee appointed by AC/E and made up of external experts in each cultural area selects the candidates based on objective criteria related to the nature of the programme and its proposals.

3 — Call for applications and approval

Twice a year (March and September) to apply for the awards; the proposals received to date are studied and those considered of greatest interest are approved.

4 — Assessment

Every project that is approved is allocated a sum of money to be used to cover any of the expenses arising from the Spanish artist or creator's participation (travel, stay, media, etc.). The institution receiving the award must subsequently justify the expenses related to the participation of the Spanish artist or creator for the amount allocated. When approving proposals, preference is given to those originating from the visitor awards previously granted under the same programme.

Advisory Committee of the PICE

Performing Arts

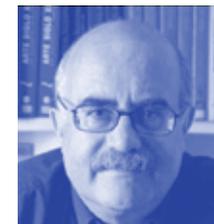


Eduardo Vasco

Stage director. Holds a degree in Acting (1990) and Stage Direction (1996) from the Real Escuela Superior de Arte Dramático in Madrid.

In 1991 and 1992 he took part in the Experimental Course on Stage Direction at the Real Escuela Superior de Arte Dramático in Madrid. In 1994 he attended the course on "Staging Opera" organised by the Asociación de Directores de Escena de España and Universidad Carlos III in Madrid.

In 1995 he studied Stage Direction at the Regie Opleiding Theaterschool Amsterdam (Netherlands) and attended the Beckett Workshop taught by Joe Chaikin (Open Theatre) at Das-Arts (De Amsterdamse School, Advanced Research in Theatre and Dance Studies). Various short courses and seminars on both contemporary and classical theatre, theoretic and practical aspects. Training as a musician (8 years of classical guitar) and various courses on sound and computer science applied to music. He held the post of director of the Compañía Nacional de Teatro Clásico for 7 years, until 2011.



Guillermo Heras

Director of IBERESCENA and director of the Muestra de Teatro Español de Autores Contemporáneos in Alicante. Degree in Acting from the Real Escuela Superior de Arte Dramático y Danza. Studies in Journalism and Image at the Faculty of Information Sciences of the Universidad Complutense, Madrid.

Actor and director, Grupo Tábano (1974 to 1983), and director of the Centro Nacional de Nuevas Tendencias Escénicas (Ministry of Education and Culture) from 1984 to 1993. Director of the Muestra de Teatro Español de Autores Contemporáneos of Alicante (1993), former vice-president of the Asociación de Directores de Escena (ADE). Member of the Consejo Nacional de la Danza since 2006 and vice-president of the FORO TEATRAL IBÉRICO. In December 2006 he was elected coordinator of the Technical Unit of the IBERESCENA Project.

Lecturer in Dance for the Master's degree course in Cultural Management ICCMU (Universidad Complutense) and for the Master's degree course at the Universidad Carlos III in Madrid. Advisor on dance matters at the Deputy Directorate for Music and Dance, Ministry of Education and Culture. Member of the Consejo Nacional del Teatro of the INAEM. From 1970 to 1973 he was actively involved as an amateur in the districts of Madrid with the TCO group. Interventions based on the living-newspaper technique. In the mid-1980s he took part in setting up and organising the Piamonte project.

Visual Arts



Katya García-Antón

From 2002 to 2011, Katya García-Antón directed the Centre d'Art Contemporain in Geneva, one of the most prestigious Swiss centres of contemporary art. She had previously been responsible for Le Magasin in Grenoble. She has worked for major international institutions, such as the Museo Nacional Centro de Arte Reina Sofía (MNCARS); the Museu de Arte Moderna in Sao Paulo; the Institute of Contemporary Art (ICA) in London; and IKON in Birmingham.

She curated one of the sections of the 2nd Prague Biennial and the Spanish representation at the 26th Sao Paulo Biennial and at the 52nd Venice Biennale. Throughout her long career she has organised and curated more than fifty exhibitions, both of artists who played a key role in the history of 20th-century art, such as Tony Cragg, On Kawara, Yves Klein and Joan Jonas, and of newer artists like Francis Alys, Ernesto Neto, Jean-Luc Moulène, Fernando Sánchez Castillo and Gillian Wearing.

She was part of the first advisory council of the Centro de Arte Contemporáneo Huarte in Navarro and of the editorial committee of Third Text, a magazine on art in developing countries. She has also worked as an art critic for the BBC World Service, in addition to contributing to many catalogues and monographs.



Miguel Von Hafe

A Portuguese national, he has pursued a long career as a curator and a lecturer in art and visual studies. After gaining a degree in Art History from Oporto University, he started out on his career at the Fundação de Serralves. In addition to working as a curator, he has been director of the Fundação Cupertino de Miranda in Vila Nova de Famalicão (1995–98) and of the Visual Arts and Architecture Section of Porto 2001, European Capital of Culture (1999–2001). He has programmed numerous exhibitions such as *First Story — Women Building / New Narratives for the 21st Century* and has been joint curator of *Squatters/Ocupações* together with Bartomeu Mari, João Fernandes and Vicente Todolí, with whom he also worked on the Juan Muñoz exhibition at the Jardim da Cordoaria in Oporto.

He has twice been curator of Pontevedra Biennial (in 1998 with Alberto González Alegre and in 2004 with David G. Torres). In 2002 he curated the Portuguese Pavilion at the 25th Sao Paulo Biennial. From 2003 to 2005 he was a member of the curatorial committee of the Centre d'Art Santa Mònica in Barcelona, and from 2002 to 2009 he worked on the website and book project bringing together extensive archives of Portugal's contemporary art scene, entitled www.anamnese.pt for the Fundação Ilídio Pinho. In 2009 he was elected director of the Centro Galego de Arte Contemporánea (CGAC) by a committee of experts made up, among others, by Manuel Borja-Villel, Iñaki Martínez Antelo, Simón Marchán Fiz and Rosia Gómez-Baeza.

Literature



Marcos Giralt Torrente

Marcos Giralt Torrente (Madrid, 1968) is one of the most highly regarded authors on Spain's current literary scene. He made his debut in 1995 with the collection of short stories *Entiéndame*, which was followed by the novels *París* (Herralde Novel Prize) and *Los seres felices*. In 2011 his autobiographical novel *Tiempo de vida* won the National Prize for Narrative.

He is also the author of the books *Nada sucede solo* (Modest Furest i Roca Prize), *Cuentos vagos* and *El final del amor* (International Prize for Short Stories Ribera del Duero).

As a writer in residence, he received scholarships from the Academia de España in Rome, Aberdeen University, the Künstlerhaus Schloss Wiepersdorf, the Santa Maddalena Foundation, the Maison des Écrivains de Saint Nazaire and the Berlin Artists-in-Residence Programme.

His works have been translated into various languages.



Soledad Puértolas

Soledad Puértolas Villanueva was born in Zaragoza in 1947. She lives in Pozuelo de Alarcón (Madrid).

Her literary production spans the fields of novels, short stories and essays. She has published the following novels: *El bandido doblemente armado* (Sésamo Prize 1979), *Burdeos, Todos mienten, Queda la noche* (Planeta Prize 1989), *Días del Arenal, Si al atardecer llegara el mensajero, Una vida inesperada, La señora Berg, La rosa de plata, Historia de un abrigo, Cielo nocturno* (2008) and *Mi amor envano* (2012). Books of stories: *Una enfermedad moral, La corriente del golfo, Gente que vino a mi boda, Adiós a las novias* (NH Prize 2000) and *Compañeras de Viaje* (2010). Autobiographical texts: *Recuerdos de otra persona, Imagen de Navarra* and *Con mi madre*. Essays: *El Madrid de La lucha por la vida, La vida oculta* (Anagrama Essay Prize 1993), *La vida se mueve* and *Como el sueño* (published by the Regional Government of Aragón, for the Prize for Aragonese Literature 2003).

Stories for young people: *La sombra de una noche, El recorrido de los animales* and *El desván de la casa grande*. She has also written a version of *La Celestina* in modern Spanish. (Castalia, May 2012).

She received the Prize for Aragonese Literature in 2003 and the 2008 Prize for Culture of the Madrid Region. Since 2010 she has held seat “g” at the Real Academia Española de la Lengua. Her inaugural lecture was on “The secondary characters in *Don Quixote*”, and was entitled *Aliados* (Allies).

Film and documentary



Jaime Rosales

Jaime Rosales, from Barcelona, holds a degree in Business Studies. He spent three years in Cuba studying cinema at the Escuela Internacional de Cine y Televisión de San Antonio de los Baños (EICTV) in Havana and later studied at the Australian Film Television and Radio School Broadcasting Entertainment (AFTRSBE) in Sydney.

He has written several successful short films and his first feature-length film, *Las horas del día*, was awarded the Directors' Fortnight International Critics' Prize at Cannes Film Festival. His second feature film, *La soledad*, was first shown in 2007. Rosales' films, which are greatly influenced by filmmakers like Robert Bresson and Yasujiro Ozu, set out to show snippets of daily life in an ascetic manner and with static shots.

He won a Goya award for best director for *La soledad*, which provides a new narrative and visual form: polyvision, whereby viewers can watch the simultaneous action of several characters. He presented his film *Tiro en la cabeza* at San Sebastián Film Festival in 2008. This feature film won the FIPRESCI prize for the best film, which is awarded by critics.

In 2012 his film *Sueño y silencio* was shown during Directors' Fortnight at Cannes Festival.



Fernando Lara

A journalist and writer, he was born in Madrid and worked on *Nuestro Cine*, *Triunfo*, *Tiempo de Historia*, *La Calle* and *Guía del Ocio* magazines, specialising from the outset in film news and reviews.

His publications include *18 españoles de posguerra, España, primera página, 7 trabajos de base sobre el cine español, Valle-Inclán y el cine* and *Miguel Mihura, en el infierno del cine*. From 1984 to 2004 he directed Valladolid International Film Week. He was also Spanish delegate for Berlin Film Festival and coordinator of film activities for the summer courses held by the Universidad Complutense at El Escorial. From January 2005 to April 2009 he was director general of the Instituto de la Cinematografía y de las Artes Audiovisuales (ICAA), at the Ministry of Culture. During this time he drafted the law on the cinema (December 2007) and the enabling legislation (Royal Decree, December 2008). He is a Knight of the Order of the Arts and Letters of France, a distinction conferred on him in 2007.

He is currently secretary general of ADICINE (Asociación de Distribuidores Cinematográficos Independientes), coordinates the cinema activities of the Casa del Lector in Madrid, and contributes to publications such as *El Norte de Castilla* daily, the Valencian weekly *Turia* and the specialised magazine *Fotogramas*. He also has his own blog at eltemadelara.blogspot.com.

Music



Consuelo Díez

Composer and music advisor for the Madrid Region. She has represented Spain on UNESCO's International Rostrum of Composers, the International Society of Contemporary Music (ISCM), the Charles Ives Center (USA), Bologna European Biennale and the World Music Days Festival.

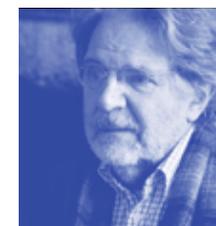
She directed the programme "El canto de los adolescents" on electroacoustic music broadcast on Radio Nacional de España and is music advisor to Televisión Española (TVE). Her works feature in seventeen albums and are published by Mundimúsica, RTVE-Música and ArteTripharia.

She holds a PhD in Musical Arts and a Master's degree in Composition, Electronic Music and Computer Music from the Hartt School of Music, Hartford University (USA). She has studied under A. García Abril, R. Alís, C. Bernaola, L. de Pablo, C. Halffter, J. Sellars and R. Carl. Prizes: Norman Bayles Memorial Award in Composition, Real Art Ways, Pi Kappa Lambda (USA); Heidelberg City (Germany); II Panorama de Jóvenes Compositores and Jóvenes Creadores (Spain).

She founded the Laboratorio de Informática y Composición Electroacústica, has directed the Conservatorio de Ferraz, the Centro para la Difusión de la Música Contemporánea, Alicante International Contemporary Music Festival (INAEM) and currently La Mancha International Music Festival.

She is programmer of Sacred Music Week in Madrid. She was elected a member of the Executive Committee of the European Conference of Promoters of New Music (ECPNM) and won the Viva el Espectáculo prize for the 15th Alicante Festival. She is also a member of the International Committee of Honour of the Adkins Chiti Foundation in Rome and has been music advisor of the Department of Culture of Madrid Regional Government since 2006.

In January this year her latest composition *Ligeramente se curva la luz* for orchestra and choir was first performed at the Auditorio in Madrid and features a poem by her husband Antonio Martín-Carrillo, inspired by a paragraph from Maria Zambrano's book *Claros del Bosque*.



Jorge de Persia

A musicologist and professor, he has collaborated with the CSIC and directed the Archivo Manuel de Falla (Granada), and is particularly interested in studying Spanish, American and Catalan musical heritage.

Among other books, he has published: *Los últimos años de Manuel de Falla*, 1993; *Joaquín Turina, notas para un compositor*, 1999; *En torno a lo español en la música del siglo XX*, 2003; and *Julián Bautista. Tiempos y espacios*, 2005. He combines these activities with research and writing music reviews for La Vanguardia (Barcelona).

First and second calls for applications



Details of PICE '13

The aim of the Programme for the Internationalisation of Spanish Culture, PICE, is to promote knowledge of our artists, cultural professionals and creators and disseminate their work among benchmark institutions and international programmers.

In March 2013 AC/E started up the PICE based on two pillars: visitor awards and mobility awards.

Building on a previous experience that was limited to the field of the visual arts, in 2013 AC/E started up the PICE, which is based on two types of awards: visitors and mobility. From the outset the aim, which has been successfully achieved, was to extend this programme to all areas of art, cultural industries and even media specialising in the cultural sector.

The PICE pursues a type of management based on maximum transparency. For this purpose it has established advisory committees made up of prominent figures in each of the areas examined: Eduardo Vasco and Guillermo Heras (performing arts); Fernando Lara and Jaime Rosales (film); Marcos Giralt Torrente and Soledad Puértolas (literature); Consuelo Díez and Jorge de Persia (music); and Katya García-Antón and Miguel Von Hafe (visual arts).

But in addition to the visitor awards, it has incorporated a new managerial instrument through public institutions with responsibilities in the culture area belonging to both the Ministry of Education, Culture and Sport and the Ministry of Foreign Affairs and Cooperation.

Specialised units of the Office of Secretary of State for Culture of the Ministry of Education, Culture and Sport are thus involved: the Directorate General for Fine Art, Archives and Libraries; the Directorate General for Cultural Industries and Books; the Institute of Cinematography and the Visual Arts, ICAA; the National Institute of Performing Arts and Music, INAEM; the Instituto Cervantes and the Spanish Agency for International Development Cooperation, AECID.

Mobility

During 2013 there were two calls for applications for mobility awards under the PICE, with closing dates in April and September. In both cases each advisory committee assessed the applications with AC/E and approved the projects.

A total of 235 applications were submitted to the first call. Of these, 80 were approved, the breakdown being as follows: 21 relating to visual arts, 20 to music, 19 to performing arts, 13 to film and 7 to literature.

234 applications were submitted to the second call, of which 93 were approved: 15 relating to visual arts, 26 to music, 23 to performing arts, 15 to film and 14 to literature.

**March call for applications
80 applications approved**

**September call for applications
93 applications approved**

Of the applications submitted to both calls (a total of 469), the number for the performing arts (182) was twice that of the visual arts (93) and music (96), and three and even four times that of film (58) and literature (37) respectively.

It may be deduced from this that this programme caters to a major need of which the sector has taken advantage.

Graphs and charts

Visitors

During 2013 there was one call for applications for visitor awards, the closing date of which was in March. 170 applications were received from the following sectors: 61 from performing arts, 34 from film, 34 from literature, 21 from music and 20 from visual arts.

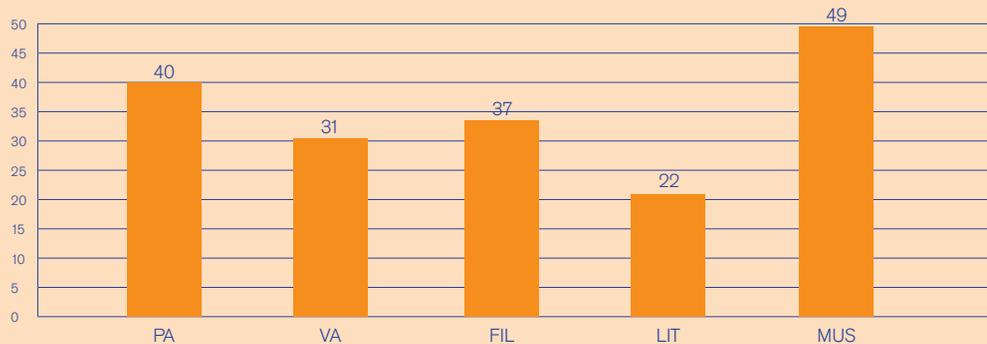
Out of these, the advisory committee selected and approved 29, of which 6 were related to the performing arts, 4 to visual arts, 6 to film, 8 to literature, 2 to music and 3 to other specialities.

**March 2013 call for applications
29 applications approved**

Once again, as with the mobility awards, the performing arts account for twice as many applications as other sectors. This underlines the fact that is a highly dynamic segment of the Spanish cultural industry which is aware of the major opportunity entailed by travelling abroad and becoming international and is prepared to seek new audiences and horizons.

Mobility: areas of action

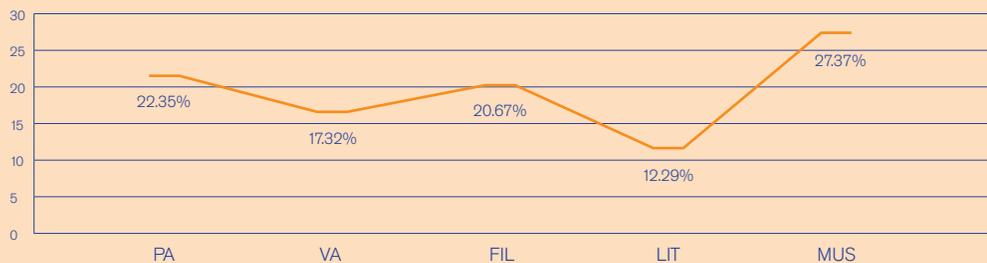
Total Mobility by areas (in €)



PA – Performing Arts	40	LIT – Literature	40
VA – Visual Arts	31	MUS – Music	31
FIL – Film	37		

Overall total 179

Total Mobility by areas (in %)

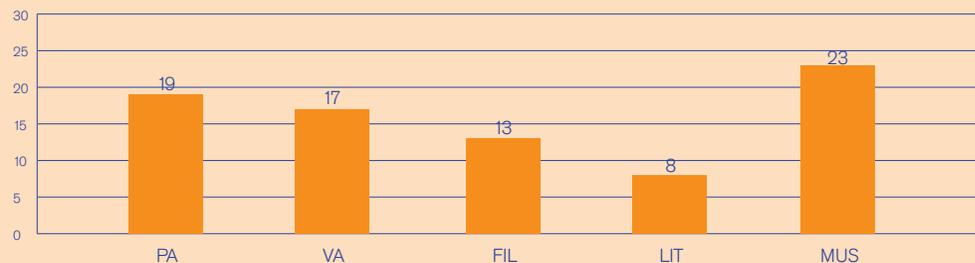


PA – Performing Arts	22.35%	LIT – Literature	12.99%
VA – Visual Arts	17.32%	MUS – Music	27.37%
FIL – Film	20.67%		

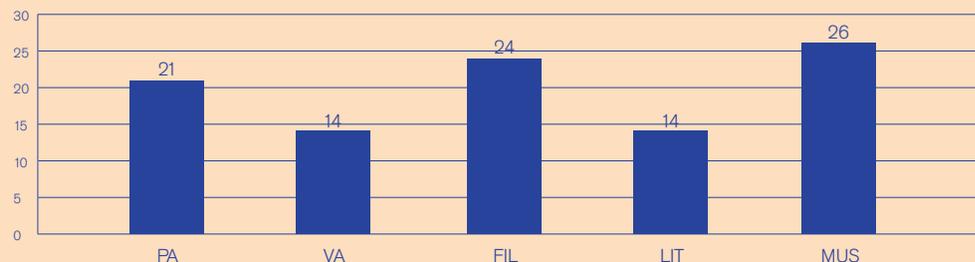
Overall total 100%

Mobility: calls for applications 2013

Mobility:
Call for applications March 2013 (No. travels)



Mobility:
Call for applications September 2013 (No. travels)

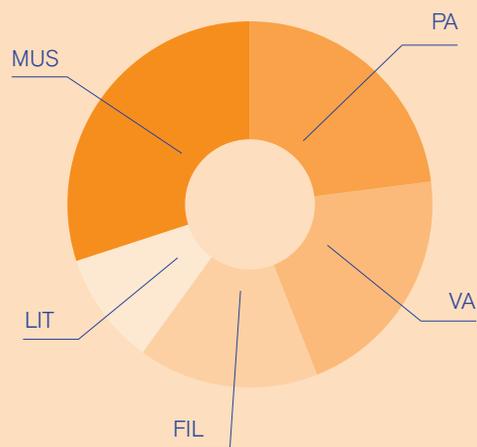


Call for applications March 2013	80	Call for applications Sept. 2013	99
PA – Performing Arts	19	PA – Performing Arts	21
VA – Visual Arts	17	VA – Visual Arts	14
FIL – Film	13	FIL – Film	24
LIT – Literature	8	LIT – Literature	14
MUS – Music	23	MUS – Music	26

Overall total 100%

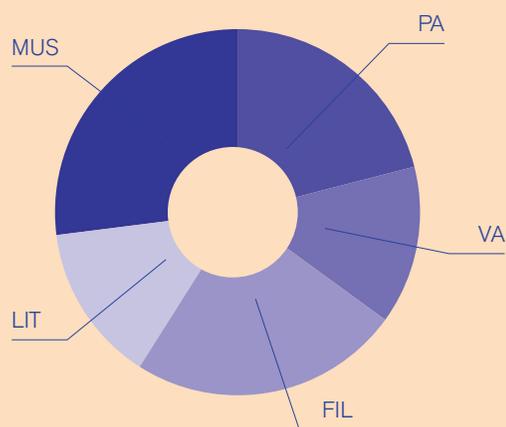
Mobility: calls for applications 2013 (in %)

Mobility:
Call for applications March 2013 (in %)



Call for applications March 2013	100%
PA – Performing Arts	23.75%
VA – Visual Arts	21.25%
FIL – Film	16.25%
LIT – Literature	10.00%
MUS – Music	28.75%

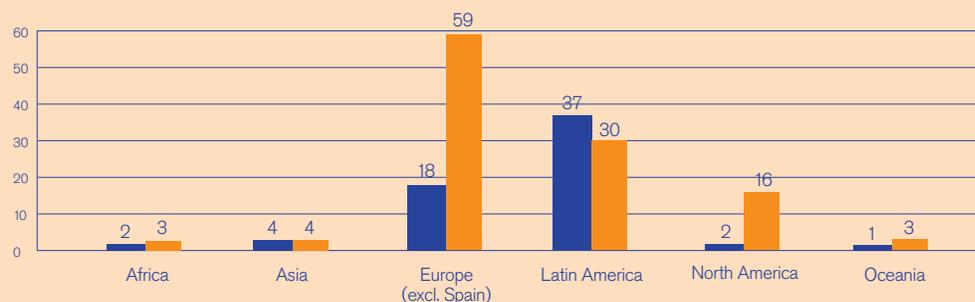
Mobility:
Call for applications September 2013 (in %)



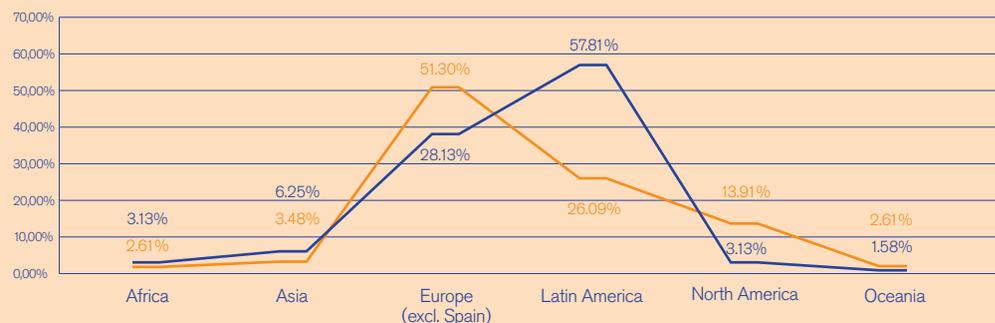
Call for applications Sept. 2013	100%
PA – Performing Arts	21.21%
VA – Visual Arts	14.14%
FIL – Film	24.24%
LIT – Literature	14.14%
MUS – Music	26.26%

Mobility: geographical areas

Mobility:
Amounts by geographical areas (in €)



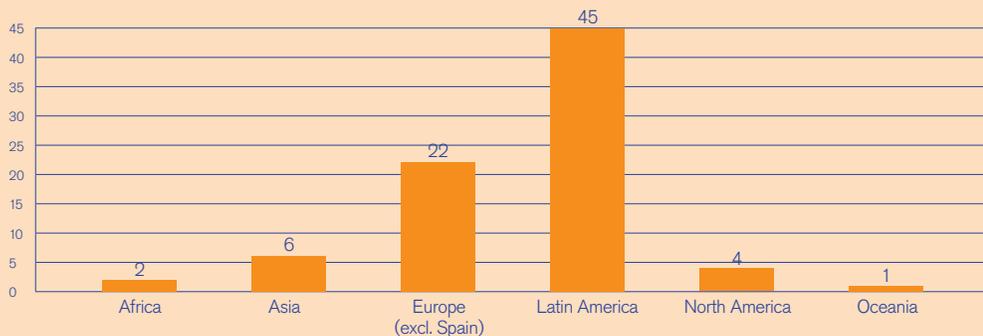
Mobility:
Amounts by geographical areas (in %)



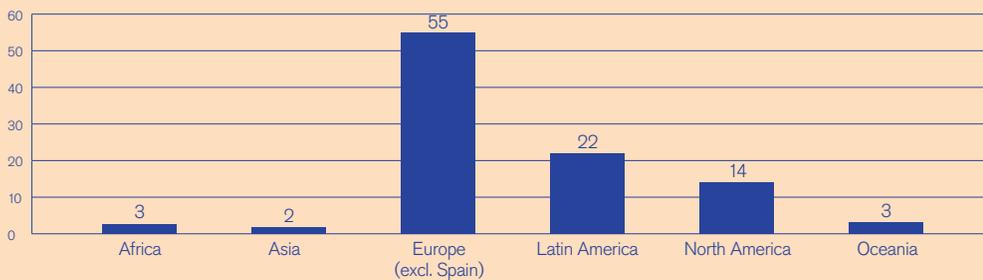
Travels 2013	€	%	Travels 2014	€	%
Africa	2	3.13%	Africa	3	2.61%
Asia	4	6.25%	Asia	4	3.48%
Europe (excl. Spain)	18	28.13%	Europe (excl. Spain)	59	28.13%
Latin America	37	57.81%	Latin America	30	26.09%
North America	2	3.13%	North America	16	13.91%
Oceania	1	1.56%	Oceania	3	1.58%
Overall total	64	100%	Overall total	115	100%

Mobility: calls for applications 2013 (in €)

Mobility:
Call for applications March 2013



Mobility:
Call for applications September 2013



Call for applications March 2013	80
Africa	2
Asia	6
Europe (excl. Spain)	22
Latin America	45
North America	4
Oceania	1

Call for applications Sept. 2013	99
Africa	3
Asia	2
Europe (excl. Spain)	55
Latin America	22
North America	14
Oceania	3

Overall total 99

Mobility: calls for applications 2013 (in %)

Mobility:
Call for applications March 2013 (in %)

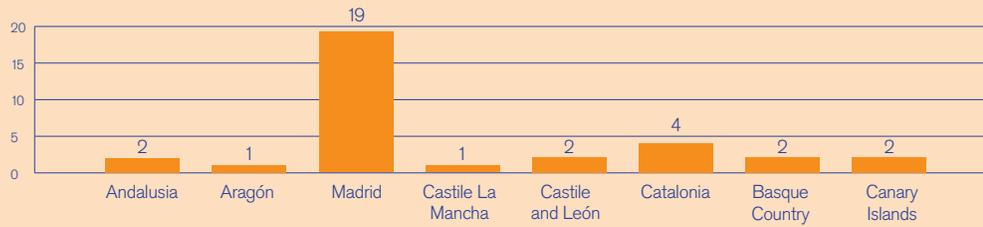


Mobility:
Call for applications September 2013 (in %)



Visitors: geographical distribution by regions

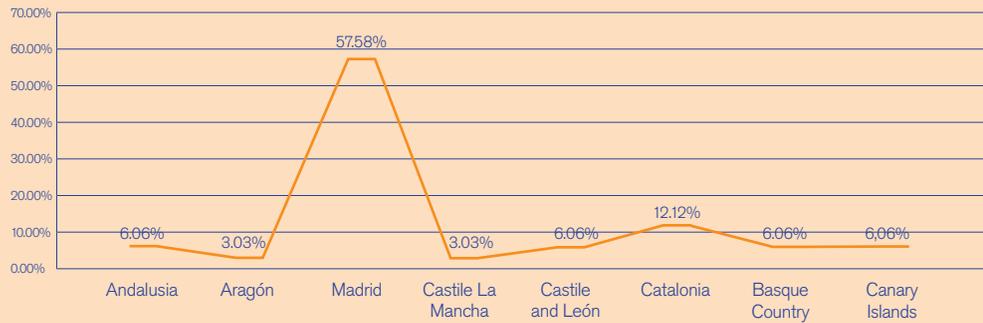
Visitors: total travels by regions



Andalusia	2	Castile and León	2
Aragón	1	Catalonia	4
Madrid	19	Basque Country	2
Castile La Mancha	1	Canary Islands	2

Overall total 33

Visitors by areas of action (in %)

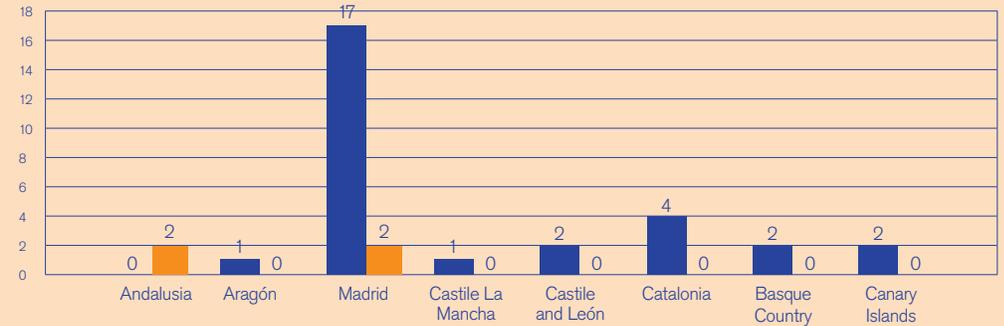


Andalusia	6.06%	Castile and León	6.06%
Aragón	3.03%	Catalonia	12.12%
Madrid	57.58%	Basque Country	6.06%
Castile La Mancha	3.03%	Canary Islands	6.06%

Overall total 100%

Visitors: geographical distribution by regions

Distribution of visitors by regions



Travels 2013

Andalusia	0
Aragón	1
Madrid	17
Castile La Mancha	1
Castile and León	2
Catalonia	4
Basque Country	2
Canary Islands	2

Overall total 29

Travels 2014

Andalusia	2
Aragón	0
Madrid	2
Castile La Mancha	0
Castile and León	0
Catalonia	0
Basque Country	0
Canary Islands	0

Overall total 4

Comparative Chart - Mobility

Mobility

March 2013		September 2013		Total
Applications Submitted	235	Applications Submitted	234	469
Applications Approved	80	Applications Approved	93	173
Amount Requested	€ 867 859	Amount Requested	€ 917 915	€ 1 785 774
Amount Approved	€ 231 190	Amount Approved	€ 274 000	€ 505 190

Projects submitted and approved

Performing Arts

March 2013		September 2013		Total
Applications Submitted	97	Applications Submitted	85	182
Applications Approved	19	Applications Approved	23	42
Amount Requested	€ 392 846	Amount Requested	€ 367 700	€ 760 546
Amount Approved	€ 64 700	Amount Approved	€ 73 000	€ 137 700

Visual Arts

March 2013		September 2013		Total
Applications Submitted	53	Applications Submitted	40	93
Applications Approved	21	Applications Approved	15	36
Amount Requested	€ 183 501	Amount Requested	€ 160 265	€ 343 766
Amount Approved	€ 55 500	Amount Approved	€ 48 000	€ 103 500

Film

March 2013		September 2013		Total
Applications Submitted	26	Applications Submitted	32	58
Applications Approved	13	Applications Approved	15	28
Amount Requested	€ 88 829	Amount Requested	€ 117 100	€ 205 929
Amount Approved	€ 34 000	Amount Approved	€ 50 000	€ 84 000

Music

March 2013		September 2013		Total
Applications Submitted	45	Applications Submitted	51	96
Applications Approved	20	Applications Approved	26	46
Amount Requested	€ 165 118	Amount Requested	€ 192 350	€ 357 468
Amount Approved	€ 53 000	Amount Approved	€ 70 000	€ 123 000

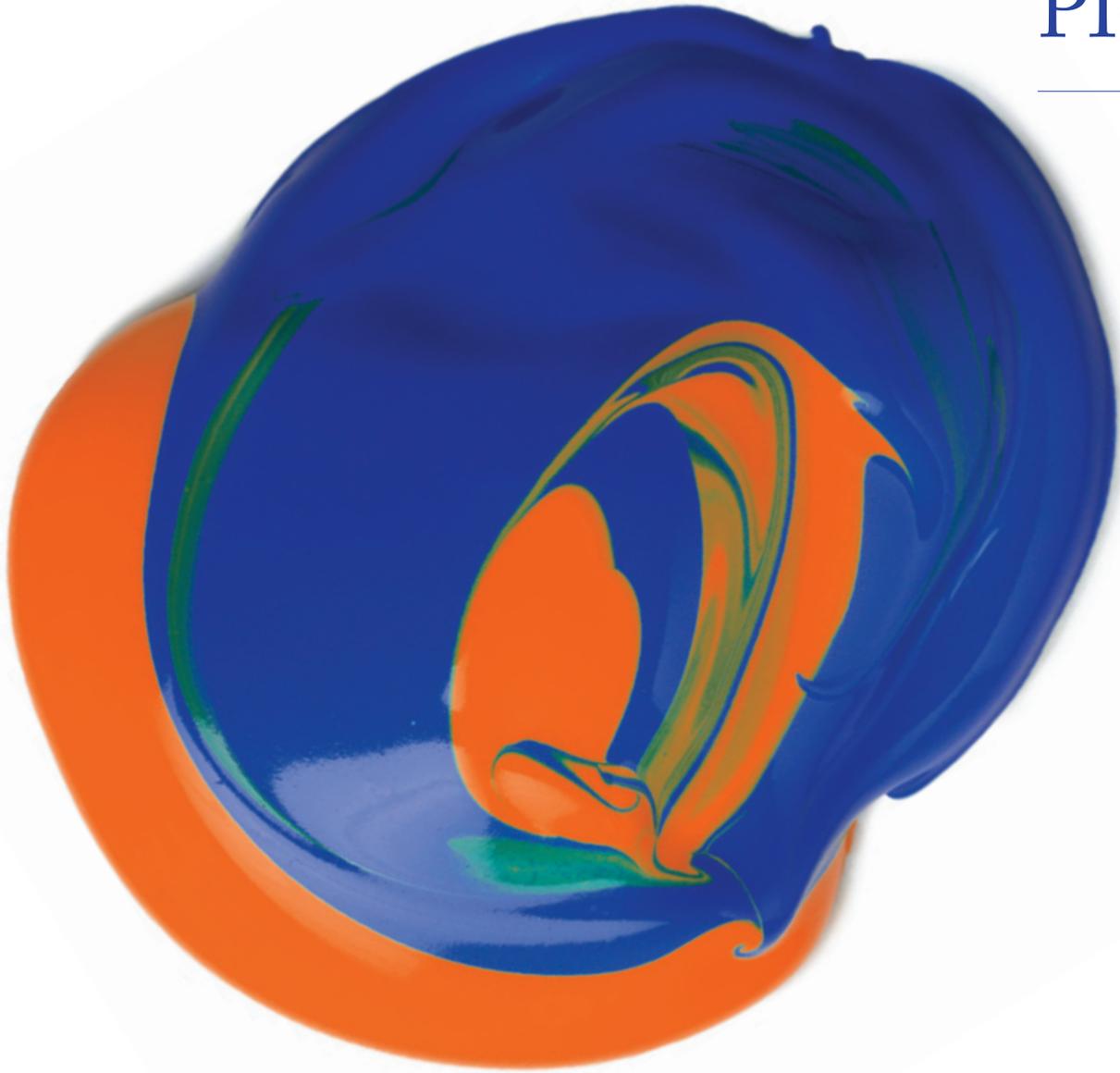
Literature

March 2013		September 2013		Total
Applications Submitted	11	Applications Submitted	26	37
Applications Approved	7	Applications Approved	14	21
Amount Requested	€ 37 565	Amount Requested	€ 80 500	€ 118 065
Amount Approved	€ 23 990	Amount Approved	€ 33 000	€ 56 990

Geographical Distribution



Assessment PICE 2013



2013 was the year AC/E got off to new a start after undergoing a merger and subsequent restructuring. Following the completion of this restructuring at the end of 2012, the objective for 2013 was to set in motion the strategies approved by the board of directors and establish the guidelines for the coming years – strategies aimed at making AC/E a useful instrument for the government and cultural and creative sector that is adapted to the new budgetary situation and more effective at achieving its goals.

This first year was considered a pilot year in which to test the different possible ways of implementing the PICE as to the number of calls for application, the assessment and publication of results and the essential task of publicising the programme to make it known across the cultural sector.

This exercise was necessary in order to be able to present objective results of the programme the following year, as well as a working scheme that is not expected to undergo major changes, thereby ensuring the predictability necessary for its consolidation.

The PICE is thus defined as a two-pronged programme focusing on mobility, which is open to foreign cultural institutions, and visitors, with established management, assessment and decision periods and an advisory committee in each discipline to ensure a rigorous selection process.

Added to this is the external assessment commissioned from the Social Studies Research Unit of the University of Comillas in order to establish objective parameters with which to carry on improving the system.

The implementation of the PICE has allowed AC/E to be present in many more countries at a much lower cost.

The results of this first year are undoubtedly satisfactory in both cases – visitor and mobility awards – as we can speak of concrete results that evidence its effective role in internationalising our culture and its acceptance within Spain's cultural sector.

The PICE fulfils one of the key aims approved in the document setting out AC/E's strategic lines of action, which calls for replacing the philosophy of one-off actions with one of programmes that have continuity, in order to reach a large number of countries and extend AC/E's activities to all fields of art.

Added to this is efficient spending, another of the cross-cutting focuses which has marked AC/E's action in 2013 and will become a standard to follow in coming years.

We believe that programmes of this kind are highly effective in helping our creators secure a position in international circuits. The following pages feature a selection of projects implemented during this first experimental year.

Selection of Projects



Visual Arts

Performing Arts

Film

Music

Literature

Visual Arts

REDCAT: Different Kinds of Water Pouring into a Swimming Pool

Los Angeles, United States
The Roy and Edna Disney/CalArts Theater
(REDCAT)
21 Sep 2013 - 30 Nov 2013

This first solo project by *Andrés Jaque / Office for Political Innovation* in L.A. presents a series of case studies based on the city of Los Angeles, where it stressed the idea of the importance of these architectures as community places for socialisation that are a far cry from the usual stereotype: unconnected spaces, symbols of the most complete individuality and state of comfort.

According to Andrés Jaque, it is in these indoor spaces that decisions are made and the underlying heterogeneousness of the garden city is discussed in a simple manner; changes are decided on and conflicts and negotiations characteristic of domestic spaces are established.

In the installation the body is present in its absence and the quality of performance is symbolically espoused by water, one of the main actors in domestic uses which many inhabitants of California establish when creating their gardens. Indeed, the exhibition takes its name from a famous drawing by artist David Hockney, *Different Kinds of Water Pouring into a Swimming Pool*, Santa Monica, 1965, executed during his first years in LA.

Influenced by fascination with how the people of Los Angeles used water to enliven and make their private gardens into social spaces, the painting shows a series of simple tubes pouring water into a swimming pool that is never glimpsed.

Although the material property of the water is ungraspable, in its representation it attains a quasi-architectural dimension, though without losing its ephemeral and dynamic aspect: each jet of water is transformed into an exclusive portrait in order to end in a common situation. Perhaps this is a metaphor of the everyday stories that are left out of the great accounts of city planning but are undoubtedly the places where we may recognise certain forms of citizenship and interaction, which are essential to architectural processes.

Andrés Jaque / Office for Political Innovation in LA received two direct commissions in connection with this project at the REDCAT:

- An invitation to take part in the sessions of the conference on *The Politics of Parametricism* held at the RedCat on 15 and 16 November, in which some of the most important architecture theoreticians today participated;
- Programming of a conference on the subject at the PLAS (Program of Latin American Studies of Princeton University) on 20 November 2013.

And indirect commissions such as:

- A proposal to work as Visiting Professor for one semester in 2014 at Princeton University School of Architecture;
- Presence of his work in the *UrbanChoreography* exhibition at the Tel Aviv Museum of Art from 17 January to 3 May 2014.

The project received outstanding reviews from the media:

- LA Times critic Christopher Hawthorne chose the exhibition as one of the 10+3 world architectural events of 2013.
- The same critic wrote a profile on *Andrés Jaque / Office for Political Innovation* in LA in *ARCHITECT*, The Magazine of the American Institute of Architects.
- The review by Carolina A. Miranda in *ARCHITECT*, The Magazine of the American Institute of Architects.
- Highly celebratory article by Mimi Zeiger in *Art Bound*.





13th Istanbul Biennial

Istanbul, Turkey
14 Sep 2013 - 20 Oct 2013

The Istanbul Biennial is an exhilarating art event designed to meet the increasing expectations of international art circuits, while providing meaningful opportunities for cross-cultural dialogue and opening new avenues for contemporary art.

The notion of the public domain as a political forum was the focal point of the 13th Istanbul Biennial. This highly contested concept served as a matrix for generating ideas about other controversial concepts such as: civilization and barbarity; democracy; spatio-economic justice; and the role of contemporary art and the position of contemporary art with respect to them.

AC/E collaborated in the 13th biennial through its mobility programme by supporting the participation of the Spanish artists Mainer Lopez and Santiago Sierra & Jorge Galindo.

The aim of Mainer Lopez's project was to gather people from all different backgrounds and show their ability to transform urban space through their own use of the environment.

Santiago Sierra is mainly known for his provocative performances and Galindo for his fierce and chaotic "unreal paintings", as the artist himself calls them. Despite their different approaches, the two coincide in their commitment to social and political matters. Both artists first collaborated on *Los Encargados*, a combination of performance, video, painting and photography. The video of this creation was shown at the biennial together with a new work by Santiago Sierra.



Interview

Maider López

“Urban design marks and defines our movements”

The artist from San Sebastián is presenting *Making Ways* and *Ataskoa* at Istanbul Biennial thanks to AC/E's Programme for the Internationalisation of Spanish Culture (PICE)

Javier Yuste

— Published on 13/09/2013, *El Cultural*

This year's Istanbul Biennial, one of the most important European biennials and a must on the contemporary art scene, is featuring three Spanish artists: Santiago Sierra, Jorge Galindo and Mainer López. They have all benefited from the Programme for the Internationalisation of Spanish Culture (PICE) run by Acción Cultural Española, a public organisation that fosters and promotes Spanish culture and heritage within and beyond our borders. The PICE aims to boost the mobility of Spanish artists and creators not only in traditional areas but also in the new modes of production and distribution. Therefore Acción Cultural Española and, particularly, Mainer López (San Sebastián, 1975), could not fail to be present at Istanbul.

The artist has devoted most of her career to rethinking public space, and therefore her presence at this year's biennial, which addresses the concept of the public domain as a political forum, was almost a requisite. Two pieces by this artist will be shown: *Making Ways* and *Ataskoa*.

— What is the idea explored by your work at Istanbul Biennial?

— What I'm showing at Istanbul Biennial

is a new production called *Making Ways*.

The topography of a street does not normally match the reality: people cross all over the place, each person chooses his own path. Urban design marks and defines our movements, but people have the ability to shape public space through how they use it.

— And how does this idea materialise in *Making Ways*?

— *Making Ways* is built from three videos and an instruction manual on conduct for the public space. The first video shows a general view of what happens in a street in Istanbul for 25 minutes. The second video, synchronised with the first, reflects details of what happens in the first using 9 different cameras.

We are also projecting a video showing the lines people trace in public space. And lastly, we have drawn up a manual of conduct, a sort of fairly general set of do's and don't's for surviving in public space, which can even apply to other situations.

— The theme this year at Istanbul is the concept of the public domain as a political forum. How do your works relate to this topic?

— I believe they go hand in hand. I've always set out to show the ability people have to transform their environment. The use of public space is what makes space public.

— Only three Spaniards at this year's Istanbul Biennial, one of the most important in contemporary art. What does it mean to be here?

— It's been a very good experience for me, though also difficult owing to the context. I've been working on the project for nearly a year. Plus it's always a pleasure to work with this year's curator, Fulya Erdemci.

— How is AC/E supporting your participation in the Biennial?

— They've made it possible for me to be here.

— You've taken loads of people to the doors of the Guggenheim, causing traffic jams with all those cars... Is involving the public necessary to your understanding of art?

— In my work people are the most important thing. They can be more or less active in the works but they always play a basic role. Whether in completing the piece at the end, building it, or with more participatory actions.

— You've produced interventions in courtyards, squares, parks, gardens, mountains, museums... What sort of relationship do you have with space?

— What interests me about space is how we behave, move and relate to it in order to turn it around through our interpretations. Creating impossible images that provide us with new ways of living in public space and relating to it.

— Nearly all of your pieces have a beginning that is related to action. Do you think that performance is gaining ground in contemporary art?

— I wouldn't classify my work as performance. I attempt to transform space with the unexpected presence of people.

As in *Adosados*, where the perfect architecture of the Guggenheim Museum was contrasted with the living and imperfect architecture represented

by people. Or in *Ataskoa*, which is also shown at Istanbul Biennial, where the idea was to create a traffic jam where there normally isn't one and to question things to create an absurd and impossible idea. You come across traffic jams, and calling on people to create one seemed interesting to me. What is more, people came for many different reasons. Some thought it was an environmentalist action, while others came to show off their cars they were so proud of. It is very interesting to create something from very different perspectives.

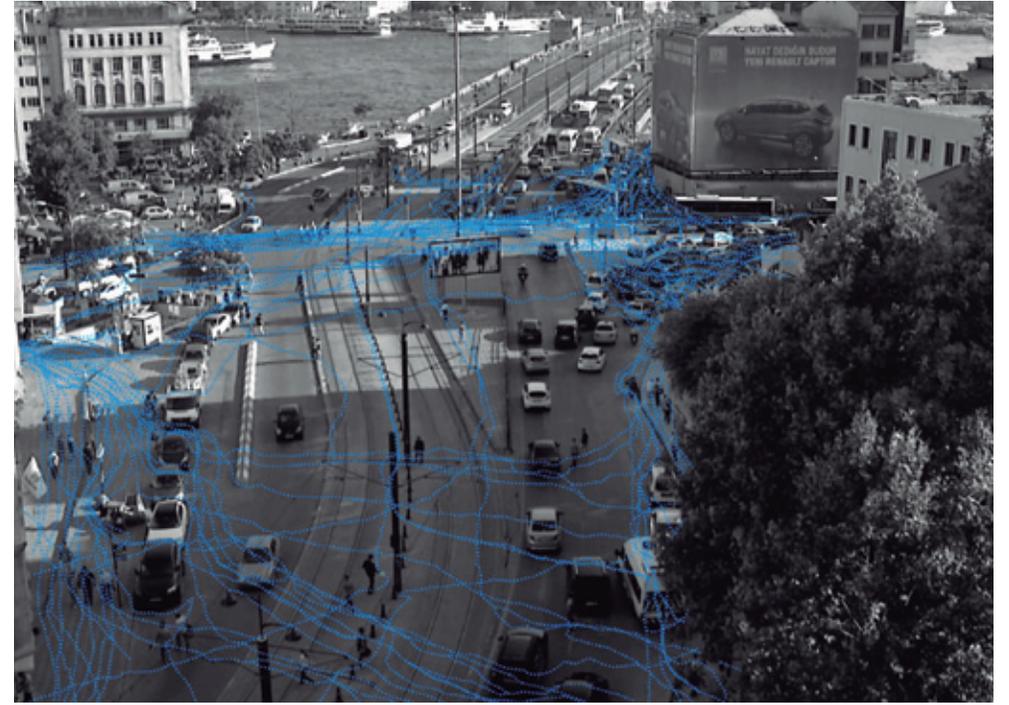
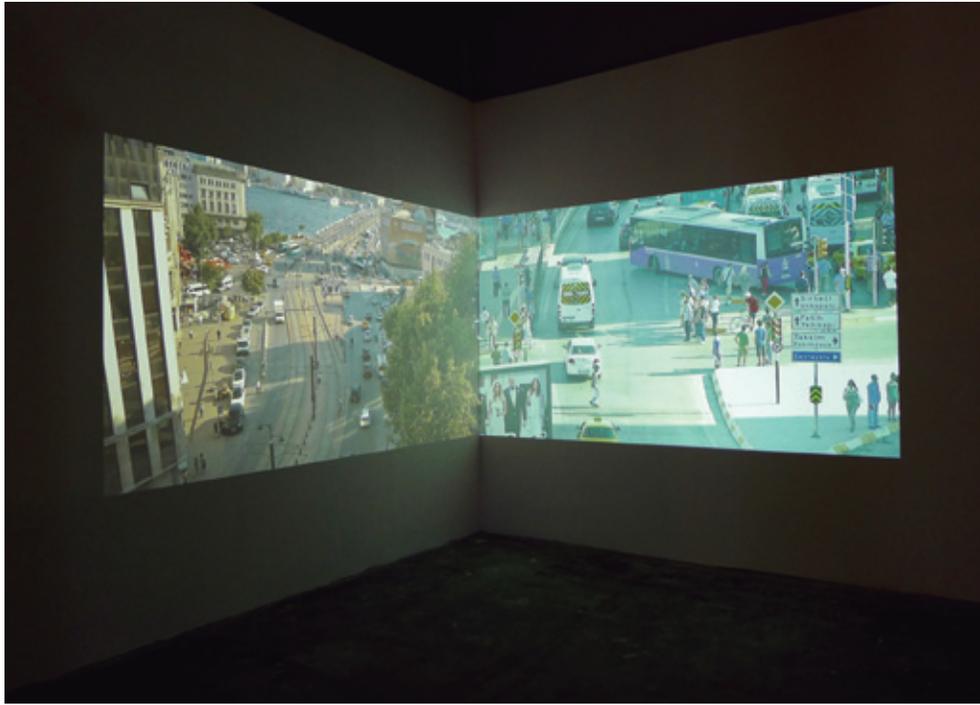
— Is it complicated being an artist in our country?

— Yes, though it's complicated everywhere. To lead an artist's life is to question yourself, there's no stability or planning. Granted, it's full of satisfactions but it's difficult.

— Can you tell us a little about your future projects?

— After this Istanbul Biennial and another work shown in Austria I think I've come to the end of a cycle and it's time to start a new one.





Residency Programme ArtCenter South Florida and AC/E

Miami, United States
ArtCenter South Florida
01 Oct 2013 - 13 May 2014

ArtCenter South Florida is an internationally recognised centre of creation and learning. Its purpose is to support artists and to further knowledge, and the practice, of contemporary visual arts.

ArtCenter provides opportunities for experimentation and innovation and fosters the exchange of ideas between cultures through residencies, exhibitions, public programmes, education and dissemination.

The residency programme at ArtCenter South Florida allows artists to experiment and innovate, to pursue their artistic and professional career and to be part of a dynamic community of local, national and international artists.

Through the AC/E visitor programme, Susan Caraballo, curator of Miami ArtCenter South Florida, visited Spain at the beginning of 2013 and met Spanish professionals, artists, curators and institutions.

As a result of this trip AC/E and Miami ArtCenter South Florida agreed to set up a programme for Spanish artists and curators in residence in Miami. The stays last from 4 to 6 weeks and began in October 2013.

Juan López
(23 October–1 December 2013)

Hisae Ikenaga
(26 November–22 December 2013)

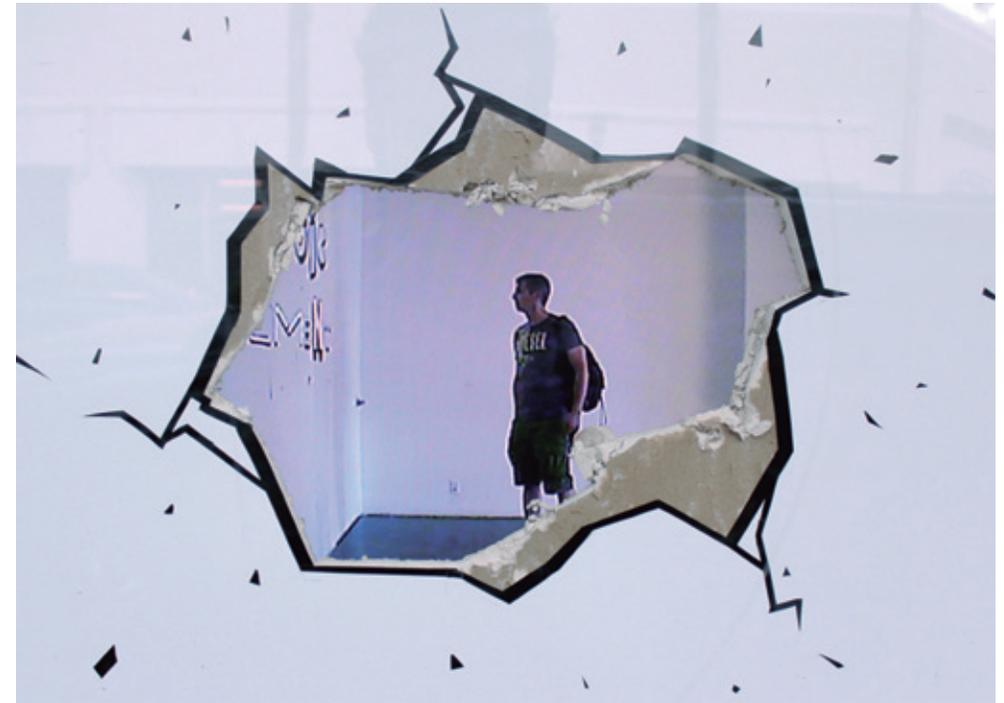
Cristina Anglada
(6 January–9 February 2014)

Dos Jotas
(11 February–9 March 2014)

Guillermo Espinosa
(11 March–13 April 2014)

Esther Manas
(10 April–15 May 2014)

Rosell Meseguer
(1 April–4 May 2014)



REDCAT:
Different Kinds of Water
pouring into a Swimming Pool

Los Angeles — United States

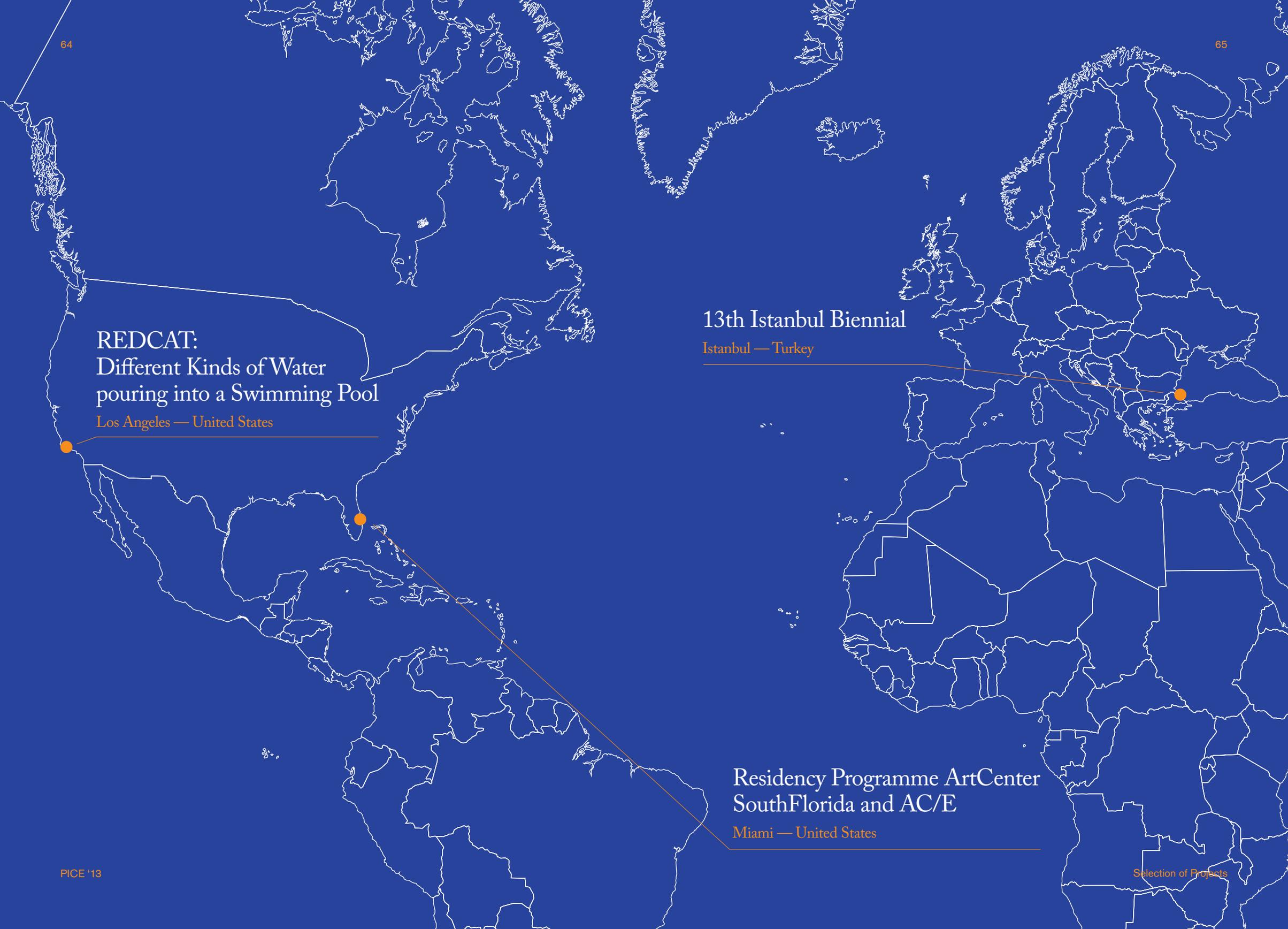
13th Istanbul Biennial

Istanbul — Turkey

Residency Programme ArtCenter
SouthFlorida and AC/E

Miami — United States

Selection of Projects



Performing Arts

1st Critics' Conference at Almagro Festival

Almagro, Spain
Palacio de los Condes de Valparaíso
04 Jul 2013 - 08 Jul 2013

Almagro Festival was established on the initiative of theatre scholars who regarded this town in the Calatrava area as an ideal setting for hosting critical thinking on what the Golden Age theatre meant in the past and what it could represent in the future.

Throughout its thirty-five years of life, the festival has brought together leading authorities year after year to reflect not only on the prestige of Spanish classical theatre but on the splendid English Elizabethan and Jacobean theatre and the French Cartesian neoclassical theatre, with magnificent stagings of all of them.

Acción Cultural Española (AC/E) collaborated with the foundations of La Rioja International University (UNIR) and Almagro Festival for this 36th festival through the visitors programme in order to promote the 1st Critics Conference, directed by José Gabriel López Antuñano.

During this 1st conference, for three days critics from Spain such as Rosana Torres, Javier Villán and José Ignacio García Garzón, and from

other countries like Germany, France Britain, Colombia, Mexico and Peru, debated with authors and directors attending the festival, among them Helena Pimenta, Natalia Menéndez, Rafa Castejón, Ignacio García May, Tamzin Townsend and Guillermo Heras, on different aspects of the theatre and the varied viewpoints of the participants.



Festival Cena CumpliCidades

Recife, Brazil

01 Nov 2013 - 30 Nov 2013

The Cena CumpliCidades Festival sets out to promote artistic exchange. It is a movement based on collaboration between artists, producers, designers, journalists, organisations and professionals from various sectors who join forces with a common aim: to promote, manage and disseminate the culture of cities all over Brazil and the world.

AC/E is collaborating in this project through its mobility programme by coproducing the show *Azul o el Ritmo de la Vida* (Blue or the Rhythm of Life) performed by dancers from Recife (Brazil) with choreography by the Spanish company Larumbe Danza. This production is due to end in 2014, although the preparatory work started in November 2013 as part of the CumpliCidades Festival.





Festival Grec

Barcelona, Spain
1 – 31 Jul 2013

The Grec Festival is an international theatre, dance, music and circus festival with a long tradition in Barcelona's cultural life. It has become Barcelona's main cultural attraction in the summer as well as a must on the European performing arts agenda.

Promoted by Barcelona city council, the festival involves not only public institutions but also a large number of theatre impresarios and private promoters who organise shows and productions under the umbrella of the Grec Festival.

Indeed, the Grec is Catalonia's main showcase for performances produced abroad and in recent years it has decisively taken up the challenge of internationalisation, centring its attention on the most innovative shows from Britain, Italy, Japan and France.

In order to contribute to the internationalisation of creation in the performing arts, the Grec Festival has been organising its window on dance and the performing arts for the past two years. For this purpose the festival invites a group of international programmers and producers to take part in a four-day event aimed at generating projects to be shown and produced. The event includes two itineraries, one for dance and the other multidisciplinary.

The 2013 mobility programme run by Acci3n Cultural Espa3ola made possible the attendance of international programmers as important as Martin Wechsler from the Joyce Theater Foundation in New York, Lee Jong-Ho from Sidance Korea, Natacha Melo from the Red Sudamericana de Danza, Iv3n S3nchez from the Danzaalborde International Festival of Chile and Anna Lea Antolini from Romaeurope, Italy.

For four days the international guests attended more than 38 dance and theatre performances selected by an international committee from the various entries.

The Grec Festival of Barcelona has also been working in conjunction with other European performing arts festivals since 2009 to organise joint projects for producing and disseminating artists and shows, exchanging working experiences and pooling political and social reflections common to the Mediterranean area. This is the Kadmos network formed by the Grec Festival of Barcelona, Avignon Festival, Athens-Epidaurus Festival and Istanbul International Theatre Festival.





Ventana de la Danza Madrileña

Madrid, Spain
Teatros del Canal
07 Nov 2013 - 10 Nov 2013

A platform for presenting artists and dance companies that work in the Madrid Region to national and international directors, planners, experts and professionals. It is held every two years and took place for the fourth time in 2013. It is organised in parallel with the Madrid en Danza International Festival and is aimed at creating synergies with the rest of the programme.

This year's event featured between twenty or so short and medium-length performances of different kinds: extracts, full shows, work in progress and presentations, among others. They all had in common their creativity, originality and the feasibility of touring. The selection of works and artists was made during the months of May and June.

AC/E collaborated in this year's Ventana a la Danza by supporting the participation of part of the 56 international programmers who attended through the visitor awards granted under the PICE. Of them, 42 from 13 countries (France, Netherlands, Canada, Belgium, Germany, USA, Japan, Italy, South Korea, Finland, Iceland, Israel and the Czech Republic) expressed an interest in hiring the participating companies and artists.

Nine out of the 16 companies presented at the Ventana have been approached by different programmers with a view to signing a contract: Sharon Fridman, Rocío Molina, The Elephant in a Black Box, Babirusa Danza, Pablo Esbert, Daniel Abreu, Janet Novás, Manuel Liñán and Dimo Kirilov.

Another 3 companies have been featured in the programme of the Madrid en Danza International Festival or in "Carta Blanca" (work in progress) and have also aroused the interest of a few international programmers: CBD, Daniel Doña and Fabian Tomé. In this section the programmers were able to view rehearsals by Víctor Ulla, Peter Agardi, La Pharmaco and Fabián Tome and the show by Daniel Doña.

A total of 12 companies have significant expectations of being hired.

The companies presented during the Ventana have the possibility of being featured in 79 foreign programmes, of which about 40 are already being finalised and drawing up contracts. This information has been gathered only 2 months after this action aimed at internationalising dance.

The Mercat de les Flors (Barcelona) will be featuring Sharon Fridman and has expressed its interest in Babirusa Danza in the field of "new technologies".

In a best-case scenario, the possible hirings of the companies presented stemming from the Ventana a la danza would total 81 (including Mercat dels Flors), which in financial terms amounts to 4 times the investment made.



Article

Madrid dance opens the window

The Madrid en Danza Festival puts Madrid companies in touch with festival programmers from all over the world to help promote and disseminate knowledge of these artists outside Spain.

Javier Yuste

— Published on 11/11/2013 in *El Cultural*

The situation of the dance sector in Spain has been plunged into a considerable crisis in recent years. According to the 2013 Yearbook of Fundación SGAE, dance performances have decreased by 43.41% since 2008, leading the institution's secretary, Francisco Galindo, to state that dance was "in the process of disappearing".

With such a grim outlook, the 23rd Madrid en Danza International Festival began last Tuesday. For three weeks numerous stages throughout the Madrid region will be hosting performances by well-established and up-and-coming companies in order to shake up the capital and rouse Spanish dance from its slumber.

Twenty-three companies from all over the world are attending. Prominent among them are the British dancer and choreographer Akram Khan, the Prejocaj ballet company from France, the Chinese TAO Dance Theater, the Japanese Dairakudakan company and a large number of Spanish groups. But in addition to providing quality shows, Madrid en Danza aims to be a forum for professional meetings and to contribute to improving the health of the sector.

Throughout the first week, which is already over, the festival staged the fourth *La Ventana de la Danza*, a two-yearly activity designed to promote

and disseminate knowledge of the artists and companies that work in the Madrid region.

About 100 theatre and festival directors, experts and planners from all over the world watched 16 small and medium-sized groups in places like the MIRA theatre in Pozuelo de Alarcón, the Real Coliseo Carlos III in San Lorenzo de El Escorial, the Teatro de la Abadía, the Teatros de Canal, the Centro Canal Danza, the Teatro Pradillo and the Sala Cuarta Pared.

The Programme for the Internationalisation of Spanish Culture (PICE) run by Acción Cultural Española, a public institution that promotes Spanish culture within and beyond our borders, has largely contributed to the presence of such a high number of professionals and programmers at this year's Ventana de la Danza – nearly 100 – and has been an "invaluable ally" according to the festival's directors.

Carole Fierz, joint director of the Paris Quartier d'été Festival in France and one of the professionals who are attending the Ventana, reckons that this experience is essential for discovering Spanish artists even though she has been programming flamenco for more than 30 years. "In four days there is an incredible range of Madrid music with well-established and young

artists", Carole Fierz comments. "And there is a very good level, with highly skilled performers. Despite the crisis, artists are struggling to show what they are doing and to find their audiences, who can perfectly well be abroad. What is more, it is better to come and discover than listen to what the press says."

Together with Carmen Werner, dancer Aida Gómez is the most prominent artist who has performed for the programmers, who witnessed half an hour of the Madrilenian's personal mise-en-scene. "There is a lot of work that goes into it and you try to deliver it with the highest quality", comments Aida Gómez. "They [the programmers] have a lot of experience and know perfectly well what they want. And the possibility of performing with such a great perspective as the stage is very important, even if the time, 10.15 in the morning, is a bit unkind [laughing]."

Aida Gómez has a long stage career and, if she convinces any of the programmers, it will not be the first time she performs outside Spain. However, the dancer considers that initiatives of this kind are essential. "Maybe when you're passing through Germany the programmer isn't there and they don't get to see you", Gómez explains. "Here they're all together, they see you and then talk among themselves. This is the key." Other artists who have benefited from this showcase are Iker Arrúa, Janet Novás, Jean Philippe Dury, Babirusa Danza, Manuel Liñán, Mónica García, Pablo Esbert, Lucio Baglivo, Sharon Fredman, Dimo Kirilov and Lesly Telford.

Can these initiatives help dance out of the bad patch it is experiencing? "I think so", says Fierz. "I see a very important nature and energy in dance with a strong and popular tradition. Flamenco has another code of movements, another relationship with music and the audience is genuinely fond of it". Aida Gómez reckons that dance is important to everyone: "Not just stage dance. If a company is doing things it creates work: lights, music... That's why this initiative is very important."

Madrid en Danza has now closed its window but the possibilities of Madrid dance companies are probably more open than ever to being able to work beyond our borders.



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Ventana de la Danza Madrileña

Madrid — Spain

Ist Critics' Conference at Almagro Festival

Almagro — Spain

Festival Grec

Barcelona — Spain

Cena CumpliCidades Festival

Recife — Brasil

PICE '13

Selection of Projects

Music

Presentation of the PICE at the EFA General Assembly & Conference

Festival Internacional de Música
y Danza de Granada
18- 21 April 2013

The European Festivals Association (EFA) is the oldest European cultural network with which the most prestigious festivals and their programmers collaborate. Founded in Geneva in 1952 on the initiative of director Igor Markévich and philosopher Denis de Rougemont, it is currently a dynamic network of more than one hundred international music, dance, theatre and multidisciplinary festivals, as well as of national festivals associations and cultural organisations from more than 43 countries.

Members of the EFA in Europe are, among others, the BBC Proms in London, Lucerne Festival, the Rencontres Musicales of Vézelay (France), Bergen International Festival (Norway) and the Berliner Festspiele (Germany). Associates from beyond the continent are Abu Dhabi Festival, the Festival Internacional Cervantino of Guanajuato, Jerusalem Festival, the Music Isle Festival in Jeju (Korea) and Osaka International Festival in Japan. Prominent among the associations of national programmers are the British Arts Festivals Association, Finland Festivals, the Federation of Music Festivals in Flanders and France Festivals.

European programmers' networks include the essential European Early Music Network (REMA), the European Conference of Promoters of New Music and the Union of European Theatres.

The EFA General Assembly & Conference is the periodic meeting of programmers belonging to the association, making it an interesting forum for learning about what is happening on the festival scene. At this meeting programmers exchange experiences and ideas, professionals from the sector get to know each other and collaborations are often established in pursuit of new objectives and innovative strategies for improving the effectiveness and cost efficiency of transmitting agendas for programming artistic events and the dissemination and recognition of the value of cultural activity.

The EFA General Assembly & Conference held from 18 to 21 April in Granada was an excellent backdrop for presenting AC/E's Programme for the Internationalisation of Spanish Culture. All the programmers belonging to the European Festivals Association met there and were informed and given documentation about musical and performing arts resources in Spain.



ExpoClásica. Professional Music Conference

Madrid, Spain
Casa de las Alhajas
22 Nov 2013 - 24 Nov 2013

ExpoClásica is a professional event that brings together Spain's classical music industry for three days and is attended by important international agencies and promoters. It stems from the need for a regular meeting point for the classical music industry in Spain and from the current absence of sound professional links with the international sector to boost the promotion abroad and internationalisation of our cultural enterprises.

Its aims include: to provide a meeting point from which to promote and give impetus to the classical music industry in Spain; to support the professional development of artists, Spanish groups and young musicians through direct contact with national and international promoters and agents; to revitalise Spain's classical music sector, creating new professional alliances; and to enhance the work of new creators within the framework of contemporary music.

AC/E collaborated with the INAEM through its visitor programme by supporting the attendance of foremost international specialists belonging to the sector:

- Lewis Liu, vice-president, Armstrong International Music & Arts Enterprises, Hebei, China.
- Helen Sykes, Executive, International Artist Mangers Association (IAMA) and musical agent, London, UK.
- Anna Wojnowska, IMG artists associate artist manager, London, UK.
- Giulio Prandi, director, Circuito Lombardo di Musica Antica GHISLIERI MUSICA, Pavia, Italy.
- Karsten Witt, founder and director, Musik Management Karsten Witt, Berlin, Germany.
- John Summers, managing director, Halle Concerts Society, Manchester, UK.
- Rafi Gokay Wol, Harrison Parrot, London, UK.
- Sergio Porto, manager, Askonas Holt, London, UK.





Festival de Canción Itinerante de Bogotá. FICIB

Bogotá, Colombia
20 Sep 2013 - 30 Sep 2013

Through the mobility awards of the PICE, AC/E collaborated in this year's Travelling Song Festival of Bogotá by supporting the participation of singer Xoel López, who presented *Atlántico*.

The Festival is organised by the Fundación Barrio Colombia, a cultural organisation created in 2007 for the purpose of contributing to the strengthening of culture and art in Colombia through alternative pathways, with the support of private enterprise and government agencies.

In 2009 the foundation launched the FICIB, which is dedicated to songwriters and is an ideal means of presenting the work of Colombian and international musicians, helping to build bridges and develop cooperation between different creators.



Les 2èmes Rencontres Saxophones de l'A.SAX

Bordeaux, France
Bordeaux Auditorium
26 Nov 2013 - 01 Dec 2013

The French association Proxima Centauri, which promotes and disseminates contemporary music, organised the second Rencontres Saxophones in 2013 in conjunction with A.SAX, Bordeaux Auditorium and Rocher de Palmer. A.SAX, the association that encompasses all French saxophonists, staged concerts, debates, public lectures and workshops at this second “national congress”.

The Rencontres Saxophones are a prestigious confluence of outstanding or unusual energies and are attended by musicians, amateurs and professionals, pupils, students, teachers, promoters, cultural managers and the general public. Today's foremost saxophone ensembles pay tribute to an unusual combination of aesthetic preferences, music from different parts of the world, Jazz, Rock, Classical and Contemporary. Acción Cultural Española (AC/E) collaborated in this event by supporting the participation of the Spanish quartet Sigma Project, who have

been concerned with renewing the repertoire for saxophones – showing particular interest in the *sinfonia concertante* genre – and with the space and staging of concerts since 2007. They are known for their unusual premieres, such as *Lalibela*, a concert for 4 bass saxophones and symphonic orchestra by Xavier Carbonell, and *Chamán* for a quartet of bass saxophones and electronics by Thierry Allá. Preparations for the 17th World Saxophone Congress (Strasbourg 2015) were also made at this second Saxophones event in France.





XIV Festival Internacional de Música Barroca de Santa Ana, FIMB

San José, Costa Rica
Escuela Municipal de Artes Integradas, EMAI
22 Oct 2013 - 03 Nov 2013

The festival, organised by the Santa Ana municipal school for the arts (Escuela Municipal de Artes Integradas, EMAI), includes in its programme concerts featuring works by European and Latin American Baroque composers.

Among the foreign musicians who took part in this year's festival were the cellist Ricardo José del Carmen Fortuny from Guatemala; the Colombians violinist Gonzalo Ospina and oboist Andrés Pinsón; the Swiss flautist Antipe da Stella; and the Spanish group La Ritirata, whose participation enjoyed the support of AC/E through the PICE mobility programme.

La Ritirata takes its name from the last movement of the famous quintet composed by Luigi Boccherini in Madrid, entitled *La Musica Notturna delle strade di Madrid*. Led by its artistic director Josetxu Obregón, it focuses on early music in order to show how careful performances combined with in-depth knowledge of the instruments and the aesthetic ideas espoused by each composer in his lifetime are undoubtedly a key to the future of music.

The dissemination of Spanish Renaissance, Baroque and Classical music is its chief aim, although its repertoire is not limited to these types of music: its projects cover a much broader variety of styles and periods and it furthermore carries out major research into new trends in historical performance, unknown repertoires and innovation.



Interview

Josetxu Obregón

“We try to make our music sound as it would have in the Baroque”

The classical music group La Ritirata opens the Santa Ana International Baroque Music Festival (Costa Rica)

Saioa Camarzana

— Published on 22/10/2013 in *El Cultural*

La Ritirata was founded in the Netherlands by the cellist Josetxu Obregón (Bilbao, 1979). Since then it has performed at various international festivals and was the only Spanish group selected to take part in REMA's first Grand Audition 2010. On Tuesday the band made up of musicians Tamar Lalo (flute), Miren Zeberio (violin), Enrike Solinis (Baroque guitar and archlute), Ignacio Prego (harpsichord), David Mayoral (percussion) and Josetxu Obregón (violoncello and artistic direction) opened the Santa Ana International Baroque Music Festival (Costa Rica). With an album in tribute to the Italian Andrea Falconieri, the musicians crossed the Atlantic thanks to the PICE Programme run by Acción Cultural Española. Their work involves rescuing the music of yesterday through musicians of today.

— You are opening the Santa Ana Baroque Music Festival. What does it mean to the group to perform in Costa Rica?

— It's part of disseminating Spanish classical music and that's great, it's always welcome. This type of music goes down well in Costa Rica. The latest album recorded with Glossa came out in May and it made the news because we were the first Spanish group to record with the label in 12

years. Then they decided to take on more national bands and singers, but it was much talked about because we were the first. Plus it's important to be in South and Central America because circulation isn't as fast as it is here and it's more complicated to achieve an album.

— You are a group who play classical music trying to recreate the original sound. In what direction are new trends in the performance of historical music heading?

— We always try to get music to sound as it did in the Baroque. This way of performing has been around for a time and more and more groups are getting involved, which is why we're looking for new ideas and programmes that appeal to audiences. The work involves rescuing music from that period, but we want to do so in a fun and entertaining way. People need to be interested and have it presented to them in an appealing way.

— You are going to perform your latest work, *El Spiritillo Brando*, a title that refers to a piece by Andrea Falconieri. Where does the idea of a tribute to the Italian come from?

— It comes from that pursuit and attempt to rescue lesser known composers. He was Italian,

but came to Spain many times and his music is particularly curious. It's a shame he's so little known, and it seemed a nice idea to dedicate this latest album to him. It's the same with Luigi Boccherini – he's somewhat better known but not as renowned as Mozart, for example. Indeed, the band is named after the last quintet Boccherini composed in Madrid, *La Musica Notturna delle strade di Madrid*. We've always liked performing pieces by him.

— Both Italians, because Italy is an essential reference when discussing the Baroque.

— It's the cradle of the musical tradition of the Baroque and the Baroque is one of the most important schools in Italy. It gave rise to instruments such as the violoncello, while the struggle emerged between Italy and France, between the violoncello and the viola de gamba, respectively. The latter, associated with the aristocratic world, died out around 1800 because the violoncello was stronger, but it began to make a comeback at the start of the twentieth century. Italy took the lead.

— What is the difference between today's music with instruments and that of the period?

— As a cellist I always found it odd to get used to metal strings, with a different shape and sound. I became specialised in performing in a more familiar way. The character of the music and the timbre of the instruments changes. We want to do it as it was before, we base our music on treatises of the period. Seeing how they did it, how they held the instruments, etcetera, makes it come to life much more, it's as if all the jigsaw pieces fitted together. If we perform a seventeenth-century piece we should make it sound as it did then because that's the essence of music, of the instrument and of its composer.

— Apart from the concert in Costa Rica you are going to teach some classes in Granada (Nicaragua) at the EMAI (Escuela Municipal de Artes Integradas). What are the classes going to revolve around?

— A lot of things happen when we travel abroad. Pupils learning to play instruments are interested

in historical performing. This custom is fairly widespread in Europe but has been lost in other countries. There are hardly any teachers in Latin America and when we go there they always want to learn and find out more. So, initially, it's a first approach.

— What is your view of the present and future of classical music?

— We're experiencing a very major crisis. But in the long run I hold an optimistic view because culture is still hanging in there and can be seen, especially when you travel abroad and are well received. It will be easier sometime in the future. Historical performing is interesting and each type of music needs to be represented by the relevant instrument.

— What future projects are currently underway?

— Recording with Glossa has launched us in the international market. So we're bringing out two more albums with them. As always, we're trying to seek and find new audiences and festivals, but without forgetting about Spain. We have two concerts in Madrid, we'll be going to Seville and Oviedo and will be returning here to take part in the Baroque Universe Cycle of CNMD (Centro Nacional de Difusión Musical), among other things.

Les 2èmes Rencontres Saxophones de l'A.SAX

Bordeaux — France

Expoclásica. Professional Classical Music Conference

Madrid — Spain

Presentation of the PICE at the EFA General Assembly & Conference

Granada — Spain

XIV Festival Internacional de Música Barroca de Santa Ana, FIMB

San José — Costa Rica

Festival de Canción Itinerante de Bogotá. FICIB

Bogotá — Colombia

Film

61st San Sebastián Festival

San Sebastián, Spain
20 Sep 2013 - 28 Sep 2013

For this year's San Sebastián Festival, AC/E collaborated with the Spanish institute of cinematography and audio-visual arts (Instituto de la Cinematografía y de las Artes Audiovisuales, ICAA) by inviting programmers of international film festivals. The invitation is part of the PICE visitors programme, which enables international planners from different artistic disciplines to familiarise themselves with what Spanish creators have to offer. In this case, the aim was to provide them with a closer insight into the Spanish film world.

This action is part of the Programme for the Internationalisation of Spanish Culture (PICE) promoted by Acción Cultural Española (AC/E) and supported by ICAA, which is attached to the Ministry of Education, Culture and Sport. It is designed to make international cultural planners from different artistic disciplines aware of what Spain has to offer in their sector by facilitating the incorporation of Spanish creators into their programmes.

Representatives of the following festivals attended the San Sebastián Festival: Christ Fujwara, artistic director of Edinburgh International Film Festival; Trevor Groth, director of programming of Sundance Film Festival; Bill Guentzler, artistic director of Cleveland International Film Festival; Barbara Morgan, executive director of Austin Film Festival; Hebe Tabachnik, programmer of Palm Springs Festival; Genna Terranova, director of programming of Tribeca International Film Festival; and Orna Yarmut, director and founder of the CoPro Israel Documentary Screen Market.



Interview

Trevor Groth

“I hope Spanish cinema continues to innovate and preserve its legacy”

The programmer of Sundance Film Festival is attending San Sebastián Film Festival as an observer, thanks to AC/E's PICE programme.

Saioa Camarzana

— Published on 19/09/2013 in *El Cultural*

Reality and the imaginary in Spanish cinema can be observed at the San Sebastián Film Festival. The PICE programme run by Acción Cultural Española (AC/E) has invited seven programmers of international festivals to attend the screenings in order to promote Spanish artists beyond our territory and borders. Among them are Trevor Groth, director of programming of Sundance Film Festival, the most important independent film festival in the world, which was founded in 1983 by Robert Redford; Hebe Tabachnik, programmer of Palm Film Springs Festival; and Chris Fujwara, artistic director of Edinburgh International Film Festival.

This Friday La Concha bay and the Kursaal will play host to figures from the world of the seventh art – among them Groth, who reckons that San Sebastián Film Festival “is unprecedented in its programming of films in Spanish and has produced fabulous movies that we have seen here and later taken to our festival (Sundance)”. It is therefore “an important event in the global festival community. It does outstanding work in balancing local and foreign films”. Various Spanish directors have enjoyed success at the US festival, such as Rodrigo

Cortés with *Buried*, and Nacho Vigalondo and Julio Médem. Groth believes that “the history and legacy of Spanish cinema are very rich and are still gaining impetus in America”. Independent cinema “is constantly evolving and requires new, fresh techniques and stories”. As for the relationship between American and European – or Spanish, to be more precise – independent cinema, it seems that the globalisation of the language of film is enriching movies and causing them to reach a more varied audience. The Spanish cinema is increasingly ambitious and keen to show itself to the whole world, to a global community in which film directors collaborate and inspire each other. “You can see that independent films preserve the special flavour of their country of origin, but incorporate elements from other regions. This lends richness, depth and interest to each film as well as to the community in general”, explains the director.

But the economic crisis is affecting the San Sebastián Festival and directors, and this extends to the number of cinema-goers and the purchase of films, leading to an increase in streaming or illegal downloads. Groth thinks that the good thing about consumers of inde-

pendent cinema is that in general they are “very loyal to directors and committed to the continuity of their work”. Therefore “educating people about how illegal downloads directly harm artistic skills in building feasible careers will make this more understandable”, concludes the programmer.

Even so, he is enthusiastic and optimistic about attending San Sebastián Festival as he is confident of the future of Spanish cinema and confesses how keen he is to see *Club Sandwich*, *Bad Hair*, *La herida* and *Los ilusos*, which he considers the highlights of this year's festival. He is also has great hopes pinned on the films in the Cinema under Construction section, as he has found there to be “interesting ideas for Sundance in past years”.

Nevertheless, he reckons that many filmmakers attend festivals “with the hope of finding a distributor for their films, as this makes it possible to start on their next project”, he explains. Though in recent years a new type of behaviour has emerged based on self-distribution, for which “digital platforms and shops are making work easier. It's really up to each filmmaker to decide on the aims of his movie and how he wants to handle it”, he states.

What can be categorically stated is that festivals often act as a springboard for making known or disseminating films on a wider scale. This is why Groth encourages directors to think more in the long term about how a festival premiere can be the start of his film's journey to both small and large screens.

Organising the programming of any festival, for which thousands of feature and short films and documentaries are entered, requires precision and, above all, choosing the films that “fulfil its intentions and create an emotional response in a new creative way. Regardless of whether it is comedy, drama or horror”, explains Groth. The ultimate aim is for it to provoke the spectator.

But this is not such an easy task, as they face major challenges every year and must sense and anticipate which films represent the situation of independent cinema every year and in what direction it is heading. Even so, the most important challenge every year is time. “It is impossible to see all the year's films in the time we have. I therefore feel lucky to be able to attend San Sebastián and be able to see all the films possible in such a short space of time”. As always, time strikes a discordant note.

Mórbido, Festival Internacional de Cine Fantástico y de Terror

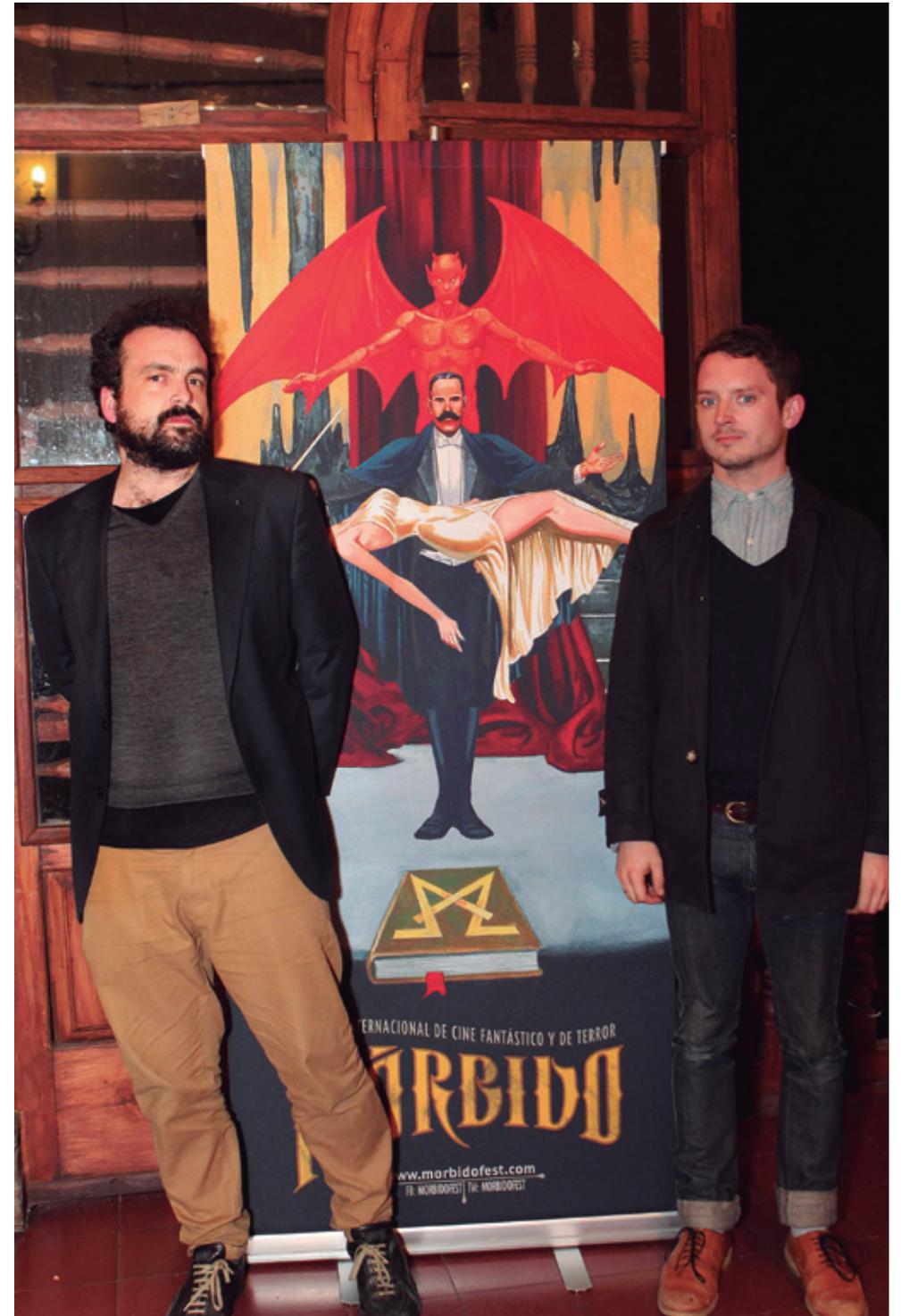
Pátzcuaro, Mexico
13 Nov 2013 - 17 Nov 2013

Mórbido, the International Fantasy and Horror Film Festival, was established in 2008 as a space for reviving Mexico's long tradition of producing fantasy and horror films and for screening the latest productions from all over the world in these genres.

The sixth Mórbido festival was held in the magical town of Pátzcuaro in the state of Michoacán. The programme was divided into national and

international short and feature films and included various parallel activities such as exhibitions of visual and plastic arts, plays, lectures, publishers' presentations, workshops and a section for children.

AC/E collaborated with the 2013 festival through its mobility programme by supporting the participation of the Spanish director Nacho Vigalondo as a guest to the workshops.



DosDF. Festival Internacional de Cine Documental de la Ciudad de México

Mexico DF, Mexico
24 Oct 2013 - 03 Nov 2013

Since its establishment in 2006, the International Documentary Film Festival of Mexico City (DocsDF) has been held annually with the aim of promoting and disseminating the contemporary documentary film sector, fostering the training of new filmmakers and encouraging the creation and development of documentary projects in Mexico and Latin America.

Owing to the success achieved in 2012 with Latin Side of the Doc-Mexico and the First Ibero-American Producers' Forum, the 8th DocsDF featured as part of DocsForum a programme focusing on the industry, training and the professionalisation of documentary cinema.

AC/E collaborated with DocsDF through its mobility programme by supporting the participation of Eduardo Guillot, Marta Andreu, Elena Vilardell and Arturo Cisneros in DocsForum.



61st San Sebastián Festival

San Sebastián — Spain

Mórbido, Festival Internacional de Cine Fantástico y de Terror

Pátzcuaro — Mexico

DosDF. Festival Internacional de Cine Documental de la Ciudad de México

Mexico D.F. — Mexico

Literature

IlustraTour Network 2013

Valladolid, Spain
05 Jul 2013 - 07 Jul 2013

IlustraTour network, which is part of the activities of the IlustraTour Festival held in Valladolid, brings together publishers and illustrators through arranged interviews where illustrators can show their work to publishers, agents and advisors in a relaxed atmosphere away from an office environment that nonetheless conveys the importance of experiencing this relationship as teamwork aimed at achieving a shared goal and mutual benefits.

Those wishing to take part in the activities send in their portfolios and an application for interviews to be arranged with the publishers, advisors or agents of interest to them. The latter each review the applications received and choose 16 candidates to whom the 15-minute interviews that take place in the framework of the festival are granted.

AC/E joined this initiative in 2014 to foster professional contact between Spanish creators and international planners in order to encourage the internationalisation of our literary sector, by supporting the participation of the following international publishers:

Valentina Colombo (Topipittori. Milan), Dinah Stevenson (Clarion Books/ Houghton Mifflin Harcourt. New York), Daryl Shute (Magic Light Pictures. London), Jo-Ann Spooner (Macmillan Children's Books, Kingfisher, Campbell Books. London), Kristina Lemke (Nord-Süd Verlag. Zürich), Emily Ford (Macmillan Children's Books, Kingfisher, Campbell Books. London), Mark Mills (Plum Pudding Illustration. Surrey, R.U.), Zoe Waring (Senior Picture Book Designer. London), Aude Séguinier (Le trois Ourses. Paris), Valentina Baldisserotto Mai (Passepartout de Kite Edizione S.r.l. Piazzola sul Brenta, Italy), Kate Wilson (The Nosy Crow. London), Carla Oliveira (Orfeu Negro. Lisbon), Véronique Hältse (L'école des loisirs. Paris), Sarah Malley (Egmont UK Ltd. London), Hendrik Hellige (Gestalten. Berlin), Anna María Bogaeus (Alfabeto Bokförlag. Stockholm), Katharina Höfelmann (Arena Verlag. Germany), Lizzie Spratt (Walker Books Ltd., London) and Pascale Rosier (Editions La Joie de Lire. Geneva).

The following literary products, currently being produced, emerged as a result of the AC/E mobility programme at Ilustratour 2013:

- Passepartout Edizioni is going to publish a book by Yael Frankel in 2014.
- Orfeu Negro has started up a project with Manuel Martínez.
- Arena Verlag have incorporated six or seven illustrators into their database in order to contact them when they need an illustrator for a specific project. They are in close contact with illustrators and are advising them on what type of progress in their work is of interest to the publishing company.

Plum Pudding Illustration Agency has signed up several illustrators in 2013. This has brought the illustrators into contact with various publishing companies:

- Ana Campos
- Isabel Aniel - Simon and Schuster USA
- Lucía Serrano - Several samples have been requested
- Mar Ferrero - Random House UK
- Sara Sánchez - Several samples have been requested

According to surveys conducted by IlustraTour's organisers, 22% of participants secured projects as a result of attending IlustraTour Network.







Libros Mutantes. Independent publishing fair New York Art Book Fair

Madrid, Spain
La Casa Encendida
23 Apr 2013 - 28 Apr 2013

The fourth Libros Mutantes (Mutant Books) independent publishing fair is one of the most important dissemination and research projects in Spain centring on the world of self-publishing (fanzines, art and design publications, independent magazines and artist books). For three days visitors have the chance to come into contact with more than forty international publishing projects, learn about their creators and view or buy fanzines, experimental publications and artist books. The programme of accompanying activities includes live music, specialist workshops and the Mutant Perspectives cycle, a series of talks given by designers and professionals of the publishing world.

AC/E collaborated with La Casa Encendida through the PICE visitor programme by inviting Max Schumann, director of Printed Matter, which is responsible for organising New York Art Book Fair. He made a selection of Spanish publications which he subsequently presented at New York Art Book Fair, the most important fair in the world for art books, catalogues, monographs, magazines and fanzines. Different activities are scheduled during the fair, such as the Contemporary Artists' Book Conference (CABC), which attracts a broad international spectrum of booksellers and experts in artists' books. In 2012 the fair brought together 283 exhibitors, antiques dealers, artists and publishers from more than twenty-six countries and was visited by 25,000 people in one weekend alone.

In 2013 AC/E, through its mobility programme, supported the participation of the curators of Libros Mutantes (Silvia Bianchi, Ricardo Juárez and Carlos Primo) and a representative of La Casa Encendida. They were in charge of presenting the selection of publications previously made by Max Schumann at Libros Mutantes and delivered a lecture as part of the programme of the Contemporary Artists' Book Conference with the aim of fostering the internationalisation of this sector and of its Spanish professionals.





Interview

Max Schumann

The book as a mutant object

Max Schumann, self-publishing guru, surveys unique Spanish works.

Ana Marcos

— Published in *El país*, Madrid 28 Apr 2013

One of the exhibitors at the Libros Mutantes fair at the La Casa Encendida in Madrid.
— Samuel Sánchez

There is a sort of amphibious book, halfway between catalogue and fanzine. A species that only reproduces on paper, although the method of procreation requires the viral powers of the internet. In the United States they are known as art books. In Spain they are labelled directly as “mutant”. This is the name with which a group began to distribute these self-published objects through outlets other than bookshops, the natural habitat of the copies on Book Day until they became consolidated at a fair two years ago. “We regard printed publication as an experimental medium”, explains Carlos Primo, one of the organisers of Libros Mutantes, the event that ends today at La Casa Encendida in Madrid. “The idea is of books that are artworks in themselves, unique pieces”, adds Silvia Bianci, curator of the fair.

Libros Mutantes 2012 @ La Casa Encendida. The star of this year’s event, which features more than 40 publications from all over the world, alternative activities – always involving handmade production: workshops for taking home your own publication in an afternoon, learning to make cards with a knitting machine

or jewellery with designer Andrés Gallardo – is Max Schumann. Director of the US group Printed Matter and a sort of self-publishing guru, he has come to the capital in search of a few select books to take to New York Art Book Fair, Libros Mutantes’ elder sister. “Last time we had about 250 exhibitors and 20,000 visitors”, he explains over the phone. “I haven’t made my selection yet but I can say that, although I don’t understand Spanish, after walking around the fair I detected a very Spanish character, different from that of my country”.

In 1976 Schumann’s predecessors set up a not-for-profit association that advocated books as a vehicle for art, following the tradition of creative poetry, visual writing that challenges the traditional forms of narrative on the page. “In terms of art or the publishing industry, it might be said that we represent a minority”, the expert explains. “However, being present in so-called popular culture is essential to our expansion, to making ourselves known”.

Although most of the publications Schumann has brought in his suitcase, a reflection of what has been on show at Libros Mutantes during the weekend, could be considered a rarity, the host of publishers, countries and formats present at

the event span a range of creativity and prices from three to 40 euros. “Our work does not consist in promoting expensive pieces of art but in facilitating the distribution of art books in the channels provided by the real economy, not for the enjoyment of the elites.”

More than 30 years on, Printed Matter shakes off nostalgia for analogue and embraces the perfect coexistence with digital. “The new generation who discover these books on paper are digital natives”, he states. “These publications are publicised, distributed and some even originate from the internet. As occurs every day with the new social movements that start out in the social networks and become consolidated when they occupy the public space in pursuit of change.”



Spain Now! 2013

London, United Kingdom
16 Oct 2013 - 17 Nov 2013

Spain Now! began in 2009 as an annual showcase for Spain's most contemporary creative talent. Its programme is designed to familiarise London audiences with contemporary Spanish culture through exhibitions, concerts, performances, screenings and other artistic and cultural expressions of fashion, cuisine, visual arts, architecture, cinema and literature.

AC/E collaborated with Spain Now! through the mobility programme in its first year, by backing the participation of José Ovejero and Javier Montes together with Hispabooks' editor Ana Pérez, in order to present the works recently translated into English by this publisher. Hispabooks is an independent platform for publishing in English the best contemporary Spanish narrative literature to be sold online on a world-wide scale, helping boost the position of Spanish fiction in the English-language market.



Article

Spanish culture goes on a pub crawl

The Spain Now! festival, which starts in London on Wednesday, promotes Spanish contemporary culture in Europe's biggest melting-pot of art trends. AC/E is supporting the literary section of the festival through its PICE programme.

Javier Yuste

— Published on 16/10/2013 in *El Cultural*

A hooded man is slaving away at a London shop window with his spray cans. Far from working stealthily, as might be assumed, and at night, which would seem more than recommendable, the individual is at it in full daylight and, as if that were not enough, with a huge crowd behind him who are almost causing a traffic jam. As is to be expected, the London police make an appearance but what happens next might seem disconcerting to the curious: instead of stopping the hooded man, the officers cut off the traffic: "Carry on, Mr Suso!"

This scene, which reflects the work of artist Suso 33 at the Halcyon Gallery in London in 2011, was a turning point in the Spain Now! festival. At least that is how Antonio Molina Vázquez, director of the competition, sees it: "We weren't expecting so many people to turn up. That day we realised we were finding our feet in the city. The first two years visitors were mainly Spanish-speaking. From 2010 onwards we found that English speakers were starting to be interested in our programme."

Spain Now! began more than five years ago with the idea of providing a continued representation of contemporary Spanish creation in London,

thus giving both up-and-coming creators and accomplished artists a means of making themselves known beyond our borders. Ever since the first year the aim of the festival has been to be absolutely multidisciplinary. "Classical music, contemporary music, visual arts, contemporary dance, theatre, literature, poetry, cuisine... We don't rule out anything because London is always open to new ideas", comments Molina Vázquez.

This year the programme is proving its versatility and offering a broad range of activities throughout one month. One of the highlights is the exhibition of Eli Cortiñas, a Berlin-based artist from the Canary Islands. In the field of cuisine, the festival features chef José Pizarro from Extremadura, and dancer and choreographer Ana Luján will be giving an open-air performance in the South Bank area.

But once again the backbone of Spain Now! is the Open Studios (fifteen this year), where different Spanish creators working in the UK's capital open up their studios to the public for a day: Miguel Laino, Susana Sanroman, Pedro Parico... "The work of all these artists can perfectly compete in a city like London, always at the cutting edge and in constant artistic

movement", adds the director of the festival. However, it is the literary section of Spain Now! that illustrates most powerfully the importance of weaving networks and possessing tools for shortening distances. The festival has made its infrastructure available to Hispabooks, a newly created publishing house devoted to English translations of contemporary Spanish authors. "Our aim is to disseminate works for English-speaking readers in general", comments Ana Pérez, director of Hispabooks.

"Therefore our line is equivalent to authors like Paul Auster and Philip Roth. The problem is how to reach those readers as the business is highly regulated as to distribution. You have to be very attentive to everything that goes on in Spanish culture so as to create synergies."

Spain Now! will provide Hispabook with a framework for launching its first two translated books in the presence of the authors themselves: *The Hotel Life* by Javier Montes and *Nothing Ever Happens* by José Ovejero. In this respect Acción Cultural Española's Programme for the Internationalisation of Spanish Culture has been essential. "Without the help of this programme we wouldn't have been able to bear the substantial costs of an activity of this kind that involves travel, accommodation... especially during this initial period", comments Ana Pérez. "We wouldn't have been able to stage an event of our own in London to boost our visibility. Spain Now! and PICE have made it possible and therefore both are very necessary."

But what do the authors themselves think of this opportunity? "London is a cosmopolitan and open city with an overdose of cultural offerings", explains Javier Montes. "It is also true, at least in my experience, that it has a curious and very broad audience who go a long way to seek out what interests them and are even willing to pay to attend cultural events (in this they are an example for the Spanish public). So I think that initiatives like this are always welcome".

Jose Ovejero is more cautious: "What is essential is for the festival not only to appeal to visitors but also for it to achieve a presence in the media in the country where it is being held; if not, there is a risk of preaching to converts and of the events being too endogamous".

While culture continues on an uncertain path in our country, Spain Now! will offer our up-and-coming and accomplished artists the possibility of making themselves known in the biggest melting-pot of art trends in Europe (and probably the world).



Spain Now! 2013

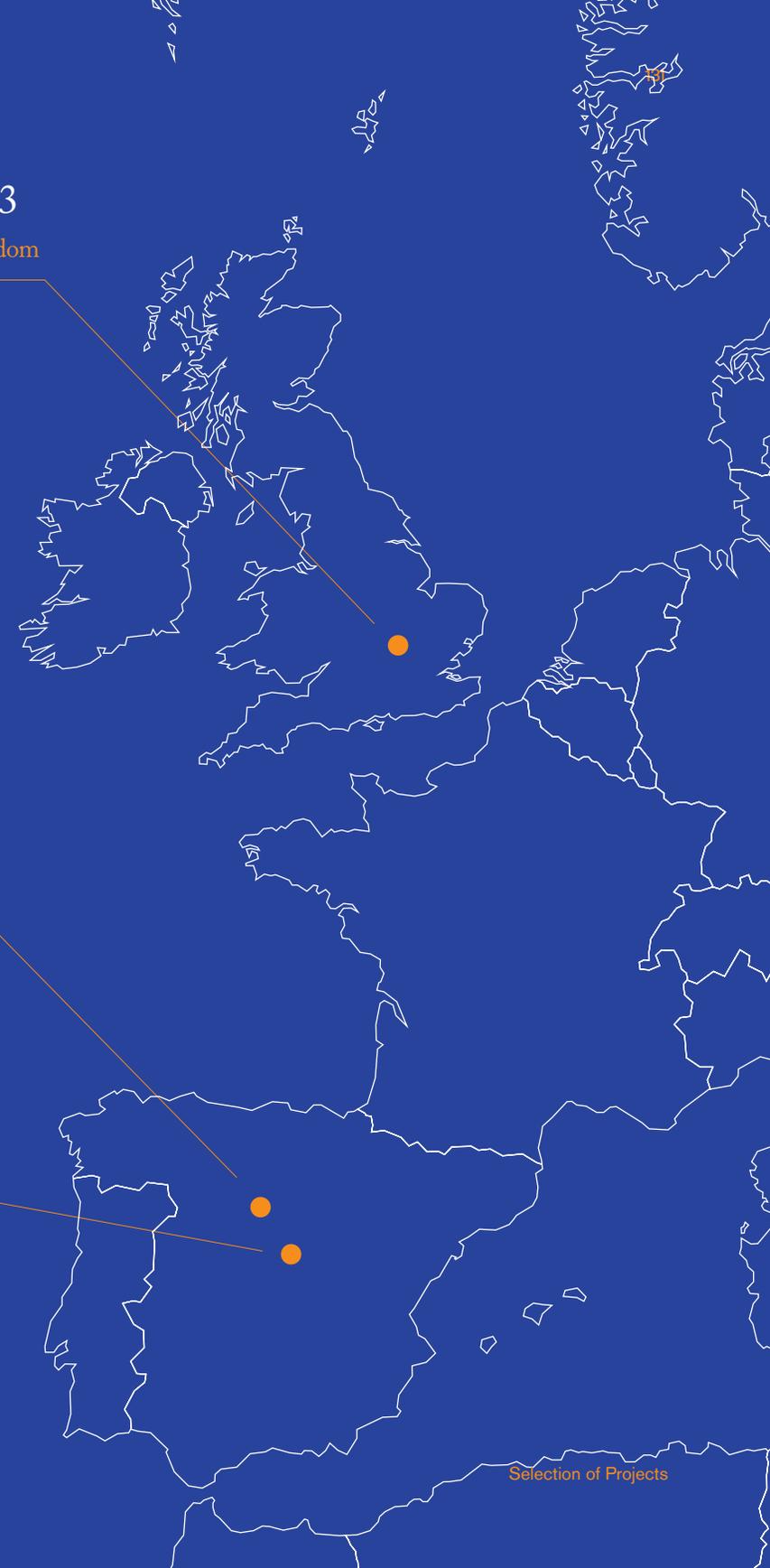
London — United Kingdom

IllustraTour Network

Valladolid — Spain

Libros Mutantes
Independent publishing fair
New York Art Book Fair

Madrid — Spain



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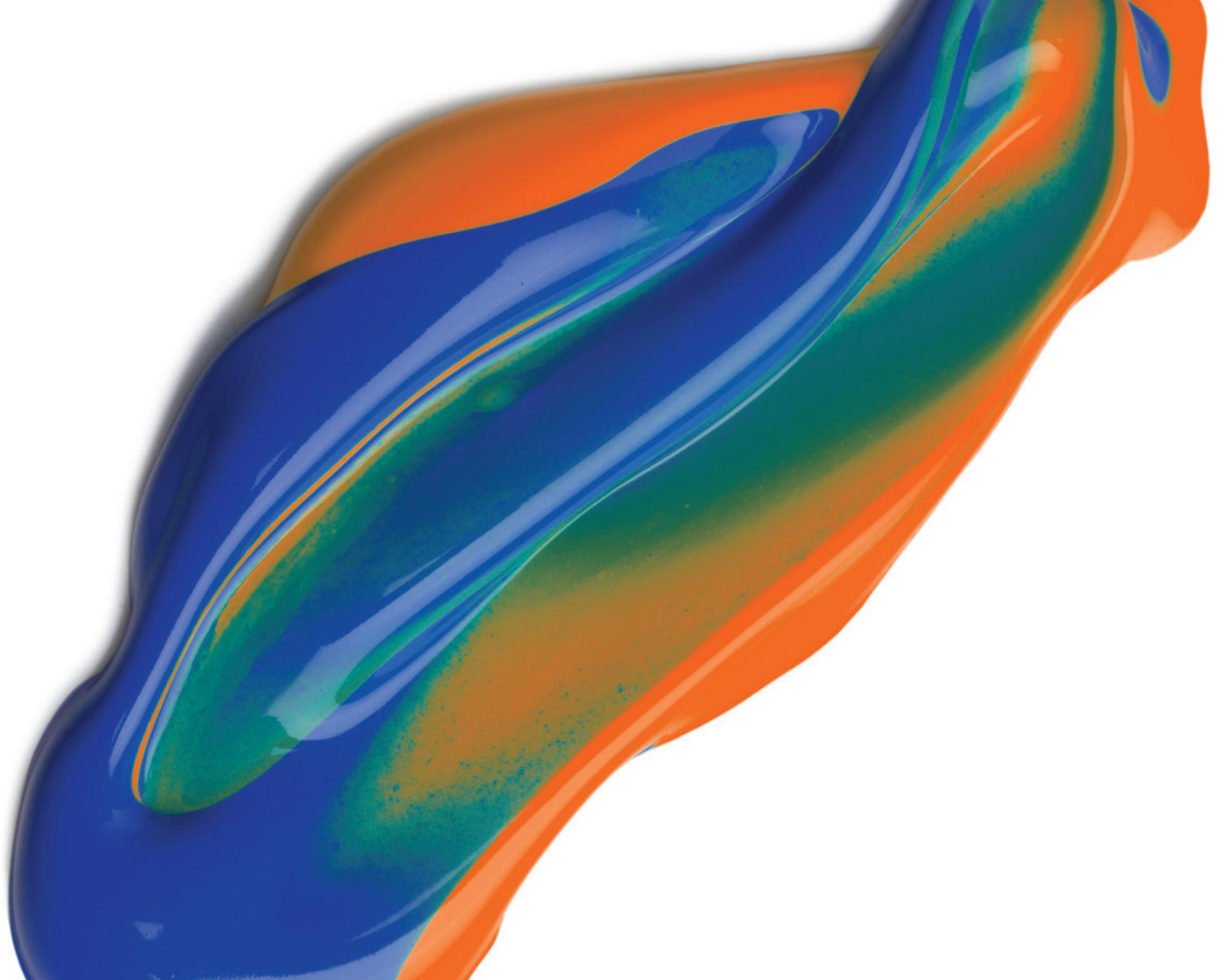
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