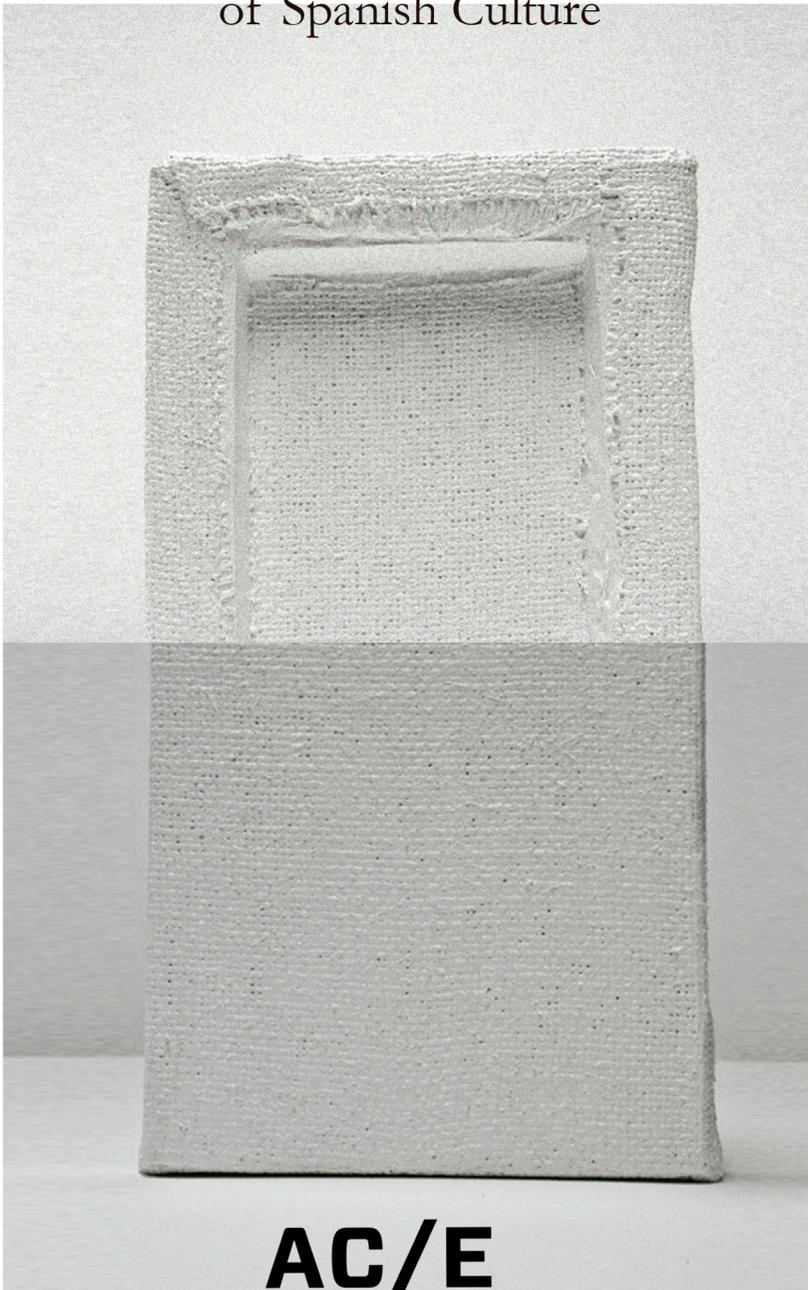


Programme for the  
Internationalisation  
of Spanish Culture



Results 2014

**AC/E**

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*Spain's Public Agency  
for Cultural Action*



Programme for  
the Internationalisation  
of Spanish Culture

Results 2014



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## About AC/E

*Acción Cultural Española, AC/E (Spain's Public Agency for Cultural Action)*, 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.

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. Culture, language and historic and contemporary heritage are essential components of Spain's image. The prestige and quality of its programmes and its experience make AC/E a meeting point for external cultural action.

*Coordination with public and private institutions for promoting culture overseas*

AC/E currently works with more than a hundred institutions, both public (state, regional, local and international) and private (foundations, associations, cultural centres, companies and financial entities), in Spain and abroad. AC/E brings an open and global approach to the organisation of projects, ensuring they can circulate fluently from the local to the regional and international sphere through this network of national and international collaborating institutions.

*Support for Spanish artists within and beyond our borders*

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. AC/E consolidates and supports the international presence of our emerging artists at international events, while fostering and strengthening networking between international creators and programmers.

*International programme of projects involving designers, scientists and creators*

AC/E takes overseas scientific and technological projects of cutting-edge sectors of our cultural and creative industry – industries of growing importance in Spain's and Europe's economy and whose internationalisation AC/E supports.



Conditions  
Mobility and Visitors

# MOBILITY

## 1. Purpose of the grants

1.1. The main purpose of the Mobility section of the Programme for the Internationalisation of Spanish Culture (PICE) is to support the capacity of the culture sector and its creative industries to operate internationally, promoting the circulation and mobility of works, productions, artists, creators, agents and culture and creative professionals.

1.2. The Programme is aimed at providing incentives to benchmark foreign cultural organisations and institutions – both public and private – to encourage them to feature Spanish artists and culture professionals and creators in overseas programmes in order to enhance the international visibility, mobility and recognition of these artists, professionals and creators, especially emerging.

1.3. With its grants the Programme facilitates the internationalisation of Spain's creative and culture sector by fostering its transnational circulation through the presence of its creators and professionals in overseas activities generated and promoted by these foreign organisations and institutions by means of their programmes of events, festivals, exhibitions, tours, etc.

1.4. Projects relating to presence at seminars and specifically academic meetings held overseas are excluded from the scope of the Programme.

## 2. Submission of applications and closing date

2.1. Grants can be applied for exclusively by foreign cultural organisations and institutions biannually, in two successive application periods: from 00:00 (GMT+1) on 1 March of the current year to 24:00 (GMT+1) on 31 March of the same year and from 00:00 (GMT+1) on 1 September of the current year to 24:00 (GMT+1) on 30 September of the same year.

2.2. Applications will only be accepted in Spanish or English and must be properly completed in the online computer application.

2.3. Incomplete applications will not be accepted, and any that fail to comply with the requirements laid down in the guidelines for this call for applications will be rejected.

2.4. The online application form in the computer application can be accessed through AC/E's website during the period referred to in point 2.1. To access the PICE computer application, candidates must identify themselves as registered users (by entering user login and password).

2.5. Each application must be submitted to only one cultural area: performing arts, visual arts (including architecture and design), film (including documentary), literature and books (including illustration) and music.

2.6. The grants can be allocated to the following items relating to Spanish participation in the project for which they are awarded:

- travel expenses;
- accommodation and subsistence expenses;
- expenses arising from the pre-production or production of the activity and other justifiable related expenses (media, advertising, fees, etc.)

2.7. Applicant foreign organisations and institutions can request additional or complementary information and send any queries about the grants to the following addresses:

Performing arts: *arteseszenicas@accioncultural.es*

Visual arts (plus architecture and design): *artesvisuales@accioncultural.es*

Film (plus documentary): *cine@accioncultural.es*

Literature and books (plus illustration): *literatura@accioncultural.es*

Music: *musica@accioncultural.es*

### 3. Application requirements

3.1. Applications for Spanish artists, professionals and creators to take part in the PICE mobility grants can only be made at the proposal of foreign cultural organisations and institutions. Proposals will not be accepted from any other type of institutions or from individuals.

3.2. Preference will be given to applications that have not been awarded PICE/Mobility grants for projects the previous two years.

3.3. At least 50% of the total budget of the proposed activity project for which the presence of the Spanish professional or professionals is required must be funded by the applicant, and the items to be co-funded must be specified. The total amount requested from AC/E in each application cannot exceed fifteen thousand euros (€15,000).

3.4. Applications that fail to specify the abovementioned 50% of co-funding will not be considered.

## 4. Assessment of applications and award of grants

4.1. Assessment of activities and candidates will be carried out by the external advisory committee appointed by AC/E for each cultural area, in accordance with the nature of the proposed activity programme.

4.2. The following will be valued with respect to the PROFILE OF THE APPLICANT ORGANISATION OR INSTITUTION:

- The foreign organisation or institution, public or private, is culturally significant in its country of origin or internationally reputed;
- The foreign organisation or institution has sufficient means and capabilities to carry out the proposed activities for which the grants are requested and to guarantee compliance with the conditions that regulate them.

4.3. The following will be valued with respect to the PROFILE OF THE ACTIVITY PROJECT:

- The activity is part of a general project that is feasible and has continuity;
- It is preferably an activity originating from an activity project previously approved under the Visitors section of the PICE;

- The project helps consolidate the presence of the Spanish professional or creator on the international scene;
- It is preferably a project that does not receive any other kind of Spanish public funding for the same purpose.

4.4. The decision period for the awarding of the grants will be twenty (20) days from the closing date for the submission of applications.

4.5. The list of foreign beneficiary organisations or institutions will be published on AC/E's website <http://www.accioncultural.es/es/progPICE> after the end of the decision period.

4.6. The abovementioned beneficiaries must accept the award granted, using the computer application, within ten (10) calendar days of the publication of the provisional list of results on AC/E's website.

4.7. A beneficiary will be understood to desist from their grant request if notification of acceptance is not received within this period of ten days, after which the final and definitive list of beneficiaries will be published on AC/E's website.

## 5. Obligations of beneficiaries

5.1. The beneficiaries of the grants undertake to agree to these conditions and comply with the obligations deriving therefrom (see Obligations of Beneficiaries).

5.2. The activities proposed by the beneficiary applicant organisations must be performed within one year of their definitive publication referred to in point 4.7.

5.3. Acceptance by the beneficiary of the grant entails the beneficiary's willingness to collaborate by responding to a survey on the quality of the PICE/Mobility programme that AC/E conducts regularly after each call for applications in order to improve the functioning of the programme.

5.4. The Spanish participants in the foreign activities, programmes, events, festivals, etc. that are awarded AC/E grants will be invited to take part in the Programme's digital network for these creators, artists, agents and culture professionals, for which they will be able to register with and access the digital platform ac/eNET.

## 6. Payment of the grants

6.1. The mobility grants will be paid by AC/E once the project is completed. Under exceptional circumstances, applicants may request payment in advance of 50% of the amount, provided this is justified by the project's progress and prior authorisation is granted by AC/E.

6.2. After the activity has been carried out, in order for the grants to be paid, beneficiaries must submit proof of completion of the activity and of how the funds have been used, in the form of:

- A financial report containing:
  - A classified list of expenses and date of payment.
  - Invoices issued in the local currency, in proper and due form, or documents providing valid proof (click here to go to invoicing requirements) of each of the expenses listed in the financial report.

- An activity report including:
  - Technical specifications of the project.
  - Photographs of the activity in digital form.
  - Programme of the activity carried out.
  - List of participants and guests and number of visitors.
  - Conclusions on the activity and its public and media repercussions.
  - A dossier on the repercussions in the media and social networks in addition to the press, including a copy of any information about the project appearing in them and/or in other materials.

6.3. Only when the beneficiary has submitted the abovementioned documentation and the project has been completed will AC/E pay the sum that is accounted for, up to the maximum amount granted, by bank transfer in a single payment within thirty (30) days of receipt of the related invoice.

6.4. If, within ninety (90) calendar days of completion of the activity for which the grant is awarded, the beneficiary has failed to submit the above documentation, they will be understood to renounce the grant awarded.

# VISITORS

## 1. Purpose of the grants

1.1. 1.1. The purpose of the Programme for the Internationalisation of Spanish Culture (PICE), in its modality for Visitors, is to facilitate the presence in Spain of prestigious influencers, agents, professionals and programmers in the fields of art and culture, so that they can enjoy a first-hand experience of the Spanish cultural and creative sector in its different areas and establish direct and personal relations.

1.2. Visits will preferably take place within the framework of sectorial and specific events held in Spain, in order to build up links with creators, artists and professionals from the cultural and creative sector in Spain with an eye to reaching agreements for programmes and collaborations abroad.

1.3. By means of these grants for foreign visitors to Spain, the programme encourages the internationalisation of the Spanish creative sector and is complemented ex post by the other programme modality, Mobility Grants, which is an incentive for Spanish artists, professionals and creators to travel abroad to develop the above-mentioned agreements.

## 2. Presentation and deadline for applications

2.1. Only Spanish entities from the fields of the visual arts, architecture and design, cinema, literature and books, music and the performing arts can apply for the grant, acting as host for the foreign visitor and organizing an event with nationwide projection bringing together professionals from the sector or programming activities that include contact with professionals, artists and creators from this cultural area. AC/E will register applications to take part in these grants.

2.2. Likewise, foreign candidates proposed as visitors to be hosted by the corresponding entities in Spain may be proposed to Acción Cultural Española (AC/E) on the initiative of the following official Spanish cultural institutions:

- Instituto de Artes Escénicas y Música (INAEM) (Institute for Performing Arts and Music), belonging to the Secretary of State for Culture.
- Instituto de Artes Cinematográficas y Audiovisuales (ICAA) (Institute for Film and Audiovisual Arts), belonging to the Secretary of State for Culture.
- Dirección General de Bellas Artes, Bienes Culturales, Archivos y Bibliotecas (DGBABCAB) (Directorate General for Fine Arts, Cultural Assets, Archives and Libraries).
- Dirección General de Política e Industrias Culturales y del Libro (DGPICL), (Directorate General for Cultural and Book Policies and Industries), belonging to the Secretary of State for Culture.

- Agencia Española de Cooperación Internacional para el Desarrollo (AECID) (Spanish Agency for International Cooperation for Development)
- Instituto Cervantes (IC) (Cervantes Institute).
- Acción Cultural Española (AC/E) (Spain's Public Agency for Cultural Action).

2.3. Proposals from other institutions or individuals will not be accepted. AC/E will authorize access to the computer tool for the host applicants to request these grants.

2.4. Host applicants will have two successive periods to submit applications:

- The first period for presenting applications will be from 1 January 2015 at 00:00 (GMT+1) to 24:00 (GMT +1) on 31 January in the same year.
- The second period for presenting applications will be from 1 May 2015 at 00:00 (GMT+1) to 24:00 (GMT +1) on 31 May in the same year.

2.5. Preference will be given to applications proposing visitors who did not receive a PICE/VISITORS grant in the previous year's call.

2.6. Only applications correctly filled in with the computer tool in Spanish or in English will be accepted.

2.7 The application form can be accessed through the computer tool during the period referred to in 2.4 from a restricted area available through AC/E's website [www.accioncultural.es](http://www.accioncultural.es). To access this area and fill in the application form, applicant host entities will receive an e-mail from Acción Cultural Española (AC/E) informing them that they have been invited by said institution to take part in the Visitors programme, and in which they will find a link giving them access to the system.

2.8. Each application should be presented to just one cultural area. Applications for more than one area will be eliminated from the process.

2.9. Incomplete applications will not be accepted; neither will those that do not comply with the conditions set forth in this call.

2.10. Approved visits will have a maximum grant, which can be assigned to the following items:

- International travel expenses
- Accommodation costs
- Meals
- Other related costs (domestic travel, translations etc.)

2.11. Applicant entities can obtain additional or complementary information and clear up any doubts they may have about the grants by writing to the different cultural areas at the following addresses:

Performing arts (theatre and dance)

*artesescenicas@accioncultural.es*

Visual arts, architecture and design:

*artesvisuales@accioncultural.es*

Films:

*cine@accioncultural.es*

Literature and books :

*literatura@accioncultural.es*

Music:

*musica@accioncultural.es*

### 3. 3. Assessments of applications and asignment of grants

3.1. A specialised external assessment committee appointed by AC/E will assess the foreign candidates, the visit programme proposed and the suitability of the host entity.

3.2. The following aspects will be taken into account for the CANDIDATE/VISITOR PROFILE:

- He/she should be a significant person in his/her country of origin with the capacity to take decisions when it comes to programming or organising cultural content.
- He/she should be from a country of special interest or priority action for Spanish cultural policy and a benchmark in the cultural sector he/she belongs to.

3.3. The following aspects will be taken into account for the APPLIED FOR VISIT PROJECT PROFILE:

- It should be a visit within the framework of a project or event in Spain, representative of the corresponding cultural area, of a stable and ongoing nature (festival, conference, etc.) and recognized quality or special emerging interest for consolidation in this regard.
- It should preferably be an activity that enables the collective attendance of foreign agents, professionals, influencers and programmers.
- The visit should help promote or consolidate the presence of Spanish professionals, creators, artists and cultural productions in the corresponding international cultural circuits.
- It should be a visit that has not received any other Spanish public grants for the same purpose.

3.4. The deadline for the resolution to assign the grants will be 20 calendar days from the last date for receiving applications in each of the annual calls, and the provisional list of beneficiary entities and the candidates accepted for visits will be published on the AC/E web site.

3.5. The final list of host entities and beneficiary visitors will be published on the AC/E web site at <http://www.accioncultural.es/es/progPICE> once the deadline for accepting the grants referred to in 4.1 has expired, after the corresponding final decision by the competent AC/E managing entity.

## 4. Obligations of the beneficiaries

4.1. Host entities assigned a grant should accept it within ten days after the publication thereof as set forth in point 3. 4 and undertake to accept the content of these conditions and fulfil the obligations derived therefrom and to satisfactorily resolve any administrative requisite, procedure or demand necessary for the efficient fulfilling of the purpose of these grants in accordance with said conditions.

4.2. Proposed visits that are assigned a grant should take place within a maximum of one year from the deadline for acceptance set forth in point 4.1 and the publication by AC/E of the definitive grants list.  
definitiva de resolución de la ayuda.

4.3. Acceptance of the grant by the host entity and beneficiary visitors implies their availability to respond to a questionnaire concerning the quality of PICE Visitors, which AC/E carries out regularly after each call in order to improve the functioning of the Programme.

## 5. Payment of grants

5.1. In general, host entities will receive the grant after the project has finished. In exceptional cases, these entities can request AC/E to approve an advance of up to 50% of the maximum amount granted. In said exceptional cases approved by AC/E, there will be two payments: one upon submission of an invoice for said 50%, and a second payment after the event has finished. In both cases an invoice should be presented in accordance with the conditions set forth in the guide to invoicing.

In order for AC/E to make the final payment of the grant, host entities should certify that the purpose of the visitor's activity has been met and the funds applied as follows:

- A financial report containing:
  - A classified list of expenses and date of payment against the grant.
  - Invoices or other documents showing the expenses.

- An activity report including:
  - Technical specifications for the visit.
  - Digital photographs of the activity and the visitors.
  - Visit programme as carried out.
  - A summary of the conclusions on the visit together with media and/or public impact.

5.2. Only when the entity has presented this documentation will AC/E pay the amount justified, up to the maximum amount granted, by bank transfer, within approximately 30 days after receiving the corresponding invoice in the correct format, the financial report and the other documentation detailed in these conditions.

5.3. If the entity has not presented said documentation three months after the project the grant was made for has come to an end, it will be understood that the entity waives its right to the grant.

5.4. The list of projects with the participation of visitors in the PICE programme can be seen on the AC/E web site at: [http://www.accioncultural.es/es/programa\\_visitantes](http://www.accioncultural.es/es/programa_visitantes)

5.3. If the entity has not presented said documentation three months after the project the grant was made for has come to an end, it will be understood that the entity waives its right to the grant.

5.4. The list of projects with the participation of visitors in the PICE programme can be seen on the AC/E web site at: [http://www.accioncultural.es/es/programa\\_visitantes](http://www.accioncultural.es/es/programa_visitantes)



## Advisory Committee

## Performing arts



*José Gabriel  
López Antuñano*

José Gabriel López Antuñano holds a doctorate in Romance Languages. He is a journalist, lecturer in Drama and Theatre Sciences at the Escuela Superior de Arte Dramático de Castilla y León, director and lecturer at the master's course on Advanced Theatre Studies at the International University of La Rioja and a lecturer at the master's course on Theatre and Performing Arts at the Universidad Complutense in Madrid.

He publishes essays and scientific articles on the theatre in several specialist journals in the performing arts sector: *Primer Acto* (Madrid), *ADE TEATRO* (Asociación de Directores de Escena de España, Madrid), *Nueva Revista* (Madrid), *Pygmalion* (Universidad

Complutense, Madrid), *RILCE* (University of Navarra) and *Sinais de cena* (Portugal). He has collaborated with *Cadernos* (Lisbon) and *Assaig de Teatre* (Barcelona). He contributes to the theatre section of *ABCD* (culture supplement of the daily newspaper *ABC*) and *Artes e Letras Castilla y León* (culture supplement of *ABC*).

He is an international theatre festivals consultant in Poland, Slovakia, Portugal, Estonia and other countries. As a dramatist, he has worked for theatres in Estonia and Poland (*La dama boba*, *La vida es sueño*, *¡Ay Carmela!*) and for the Compañía Nacional de Teatro Clásico (Calderón's *Enrique VIII y la cisma de Inglaterra* and *Lágrimas sobre el viento* with texts by León Felipe).

## Performing arts



*Bàrbara Raubert*

Bàrbara Raubert holds a degree in Art History and Journalism and was a dance critic for 10 years at *Avui / El Punt* as well as collaborating with several journals (*D Dança, Susy Q, Escuela Catalana, Papeles de Arte...*). She coordinated the *Mercat de les Flors's* magazine *Reflexions en torn de la dansa* (2003 to 2011) and co-curated the exhibition *Artes del Movimiento. La dansa en Catalunya de 1966 a 2012*. She also carries out video and press support work in different fields.

## 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.

## Visual arts



*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 Marí, João Fernandes and Vicente

Todoí, 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](http://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 Villeda, Iñaki Martínez Antelo, Simón Marchán Fiz and Rosía Gómez-Baeza.

## Literature



*Marcos Giralt Torrente*

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.

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,

# Literature



*Jesús Marchamalo*

Jesús Marchamalo (Madrid, 1960) is a journalist and writer. He has extensive experience in the media, both written and audio-visual. For more than twenty years he has been linked to Radio Nacional y Televisión Española, where he has worked chiefly on scripts, directing and presenting programmes and on creating content. He has earned important prizes, such as the international radio award, Monte Carlo, 1991; the URTI international radio award, Paris, 1990; the ÍCARO award for journalism, 1989; and the Miguel Delibes national prize for journalism, 1999.

He contributes regularly to various cultural publications, collaborates with Radio Nacional de España's

programme *La estación azul*, and Radio Exterior's *Un idioma sin fronteras*, where he is responsible for publishing and cultural news.

He is the author of more than a dozen books, prominent among which are *La tienda de palabras* (Siruela, 1999), *39 escritores y medio* (Siruela 2006), *Tocar los libros* (CSIC, 2008, and Fórcola, 2010), *44 escritores de la literatura universal* (Siruela, 2009), *Cortázar y los libros* (Fórcola, 2011) and the album *Palabras* (Kalandraka, 2013), with illustrations by Mónica Gutierrez Serna.

Last December he published *Retrato de Baroja con abrigo*, illustrated by Antonio Santos, in Nórdica.

## Cinema



*Ana Amigo*

She has been working in the cinema with major groups such as Prisa-Sogecable and Warner Bros, and independently from her production company Amigo Films, for thirty years.

In 1997 she was awarded one of the eight Fastlane grants, out of more than 600 European aspirants, to study Polygram's master's course in Production in London and Los Angeles.

She has directed the department of Spanish and foreign acquisitions at Sogepaq, the largest rights distributor in Spain, as well as the department of international co-productions at Sogecine. She also set up Warner Bros' local production

division. She has been involved in films by directors such as Walter Salles, Isabel Coixet, Julio Médem, Benito Zambrano, Agustín Díaz Yánes, Imanol Uribe, Montxo Armendáriz, Manuel Gómez Pereira, Chaperó-Jackson, Emilio Martínez Lázaro and Alejandro Amenábar.

She has been a European consultant of the Media II Programme and of the 'Ateliers du Cinema Européen' programme, as well as serving on the experts' committee of the ICAA (Spain) and also on that of the CNACC (Colombia) for the award of production grants. She has been a member of the jury for the Ondas awards and the National Cinema awards of the Ministry of Culture. And she has served on the governing board of the Spanish Film Academy since 2012.

# Cinema



*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](http://eltemadelara.blogspot.com).

## Music



*Beatriz Arzamendi*

includes symphonic works, chamber music, soundtracks, choral music, electroacoustic music and various arrangements for orchestra and different chamber music groups.

She is in charge of the music section of the Teatros del Canal in Madrid and is vice-president of the Asociación Mujeres en la Música. She has directed the orchestra of the Escuela Municipal de Música de Pozuelo de Alarcón (Madrid) and the Orquesta Sinfónica Arrasate Musical, where she was previously a violinist. Her works have premiered at important musical venues such as Santander International Music Festival, Quintanar de la Orden International Music Festival (Toledo), Casa de América (Madrid), Teatro Bellas Artes (Mexico D.F.), Fundación Juan March (Madrid), Teatro Monumental (Madrid) and Teatros del Canal (Madrid), among others, as well as in Miami. Her catalogue

## Music



*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).

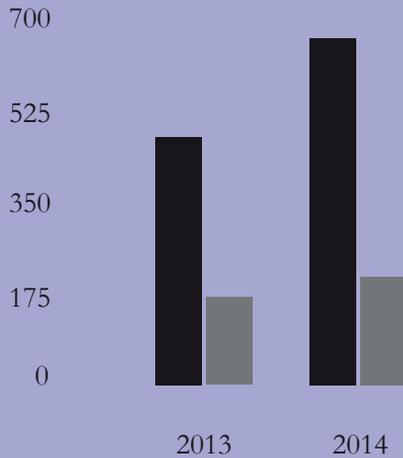


UNDECLARED

## Charts, statistics and maps

# Comparative charts 2013/2014

*Number of Mobility applications received (black) and accepted (grey) in 2013 and 2014.*



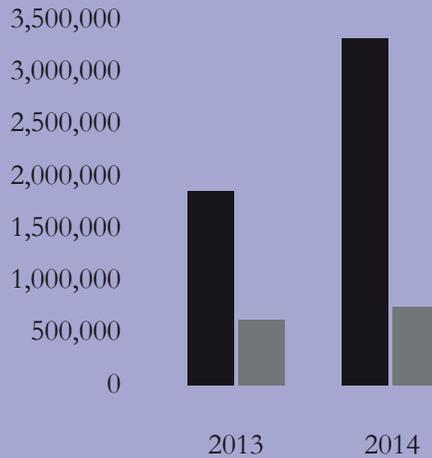
Results '14

## Comparison of results 2013/2014

| Description           | 2013 | 2014 |       |
|-----------------------|------|------|-------|
| Applications received | 469  | 650  | black |
| Applications accepted | 173  | 208  | grey  |

# Mobility

*Amount (€) requested for Mobility applications received (black) and accepted (grey) in 2013 and 2014.*



Charts, statistics and maps

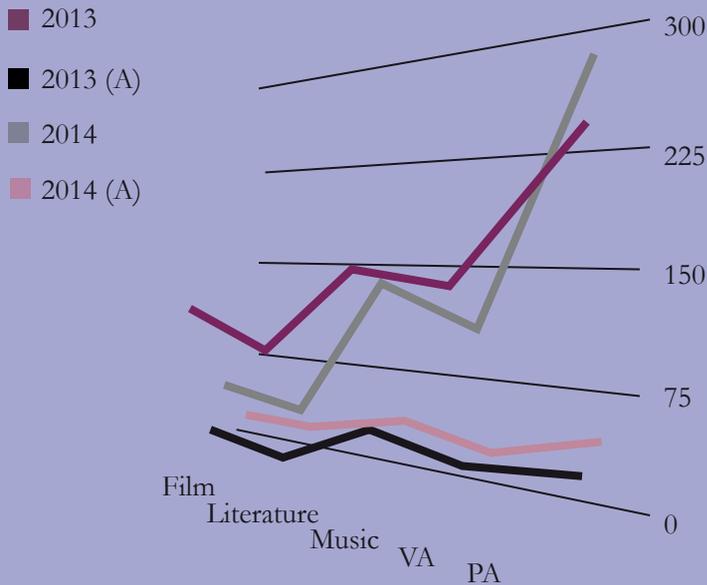
## Comparison of results (€) 2013/2014

| Description      | 2013      | 2014      |       |
|------------------|-----------|-----------|-------|
| Amount requested | 1,785,774 | 3,266,142 | black |
| Amount granted   | 505,190   | 581,025   | grey  |

# Comparative charts 2013/2014

*Number of Mobility applications, by areas, received and accepted (A) in 2013 and 2014.*

Results '14

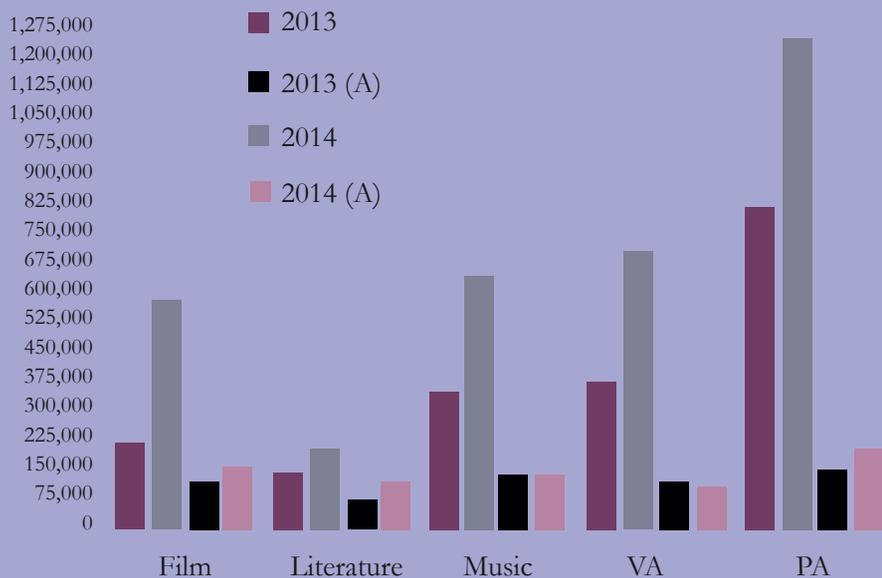


Comparison of results 2013/2014

| Description     | 2013 | 2013 (A) | 2014 | 2014 (A) |
|-----------------|------|----------|------|----------|
| Film            | 58   | 28       | 63   | 37       |
| Literature      | 37   | 21       | 50   | 36       |
| Music           | 96   | 46       | 145  | 48       |
| Visual Arts     | 93   | 36       | 117  | 34       |
| Performing Arts | 182  | 42       | 275  | 53       |

# Mobility

*Amount (€) requested for Mobility applications, by areas, received and accepted (A) in 2013 and 2014.*



Charts, statistics and maps

Comparison (€) by areas

| Description     | 2013    | 2013 (A) | 2014      | 2014 (A) |
|-----------------|---------|----------|-----------|----------|
| Film            | 205,920 | 84,000   | 551,749   | 117,000  |
| Literature      | 118,065 | 56,990   | 150,529   | 89,275   |
| Music           | 357,468 | 123,000  | 636,473   | 120,050  |
| Visual Arts     | 343,766 | 103,500  | 686,095   | 97,200   |
| Performing Arts | 760,546 | 137,700  | 1,221,294 | 157,500  |

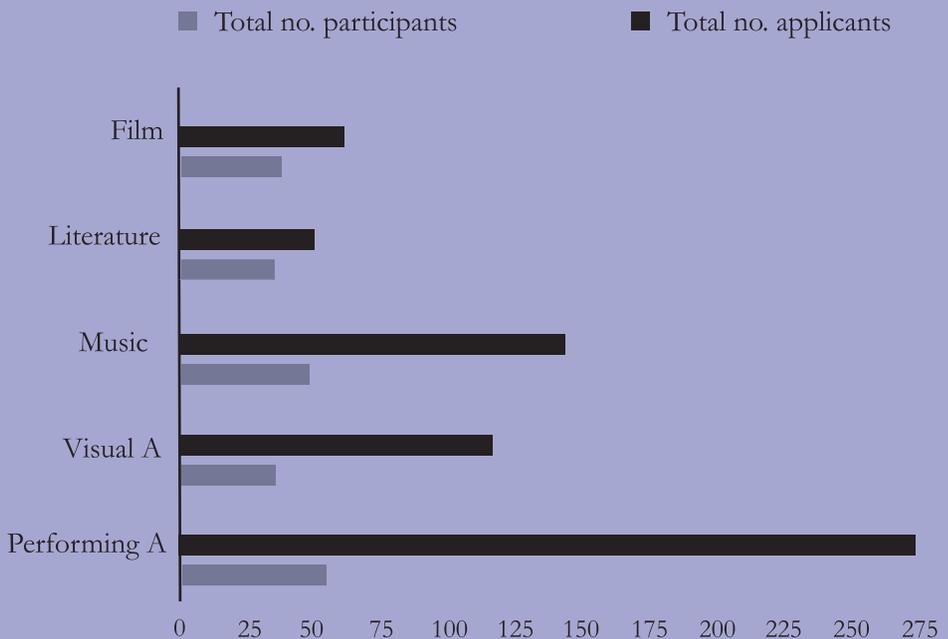
# Applications 2014

*The statistics shown on this double page relate to Mobility applications received and accepted in 2014.*

Total applications received and accepted 2014

| AREA         | Total no. received | Total no. accepted |
|--------------|--------------------|--------------------|
| Film         | 63                 | 37                 |
| Literature   | 50                 | 36                 |
| Music        | 145                | 48                 |
| Visual A     | 117                | 34                 |
| Performing A | 275                | 53                 |
| <b>TOTAL</b> | <b>650</b>         | <b>208</b>         |

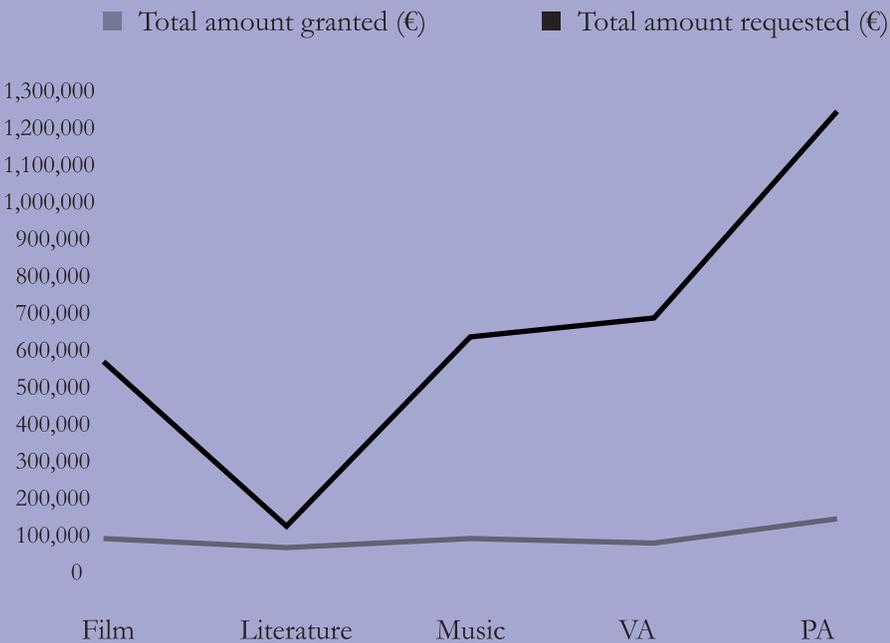
Results '14



# Mobility

Total amount requested and granted 2014

| AREA         | Total amount requested (€) | Total amount granted (€) |
|--------------|----------------------------|--------------------------|
| Film         | 571,749,34                 | 117,000                  |
| Literature   | 150,529,35                 | 89,275                   |
| Music        | 636,473                    | 120,050                  |
| Visual A     | 686,095,42                 | 97,200                   |
| Performing A | 1,221,294,45               | 157,500                  |
| <b>TOTAL</b> | <b>3,266,141,56</b>        | <b>581,025</b>           |



Charts, statistics and maps

# Applications 2014

*The statistics shown in this section relate to activities of successful applications for Mobility grants in 2014.*

## Total applications 2014/By area-continent

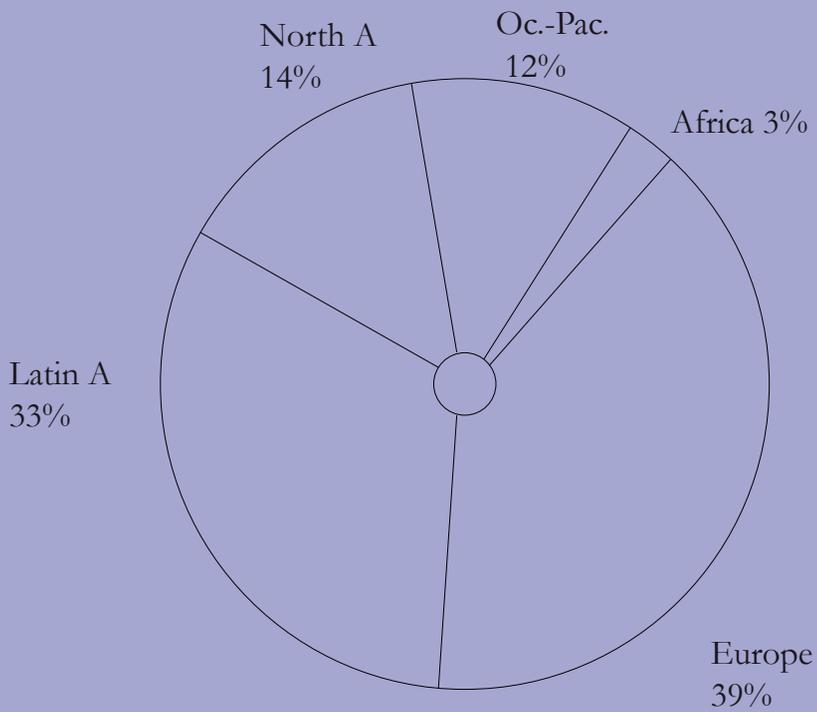
| AREA            | As.-Pac.  | Afr.     | Eu.       | LA        | NA        |
|-----------------|-----------|----------|-----------|-----------|-----------|
| Film            | 3         | 0        | 11        | 19        | 4         |
| Literature      | 4         | 0        | 15        | 13        | 4         |
| Music           | 3         | 0        | 18        | 17        | 10        |
| Visual Arts     | 4         | 6        | 17        | 4         | 3         |
| Performing Arts | 4         | 1        | 29        | 15        | 4         |
| <b>TOTAL</b>    | <b>18</b> | <b>7</b> | <b>90</b> | <b>68</b> | <b>25</b> |

## Total amount allocated (€) 2014/By area-continent

| AREA            | As.-Pac.      | Afr.          | Eu.            | LA             | NA            |
|-----------------|---------------|---------------|----------------|----------------|---------------|
| Film            | 8,555         | 0             | 35,935         | 56,510         | 16,000        |
| Literature      | 17,155        | 0             | 28,250         | 33,700         | 10,170        |
| Music           | 14,000        | 0             | 36,800         | 41,050         | 28,200        |
| Visual Arts     | 12,400        | 14,000        | 51,000         | 10,800         | 9,000         |
| Performing Arts | 15,300        | 2,000         | 76,500         | 47,100         | 16,600        |
| <b>TOTAL</b>    | <b>67,410</b> | <b>16,000</b> | <b>228,485</b> | <b>189,160</b> | <b>79,970</b> |

# Mobility

Percentage of € allocated by continent



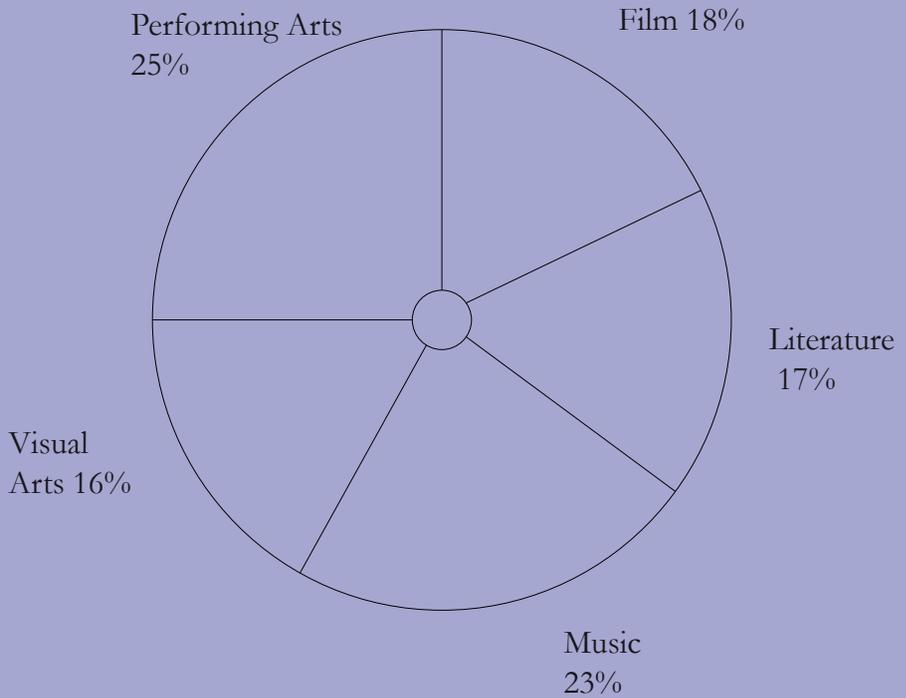
Charts, statistics and maps

# Applications 2014

*The statistics shown in this section relate to activities of successful applications for Mobility grants in 2014.*

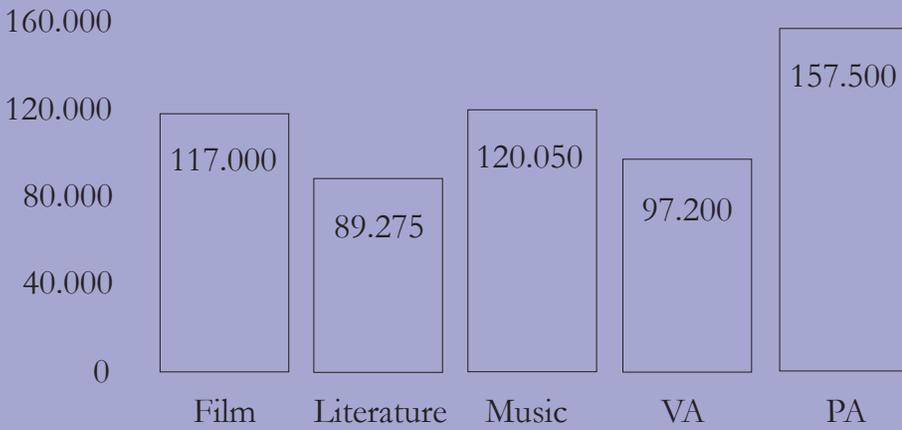
Total participation by areas

Results '14



# Mobility

Total amount allocated by areas

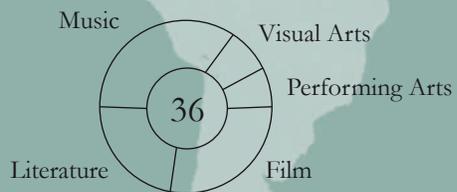
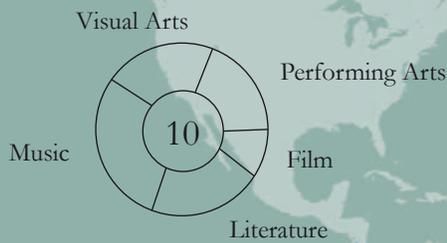


Charts, statistics and maps

# Activities approved in March

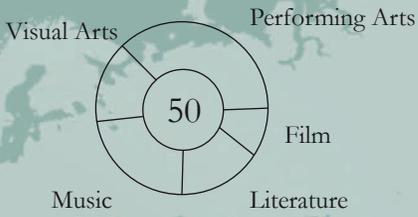
*The statistics shown in this section relate to activities of successful March 2014 applications for Mobility grants.*

Results '14



# Mobility

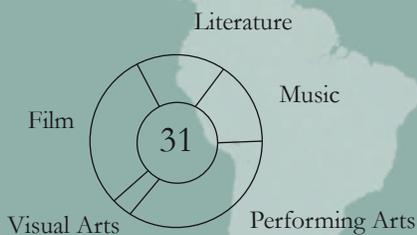
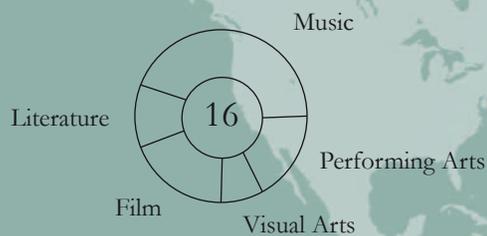
Charts, statistics and maps



# Activities approved in September

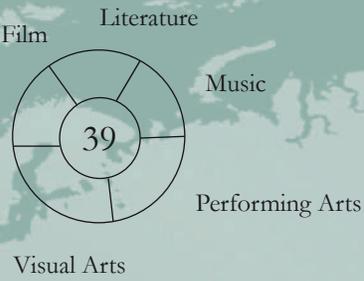
*The statistics shown in this section relate to activities of successful September 2014 applications for Mobility grants.*

Results '14



# Mobility

Charts, statistics and maps



# Visitors

*The statistics shown in this section relate to the number of people who made successful applications for Visitors grants in 2014*

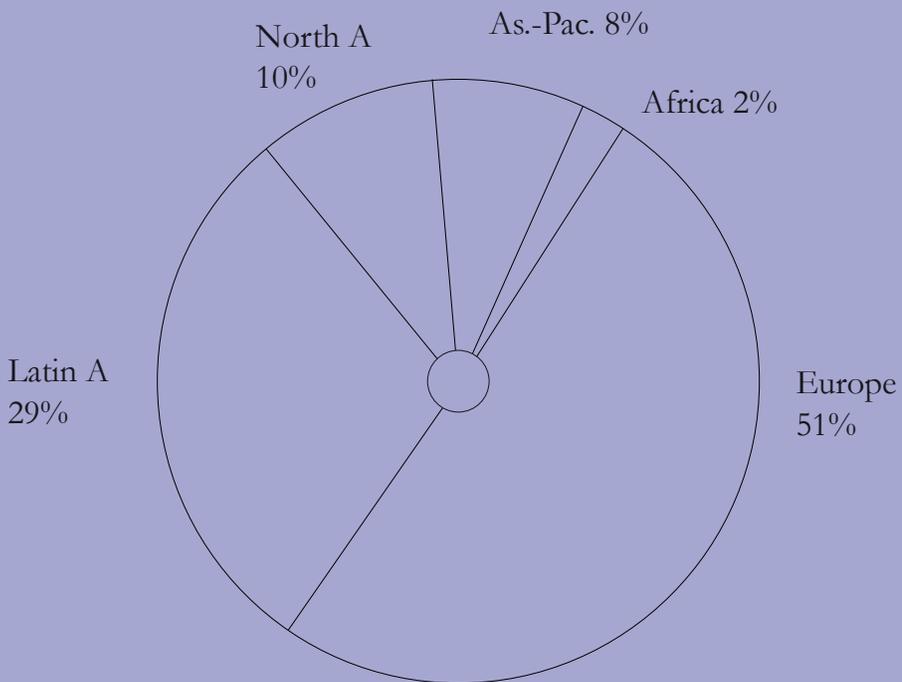
Total visitors (no. people) / By area-continent

Results '14

| AREA            | As. - P. | Af. | Eu. | LA | NA |
|-----------------|----------|-----|-----|----|----|
| Film            | 2        | 1   | 25  | 9  | 4  |
| Literature      | 6        | 1   | 30  | 27 | 5  |
| Music           | 8        | 3   | 50  | 13 | 7  |
| Visual Arts     | 3        | 1   | 23  | 3  | 6  |
| Performing Arts | 5        | 1   | 19  | 33 | 6  |
| Others          | 0        | 0   | 1   | 1  | 0  |
| TOTAL           | 24       | 7   | 148 | 86 | 28 |

# Visitors

Percentage of visitors (no. people) by origin

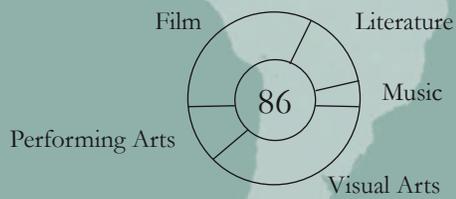
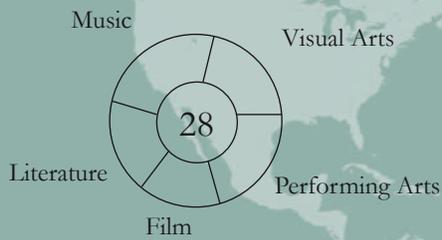


Charts, statistics and maps

# Distribution by continents

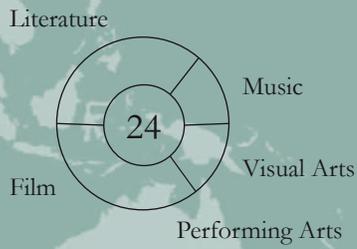
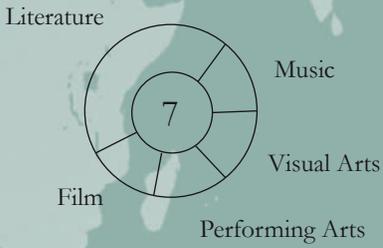
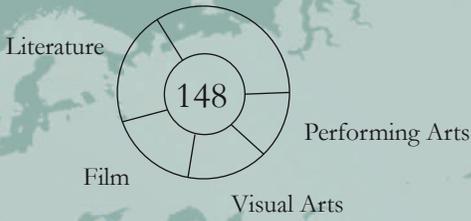
*The statistics shown in this section relate to the number of people who made successful applications for Visitors grants in 2014.*

Results '14



# Visitors

Charts, statistics and maps

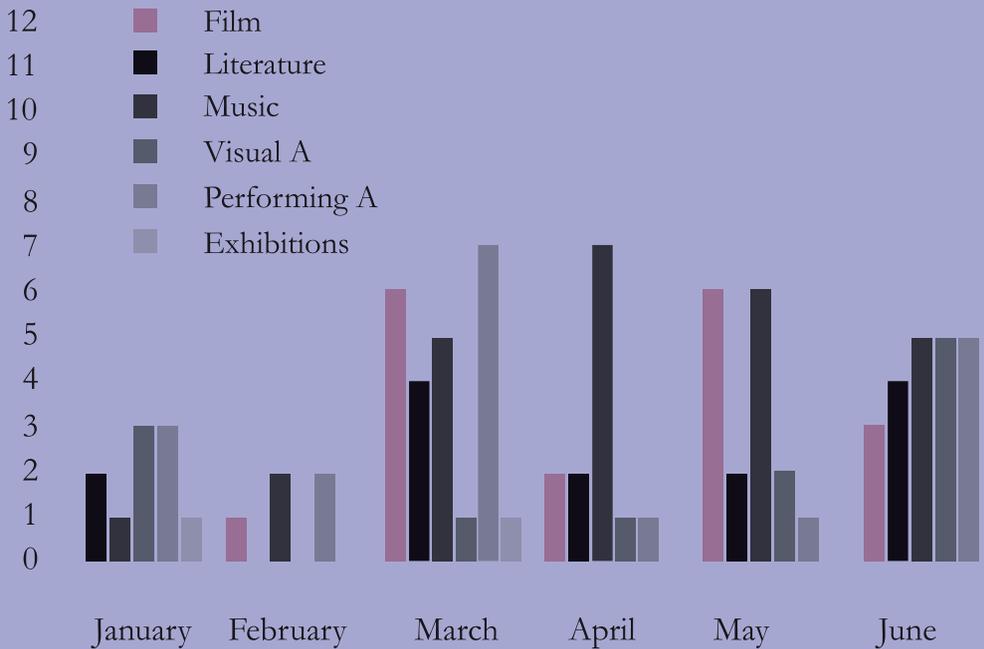


# Activities performed 2014

*The statistics are based on the number of Mobility activities performed during 2014, irrespective of the date of the call for applications.*

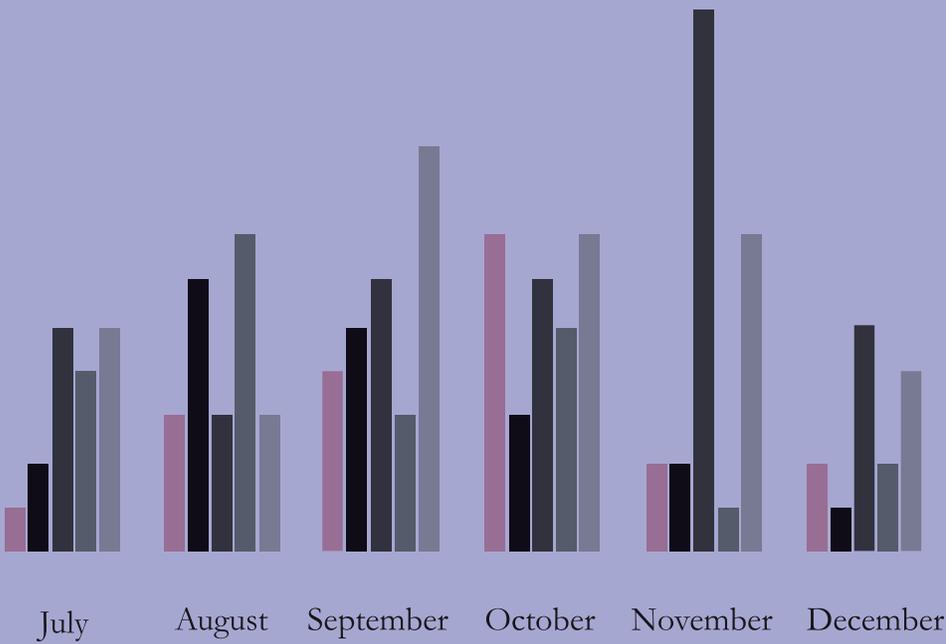
| AREA         | January | February | March | April | May | June |
|--------------|---------|----------|-------|-------|-----|------|
| Film         | 0       | 1        | 6     | 2     | 6   | 3    |
| Literature   | 2       | 0        | 4     | 2     | 2   | 4    |
| Music        | 1       | 2        | 5     | 7     | 6   | 5    |
| Visual A     | 3       | 0        | 1     | 1     | 2   | 5    |
| Performing A | 3       | 2        | 7     | 1     | 1   | 5    |
| Exhibitions  | 1       | 0        | 1     | 0     | 0   | 0    |

Results '14



# Mobility

| July | August | September | October | November | December |
|------|--------|-----------|---------|----------|----------|
| 1    | 3      | 4         | 7       | 2        | 2        |
| 2    | 6      | 5         | 3       | 2        | 1        |
| 5    | 3      | 6         | 6       | 12       | 5        |
| 4    | 7      | 3         | 5       | 1        | 2        |
| 5    | 3      | 9         | 7       | 7        | 4        |
| 0    | 0      | 0         | 0       | 0        | 0        |



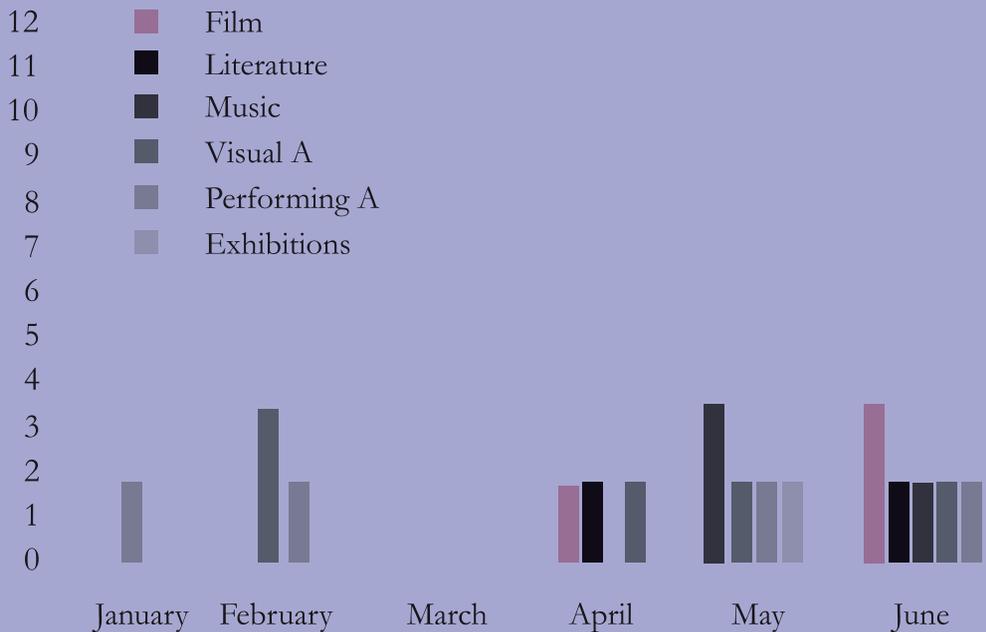
Charts, statistics and maps

# Activities performed 2014

*The statistics are based on the number of Visitors activities performed during 2014, irrespective of the date of the call for applications.*

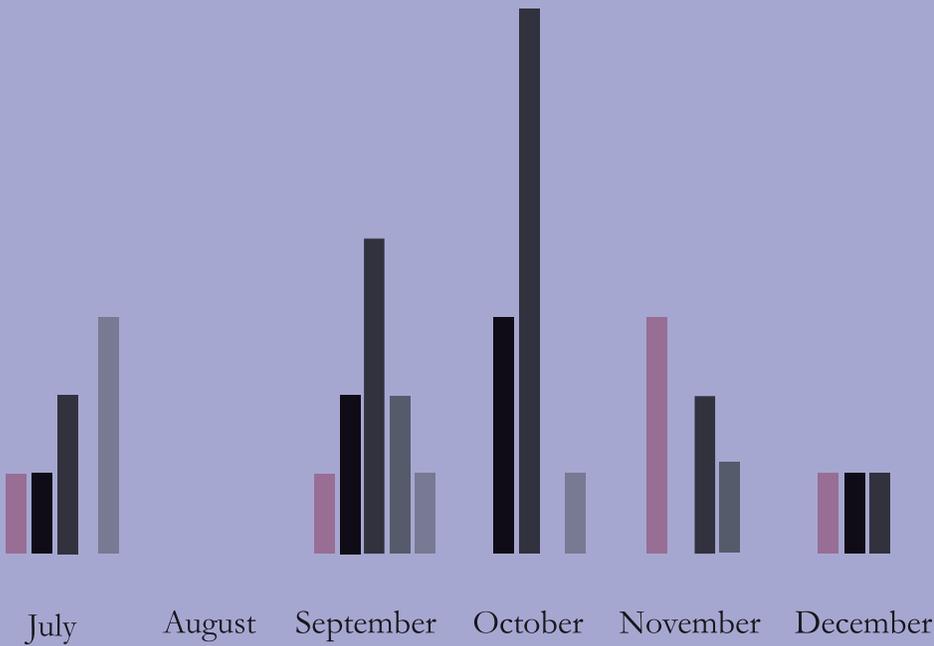
| AREA         | January | February | March | April | May | June |
|--------------|---------|----------|-------|-------|-----|------|
| Film         | 0       | 0        | 0     | 1     | 0   | 2    |
| Literature   | 0       | 0        | 0     | 1     | 0   | 1    |
| Music        | 0       | 0        | 0     | 0     | 2   | 1    |
| Visual A     | 0       | 2        | 0     | 1     | 1   | 1    |
| Performing A | 1       | 1        | 0     | 0     | 1   | 1    |
| Exhibitions  | 0       | 0        | 0     | 0     | 1   | 0    |

Results '14



# Visitantes

| July | August | September | October | November | December |
|------|--------|-----------|---------|----------|----------|
| 1    | 0      | 1         | 0       | 3        | 1        |
| 1    | 0      | 2         | 3       | 0        | 1        |
| 2    | 0      | 4         | 7       | 22       | 1        |
| 0    | 0      | 2         | 0       | 1        | 0        |
| 3    | 0      | 1         | 1       | 0        | 0        |
| 0    | 0      | 0         | 0       | 0        | 0        |



Charts, statistics and maps

# Activities performed 2014

*The statistics shown in this section relate to activities for Mobility grants during 2014, irrespective of the date of the call for applications.*

Results '14



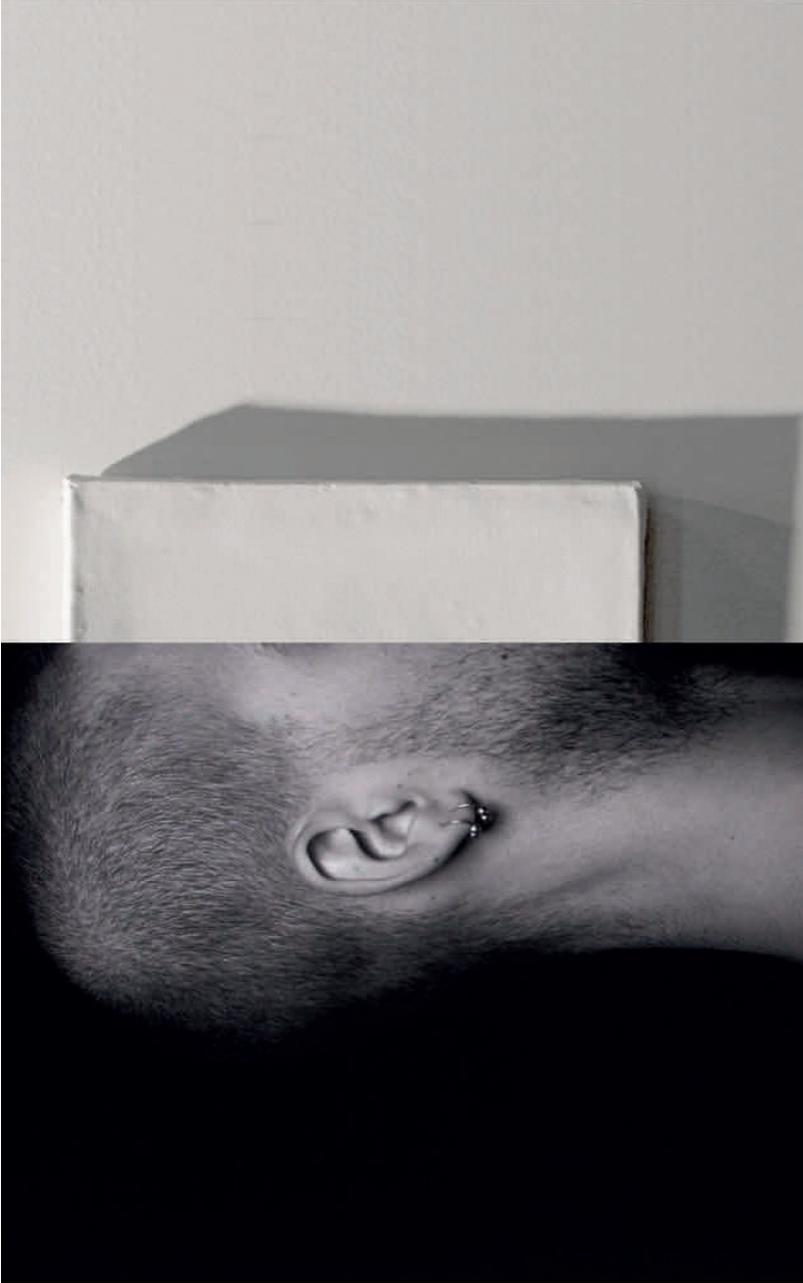
# Mobility

Charts, statistics and maps









## Seleccction of projects

the 1990s, the number of people in the world who are living in poverty has increased. The number of people living on less than \$1 a day has increased from 1.1 billion in 1981 to 1.5 billion in 1999. The number of people living on less than \$2 a day has increased from 2.1 billion in 1981 to 2.7 billion in 1999 (World Bank 2000).

There are a number of reasons for this increase in poverty. One of the main reasons is the rapid population growth in the developing world. The population of the world is expected to reach 8 billion by the year 2025. This increase in population will put a strain on the world's resources and will lead to a decrease in the amount of resources available to each person.

Another reason for the increase in poverty is the unequal distribution of resources. The rich countries have a much higher per capita income than the poor countries. This means that the rich countries have a much higher standard of living than the poor countries. This unequal distribution of resources is a major cause of poverty in the developing world.

There are also a number of other factors that contribute to poverty in the developing world. These include corruption, lack of education, and lack of access to basic services such as health care and housing. These factors all contribute to a cycle of poverty that is difficult to break.

There are a number of ways to reduce poverty in the developing world. One of the most important ways is to increase the amount of resources available to each person. This can be done by increasing the world's production of goods and services. This can be done by investing in infrastructure, such as roads and bridges, and by providing access to basic services such as health care and housing.

Another way to reduce poverty is to improve the distribution of resources. This can be done by increasing the amount of resources available to the poor. This can be done by providing access to credit and by providing training and education. These measures will help the poor to improve their standard of living and to break the cycle of poverty.

There are also a number of other ways to reduce poverty in the developing world. These include increasing the amount of resources available to the poor, improving the distribution of resources, and providing access to basic services such as health care and housing. These measures will help the poor to improve their standard of living and to break the cycle of poverty.

There are a number of other factors that contribute to poverty in the developing world. These include corruption, lack of education, and lack of access to basic services such as health care and housing. These factors all contribute to a cycle of poverty that is difficult to break.

There are a number of ways to reduce poverty in the developing world. One of the most important ways is to increase the amount of resources available to each person. This can be done by increasing the world's production of goods and services. This can be done by investing in infrastructure, such as roads and bridges, and by providing access to basic services such as health care and housing.

|                 |     |
|-----------------|-----|
| Visual arts     | 75  |
| Performing arts | 119 |
| Cinema          | 159 |
| Music           | 189 |
| Literature      | 237 |



Visual arts / design / architecture

**AR&PA.  
IX Bienal de la Restauración  
y Gestión del Patrimonio 2014**

*Valladolid, Spain*

Centro Cultural Miguel Delibes  
13 - 16 Nov 2014

The Heritage Restoration and Management Biennial, AR&PA, provides a meeting place and forum for debate for professionals and institutions responsible for the protection, housing, conservation, restoration and management of cultural heritage. It is a benchmark fair in the sector in Europe and has the support of UNESCO and the European Commission in its AR&PA Innovation programme.

and Vandana Manchanda (Director of Projects, Architectural Heritage Division of INTACH), who received support from AC/E in the form of the visitors grants awarded under the PICE.

The ninth edition of the biennial was held in Valladolid from 13 to 16 November on the theme of Society and Heritage and with India as the guest country. The delegation invited to take part included the speakers Navin Piplani (Director general, INTACH Heritage Academy)

# Selection of projects



# Visitors

# Visual arts

Results '14



# Visitors

Selection of projects



## Visual arts

# PHOTOESPAÑA 2014

*Madrid, Spain*

PHotoEspaña. Festival Internacional de Fotografía y Artes Visuales  
04 Jun - 27 Jul 2014

PHotoEspaña, International Festival of Photography and Visual Arts started out in 1998 with the aim of becoming a festival produced by society. It is currently one of the biggest visual arts events in the world and a major international forum for photography. Its prestige, acknowledged by the most prominent critics, makes it a must. The festival is an outstanding opportunity to learn about photographic projects, videos and installations by well-established national and international photographers and visual artists, as well as the work of new creators.

The main venues of PHotoEspaña in Madrid are located around the Paseo de la Castellana; in recent years other cities such as Cuenca, Zaragoza,

Alcalá de Henares and Lanzarote have become external hosts.

Throughout its sixteen years of existence, it has organised more than a thousand exhibitions at leading museums, exhibition halls, art centres and galleries. Every year it attracts more than six hundred people and is one of the biggest cultural events held in Spain. Several programmes are run in parallel to the exhibitions. At its workshops for professionals, Campus PHE offers the possibility of working with prominent international specialists in photography and the visual arts.

Descubrimientos PHE brings emerging artists into contact with curators, gallery owners, collectors and publishers from different parts of the world, who study and

# Visitors

comment on their works with them. And Encuentros PHE is a forum for debate where creators and specialists analyse the situation of the medium. AC/E collaborated with Descubrimientos this year through

the PICE/visitors programme by enabling some of the most prestigious international photography experts to travel to Madrid to gain first-hand knowledge of up-and-coming photographers.

Selection of projects



## Visual arts

### Avelino Sala

‘Art can’t change the world,  
but it can some things’

FERNANDO DÍAZ DE QUIJANO  
El Cultural 30/01/2014

Results '14

Allegorically and openly critical, the work of Avelino Sala (Gijón, 1972) has always been very close to current socio-political affairs. For a few days the visual artist interrupted his two-month residency in New York to present *Locked-in Syndrome* at the Ponce+Robles gallery in Madrid with the support of Acción Cultural Española’s Programme for the Internationalisation of Spanish Culture (PICE). The title of the exhibition refers to this syndrome as a metaphor of citizens’ incapacity to react to the constant social, political and economic changes of the present age.

*Question.* One of the centrepieces of the exhibition is the Declaration of Human Rights engraved with the sharp end of a compass on 40 Bic ballpoints, as on a cheat sheet.

*Answer.* By doing this I relate Human Rights to the idea of oblivion. They’re concealed. It’s a fundamental text for humans, but it’s flouted everywhere. Together with the work, a video shows how the piece was made. It’s very important to highlight the unpleasant sound of the pens being scratched.

# Interview

*Q.* Another salient piece is a typically Spanish cape hanging from a rope. What does it symbolise?

*A.* It's a Spanish cape with the Latin inscription *larvatus prode*, a phrase by Descartes that means 'I come forward masked'. The piece is related to the political environment, to the current process of loss of freedoms in which we are immersed in turmoil. The fact it's suspended in mid-air from a rope is linked to the idea of manipulation, as if it were a puppet.

*Q.* There is also a collection of stones gathered during recent demonstrations all over the world – a link with the street protests we have seen in your previous works.

*A.* On this occasion I contacted groups all over the world who sent me stones that have actually been thrown during demonstrations. By exhibiting them as if they were museum pieces, I'm making 'uprising archaeology'. It's the chronological account of what's going on, but using symbols

different from those that appear in the media. It's a project I'm going to keep on adding to.

*Q.* All your work is closely related to the latest topical issues. Is this a duty of artists?

*A.* Yes, we artists need to talk about what's happening now. I view art as a means of communication, but from a different perspective to what we are accustomed to.

*Q.* What can art do vis-à-vis political power?

*A.* We can't change the world, but it functions when people think through a work. Art can generate micro actions, change some things. Mass artistic expressions like cinema can trigger a much wider reaction.

*Q.* In another exhibition piece you hang some hockey sticks with titles of dystopic novels written on them. Are we approaching the gloomy future imagined by works of this kind?

## Visual Arts

*A.* Absolutely. In fact we're already immersed in dystopia. This piece comes from another called *Cacotopía*, a video I made in collaboration with Daniel García Andújar.

*Q.* What do you think about the lowering of VAT for artworks that was announced a few days ago?

*A.* Lower VAT is good news, but they need to make it clear if it's for galleries, for artists or who it's for. They should never have put it up in the first place.



## LAGOS PHOTO FESTIVAL 2014

Cristina de Middel

*Lagos, Nigeria*

Lagosphoto Festival

25 Oct - 26 Nov 2014

Created in 2010, Lagos Photo is Nigeria's first and only international photography festival. During the festival large-scale activities are staged throughout the city, with the aim of taking over public spaces and encouraging citizen participation. The theme is related to Africa's multifaceted histories. Lagos Photo sets out to establish a community of contemporary photography that brings together both local and international artists to work with images that sum up individual experiences and identities of the whole of Africa by exploring historical and contemporary issues.

The Spanish photographer Cristina de Middel took part in Lagos Photo 2014 with a project entitled *The Afronauts* that explored the failed

plans to establish a space programme in Zambia in 1950, with fictitious and imaginative artistic actions. This project, which had been shown internationally throughout the year, was being exhibited in Africa for the first time at Lagos. Cristina de Middel attended the festival in 2013 and took part in a public programme, including an artist's collaboration, a round table and an interactive workshop. She also began working on a new photographic project based on the book *My Life in the Bush of Ghosts*, written by the Nigerian author Amos Tutola in 1954. In this project Middel interacted with the local community and the emerging photographers of Makoko as well as with the community of fishermen in Lagos.

# Mobility

Selection of projects



# Visual arts

Results '14



# Mobility

Selection of projects



## Visual arts

### YOKOHAMA TRIENNALE 2014

Dora García y Karmelo Bermejo

*Yokohama, Japan*

Yokohama Museum of Art, 01 Aug - 03 Nov 2014

Shinko Pier Exhibition Hall, 01 Aug - 03 Nov 2014

*ART Fabrenheit 451: Sailing into the sea of oblivion* is the title of this year's Yokohama Triennale, which was first held in 2001.

It is regarded as one of the most important exhibitions of contemporary art in Asia and a pioneer in Japan. With artist Morimura Yasumasa as artistic director, the Triennale began in August and ended in November 2014, and was located in two main venues: Yokohama Museum of Art and Shinko Pier Exhibition Hall.

The organisers were Yokohama city, Yokohama Arts Foundation, Japan Broadcasting Corporation, Asahi Shimbun, and the Organising Committee for Yokohama Triennale).

The title was taken from Ray Bradbury's novel *Fahrenheit 451*. The story is about a group of people who oppose the society that bans and burns books by memorising the full texts in an attempt to secretly pass on the wisdom they contain. They choose to be 'forgotten' by society, storing a huge amount of memory taken from books. This exhibition sought to introduce artworks that share this spirit and attitude, which go beyond generations and borders.

# Mobility

It featured a selection of 70 artists, all of whom were chosen on the basis of approximately 10 chapters proposed by the artistic director.

The chosen artists included Spaniards Dora García and Karmelo Bermejo, who enjoyed the support of AC/E's PICE programme.

Selection of projects



# Visual arts

Results '14



# Mobility



Selection of projects

# Visual arts

Results '14



# Mobility



Selection of projects

## UNREST

Paloma Polo

*Naples, Italy*

Galleria Umberto di Marino

11 Dec 2014 - 11 Feb 2015

Results '14

This project by the artist Paloma Polo is the result of a collective effort that provides a basis for structuring and organising a fiction film that reflects on the possibilities of social change and the difficulties inherent in the exercise of imagining a better future. The artist brings together and proposes a collective and multidisciplinary effort in an attempt to think of and propose new models of social organisation. She seeks to further a practice and alternative thought that can give way to new modes of existence and conceive a post-capitalist society.

The project focuses on a specific programme for economic development in the Philippines, where an area of isolated, unsupervised agricultural land inhabited by poor, oppressed country folk is contrasted with a government programme that promotes this space as a strategic geopolitical enclave. The grotesque disparity between development and despoilment reflects the contradictions of monopolist capital, which also underpins social existence and the contemporary social fabric. The result and conclusions are presented in a publication and a visual art form that includes a film and other related works, in order to capture the comprehensive and experimental dimensions of the project under the title *Unrest*.

# Mobility

Selection of projects





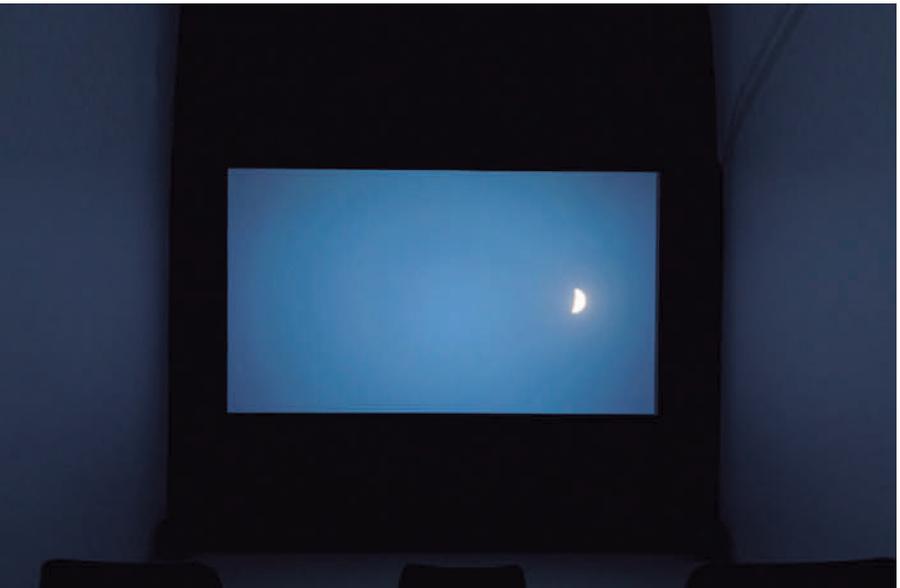
# Mobility

empty promises or  
then non-empty ones

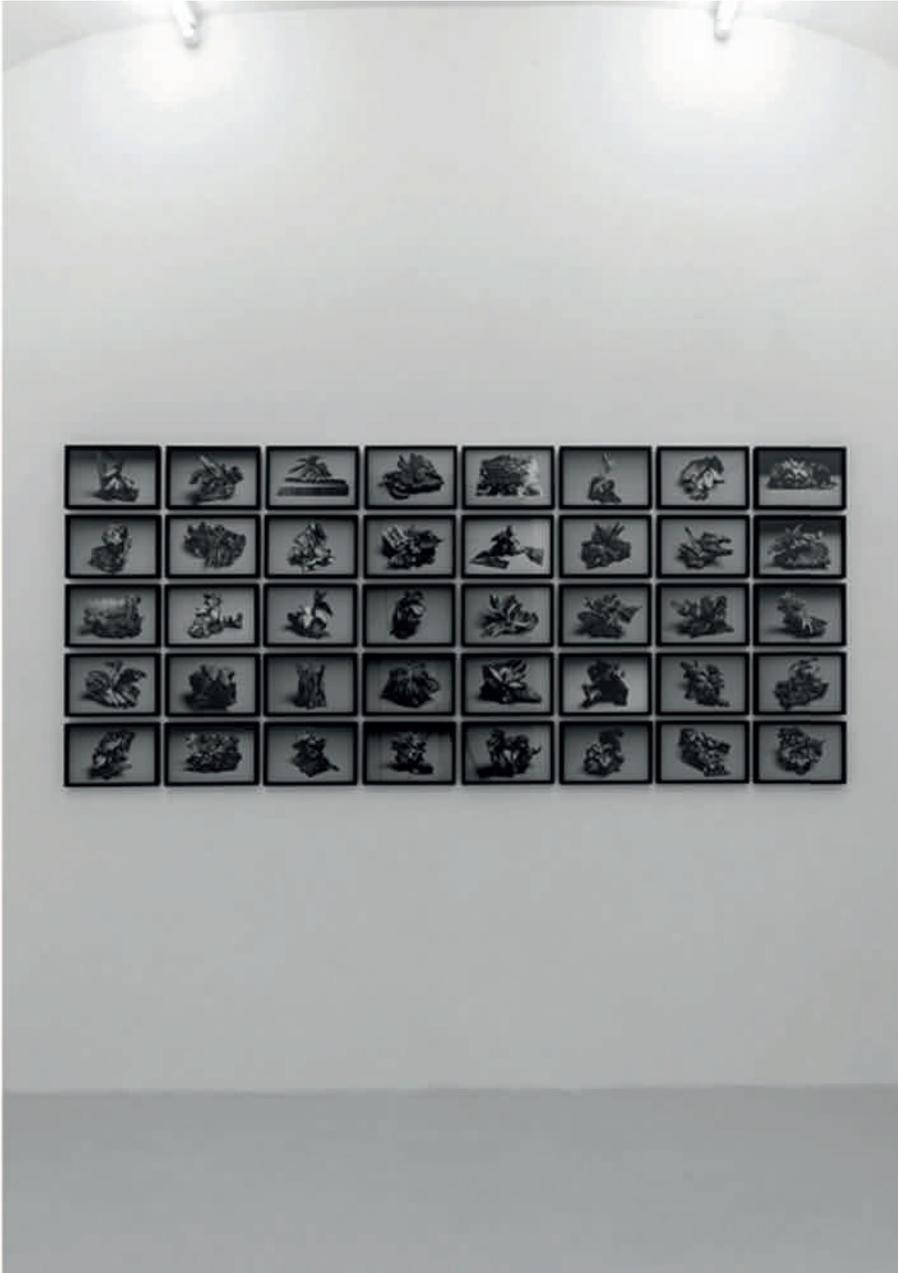
Selection of projects

# Visual arts

Results '14



# Mobility



Selection of projects

# SPEAKING BADLY ABOUT STONES

Wilfredo Prieto

*Ghent, Belgium*

S.M.A.K.

21 Jun - 21 Sep 2014

Results '14

Wilfredo Prieto (1978, Sancti Spiritus) is one of the most promising young artists to emerge from Cuba in recent years. He is often described as a 'baroque minimalist': he injects his work with a maximum of narrative power, meaning and emotion with minimal use of form and materials. However Prieto's work is never ponderous, on the contrary. Although he does not shun the socio-political themes of his home country Cuba, (and the rest of the world), his work is still humorous, poetic and light.

*Speaking Badly about Stones* presented the very first cross section of Wilfredo Prieto's artistic practice over the past fifteen years.

The exhibition also focused on the more or less neglected socio-critical aspect of Prieto's oeuvre, which addresses relevant contemporary topics such as (over)consumption,

energy waste and (hyper)capitalism. The exhibition was organised by S.M.A.K with the collaboration of AC/E's PICE programme for the internationalisation of Spanish culture. The first monographic catalogue of Wilfredo Prieto's work (from 1999 to 2014) was published to accompany this exhibition. The catalogue includes contributions from Gerardo Mosquera, Guillaume Dessanges, Gabriël Orozco, Wilfredo Prieto and Thibaut Verhoeven.

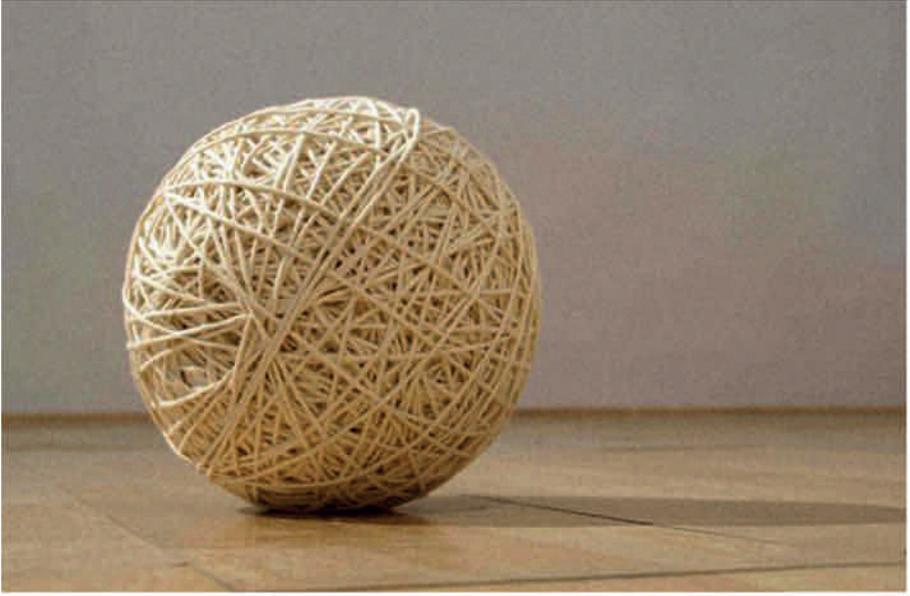
The book was published by Mousse Publishers, Milan, and co-produced by S.M.A.K., Ghent, and Kunstverein Braunschweig, Braunschweig with the support of Gallery Nogueras Blanchard, Barcelona/Madrid, Gallery Annet Gelink, Amsterdam, Gallery Kurimanzutto, Mexico and Fundación Botín Santander, Madrid.

# Mobility



Selection of projects

# Visual arts



Results '14

# Mobility



Selection of projects

## ENCUENTROS ABIERTOS

### Festival de la Luz 2014

Humberto Rivas

*Buenos Aires, Argentina*

Centro Cultural Recoleta

12 Aug - 21 Sep 2014

Results '14

The Open Encounters-Festival de la Luz consist of a huge number of activities that are held in Buenos Aires every two years in connection with international artistic photography. The festival, which has completed its seventeenth year, is aimed at disseminating contemporary photography, seeking talented up-and-coming artists, confirming the validity of established artists and comparing the various predominant trends in the field of artistic photography.

Organised by the Luz Austral foundation, this year's festival featured a retrospective of the work of Humberto Rivas (1937–2009) at the Centro Cultural Recoleta. It brought together 130 photographs and also included a screening of the short film *Unos y Otros* (Some and Others) directed and made by Rivas in 1973. AC/E collaborated on this project through the PICE programme for the internationalisation of Spanish culture.

# Mobility

Selection of projects



# Visual arts

Results '14



# Mobility



Selection of projects

Visual arts

Results '14



# Mobility



Selection of projects

### Juan de Nieves

‘We need institutions that want to create artists’ residencies’

PAULA ACHIAGA

El Cultural 19/02/2014

Results '14

Scheduled for Friday 21 February, the first of the professional meetings arranged by ARCP as parallel activities that complement the fair will deal with the subject of artists’ residencies and is coordinated by Juan de Nieves (La Coruña, 1964). Recently back from Rupert in Vilnius, Lithuania, a centre focused above all on residency programmes, of which he has been in charge for the past months, the curator is all for residencies as a way of getting artists started on their careers. His intention, like that of Acción Cultural Española, which sponsors the meeting and is one of the public institutions most actively involved

in mobility programmes through the PICE, is to stimulate institutions’ interest in organising, extending and, if possible, standardising artists’ residencies, which are ‘practically non-existent in our country’, he points out.

Indeed, except for initiatives such as Hangar in Barcelona, Spain does not have many projects for encouraging foreign artists’ stays in our country. ‘There are specific programmes like El Ranchito at Matadero, which is getting better and better, but it’s incredible that there’s no specific, permanent centre in Madrid that welcomes artists’, explains Juan de

# Interview

Nieves, who has been entrusted with setting up these meetings. For this purpose he has invited curators and directors for whose centres residencies are a priority. The meetings will be attended by Amada Cruz from artpace in San Antonio, Alessio Antonioli from Gasworks (London) – two of the most representative places for artists’ residences – Francisca Caporali from JA.CA (Belo Horizonte, Brazil), Mathilde Villeneuve from Les Laboratoires d’Aubervilliers (France) and Juha Huuskonen from HIAP (Helsinki), among others: a total of eleven, who will debate for two hours on objectives and future projects of mobility programmes.

‘One of the novel features of the meeting’, the director explains, ‘is that we’ve organised a VIP row, inviting managers of Spanish institution to attend as listeners so that they can meet the guests and possibly reconsider including these residencies in their sponsorship programmes in the medium term’. And there is still plenty of work to be done in this respect: ‘In Spain the political authorities that have built art centres all over the place have not been aware of the importance of residencies’.

## *Driving force of creation*

*Q.* What would you say that their main strength is?

*A.* Their role is extremely important, as programmes of this kind often take on functions that are more characteristic of art centres, and become genuine driving forces of contemporary creation, for example with education programmes better than museums’, or with incredible engagement with the context and civil society.

## Visual arts

Mobility programmes have often generated more real and productive structures than museums.

*Q.* And what are their weaknesses?

*A.* These structures are fairly new; some, like Gasworks in London and artpace in San Antonio, have been working since the 90s and are the veterans, so there's still a lot of work to be done. Plus, they're very living structures, not established ones like art centres, and their role is constantly being redefined. A lot started out with very simple mobility programmes, inviting artists to create and work in a network, build bridges, so that there's a relationship between them.

*Q.* Are our artists less mobile than other European artists?

*A.* Young artists move around a lot. If we talk about artists of a couple of generations ago they might not have had so many opportunities, but those currently aged between 20 and 30 are mobile and indeed this is one of the possibilities they have, a residency is a means of subsisting while working on a project. Of course there are many kinds of residencies. In some the curators select the proposals, in others the artist has all expenses covered for, say, three months and develops an exhibition project, such as Rosa Barba at San Antonio. They're not all like that, there are programmes of grants such as the Fundación Botín's, which helps artists go and do a residency, and learn abroad.

# Interview

## *Space of freedom*

But residencies are not just a question of training, 'the idea is also to be able to work with a different freedom; these spaces let you get on with your project, explore beyond the requirements of museums or galleries, they're always freer experiences. There are a lot of young artists who are mobile and have a presence, though not institutionally', Juan de Nieves states.

*Q.* It is clear that Spain has a shortage of residency programmes. So how can mobility be encouraged?

*A.* There are minor experiences, but there's no central space where mobility programmes are being dealt with seriously. Therefore we invite institutions that are able and willing to do so to work in this direction in the medium term: Fundación Banco Santander, DKV Seguros, Tabacalera in San Sebastián,

Jove in La Coruña... It's a question of being valiant and believing in this model. We need institutions whose mission is not just to produce exhibitions but to create mobility programmes and, based on them, many more related aspects like education or working in the context. Of course, the returns aren't visible at first sight: there's no iconic value as there is in setting up an art centre, but they're achieved in the long run. This has happened at Gasworks, which has become a central place in London; it's a small structure but everyone goes there and it's got great drawing power.

*Q.* And what is the main benefit to be had from residencies?

*A.* We complain that Spanish art isn't internationally acclaimed and this is because we don't have networking programmes of this kind that relate Spanish artists to those in other countries. It no longer depends only on institutions;

## Visual arts

### Results '14

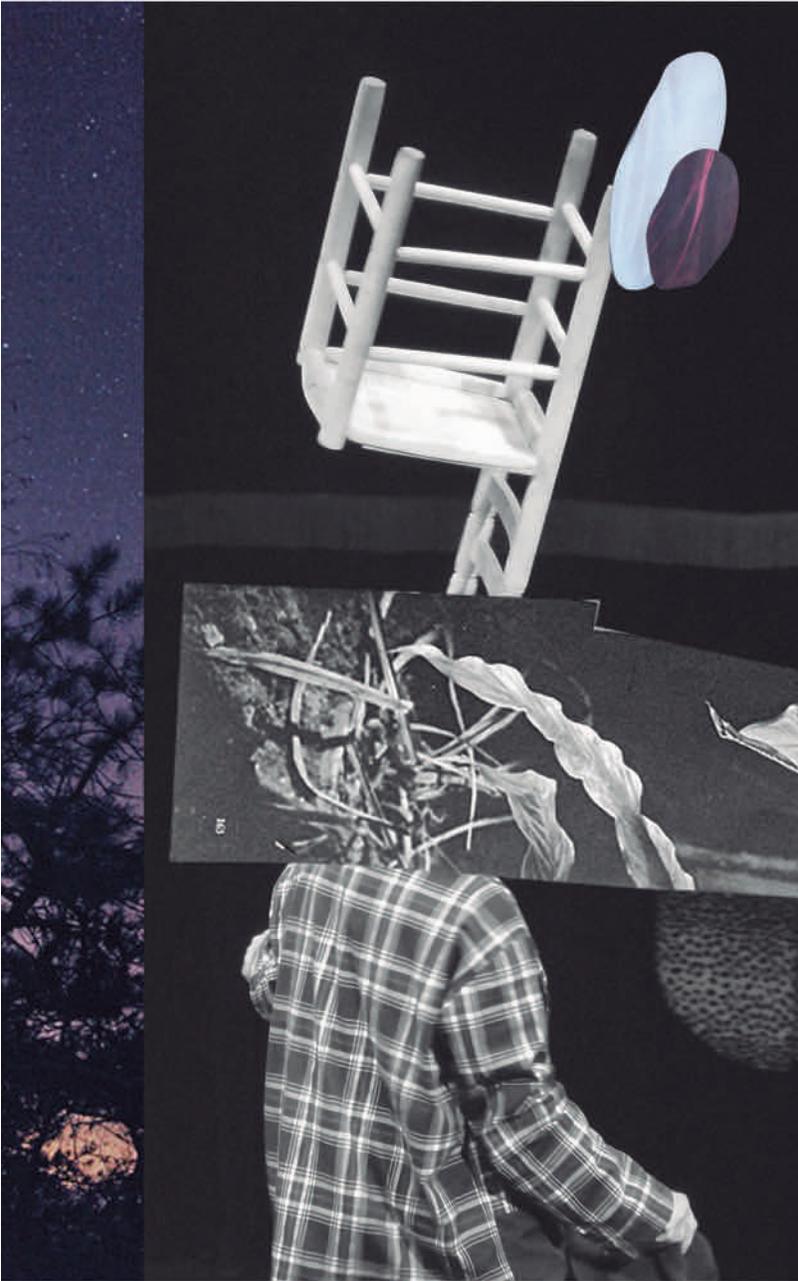
there are many non-profit projects generated by artists themselves, who get to know each other and invite each other. There are also residencies for curators and the curators of the future will learn about the Spanish context. Our artists are just as good as the rest and it's a question of networking, of positioning. This has occurred in many spaces in Eastern Europe, from the Baltic to the Balkans there are lots of countries that have modest residency programmes but manage to position artists. We must learn from these contexts; perhaps precariousness has helped in a few cases. This meeting that will take place in Ifema is intended as a first step towards addressing the present and future of our residency programmes. Our institutions are going to realise the importance of these international places and how to develop projects from these residencies.

'Furthermore', Juan de Nieves adds, 'the famous patronage law that is in the pipeline could encourage patrons not only to collect but to invest in programmes of this kind. A vision of the future that is in fact the present. It's not so much a question of carrying on building centres but of building programmes that require less of an investment and are highly profitable.' Today the key lies in creating the baseline scenario.

# Interview



Selection of projects



Performing arts / theatre / dance

## Performing arts

# PROTOTIPO PLATAFORMA. MOV-S 2014

*Bilbao, Spain*

Alhóndiga Bilbao

30- 31 May 2014

### Results '14

MOV-S is an initiative of the Mercat de les Flors, Centro de las Artes de Movimiento de Barcelona, which sets out to seek spaces in which to build bridges and create natural channels for bringing together and fostering collaboration between artists and dance organisations and the moving arts. Over the course of its five editions, it has progressively developed and adapted to the needs of each political, economic, social and artistic context.

For the fifth edition various seminars were held in various parts of Latin America, Spain (Galicia and Bilbao), Mexico (Guadalajara and San Luis de Potosí) and Chile.

The need to create a single platform for familiarising foreign programmers with the level of national creation in the field of dance prompted the holding of the Prototipo Plataforma meeting directed by Natalia Álvarez Simó and Arantxa Mendiharat. Its chief mission was to analyse benchmark cases for imagining a possible platform through which to foster the creation of spaces for artists' international viability.

# Visitors

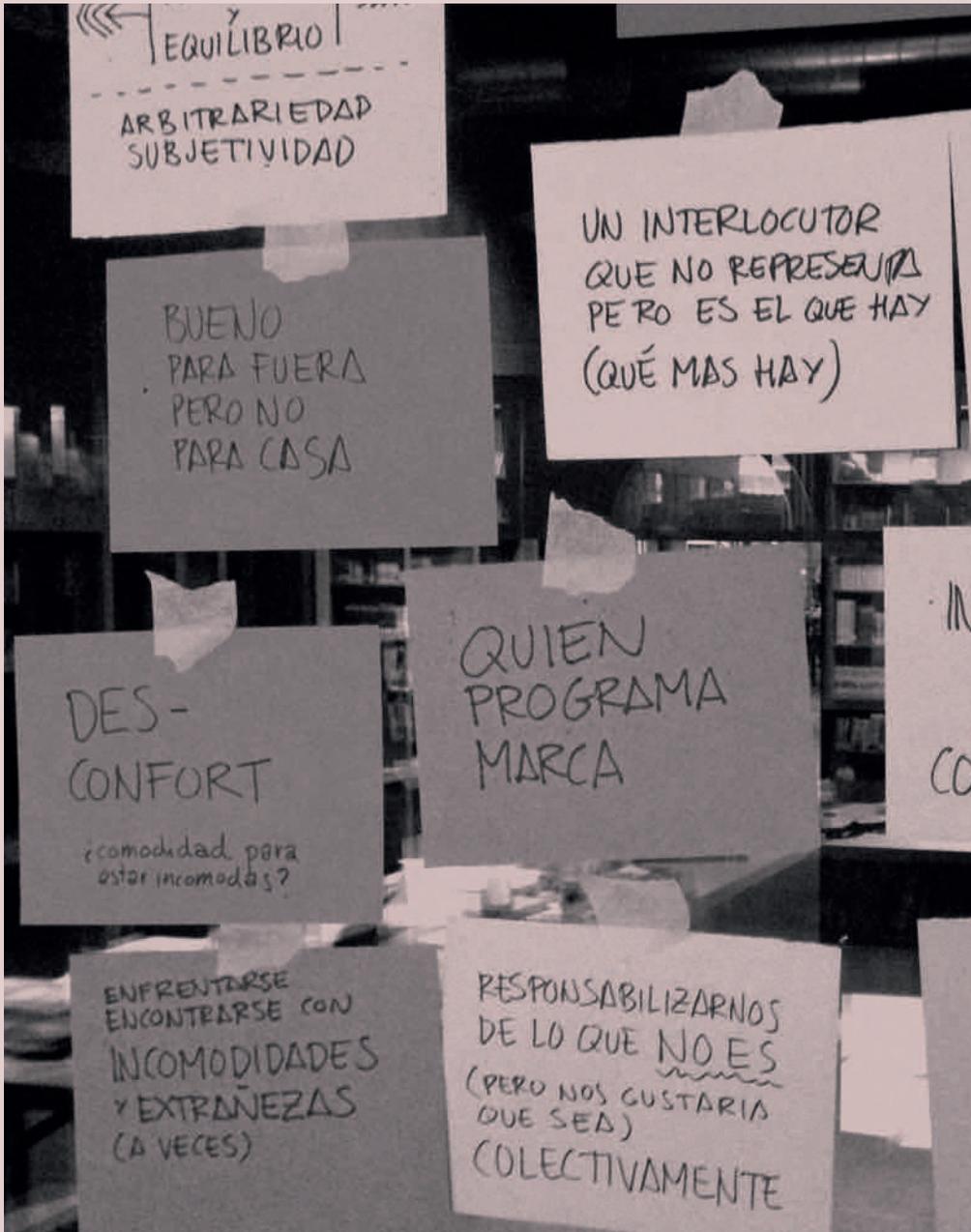
Through the PICE visitors programme, AC/E supported the presence of four European programmers at this platform, who were invited to contribute their experiences and ideas. The platform was attended by Paulo Vasquez of Circular Festival in Portugal, Miguel Acebes of the Short Theater in Rome, Elisabetta Bisaro of La Briqueterie in France and Hellen Smitterberg of the Danscentrum Riks in Switzerland.

Selection of projects

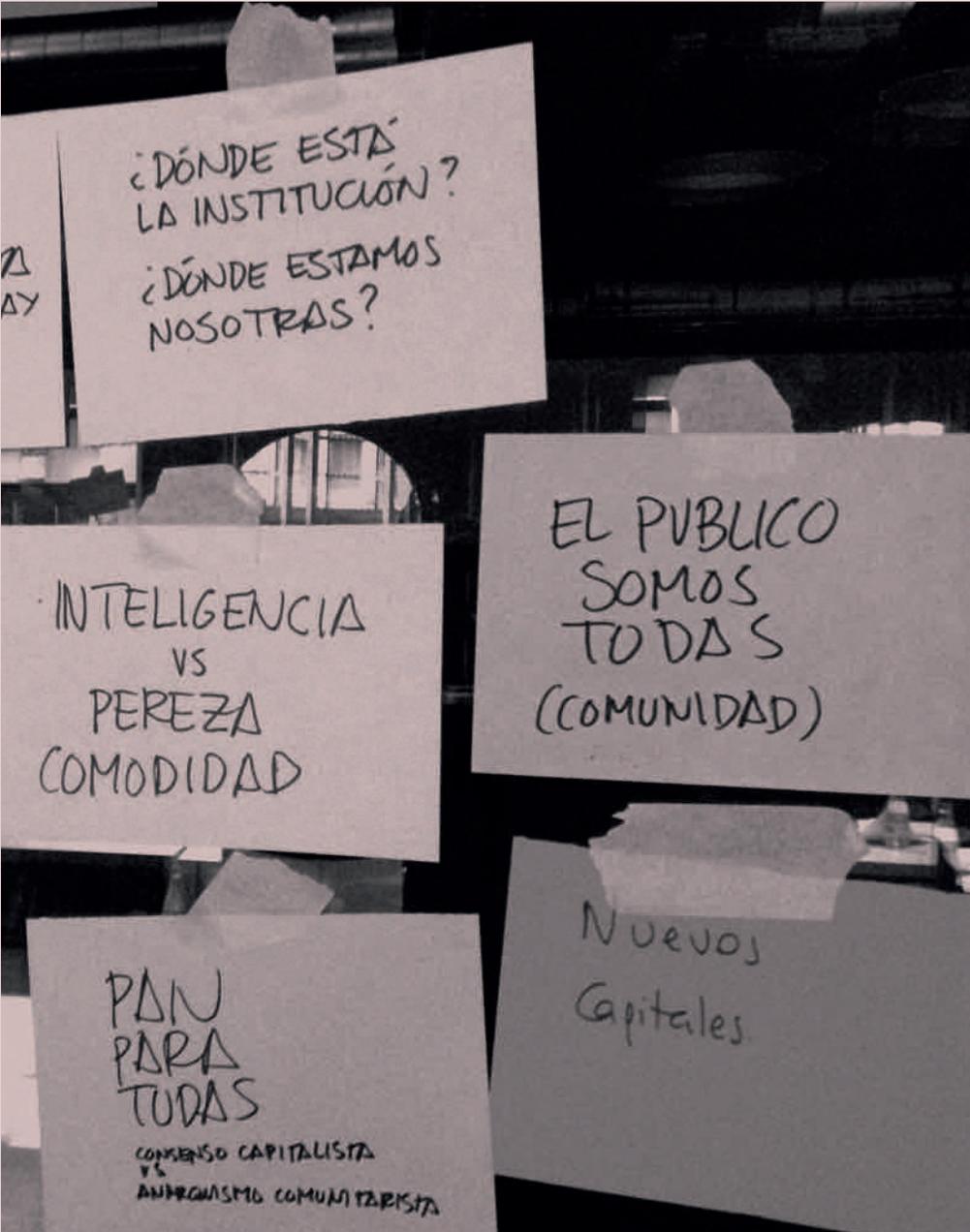


# Performing arts

Results '14



# Visitors



Selection of projects

# Performing arts

Results '14



# Visitantes



Selección de proyectos

## Performing arts

### **IPAM (International Performing Arts Meeting) FESTIVAL GREC 2014**

*Barcelona, Spain*

Festival Grec

08 - 12 Jul 2014

Results '14

This year, the Grec Festival of Barcelona promoted artistic cooperation and international coproductions. Programmers and producers from around the world took part in the second edition of this meeting, whose objective is to generate exhibition and production projects and exchanges of ideas and opinions, always with a view to promoting the circulation of shows produced in Catalonia and encouraging cooperation between Catalan talents and international artists.

AC/E collaborated on this second edition of the meeting through its visitors grants, by supporting the participation of the international programmers Lieven Berteln, Sydney Festival; Marcela Díez, Festival Cervantino de México; Antonio Altamirano, Festival Cielos del Infinito; and Angela Mattox, PICA in Portland, USA. Guests were able to make connections and network on a global scale while enjoying a multidisciplinary programme that included showcases, special performances, meetings with Spanish artists and presentations of international coproduction projects. Participants also had the chance to follow the festival first-hand, attending shows of all kinds.

# Visitors

## Selection of projects



# Performing arts

Results '14



# Visitors



Selection of projects

# Performing arts

## FIRA TÀRREGA 2014

*Tàrrega, Spain*

Several venues

11 - 14 Sep 2014

FiraTàrrega, the international market for performing arts, is held annually in Tàrrega during the second weekend in September. AC/E collaborated in this year's event through the PICE / visitors programme by supporting the participation of the following international programmers in the meeting of markets that is hosted by the fair: Dominique Violette, Carrefour International de Théâtre (Québec, Canada); Yui Morimoto, Performing Arts Meeting in Yokohama (TPAM) (Japan); Su-Taek Yim, Korea Street Arts Centre (Seoul, Republic of Korea); Brian Jose, Association of Performing Arts Presenters (APAP) (New York, USA);

Maria Medkova, Theater Union Russian Federation (Moscow, Russia); Tamara Arapova, Golden Mask Arts Festival (Moscow, Russia); Séverine Latour, Wallonie-Bruxelles Theatre/Danse (Brussels, Belgium); and Cuahémoc Nájera, INBA-Danza (Mexico D.F. , Mexico).

FiraTàrrega is a showcase for professional performing arts shows and is aimed chiefly at agents involved in their production, distribution and sale, as well as at the large audience of viewers who make it a festive and spontaneous event. The Fira embraces the different disciplines in the performing arts and includes a varied offering of shows: an extensive and select

# Visitors

Spanish and international programme with a particular focus on creativity and contemporary and visual forms to guarantee artistic innovation and dissemination.

FiraTàrrega is, above all, a performing arts market. As such, it is designed, planned and intended as a platform for the management, production and circulation of shows.

Promoting street art in unconventional spaces fosters internationalisation, as it is a non-textual type of art that spans a variety of genres (theatre, dance, circus) with a universal language and an established worldwide market. The festival also hosts the meeting of the board of Red Periferias (network of Ibero-American festivals) in which AC/E also collaborates.

Selection of projects



## Performing arts



Results '14

## Visitors



Selection of projects

## Performing arts

### Dancing to the music of a non-existent film

SAIOA CAMARZANA  
El Cultural 19/02/2014

Results '14

Everything Marilyn Monroe did continues to be a source of inspiration for new works. When her legendary voice crooned 'I wanna be loved by you, just you, Nobody else but you, I wanna be loved by you, ba-deedly-deedly-deedly-dum-ba-bo op-bee-doop!' in *Some Like it Hot* (Billy Wilder, 1959), who could have guessed that these meaningless words would inspire María Jerez (Madrid, 1978) to create her latest live piece entitled *ba-deedly-deedly-deedly-dum-ba-boop-bee-doop!*, which recreates the soundtrack of a film that does not exist. The choreographer gave a preview of the piece at Tanzfabrik Berlin with the support of Acción Cultural España's PICE programme.

It was the preview of a project in its final stages: 'We're part of an artistic platform that belongs to a European network of different centres for art, theatre and festivals that's called Apap', María Jerez explains. For this piece she surrounded herself with artists she had previously worked with. 'It was important to me for them to be people I feel close to both artistically and personally, because it's the first time I've invited so many people to work with me from scratch', she points out. 'Six people are involved in the piece, which uses the body as loudspeakers to create a choir who shape a film when they sing and talk. You listen to it but don't see it, it's its soundtrack. We work from many viewpoints, from the place

where you imagine a film and from the perspective where you're doing something else while you comment on it, so that the body is in two places at once', she explains. As if a film possessed us. As if we spoke through it.

In addition, the use of space in this work sets out to break down the barrier between audience and dancers. On the one hand, it provides the sound experience of a fiction that is never seen but the spectator is urged to be active in order to grasp the proposal and, on the other, there are the six bodies that inhabit the space and make the spectator join in the idea of cohabitation or coexistence.

'We want the audience to feel comfortable, at home. As if they were watching a film on the sofa instead of at the cinema', Jerez states 'It's an original and bold idea that can be classified as contemporary dance, even though the artist doesn't generally use established conventions'. She does not identify with contemporary Spanish dance, as her career has developed in a different direction. This art, it seems,

is more fashionable and refined outside Spain: 'We're at a politically very conservative moment that's very complicated for anything that's a bit risky, whether politically or artistically', she regrets. She would like to be able to establish collaborative places with institutions provide that 'they question themselves politically'.

And she adds: 'I see things disappear, but maybe it's good for things to disappear so that they can reappear later'. She believes that working processes receive more support in other countries than in Spain. 'In Spain things happen at La Casa Encendida in Madrid, in Secció irregular, Mercat de les Flores in Barcelona and a few in Bilbao'. And she praises the work of Mugatxoan, where 'they're building a bridge between visual artists and artists who work with the body and living art closer to dance and performance', she concludes. She comments that she has often been called a choreographer, as her choreographies are viewed as a movement of ideas and

# Performing arts

displacement of elements of language, as a result of which the spectator is constantly making associations. 'There are transfers of elements of fiction to reality and vice versa.' Because in Jerez's view, each project involves devising a new language.

So much so that she has been immersed in a new project for a long time but has not yet found a way of making it a reality. It is called *Jobnie* and takes place in America. 'It's about a film location in Los Angeles, an abandoned building that used to be a typical American diner', she says. The artist travelled to the city in search of what is real in film fiction – i.e. what real elements there are outside films, what there is behind the scenes captured by the camera. Capturing reality itself, what fiction hides behind all the spotlights, the actors, the myth of perfection and the story that seems real to passive spectators.



## Performing arts

# FESTIVAL LES COUPS DE THÉÂTRE 2014

*Montreal, Canada*

Usine C | Centre de création et de diffusion pluridisciplinaire

13 - 26 Nov 2014

### Results '14

The 13th edition of Les Coups de Theatre, an international art festival for young people held every two years in different venues in Montreal, took place this year. At the invitation of Remi Boucher, the festival's founder and artistic director, 16 companies from Quebec in Canada, Mexico, France, Belgium, Spain and the Netherlands presented their productions for the first time at this year's event. Since its establishment in 1990, Les Coups de Theatre has contributed to the development of the arts and culture for children and young people and seeks to encourage young people's interest in the performing arts and new artistic practices.

AC/E collaborated by supporting the presence of El Patio Teatre with the show entitled *A mano* (By hand).

*A Mano*, the first show produced by this young company from La Rioja, is a real gem, an exquisitely crafted piece and 'a brilliant tribute to a craft of the past that is dying out', according to theatre critic Jonás Sáinz. The show received the award for the best small-format show at FETEN 2013, the Drac d'Or award of the regions at Lleida Puppet Fair 2013 and the people's award for the best show at the ENCINART festival.

# Mobility

Selection of projects



## Performing arts

# FESTIVAL DES CLOWNS, BURLESQUES ET EXCENTRIQUES 2014

*Bagnolet, France*

Several venues

23 - 24 Sep 2014

The festival started out in 1998, with the aim of vindicating the art of modern clowns and showing audiences the revival of this type of performance. The event thus reflects the resurgence and creative energy of this discipline today.

AC/E collaborated with the 13th festival by supporting the participation of Spanish artists Leandre and Tortell Poltrona.

The festival is currently acknowledged in France as the biggest event in the world of clowns. It is supported by the councils of Bagnolet, Les Lilas, Le Pré-Saint-Gervais, Romainville and Pantin (part of the Est Ensemble area that spans 9 towns) and also by Le Conseil General de Seine Saint Denis and by Le Conseil Régional d'Île de France. The festival is a meeting place for artists and audiences, for professionals and students, and allows viewers to visit the different places where the performances are staged.

# Mobility

Selection of projects



# Performing arts

Results '14



# Mobility



Selection of projects



# Mobility



Selection of projects

## Performing arts

### VERANO EN DICIEMBRE, BY COMPAÑÍA LA BELLOCH

*Montevideo, Uruguay*

Teatro Solís

12 - 14 Dec 2014

Compañía La Belloch performed the play *Verano en diciembre* (Summer in December) by Graciela Huesca at the Teatro Solís in Montevideo, with the support of a PICE mobility grant. The play won the Calderón de la Barca award in 2012, was runner-up for the MAX 2014 award for best breakthrough author and candidate for three Max 2014 awards: best breakthrough show for La Belloch Teatro, best new author for Carolina África Martín Pajares and best private company for La Belloch Teatro.

*Verano en diciembre* is the story of a family marked by the absence of the father, in which four generations of women are desperate to go their own ways but stay together out of necessity. It is a reflection of generational conflicts and those of any family whose members love and reproach each other in equal measures. It sets out to reflect the feminine universe of a home full of humour, tenderness, sorrow and secrets... A reflection on decrepitude and the making of vital decisions. It is a family's struggle between taking flight or staying put, taking charge or delegating. All in all, it is the yearning for an idyllic summer to melt away a harsh and endless December.

Selection of projects



## Performing arts



Results '14

# Mobility



Selection of projects

## Performing arts

# MARIDOS Y MUJERES (HUSBANDS AND WIVES)

From Spain to the Teatro Municipal del Las Condes

*Santiago de Chile, Chile*

Teatro Municipal de las Condes

05 - 16 Nov 2014

Àlex Rigola adapted Woody Allen's brilliant screenplay on the complexity of relationships which, by examining husband-wife conflicts, also highlights the force of habit and the insecurities and deep-seated feelings in which we may all see ourselves reflected, shamefully or otherwise. The show examines the complex problems of today's couples with the simplicity of the New York director: 'Life doesn't imitate art, it imitates bad television'.

AC/E collaborated on this project through its mobility grants awarded under the PICE. The story revolves around Alex, a writer and professor of literature, and his wife Carlota,

who works for an art magazine. Neither can believe it when they find out that their best friends, Alicia and José Luis – apparently a perfect couple – have decided to separate. From the moment they receive this news, the couple begin wondering whether their marriage is based on a truly solid relationship. Written in 1992, *Husbands and Wives* is one of Woody Allen's most successful screenplays; the filmmaker himself has stated on several occasions that he regards it as one of his favourite films. The film was nominated for two Oscars – best supporting actress (Judy Davis) and best screenplay – and tells a disturbing story about the ever complicated relationships between couples.

# Mobility

Selection of projects



# Performing arts

Results '14



# Mobility



Selection of projects

# Performing arts

## Faith Liddell

‘Surge Madrid has the ambition to be international’

SAIOA CAMARZANA  
El Cultural 16/05/2014

*Faith Liddell, director, producer and project manager of Edinburgh Festival, took part in Surge Madrid's Ventana del Teatro with the collaboration of AC/E through the PICE programme.*

By the banks of the River Forth stands Edinburgh, which is not only Scotland's capital and, along with Glasgow, the country's nerve centre, but also the city that hosts the leading performing arts festivals in Europe. There are as many as twelve and they are all supervised by the same person (each has its own director, but there is just one person behind them all). From the underground warren of Mary King's Close, Faith Liddell travelled to Madrid to take part in the Ventana del Teatro of the Surge Madrid festival, which offered highly

prestigious international festival planners the opportunity to see 19 shows by renowned companies produced in the city. Liddell was one of the guests who attended the festival with the collaboration of Acción Cultural Española's Programme for the Internationalisation of Spanish Culture and after returning she has shared with us her experience and point of view on what it takes to make a good festival.

Eloquent and smiling, she tells us that one of the reasons for attending the event was 'the importance of seeing the work performed in other places and getting ideas'. And she thinks that from a marketing perspective 'it's an important country in terms of audience, for

# Interview

gauging the temperature of contemporary art, establishing new regional relations and it's an opportunity to get to know colleagues'. As well as the Madrid region's wish to become internationally known, and not forgetting that Edinburgh's festivals are an established platform for artists from all over the world, both individually and collectively. 'For me it's been nice to see how they work and the ideas that are developed and, of course, to "steal" ideas as well', she laughs. After all, seeing what is done in other places helps improve one's own efforts.

*Question.* Surge Madrid scheduled various shows for May. Out of everything you saw, what grabbed your attention the most?

*Answer.* I saw very good work performed by young people in particular. It was interesting to see classics that can attract a younger audience. But I'm not a programmer so for me it was an opportunity to gauge the temperature of art and take part in interesting talks.

*Q.* What are the main points to bear in mind when organising a festival?

*A.* For us I think the most important thing is relations between local and international artists as a whole. The idea is to find work, from anywhere in the world, that combines with the right ambition to engage with the audience. In Edinburgh's case, 65% of the public is from here and we have to try and change how they think with what we bring. Our city becomes an opportunity for international festivals. Open-mindedness, always bearing in mind national identity. It's a very major work that combines local with global. And another main point is to know what makes artists want to take part in our festivals.

*Q.* What is more, Edinburgh attracts a lot of people from abroad.

*A.* We're a small capital. Madrid, for example, has six times as many inhabitants, but the city of Edinburgh itself cohabits with the festival, with each of its corners, gardens, churches, cafés and small bookshops. Everything coexists with the ideas of art. Plus it connects with the landscape and architecture, we

## Performing arts

have a sense of at-oneness and of working together. The people who come here share this passion for culture through the festival. In this sense, the theatre is starting to look at new formats and alternative places for performances.

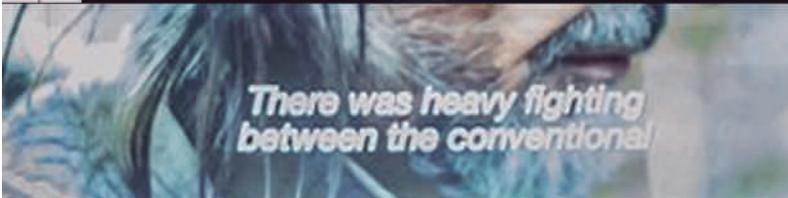
Liddell, with her vast knowledge of the subject, believes that this should not necessarily be the new way forward for everyone, but rather that 'it depends on the market you're aiming at'. She cites as an example the Fringe, 'a great market for programmers', and in terms of a prestigious international festival the most important thing is to bring the best artist because the skills and qualities of each one continue to be primordial.

She explains that as she does not programme the festivals she does not have the power to choose the shows that are featured each year. Therefore she does not venture to comment on whether or not she would include any Spanish shows. 'I can make suggestions, but ultimately it's the directors of each festival who decide on the programme, except with the Fringe, as every artist can contribute with their resources, but it's a highly competitive festival', Liddell explains. Because the important thing is 'to have high-quality international work'.

# Interview



Selection of projects



Cinema / documentary

## FESTIVAL DE CINE EUROPEO DE SEVILLA 2014

*Seville, Spain*

Several venues

07 - 15 Nov 2014

The aim of Seville European Film Festival is to promote and disseminate European films by becoming an annual meeting place for European film talents, specialised journalists and sector professionals. For nine days, it brings together the industry, public and critics to view a selection of the finest European films.

Thanks to AC/E's PICE / visitors programme, the following international programmers were able to take part in this year's festival: Christoph Huber (programmer and film critic, Austria), Marcelo Panozzo (artistic director of BAFICI, Argentina), Neil Young (programmer, film critic and director of Bradford film festival, UK), Michael Pattison

(programmer and film critic, UK) and Rüdiger Suchsland (film critic and instructor at the Berlin Film and Television Academy, Germany). Aware of the importance of creating networks and strengthening the production, distribution and showing of European films, the festival placed special emphasis on its activities targeted at the industry. It had a packed programme for bringing professionals from all over the world into contact with each other and for facilitating the circulation of resources, contacts, knowledge and tools. The core of the festival consisted of several competitive sections for feature films, documentaries, short films and non-fiction.

# Visitors

Selection of projects



# Cine

Results '14



# Visitors



Selection of projects

## REC Festival Internacional de Cine de Tarragona 2014

*Tarragona, Spain*

Several venues

03 - 08 Dec 2014

Results '14

With a clear emphasis on innovation, and constantly evolving, for more than a decade the REC, Tarragona International Film Festival, has been promoting young creators through its international section, Opera Prima, which has become fully consolidated under the slogan 'from the works of the present, we speak of the creation of the future'.

Through the PICE visitors programme, AC/E supported the participation in this year's festival of international programmers Pamela Pianezza, Vladan Pekovic, Fernando Vasquez, Nicola Falcinella, Christian Modersbach, Julia Berkes, Miroslav Mogorovic and Johanes Klein.

For the 2014 edition, in order to further this dialogue with contemporary cinema, the REC set itself new challenges and adopted new ways of collaborating with the authors who explore new territories, whether of creation or the diverse fields that make up the audio-visual world. Among other actions, it presented Primer Test, to help find a response to some of these general consultations among new filmmakers.

# Visitors

Selection of projects



## (S8) 5<sup>TH</sup> MOSTRA DE CINEMA PERIFÉRICO

*La Coruña, Spain*

Several venues

04 - 08 Jun 2014

The (S8) Mostra de Cinema Periférico (Fringe film festival) attaches importance to concepts such as recovering films and historical archives along with new expressions of cinema, the cutting-edge and the contemporary scene. It also opens up new channels for new creators and makes new media available to new languages through exhibitions, cycles, meetings, workshops, conferences and master-classes. In addition, the (S8) is a meeting point for professionals: at its annual forum, The Observatory, heads of leading international institutions debate on the present and future of the dissemination and cultural management of the new audio-visual media and content. Established as a unique event with major

repercussions within and outside our country, it performs pioneering work in disseminating film art.

This year AC/E collaborated with the Mostra by supporting the participation of prestigious international professionals in order to boost the access of our filmmakers to training programmes and creative scholarships abroad, by fostering exchanges and increasing the options for developing their projects through international coproduction. The festival is divided into a variety of sections such as Avant-garde, Opera Prima, Second Life of Images, Contemporary S8 Sinais, Historic Archives and Desbordamientos, in which Spanish filmmakers can take part and which involve prominent directors,

# Visitors

programmers and people responsible for institutions. All this makes the Mostra (S8) a meeting point and window of exchange between the cinema currently being made in Spain and the external market.

Selection of projects



## San Sebastián from outside

SAIOA CAMARZANA  
El Cultural 26/09/2014

*Programmers of international film festivals come to San Sebastián looking for films to take back to their countries*

San Sebastián Festival is one of the major film events. There is no doubt about it. This year's 62nd edition featured films such as *La isla mínima* (released in English as *Marshland*), *Magical Girl* and *Loreak* and acclaimed actors such as Denzel Washington, Benicio del Toro and Jessica Chastain. The festival's director, José Luis Rebordinos, has always underlined his interest in bringing together Spanish and Latin American films, and it is therefore a perfect occasion for international scouts and festival programmers to search the Kursaal hall's programme for films to take back with them.

With the support of Acción Cultural Española's Programme for the Internationalisation of Spanish Culture, Iván Trujillo from Guadalajara International Film Festival (Mexico) and Karel Och from Karvoly Vary International Film Festival (Czech Republic) have explored the city, attending the various film screenings, and have come away with their own piece of San Sebastián.

'It's a must, especially for Guadalajara Festival, because it marks the place where we start programming', Trujillo explains. It's essential for any organiser to follow the work of colleagues from the leading festivals', Karel Och adds.

# Article

What is more, bearing in mind that San Sebastián is an event for Spanish and Latin American cinema, Och believes that it is a chance par excellence to report on each year's 'brand new' titles. 'The fact we're more or less six months away allows us to seek out essential films and often corroborates that we were right in featuring something from San Sebastián in our programme', states Trujillo, programmer of Guadalajara Film Festival. What is more, it seems that San Sebastián is becoming established as a role model for relations. 'Apart from interesting films, an impeccable organisation and a generous attitude, it's a friendly and accessible city with an excellent audience', Och points out. The Mexican agrees, noting that for him it is the most important festival: 'The size of the Kursaal and the technical quality of the screening make it an unbeatable venue. It's the friendliest, the attention guests receive is first-rate and so is how citizens treat the visitors'.

Over the years the most important international actors have attended the festivals. The Donostia award, for example, has been granted year after year to those who have contributed to the film world with their professional work. The first to receive the award – a miniature replica of the streetlamps on the city's Paseo de la Concha – was Gregory Peck, followed by figures such as Bette Davis, Lauren Bacall, Catherine Deneuve, Meryl Streep, Woody Allen, Jessica Lange and Robert Duvall (a total of 56 names). It is an attractive place for meeting the most important people in the business and establishing new contacts.

They both agree that the quality of Spanish films is excellent, despite the current crisis of the sector and filmmakers' low budgets. 'It shows that it's constantly being renewed and has a high technical standard', Trujillo explains, while Karel Och goes further, noting that 'the Spanish cinema has highly talented directors capable of creating interesting films of significant quality with a low

# Cinema

## Results '14

budget'. The programmer of Guadalajara Festival finds it interesting to see the surprising themes being explored in response to the crisis. 'I hope Spanish films manage to attract spectators again, which I have no doubt they will, as it's other factors that have put people off going to the cinema', Trujillo laments. Nevertheless, they are both clear about which films they would like to include in their festivals. Iván Trujillo believes that the selection of films from the Basque Country this year has been outstanding. 'We've already invited *Loreak* and *Los tontos y los estúpidos* and we'll probably include *El Negociador*. Other Spanish films we're considering are *La isla mínima* and *Paco de Lucía*', he adds. There is always a Spanish film at the Karlovy Vary Festival, too. Och comments that every year they find something interesting to take to the Czech Republic and this year it is the turn of *No todo es vigilia*, 'no doubt one of the most appealing', he concludes. But that is not all: San Sebastián International Film Festival is an event that gives you a preview of the

European film scene.

The Europe New Trends programme 'gives Mexican film lovers an idea of what is emerging in the Old Continent and a broader international outlook', Trujillo states: an overview of what's new in European cinema provided by the curatorship of San Sebastián and the enthusiasm of its director, José Luis Rebordinos.



Selection of projects

# ANTENNA International Documentary Film Festival 2014

*Sydney, Australia*

Several venues

14 - 19 Oct 2014

Antenna Documentary Film Festival is unique in its kind in Australia. Created in 2011, the festival has gained great international prestige within a very short time. It is held in the city of Sydney and is currently one of the best showcases for documentary films.

Two Spaniards took part in the 2014 edition of the Antenna International Documentary Film Festival with the support of the PICE programme: Ventura Durall and Jordi Morató, who presented their latest work.

This year's festival, the fourth, features three competitions with prizes: the SBS Award for Best International Documentary, with a cash prize of \$3,000, and the awards for Best Australian Documentary and Best Australian Short, which include cash prizes of \$2,000 and \$1,000 respectively.

# Mobility

## Selection of projects



# Cinema

Results '14



# Mobility



Selection of projects



## CINESPAÑA Festival du Film Espagnol de Toulouse 2014

*Toulouse, France*

Several venues

03 - 12 Oct 2014

The 19th Toulouse Spanish Film Festival screened a broad selection of recent films in different sections – competition, panorama, documentaries and short films – in different cinemas in the city.

AC/E collaborated with the organisers of this year's event by supporting the participation of filmmakers José Sacristán, Maribel Verdú, Mar Coll, Lluís Miñarro, Jesús Monllaó and David Trueba.

The programme features Spanish auteur films which have in common their quality, originality and creativity, have not been shown in France, and have secured international awards and success. A long list of directors, including Paco León, Lluís Miñarro, Mar Coll, Ventura Pons, Roberto Castón, Carlos Marqués-Marcet and Jorge Naranjo, took part in this year's festival.

This year Cinespaña paid tribute to the actress Lola Dueñas. The programme included the screening of the cycle 'Filmmakers in exile: Madrid, Mexico and Paris', devised by critic Luis E. Parés, in remembrance of the flamenco dancer and actress Carmen Amaya, three of whose films were shown.

# Mobility

In collaboration with the Instituto Cervantes, the festival also celebrated the career of the writer Almudena Grandes, who launched her latest novel (*Las tres bodas de Manolita*) and several adaptations of her works. In addition, the competition featured two cycles: one devoted to political memory and another, in collaboration with the 'Des images aux mots' festival, on the subject of 'sex, gender and identity'. There was also a daily session devoted to Spanish fantasy films.

Selection of projects



# Cinema



Results '14

# Mobility



Selection of projects

## MOSTRA INTERNACIONAL DE CINEMA DE SÃO PAULO 2014

*São Paulo, Brazil*

Several venues

16 - 29 Oct 2014

Sao Paulo International Film Festival is the longest standing international festival in Brazil and one of the most important in Latin America. It is internationally renowned for its excellent programme and for revealing talented new names.

AC/E took part in the festival by facilitating the presence of filmmakers and actors during the screenings of their films and in parallel activities.

This year's fair, the 38th, promoted a major encounter with Spanish cinema. This year the poster, which has been designed by the most important filmmakers in the world

over the years, was designed by Pedro Almodóvar, to whom the festival paid tribute with the presence of some of his most representative actors and the screening of all his films, which were restored. The festival also included the FOCO ESPAÑA section showing some of the most interesting current Spanish feature-length and short films.

The official programme featured two exhibitions in which AC/E took part: 'La Dama de Corinto' (The lady of Corinth) by José Luis Guerín and 'México Fotografiado por Luis Buñuel' (Mexico photographed by Luis Buñuel), the latter with the support of the Filmoteca española and Acción Cultural Española.

# Mobility



Selection of projects

## OAXACA FILMFEST 2014

*Oaxaca, Mexico*

Several venues

04 - 11 Oct 2014

Results '14

Oaxaca FilmFest is an international film festival founded in the city of Oaxaca de Juárez, Mexico, in 2010. Its success stems from the collaboration between the public and private sectors.

Running from 4 to 11 October, Oaxaca FilmFest offered a week of the best world premieres, an international symposium for scriptwriters, and special events in which the audience took part. This year AC/E facilitated the participation of the Spaniards Francisco López Villarejo and Manuel Llamas Antón through the PICE mobility programme.

Oaxaca Filmfest is one of the 25 most important film festivals in the world according to *MovieMaker*

*Magazine* and one of the biggest in Latin America. Its scriptwriting contest is highly competitive and the Pitch It platform allows scriptwriters to sell their scripts to industry executives from all over the world. It has conducted the longest ever university rally, lasting 10 days, and during the festival it runs the Academia programme consisting of filmmaking classes for enhancing participants' skills. It has furthermore created partnerships with Google Play and iTunes to provide filmmakers with an alternative outlet for distributing their films.

# Mobility

Selection of projects



## Conquering Nantes

JAVIER YUSTE

El Cultural 03/04/2014

Results '14

*Nantes Spanish Film Festival begins this Thursday with a packed programme of Spanish films made in 2013 and guests as important as David Trueba, Álex de la Iglesia and Javier Cámara.*

'Colloquiums are all the same at festivals all over the world, except at Nantes'. This is the impression director Mar Coll came away with after her talk at the Spanish Film Festival held in the capital of the Loire. On that occasion, in 2010, she was presenting *Tres días con la familia*, and although back then she was just starting to make a name for herself on the Spanish film scene, the host of questions the audience had prepared for her was worthy of a world-famous filmmaker. 'It's very encouraging', Coll explains. 'I'm really excited to be going back

because it's a festival that functions very well. The audience is very demanding and comes from a very wide cultural background. And the cinemas are always packed'.

The Catalan director will have the privilege of opening the festival on Thursday the 3rd with her latest film *Todos queremos lo mejor para ella*.

For the following 13 days, Nantes will become the nerve centre of Spanish cinema. Its four competitive sectors (Official, Opera Prima, Documentaries and Short) and the rest of the programme provide an almost perfect overview of the films premiered in 2013, with more than 60 films never previously shown in France ranging from the most commercial to the riskier. For example, the four films nominated for last year's Goya awards will be

# Article

screened, but so will less mainstream films such as *Gente en sitios* by Juan Cavestany (last year's best film according to El Cultural's critics) and Jordi Cadena's *La por*. 'It's an honour for me', Cadena states. 'If you look at the selection of films, you realise that it includes the best of the year, the most prizewinning films... Mine is the smallest and went more unnoticed, but I think people might like it because it portrays a universal problem'. The director of *La por* will be one of the more than 50 guests at Nantes. Prominent names among the rest are Álex de la Iglesia, Fernando Franco, David Trueba and Javier Cámara, who will be feted in a tribute and retrospective of his career. Other guests such as Cadenas and Mar Coll, Raquel Osborne, Helena Taberna, Almudena Armenta and Isabel de Ocampo are attending the festival with the support of Acción Cultural Española's PICE Programme (for the Internationalisation of Spanish Culture).

'The presence of directors is one of the major attractions for audiences', states Pilar Martínez-Vasseur, creator and director of the festival. 'They've always supported us because we treat them with respect and seek to make the whole of Spanish cinema known'. The festival was started 24 years ago at the department of Contemporary History of the University of Nantes. Pilar, who comes from Aragón and is head of the department, realised that in France people were incapable of grasping the complexity of contemporary Spain through the media and set herself the goal of conveying it through films. 'Films are our country's best distinguishing feature and hallmark, even though the official institutions don't see it this way', Martínez-Vasseur comments. 'Here people don't come to improve their knowledge of Spanish or anything like that. Nantes is a northern city that hasn't got close ties with Spain. There's no consulate or Instituto Cervantes. They come here for the exquisite cultural product, Spanish cinema, and because they're already

# Cinema

## Results '14

familiar with the films of Enrique Urbizu, David Trueba or Montxo Armendárix and want to find out more and follow these and other filmmakers...'

The festival, now in its 24th year and growing steadily with an audience of nearly 30,000 people, devotes part of its programme to women's films with a cycle entitled 'Filmer au féminin / Le féminin filmé'.

Eighteen feature-length films and shorts, meetings with the guest women directors (Mar Coll, Judith Colell, Mireia Gabilondo, Aizpea Goenaga, Isabel de Ocampo, Inés Paris and Helena Taberna), a roundtable, two exhibitions and a video installation by Vanessa Rousselot complete the programme.

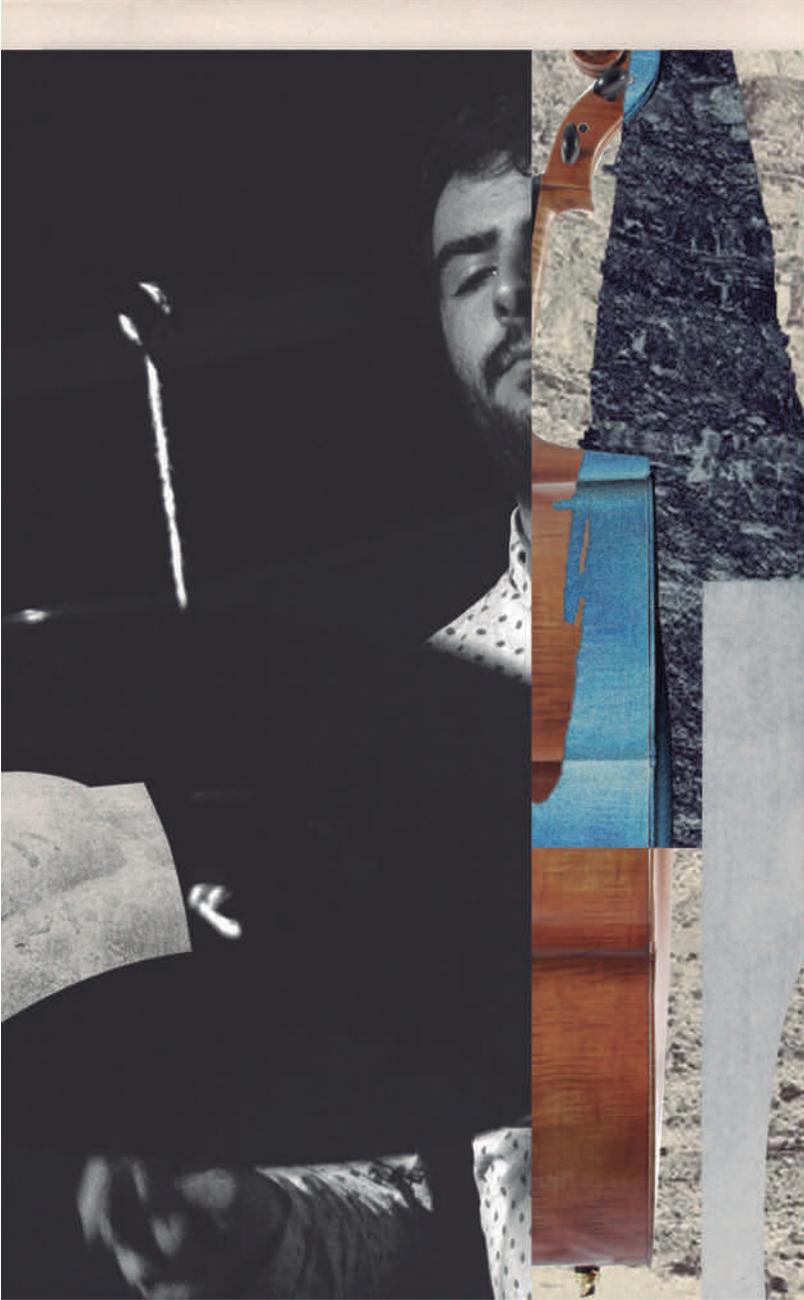
'I think it's more than appropriate', comments the director Isabel de Ocampo, who is presenting Evelyn as part of the cycle and is also president of the European Women's Audiovisual Network. 'Seventy percent of the people who study artistic degrees are women and only 7% of films are directed by them, so there's a major imbalance. Plus we make up half of the population so it's essential we are listened to in order to enrich the message'.

Women's visibility is just one of the problems Spanish films currently face. However, the director of Nantes festival, Pilar Martínez-Vasseur, is optimistic. 'I always say that Spanish cinema is a chronically ill patient with an iron constitution. Since the post-war period, films have been made under complicated conditions and there have always been structural obstacles.

# Article

But there's always been a combative spirit that's enabled us to make excellent films'. This opinion is based on 24 years' experience at the helm of the festival and at a healthy distance that is sentimental as well as physical – some 1,500 km.

Selection of projects



Music

## MERCAT DE MÚSICA VIVA DE VIC 2014

*Vic, Spain*

Several venues

18 - 21 Sep 2014

### Results '14

The Mercat de Música Viva de Vic (Vic live music market, MMVV) is a professional meeting point that brings together all the sectors of the music industry. This year's event, with the support of AC/E, was visited by international programmers Claudia Norman, creator and programmer-producer of Mexico Now Festival (New York), Matthew Aaron Papper, music programmer of The Town Hall (New York), David Silbaugh, production supervisor of Milwaukee Summerfest (Wisconsin, USA) and Lu Araújo, programmer of the Festival MIMO in Brazil.

The MMVV has built a bridge between continents that is crossed in both directions by music culture and initiatives. Based in southern Europe, the MMVV creates international networks of professionals and generates new spaces for creation by fostering collaboration between artists from all over the world.

Vic provides the autonomous regions with the opportunity to present their groups and create spaces for cooperation and exchange in the framework of an event that is unique in Spain. For four days, agents active in all fields of music from all over the world flock to Vic to learn about new proposals, attend forums, exchange knowledge and buy and sell music.

# Visitors

Selection of projects



# Music

Results '14



# Visitantes



Selection of projects

## **BIME PRO. Bizkaia International Music Experience 2014**

*Bilbao, Spain*

BEC! Bilbao Exhibition Centre

29 Oct - 01 Nov 2014

Results '14

BIME Pro is the first European fair that is firmly committed to the Latin American music industry and provides a meeting place for exploring the new avenues opened up for the music industry by digital tools such as videogames. BIME is concentrating on some of these essential areas in order to find the keys to the current music business. The event features the first three-day Spanish Festivals Conference and a legal conference focused on the music industry, which is equally pioneering. The guest country at this year's second fair was the United Kingdom, the epicentre of the music industry and a leader in the creative industries sector.

BIME has the support of AC/E through the PICE visitors programme for the internationalisation of Spanish culture, which facilitated the participation of international programmers Alicia Zertuche (SXSW, USA), Benji Rogersn (Pledge Music, USA), Steve Schnur (EA Electronic Arts Inc., USA), Francisca Valenzuela (Feria Pulsar, Chile), Herminio Gutierrez (Mexico), Matias Loizaga (Pop Art Music, Argentina), Melina Hickson (Porto Musical, Brazil) and Tomas Cookman (LAMC, USA).

# Visitors

Conferences, chats, presentations of festivals, digital events and tools and networking sessions and training courses were the settings provided for encouraging reflection, knowledge, teaching and business opportunities.



Selection of projects

# Music

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# Visitantes



Selection of projects

# Music

## MONKEY WEEK 2014

*El Puerto de Santa María, Spain*

Several venues

10 - 12 Oct 2014

AC/E supported Monkey Week through the visitors programme by facilitating the presence of the international programmers Daniel Panaitescu (Sziget, Hungary), Eric Smout (Glimps Festival, Belgium), Andy Inglis (The Luminaire, United Kingdom), Gunnar Lahrs (Festival Fusion, Germany), Reinhold Seyfriedsberge (Waves Festival, Ink Music, Austria), James Young (Cherry Festival, Australia), Justin Sweeting (Untitled Asia, China), Miller Williams (Kobalt Music Publishing, United Kingdom), Laurei Tuffrey (The Quietus, United Kingdom) and Sean Bohrman (Burger Records, USA).

Monkey Week is the annual meeting place for national and international artists, audiences and professionals of the independent music scene. For three days, music takes to the streets of El Puerto de Santa Maria, its bars and venues, squares and cellars, making it a place to discover today the bands of tomorrow.

# Visitors

Selection of projects



# Music

Results '14



# Visitantes



Selection of projects

## EXPOCLÁSICA 2014

*Madrid, Spain*

Conde Duque. Centro Cultural

11 - 14 Dec 2014

### Results '14

ExpoClásica is a professional event that brought together Spain's classical music industry for the first time for three days in November 2013. ExpoClásica aims to provide a regular national meeting point from which to create strong professional links with the international sector in order to boost the overseas promotion and internationalisation of Spanish cultural enterprises in the field of classical music.

It has the support of the PICE / visitors programme, which this year facilitated the attendance of the international promoters Carla Mardini (programmer and organiser of events at Al Bustan Festival / International Festival of Music and Arts, Lebanon), Pablo Castellar (Artistic Director of the Orquestra

Sinfônica Brasileira, Brazil), Marianna Piotrowska (director of the Festival de Música Sacra de Bogotá, Colombia), Ramiro Eduardo Osorio (director general of the Teatro Mayor Julio Mario Santo Domingo, Bogotá), Catherine von Mutius (manager, Music Concept / Collaborator with FEVIS Europa and GEMA for the Re(i)se project in Europa Creativa, France), Catherine Desbordes (FEVIS Federation des Ensembles Vocaux et Instrumentaux Spécialisés, France) and Marie Hedin (FEVIS Federation des Ensembles Vocaux et Instrumentaux Spécialisés, France).

In 2014 ExpoClásica staged the national forum for classical music programmers – Foro Nacional de Programadores de Música Clásica –

# Visitors

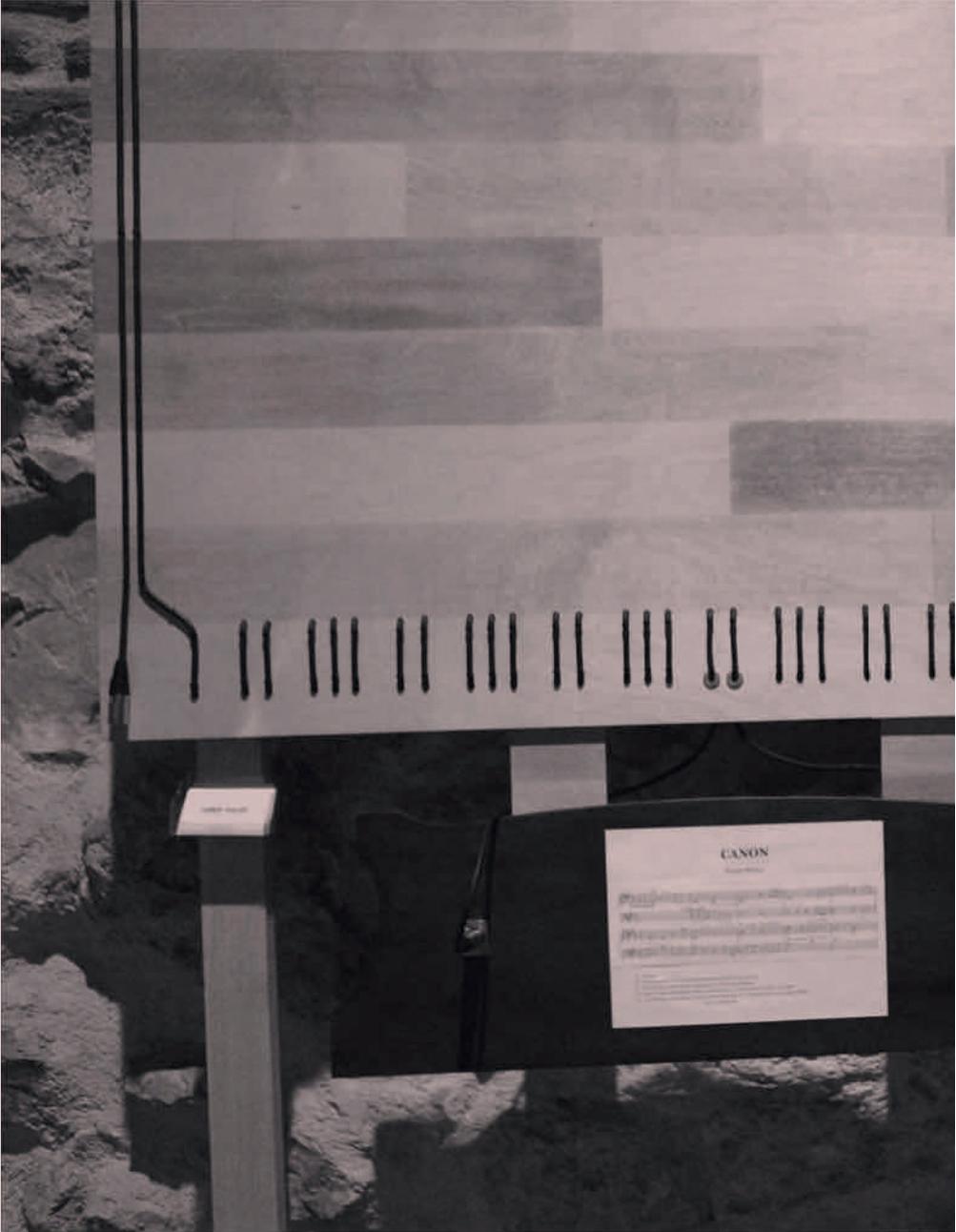
in response to the need to create a meeting point for the people responsible for music programming in Spain in both public and private organisations, where they were able to discuss the challenges faced by the sector, establish new networks and encourage innovative ideas and alliances that give impetus to the classical music industry.



Selection of projects

# Music

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# Visitantes



Selection of projects

## JAZZEÑE 2014

*Madrid, Spain*

Fundación SGAE

25 - 28 Sep 2014

JazzEñe is a festival organised by Fundación SGAE that focuses on the jazz that is produced in Spain, in all styles and in all regions. AC/E collaborated on this year's event by supporting the participation of international programmers Piotr Turkiewicz (Festival Jazztopad/Filharmoniain), Oliver Belopeta (Skopje Jazz Festival), Alexander Beets (Rabobank International Amersfoort Jazz Festival), Frank Bolder (North Sea Jazz Festival), Huub van Riel (Bimhuis, Amsterdam), Jean Pierre Bissot (Jeneuses Musicales du Luxembourg Belge), Tina Heine (ELBJazz), Pierre Villeret (L'AJMI), Fernando Sousa Whitaker (London Jazz Festival).

(Casa da Música), Sami Kisaoglu (Akbank Jazz Festival, Istanbul), Anna Solveig and Eksell Linka (Bohemia JazzFest), and Claire Lois Whitaker (London Jazz Festival).

JazzEñe is a unique festival that contributes to the internationalisation of Spanish jazz. The directors and programmers of European festivals who take part in this event do so with the aim of discovering the Spanish jazz scene. Our purpose is to secure contracts for Spanish musicians to perform at international festivals and tours.

# Visitantes

## Selection of projects



## Carlos Checa

‘Music teaches us to listen  
and channel human emotions’

SAIOA CAMARZANA  
El Cultural 09/05/2014

Results ‘14

Carlos Checa is one of the most promising young conductors our country has witnessed. He discovered his vocation at a very early age, when just 6, and immediately became interested in the profession of orchestra conductor. After he conducted his own pieces as a conservatory project, offers began to rain in. Now, although he is just starting out on his career, Acción Cultural Española’s Programme for the Internationalisation of Spanish Culture has helped him make his debut in Venezuela by taking part in the concert of the Fundación Simón Bolívar, personally invited by Gustavo Dudamel, the fashionable and internationally renowned orchestra conductor.

*Question.* You have worked with the best people and conducting different orchestras. How do you approach each of them?

*Answer.* I believe that conducting orchestras from different countries and in different parts of the world is an experience that makes you grow internally and helps you approach the journey of the performance in a new way every time – it’s a journey that starts precisely with the piece of paper in front of us, the simple writing that shows the composer’s experience, which we must also experience, but it’s a journey in the opposite direction; we start from the writing to arrive at his experience, and that journey is the exciting part of studying a music score. Then the adventure takes shape during the work at rehearsals, with a view to the

# Interview

concert, where you need knowledge, conviction and enthusiasm to transmit the energy that's behind every note. The lucky thing is that we work with material that's commonly written by geniuses like Mozart or Beethoven, though this makes it a bigger challenge for everyone.

*Q.* You have now been invited by Gustavo Dudamel, one of the most important conductors in Venezuela, to make your debut at the Fundación Simón Bolívar. How did you feel when you were named by him?

*A.* I greatly admire the maestro Dudamel, I remember I first approached him in Barcelona in 2009, on St George's day; he was conducting at a concert with the Simón Bolívar and I gave him a book. It was a biography of Isaac Albéniz; he liked it a lot and we got talking. He made an incredible first impression on me – such a brilliant man with such talent and so straightforward – and since then I've always kept in touch, telling him how my musical career is going.

In the past years I've started conducting in quite a few Latin American countries – Peru, Costa Rica, Mexico and Argentina – and I also made my debut in London with good reviews with the prestigious Royal Philharmonic Orchestra, so last year he said to me: 'Carlos, you've got to debut in Venezuela'. I was speechless. Only a few weeks ago, precisely in Barcelona, I was talking to him about making my debut in Caracas and thanked him hugely for his confidence.

*Q.* What is more, the Fundación Simón Bolívar carries out social integration for young people. Can you outline its project there? Is the programme the result of consensus?

*A.* Thanks to the maestro Abreu, for the past 39 years the Simón Bolívar music foundation has been developing a music project that currently influences 400,000 children; without a doubt it's one of the cradles of classical music in the world and today Venezuela's talent is admired, as is the fact that it's embraced music and used this tool to provide a goal to thousands of

# Music

young people who are passionate about music and the values it entails. As for our concert, the programme is the result of consensus, as it's part of the festival of young European soloists; we looked at several options and in the end Spanish music will also play an important role.

*Q.* I remember when I was at school we were taught to play the recorder and read music but not much else. Would better music education be progress for society?

*A.* Of course, apart from that music teaches us to listen something that's important in life, isn't it? I believe that music is an extraordinarily valuable tool that links mankind to a universal language and channels individual emotions or those of a group amazingly, finding deep down all that 'love' that makes music a great mystery.

Therefore, when we listen attentively and above all at a live concert, it can enter us and make us look inside ourselves, easily putting us in reflective or transcendent mode; there's no doubt we're talking about progress in education – what better than doing whatever it takes to bring music closer to society and encourage this enthusiastically from childhood.

*Q.* Speaking of education, we cannot forget the Abreu system. What are its most important qualities that are learnt there? Could it be exported to Spain?

*A.* I don't have enough information to venture to give a concrete answer, but I believe that it would be difficult to apply a musical system with the Venezuelan motto 'play and fight' here, though it could be applied with certain reservations; in fact it's starting to be applied in several countries and apparently successfully.

# Interview

It's true that the system gives value to music from childhood as a way of life, being part of an orchestra is like your family; they learn the importance of being part of a team, generosity, effort, young people teach younger ones, creating a long chain of teaching with a very large measure of individual responsibility at each link so that the whole system works.

*Q.* The reception of classical music in Spain is improving, but there are still a lot of musicians who have to leave the country and try their fortune abroad. What has your experience been and what advice would you give young people who want to devote themselves to this?

*A.* They say that the master appears when the pupil is ready; I don't know if that's true but I believe a lot in the teacher who gives you a push when you're on the intermediate rungs of the career ladder because he

believes in your talent; it's happened to me several times and I think it's very important to find that teacher who sets you on the right path, and if you have to travel to do so and believe that the adventure is worth it, you have to try wherever that may be; besides, music is above all a vocation, a vocation that's put to the test nearly every day, but the most important thing, despite the effort it takes, is for the performer to be happy making known and transmitting the beauty of music. If this is the case, my advice is that it's worth carrying on and obstacles can be overcome with humility, work and the excitement of fighting for your dreams.

# Music

*Q.* How would you assess your career as of today?

*A.* I made my debut in Malaga in 2002 and I feel somehow that I'm still at the beginning of the road, that the work I've done so far has been fantastic but that I'm only just starting out; I'm more excited than ever and have a certain amount of experience that makes it easier to cope with difficulties, and that's very positive, but above all I feel very privileged to have been able to make music with very different people and above all with people who've given me a lot of knowledge and marvellous moments.

# Entrevista



Selection of projects

## VIVA MÚSICA! Festival 2014

*Bratislava, Slovakia*

Old City Market Hall

25 Jun 2014

Viva Musica! Festival was established in 2005 with the aim of creating a summer festival with a significant artistic offering. It brings audiences the best of classical music, jazz and music from all over the world at an open-air venue in Bratislava's historic centre.

AC/E collaborated with this year's festival through the mobility grants awarded under the PICE by supporting the participation of the outstanding Spanish counter-tenor Xavier Sabata. Xavier Sabata performed music from a revolutionary angle, accompanied by the Baroque group Il Pomo d'Oro conducted by Riccardo Minasi.

The project *Händel: Bad Guys* (premiered on CD in 2013) is dedicated to the 'bad guys' in the operas of Baroque composer Georg Friedrich Händel, and is combined with tears, joy, fury and exceptional vocal discoveries.

Xabier Sabata was born in Barcelona (1976) and has performed in many prestigious theatres, auditoriums and festivals all over the world throughout his career. He has cooperated with leading artists and orchestra conductors and has made several recordings for Decca, Sony, Aparte and Virgin Classics; he made his debut at the Viva Musica! Festival in Bratislava on 25 June 2014.

# Mobility



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# Music

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# Mobility



Selection of projects

## FESTIVAL INTERNATIONAL DES MUSIQUES JUIVES 2014

*Lyon, France*

Espace Hillel

08 - 22 Nov 2014

Results '14

The International Festival of Jewish Music of Lyon has been held every year at the Espace de Hillel since 2008 and aims to give visibility to the cultural and social life of Lyon's Jewish community. It is an open space for the expression of Jewish culture in the city through many activities and concerts.

This year the central theme of the festival was Jewish music and Romani music. Both peoples, Jews and Romanies, have endured similar situations throughout history. Their music, especially the Jewish music of Eastern Europe and klezmer music, displays many similarities and shares common origins.

AC/E collaborated with this year's festival by supporting the participation of the Capella de Ministrers, which performed a concert of medieval Sephardic music in November at the Espace Hillel. Capella de Ministrers is a Spanish group specialised in the musical heritage of the Iberian Peninsula from the nineteenth century onwards. Its aim is to preserve this heritage with historical rigour and musical sensitivity. This year the group performed a programme entitled *Enclosed Music. Sephardic Songs*.

# Mobility

Sephardic music originates from the Spanish Jews of Castile and Aragón who adapted popular Castilian songs until their expulsion during the reign of the Catholic Monarchs, and it is a blend of Arab and Christian music – Arab in the rhythm and instruments used and Christian for the language, Spanish, in which the songs were sung. The most common theme of Sephardic songs is love, though there are also lullabies and wedding songs.

Selection of projects



# Music

Results '14



# Mobility



Selection of projects

## FESTIVAL MÚSICA ANTIGUA PANAMÁ 2014

*Panama City, Panama*

17 - 23 Nov 2014

### Results '14

Panama Early Music Festival sets out to represent and show the European musical identity shaped throughout the centuries in Panama. It also features a series of parallel educational activities such as the academy for young performers, lectures and a cycle of films, as well as social activities such as sessions where audiences meet participating musicians and special activities aimed at socially excluded young people. The parallel activities take place in the Casa del Soldado and the Centro Cultural de España in Panama, with the involvement of specialised musicians and teachers.

AC/E collaborated with year's festival by supporting the participation of the Spanish groups Real Cámara (Emilio Moreno), Forma Antiqua (Aaron Zapico) and Raquel Andueza & La Galania (Jesús Fernández Baena).

# Mobility

Selection of projects



## **RECONVERT PROJECT en el Laboratorio Nacional de Música Electroacústica**

*La Habana, Cuba*

Laboratorio de Música Electroacústica de Cuba

03 - 09 Nov 2014

Results '14

reConvert Project is a percussion music group formed by Víctor Barceló and Roberto Maqueda that analyses and adapts musical discourses to its creative needs through percussion. At concerts they perform works with unconventional instruments or place instruments in totally different contexts in which the sound material and staging are of major importance.

The programme put together for Cuban audiences featured solo and chamber pieces together with several seminars aimed at both performers and composers, Nuevo Repertorio Español y Estética de la Percusión Contemporánea (A new Spanish and aesthetic repertoire of contemporary percussion). Two of the three concerts featured electroacoustic music and percussion and were performed only by the group, and the third concert was performed together with a Cuban music ensemble.

# Mobility



Selection of projects

# Music

Results '14



# Mobility



Selection of projects

## **aCUERDAS. CULTURGUARDA**

*Guarda, Portugal*

Teatro Municipal de Guarda TMG  
20 - 25 Oct 2014

The Municipal Theatre of Guarda (TMG), located at the foot of the Serra da Estrela and established on 25 April 2005, is equipped with the most modern facilities. It belongs to the 5 Sentidos network for cooperation in the performing arts together with several theatres – the Maria Matos in Lisbon, the Virginia in Torres Novas and the Viriato in Viseu – and the Vila Flor cultural centre in Guimarães.

AC/E collaborated with the TMG through the mobility programme of the PICE by supporting the residency of Fátima Miranda and the staging of *aCuerdas*. The singer Fátima Miranda is a global artist who carries out research into the voice and the vocal music of traditional cultures. She uses her voice not only

as a source of sound in song and speech, but also as a wind and percussion instrument incorporated into her own body. She works with Marc Egea, a member of the BiB (Banda d'Improvisadors de Barcelona) and director of the Big Bang Valona fanfare of Sant Pol de Mar. He is a founding member of the ethno-jazz quartet Kaulakau.

# Mobility



Selection of projects

# Music

Results '14



# Mobility



Selection of projects

## The (self)pleasure is ours

JAVIER YUSTE  
El Cultural 24/10/2014

*The Centro de Arte Dos de Mayo is hosting the fifth edition of Festival Autoplacer, a free festival of Spanish self-published music that will feature concerts by the most cutting-edge emerging groups on the Spanish independent music scene.*

Although self-publishing can be easily traced back to the 1970s in the music world, it has experienced a boom in recent years. Bands that move the masses such as Vetusta Morla and Amaral, cult singers such as Nacho Vegas, Fernando Alfaro and Sr Chinarro, and small up-and-coming groups have gone the DIY route in view of the record label crisis and the democratisation of technology and means of distribution. Nowadays it is a

phenomenon of capital importance in understanding the outlook for the Spanish music scene and its pace of development has given rise to the Autoplacer festival, the fifth edition of which is taking place from 25 to 28 October at the Centro de Arte Dos de Mayo.

The event, which is a festive occasion, will include performances by some of the most promising emerging groups on Spain's independent scene on the Saturday: Espanto, John Gray, Akron, Violeta Vil and Ama Ia, winner of the Autoplacer demo contest and a prominent member of Kokhosca (one of the in bands), among others. There will also be a meeting with the producers of the excellent music programme *Mapa Sonoro* (broadcast on La 2)

# Article

self-publishing initiatives in other areas such as books, fanzines, clubbing projects, video and radio. This year the festival has been designed as a bridge to Latin America for the first time thanks to the collaboration of Acción Cultural Española's Programme for the Internationalisation of Spanish Culture (PICE). The result of this collaboration is two meetings: one with independent labels (Monday 27 at Matadero) and a roundtable on self-management and self-publishing in music (Tuesday 28 at Medialab Prado) with four international programmers who, in addition to sharing their experiences, will look out for initiatives that fit in well with their projects. El Cultural had the chance to speak to them to find out first-hand the situation of the emerging music industry in relation to independent production methods.

'What has contributed most vigorously to the development of DIY is perhaps the collective factor of new technologies and means of communication', explains the DJ, music selector, article writer, concert promotor and founder of the Autoreverse label Aldo Linares. 'Technology, and awareness of who uses it, makes it possible to exploit everyone's true potential, which until not long ago required more apparatus and structure'. However, in the opinion of Aldo Linares, who also directs the radio programme *La dimension desconocida*, democratisation of production media is no guarantee of greater creativity. 'Sometimes an excess of available tools predisposes you to standardisation. An example is all the presets that techno music is teeming with. There's a high percentage of stuff which, based on that, is hugely similar, and in some case they seem to be just stylistic exercises. And that applies to everything'.

# Music

## Results '14

In the view of Alfoso Muriedas, a specialist in music marketing and programmer of Festival Nrmal in Mexico DF and Monterrey, DIY is a double-edged sword because 'it's a great opportunity that artists didn't previously have, but on the other hand it's increasingly difficult to get someone to devote time and attention to listening to your music'. Muriedas believes that releasing a CD is increasingly less important. 'Today at festivals we can do the job of music distribution by providing artists with a means of communication they couldn't achieve by themselves. Even the media plays the part of distributing by making known the bandcamp or soundcloud where the artist has published their most recent material'. 'The independent scene is excessively anglophile and this is causing Spain to lose sight of the huge activity going on in Latin America', comments Luis Alvarado, director of the independent Peruvian label Buh Records, who is delighted to be attending an event like Autoplacer in Madrid.

In Alvarado's opinion we are witnessing a new configuration of the scene and are currently at the post-record company stage. 'Today we have tape labels, labels that are just online, labels where the physical support is transcendental... But what defines our age is that practically anything can be published, there are no filters.' Alvarado attributes this to critics, because 'the abundance of production has not generated an abundance of musical consumer motivation'. Lastly, José Luis Paredes Pacho, director of the emblematic Museo Universario del Chopo in Mexico DF, an institution with an active and carefully devised music programme, stresses the desirable coexistence of the established model with the new independent paradigm. 'Self-publishing doesn't have to compete with commercial record labels; it needs to seek its own path instead', he explains. 'Autoplacer is a good example. It brings up for discussion the idea of creating alternative information and dissemination circuits.'

# Article

Creating your own networks is very important’.

And he underlines the great importance of linking local self-production with other countries’ music scenes so that they are mutually enriching. ‘Independence and DIY are a growing worldwide trend: in Mexico independence developed during the 1980s, first as a fatality (if you don’t make your own projects nobody will make them for you) and became a categorical necessity in the 1990s, a vindicatory practice’.

Selection of projects



Literature / books

## 2nd Encuentro Profesional EXPOCÓMIC 2014

*Madrid, Spain*

Pabellón de Cristal de la Casa de Campo

12 Dec 2014

The Encuentro Profesional Expocómic is a space where listeners and speakers discuss their projects and receive support and criticism.

This year's event, the second, took place in a single session. The idea was to bring together in the same space, for a maximum of two hours, the greatest amount of information on authors, works, projects, publishers' launches, business or associative projects and any other form of expression related to local or international comic strips. There were two ways of taking part in this event: as LISTENER or SPEAKER. Professionals from the comic strip and illustration sector were invited to present their project in a round of brief presentations in which each SPEAKER was given 3 minutes and

could show 5 images.

AC/E collaborated on this edition by supporting the participation of the international visitors Gregory Lockhard (DC Comics), Emile Bravo (Larousse, Planeta Dagostini, Ponent Mont and Editorial Daguard), Jim Chadwick (DC Comics), GalitGaon (creative director of the Disney Museum in Holon) and Vicent Petit (French publishing house Casterman).

# Visitors

Selection of projects



# Literature

Results '14



# Visitors



Selection of projects

## FESTIVAL POETAS POR KM2 2014

*Madrid, Spain*

Conde Duque. Centro Cultural  
02 – 05 Oct 2014

Results '14

The festival brings together big names on the current poetry scene in Spanish-speaking countries, spanning a range of styles from classical to the most experimental and strengthening poetry's links to music, oral language and artistic and visual expressions. Throughout its nine years of life, it has not viewed spaces and venues as 'backdrops' for poetry; instead, it has integrated them into the discourse.

The festival is structured into two annual spatio-temporal moments. One is held in Madrid and consists of workshops and actions for younger audiences, exhibitions, a film and literature section, a publications fair and performances of poetry. The other takes place at a cultural venue in a guest country.

On the past five occasions the guest countries have been the Dominican Republic in 2009, Nicaragua, Honduras and El Salvador in 2010, Brazil in 2011, Mexico in 2012 and Guatemala in 2013.

AC/E collaborated with this year's festival through the mobility grants of the PICE by supporting the participation of poets María Salgado, Javier José Ballesteros, Rafael Metlikovez, Eduard Escoffet, Ajo Micropoetisa, José Manuel Saiz and Josep Pedralbes at Fordham University, New York. The Poetas por Km2 held there was based on the same idea of a poetry festival whose aspects ranged from classical poetry to a combination of the most avant-garde and experimental elements, mixing not only rhythms

# Visitors

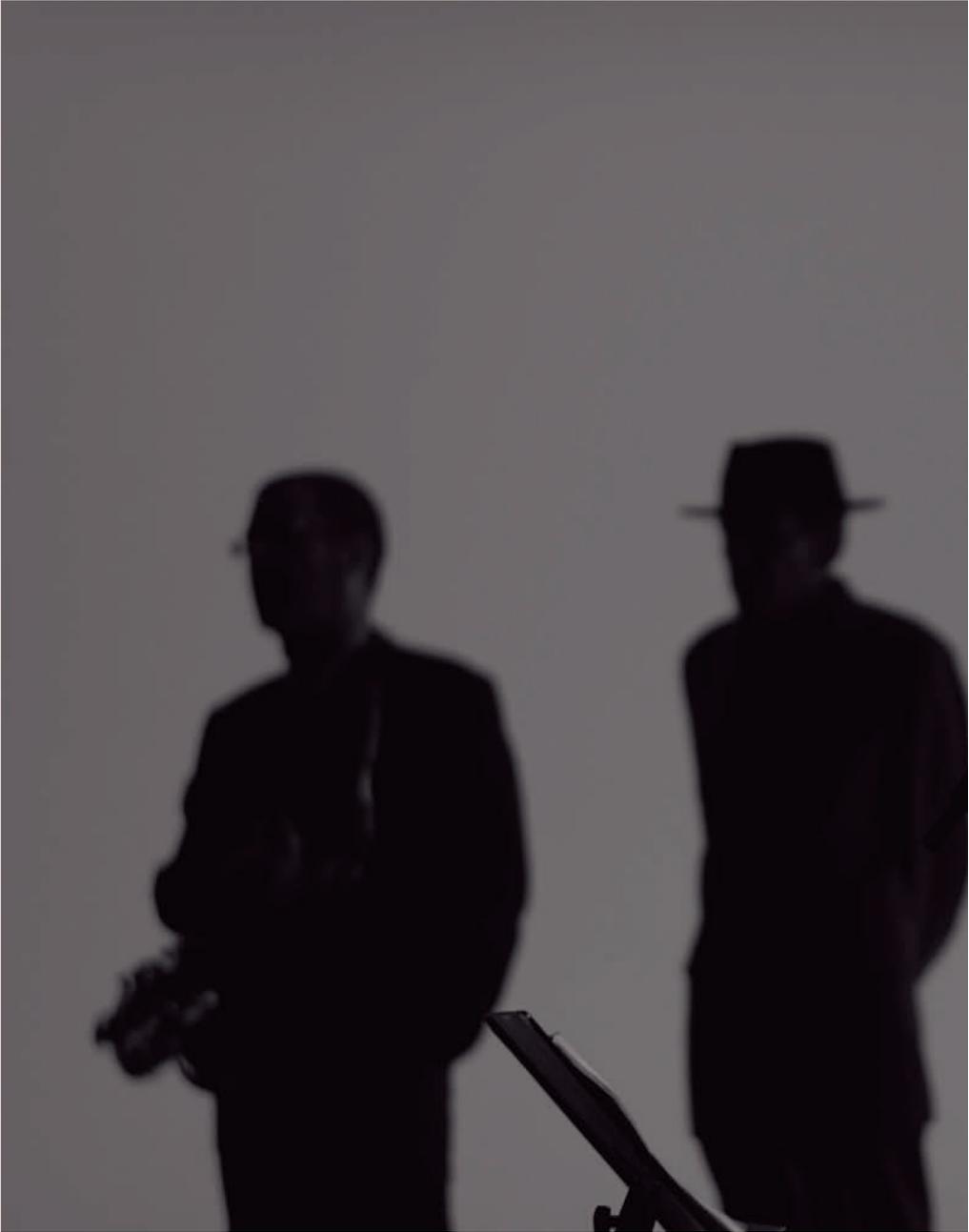
and styles but also the provenance of the latter, as its forays into many Latin American countries have opened up frontiers to its international experience and influence.

Selection of projects



# Literature

Results '14



# Visitors



Selection of projects

## SEMANA NEGRA DE GIJÓN XXVII Edición 2014

*Gijón, Spain*

Semana Negra de Gijón

04 – 13 Jul 2014

Results '14

The Semana Negra of Gijón was born 25 years ago with the idea of being a new kind of crime fiction festival combining literary elements with playful elements, in order to become a celebration of culture on the street. Initially the festival was only about crime fiction, but it soon incorporated festive elements that had traditionally been associated in Asturias with cultural celebrations such as political solidarity events, concerts, book fair, bar terraces, markets and ethnic cuisine.

Over these years it has gone from 73,000 attendees in its first year to over a million; from 60 to 250 guests; and from 15 to more than 150 accredited journalists, becoming one of the most important festivals in Europe and an international

centre of reference.

AC/E collaborated on the 22nd edition by supporting the participation of international programmers Lilit Thwaites and Michael Webster, Melbourne Writers Festival, and Ernesto Mallo, Director of BAN! Buenos Aires Negra.

# Visitors

## Selection of projects



## LIBER 2014 International Book Fair

*Barcelona, Spain*  
Fira de Barcelona,  
01 - 03 Oct 2014

### Results '14

LIBER is an international book fair for professionals that takes place in Spain every year, alternating between Madrid and Barcelona. The fair brings together chiefly publishers, but also other book professionals such as booksellers, distributors, authors, literary agents, professionals who work with multimedia and digital content, teachers, librarians and professional associations, among others.

As part of the fair, LIBER hosts activities targeted at a number of basic areas of the sector such as content, promotion, new digital supports, encouraging reading and internationalisation. In 2013, LIBER brought together more than 400 exhibitors from eighteen countries, who offered visitors the latest

novelties from the literary sector, and this year's event enjoyed similar success. In view of the good results of the previous year, and in order to encourage the internationalisation of the sector, at the request of the Deputy Directorate General for the Promotion of Books, Reading and Spanish Literature and through the visitors programme of the PICE, AC/E brought to Madrid a group of foreign publishers, booksellers and cultural journalists to take part in the fair.

Selection of projects



Visitors

## COSMOPOÉTICA 2014

*Córdoba, Spain*

Several venues

22 Sep - 05 Oct 2014

### Results '14

The eleventh international poetry festival Cosmopoética took place from 22 September to 5 October. AC/E collaborated with this international festival for the first time through the visitor grants awarded under the PICE. For two weeks, the festival brings together the voices of both established and emerging poets along with international influencers, who have the opportunity to gain first-hand knowledge of Spanish contemporary poetry.

Following a track record of one decade that has established it as a reference on the world poetry scene, the festival adopted a new structure and programme, with a new focus on thematic lines and planning, as well as on format and interrelations

between participants and attendees. The educational section was also renewed with a clear aim in mind: to capture audiences for other activities and encourage new poets. Poetry took to the streets in activities such as La Ciudad de los Versos (The city of verses) and the artistic intervention Instantes (Instants). There were also changes to the musical section, which featured a project that advocated lyrical poetry in songs and brought the event to an entertaining close. Other types of poetry – in cinema, photography and even science – were also present. Following ten years with the same structure, Cosmopoética embarked on a new period in which one of the main novelties was the abolition of categories – by background or age – among guest poets. What counts is

# Visitors

that, for a few days, they can exchange words in Cordoba, without prejudices or categorisation, as the embodiment of the internationality of a common language: poetry.



Selection of projects

# Literature

Results '14



# Visitors

Selection of projects



## Illustrating change

SAIOA CAMARZANA  
El Cultural 27/06/2014

*Next Monday is the start of the seventh edition of IlustraTour in Valladolid, a festival that brings together publishers and illustrators to establish new links.*

The IlustraTour festival of Valladolid is currently in its seventh year. This year's edition brings together 60 publishers from three continents and 14 illustrators of eight nationalities. The visual is gaining ground in a fast-paced world that does not have time to stop and think. Everything is clear and understandable at first sight, bare. Artists such as Ricardo Cavolo, Pablo Amargo, Katsumi Komagata and André da Loba are taking part in the workshops. In addition, following the success of last year's IlustraTour Networking section that was supported by Acción Cultural

Española's Programme for the Internationalisation of Spanish Culture (PICE), this year it is continuing to support the participation of major publishers from the main international markets. The festival also features more than 400 hours of activities and 32 hours of lectures by prominent figures. It opens on Monday and runs until 11 July.

It is an event for all kinds of spectators of an art that is enjoying a lucky year following the award of the Prince of Asturias prize for communication and humanities to Quino and his scathing cartoon character Mafalda. The networking space is a section where professionals from this field have the chance to show their work, see

how it is received and secure new commissions. It is the only meeting of its kind in Spain as, although there are other illustration festivals, IlustraTour is the only one that is not centred on the sale of rights but on professional exchanges to help identify new talents and allow them to expand their portfolios.

This year's festival has a strong Latin American flavour as it features four publishing houses from this part of the world (Caja de Cerillos, Amanuta, Petra Ediciones and Pequeño editor). We spoke to some of them about the situation of illustration and its impact on young and adult audiences. 'This festival allows illustrators and publishers to meet in a single space where they show their work and portfolios and get to know each other personally', comments Peggy Espinosa of Petra Ediciones. 'Imagine how lucky they are to be able to see so much work and exchange impressions on it', Ana Pávez of Amanuta explains enthusiastically. Andrea Fuentes and Alejandro Cruz of La Caja de Cerillos use the same argument,

claiming that 'it provides an opportunity for finding suitable illustrators for new books, exchanging publishing strategies and enriching individual views'.

## *Expectations of the major event in illustration*

Petra Ediciones is keen to benefit from the enriching 'exchange between all the players from the world of illustration and learn about their paths in the Spanish-speaking world. Coming into contact with young creators refreshes your approach'. Pávez regards the meeting as 'a good opportunity to hold personal interviews with illustrators at a festival that's making a name for itself at the forefront'. At the same time, it is becoming a way of 'exchanging visions, passions, paths and origins in order carry on transforming and enhancing the scene, add Cruz and Fuentes of La Caja de Cerillos.

# Literature

The fact is that illustration has been gaining ground in recent years. We have been witnessing a boom in illustrated books both for children and also for adults such as comics – two related trends that draw on each other. ‘I believe this is an age where images have taken on a major role through the social media, television and all the audio-visual material that surrounds us, so that illustrated books are a new way of reading and seeing in keeping with the times’, Pávez states. Peggy believes that ‘storytelling with images proposes discourses and worlds of its own. There are fiction and reference genres where images are the main feature’. It is equally true that the market for illustrated books is gaining ground and ‘that malleability allows readers to feel attracted to it by identifying them as a “germ of pleasure”’, Fuentes analyses.

They believe that the substantial differences between the art that is produced in Spain and that of Latin America are not very great, as in a world in which communication through the social media is fast, globalised art reaches all corners.

Even so, there are shades of difference depending on the particular moment. This cannot be otherwise when dealing with cultures which, although similar, are sufficiently different for the criticism that is expressed through literature to vary in the harshness of its tone. Quino, for example, is one of the best known illustrators and they all agree on the same point: he is a reference in the world of illustration in Latin America, but has not influenced their designs because their paths differ. Fuentes notes that ‘we are all influenced in our way of being, thinking and building reality by his aesthetic, critical humour and shrewd way of looking at existence and injustice’.

In this regard, Ana Pávez of the Chilean publishing company Amanuta reckons that the major difference ‘lies in the number of illustrators in the publishing market and the number of titles published by each publishers in relation to the number of readers’, that is, Spain has

# Article

a larger stock of illustrators, but ‘the crisis has changed the outlook slightly as the Spanish publishing market has become more complicated, whereas in Latin America children’s books are enjoying a major boom, chiefly because of the government purchases being carried out in several countries like Mexico, Colombia, Guatemala, Chile and Argentina’. Espinosa, in contrast, goes slightly further and speaks of the maturity of Spanish illustration: ‘It’s more mature, more conceptual and, in general, more concerned with storytelling than that of Mexico. Besides, in Spain this market already existed by the 1990s, whereas in Mexico it emerged in the mid- and late 1990s’.

And she gives a nod to her country’s project when she states that Mexican illustration ‘is more expressive, more ironic and diverse’.

The styles of each country are different, ranging from Caja de

Cerillos’s multidisciplinary books ‘linked to the meaning and content of the work, taking care over the design, layout, typography, etc. to create a combination of work, book and object’ to Amanauta’s desire and attempt to ‘publish new talents characterised by modern illustrations’ and Petra Ediciones’s ‘books woven in complex networks that draw in the reader’. The latter produces books that fold out, can be dismantled, come on loose sheets or consist of various elements that seek to be integrating units.

# Literature

There are as many styles as there are publishers and ultimately the most important thing is to encourage reading at all levels, to include interpretation and propose different levels of suggestion.

# Article



Selection of projects

## MELBOURNE WRITERS FESTIVAL 2014

*Melbourne, Australia*  
21 - 31 Aug 2014

### Results '14

Melbourne Writers Festival is part of the prestigious Word Alliance, an association of eight international literary festivals that support, show and disseminate the work of writers all over the world and foster the creation of international literary projects, such as bringing the Edinburgh World Writers' Conference to Melbourne in 2013. Founded in 1986 by a private organisation and the city council of Melbourne, which since then has held the title of UNESCO City of Literature, it is considered to be one of the most important cultural events in Australia, as every year it brings together some 500 writers from all over the world. In 2013 the festival scheduled 382 activities and attracted more than 50,000 visitors.

This year, together with other institutions such as the Instituto Cervantes in Sydney, Brisbane Writers Festival, Sydney Jewish Writers Festival, Queensland Poetry Festival, Taranaki International Arts Festival and The National Trust, MWF organised different events in several Australian cities for participating international writers. AC/E collaborated through the PICE mobility programme by supporting the participation of Inma Monsé in the festival.

# Mobility

Selection of projects



# Literature

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# Mobility



Selection of projects

# Literature

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# Mobility



Selection of projects

## INDEX

### Feria Internacional del Libro de Arte de Guadalajara

*Zapopán, Mexico*

MAZ, Museo de Arte de Zapopán en Jalisco

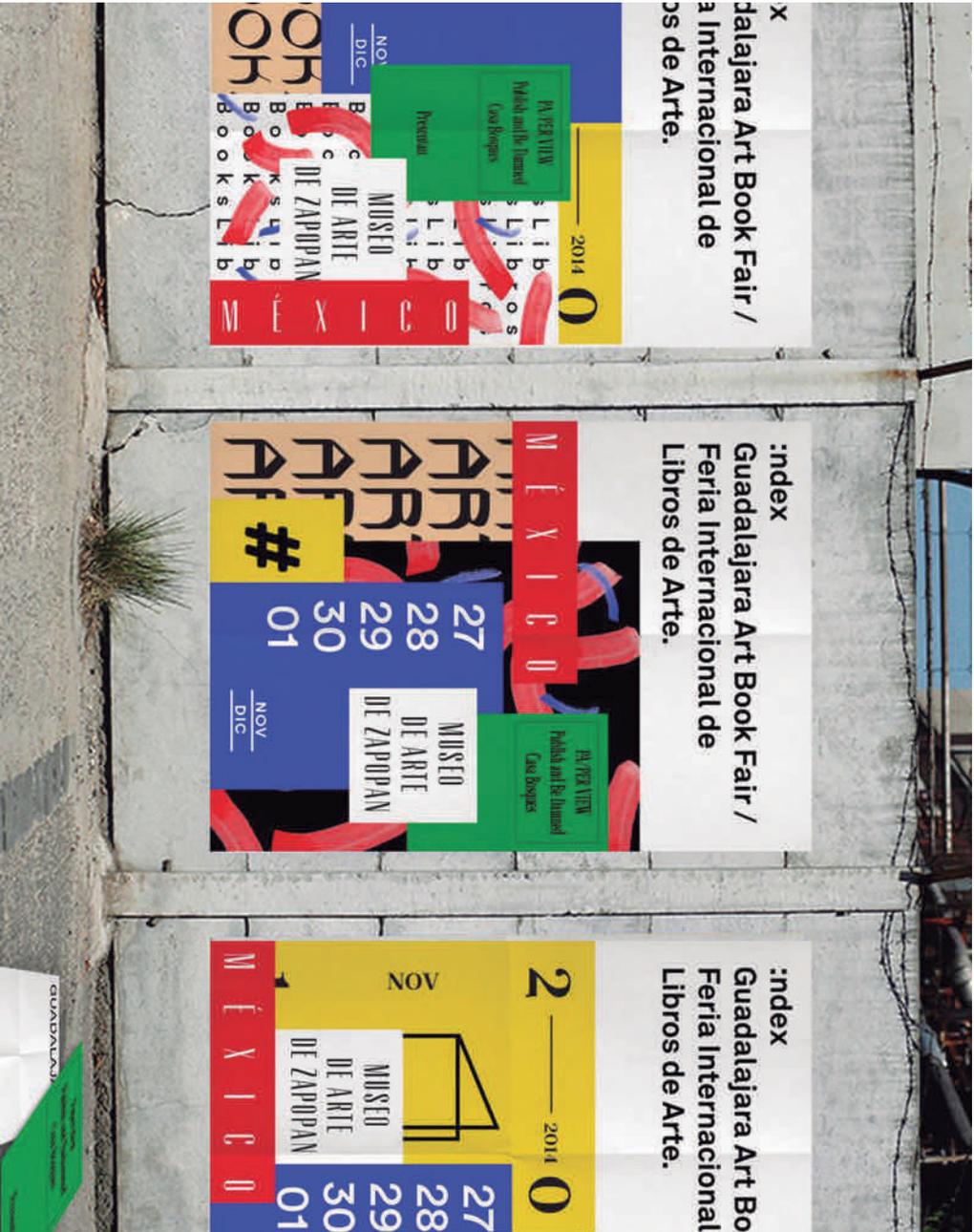
27 Nov – 01 Dec 2014

INDEX, the first art book fair in Mexico focused on independent publications, was started up in November 2014. It was held in Guadalajara in parallel with Guadalajara International Book Fair (FIL) and complements its offering.

The fair was curated by three experts from Mexico, London and Brussels, who created a programme of events including exhibitions, lectures, screenings, performances and workshops, providing a unique opportunity to discover, enjoy and discuss cutting-edge publishing projects. Its aim is to give greater visibility to independent publishers centred on contemporary art with few points of distribution, and to provide an open space for dialogue and exchange in the Mexican context.

Through the PICE mobility grants, AC/E supported the participation in the fair of the Libros Mutantes group, which offered a selection of Spanish independent publications and organised a series of workshops for all audiences involving non-professionals of all ages, introducing them to the world of self-publishing.

Selection of projects



Results '14



# Mobility



Selection of projects

# Literature

Results '14



# Mobility



Selection of projects

## THREE CATALAN POETS

*San Luis de Potosí, Mexico*

Instituto Potosino de Bellas Artes,  
25 Sep 2014

*Querétaro, Mexico*

Instituto Queretano de la Cultura  
y las Artes, 23 Sep 2014

*Ciudad Juárez, Mexico*

Instituto Chihuahuense  
de la Cultura, 19 - 20 Sep 2014

*Mexico D.F., Mexico*

Centro Cultural de España  
en México, 18 Sep 2014

The Instituto Potosino de Bellas Artes, with the collaboration of AC/E, organised a series of readings by the Catalan writers Jordi Virallonga, Carles Torner and Jaume Subirana in the cities of San Luís de Potosí, Querétaro, Ciudad Juárez and Mexico D.F. where the three poets read and commented on their

recent work, offering the audience general observations and points of view on Catalan poetry and its contributions to the present day.

Jordi Virallonga. Poet, essayist, critic and Spanish translator. He is professor of Spanish Studies at the University of Barcelona and president of the Aula de Poesía in Barcelona. As a critic and translator of several languages, he collaborates regularly with several newspapers and magazines. Part of his work has been translated into Italian, Portuguese and Turkish. He has received various awards, such as the City of Irún prize in 1996 and the Villa de Aoiz international prize for poetry in 2002.

# Mobility

Carles Torner (Barcelona, 1963).  
Holds a doctorate in Education Sciences from the University of Paris VIII. Poet, novelist and essayist. Winner of the Amadeu Oller prize and the Critics' award for Catalan poetry, he was secretary of the Catalan PEN, a member of the board of PEN International and president of the Translation and Linguistic Rights Committee, from which he conceived and promoted the Universal Declaration of Linguistic Rights. He was head of Literature and Thought at the Instituto Ramon Llull from 2004 to 2010 and lectured at the Blanquerna Faculty of Communication (URL).

Jaume Subirana lectures in Arts and Humanities at the Universitat Oberta de Catalunya (UOC), where he coordinates subjects taught under the UOC-UdG-UIB inter-university master's in Cultural Management and the UOC-Grup 62-Lector postgraduate course on Books and Reading. His research is centred on culture, literature and identity, with a particular interest in contemporary Catalan literature and, more recently, in book and reading technologies.

# Literature

Results '14



# Mobility



Selection of projects

## TIPOS LATINOS 2014 Sixth Latin American Typography Biennial

*Montevideo, Uruguay*

Fundación Unión. Uruguay

14 Ago - 12 Sep 2014

Results '14

Tipos Latinos is an international typographic organisation made up of thirteen Latin American countries:

Argentina, Bolivia, Brazil, Chile, Colombia, Cuba, Ecuador, Guatemala, Mexico, Paraguay, Peru, Uruguay and Venezuela. Its chief purpose is to stage the Bienal Latinoamericana de Tipografía – Latin American Typography Biennial – which celebrated its sixth year in 2014, continuing with the achievements made at the previous biennials since the first in 2004.

Tipos Latinos promotes the development of activities that complement and enrich the main exhibition: talks, workshops, guided visits, etc. The exhibition is presented simultaneously in all the countries of the region and travels

extensively to several cities, some of them outside Latin America.

This year's event, which had the support of AC/E's PICE programme for the internationalisation of Spanish culture, featured Andreu Balius Planelles, one of the most important typographers in Spain, who performed two activities. The first, a workshop on 'Lettering and trademark design', was an introduction to drawing letters. Through different sketching techniques he taught participants to create logos: lettering is a means of representing the trademark. He also helped design characters that convey values or attributes capable of expressing those trademarks correctly. The second was a lecture

# Mobility

on 'Typography as a communication tool' in which Andreu Balius dealt with issues such as the significance of typography, its functioning, how to communicate through it or what the criteria are for a good choice of type.

Selection of projects



# Literature

Results '14



# Mobility



Selection of projects

# FESTIVAL VOIX VIVES DE MÉDITERRANÉE EN MÉDITERRANÉE 2014

*Sète, France*

18 - 26 Jul 2014

Results '14

The Festival Voix Vives de Méditerranée en Méditerranée, a major celebration of contemporary Mediterranean poetry, organises literary festivals in Sète and, since 2013, also in Toledo, Tunis and Genoa. The French organisers stage more than 450 events in different parts of the resort of Sète. For ten days in July, poets and musicians, actors and storytellers provide audiences with unexpected and privileged moments of enjoyment: readings aboard boats, poetry shows and musicals in gardens, improvisations and street performances.

At the 17th festival in 2014 – the fifth held in Sète – Voix Vives staged more than 650 poetry and music sessions with poets from

more than 38 different countries who represented the Mediterranean in its different expressions. The guest artists were involved in a host of workshops, actions, art installations, street performances, concerts and shows. All these events took place in special settings – a distinguishing feature of the festival – such as poetry readings in parks and private gardens, aboard sailing boats and small fishing boats, on the beach by candlelight and even atop Mount Saint Clair.

In addition to these activities, the festival also includes a book fair that brings together more than 100 publishers and publishes an annual anthology of the festival (together with the Bruno Doucey Publishing House) and five bilingual collections

# Mobility

collections (with the Al Manar Publishing House). Through the PICE mobility grants, AC/E supported the participation of poets Manuel Vilas, Dani Orviz and Anna Rossetti, who took part in various festival activities.



Selection of projects

# Literature

Results '14



# Mobility



Selection of projects

## Miguel Brieva

‘Humour is a symbolic settling of accounts with what surrounds us’

FERNANDO DÍAZ DE QUIJANO

El Cultural 29/10/2014

*The comic draughtsman is taking part in a series of talks and workshops at US universities and is preparing his first long cartoon story, which will come out in February*

Cases of corruption continue to make the newspaper headlines, while political leaders practice reassuring smiles in the mirror – smiles that Miguel Brieva (Seville, 1974) captures better than anyone else in vignettes. In the work of the author of *Memorias de la Tierra*, these grimaces, in the style of 1950s advertising, reflect the contradictions and social and ecological consequences of the most voracious capitalism. He is just back from the United States, where he has taught a workshop on storytelling and graphic arts at Carleton College in

Northfield, Minnesota, and has given a series of talks at Nebraska University with the support of the Programme for the Internationalisation of Spanish Culture run by Acción Cultural Española (AC/E).

*Q.* What did the workshop at Carleton College consist of?

*A.* Palmar Álvarez, who lectures in Spanish culture at the university, believes in a cross-cutting approach to disciplines that tend to be compartmentalised in the orthodox academic world. She invites people from various creative fields to work with her students so that they get to see other content or approaches in ways of thinking. I taught a one-week workshop where I invited students to imagine the world from

# Interview

outside themselves and then express it in a written work, in images or in a combination of both. Stepping outside yourself is one of the basic requisites for any thought, for moral conduct and for creating stories. It seemed to be a good point of departure here for playing with our creative potential.

*Q.* You have also given lectures at Nebraska University.

*A.* I gave several talks there on the subject of humour as a tool for knowledge, and the power of the imagination as a fundamental resource for fostering social change.

*Q.* What other projects are you working on? Will you shortly be publishing anything new?

*A.* I've just finished my first full-length comic book, which will come out in February. The project stems from the proposal made by Mónica, the editor of Reservoir Books, to draw something that addressed the present moment more directly. It's the diary of a young failed entrepreneur. Unemployed for some time and on the verge of

depression, he begins suffering from peculiar hallucinations which, although increasingly blurring the boundary between reality and what he imagines, also help him in a sense to understand more clearly the reality from which he is fleeing.

*Q.* The Bankia credit card scandal, the Pujol case, Operación Púnica, the handling of the Ebola crisis... your work is not so much linked to current topics as to the underlying problems of the political system, but when all this comes to light how do you react? Does it ignite your creative spark?

*A.* More the spark of political commitment. The mafia, as Guy Debord predicted nearly 50 years ago, is the pattern for any government or enterprise in late capitalism of the spectacle. The deluge of information of the recent years merely confirms what the ordinary functioning of these institutions has been for decades. It therefore doesn't surprise me. However, finding out about the details of all this disgraceful standardised and hypocritical

# Literature

conduct does make your blood boil on a more emotional level.

*Q.* What is your view of the current outlook for Spanish comics?

*A.* I believe it is a very good moment; there are lots of young people doing very interesting things, and there's a new audience for this medium which looked doomed to die out barely 15 ago owing to the rise in audio-visual. However, leaving aside the quality of works, it still takes a miracle to be able to survive just by drawing comic books in this country, whereas it was relatively common in the 1970s or 1980s and is in France today, where there's a very important industry.

# Interview

Selection of projects





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# Programme for the Internationalisation of Spanish Culture



Results 2014