

AC/E

ACCIÓN CULTURAL
ESPAÑOLA



**AC/E's Programme for the
Internationalisation
of Spanish Culture.
Results 2017**

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Presentation

We are now in the fifth year of the AC/E Programme for the Internationalisation of Spanish Culture (PICE), and it can truly be said that it has come of age. The PICE has consolidated its status as a key instrument for promoting our culture. The dynamic network it has created of professionals in the cultural sector in Spain and abroad demonstrates its commitment to the future. In 2017, PICE has demonstrated its strength by effectively administering a bigger budget and receiving more applications than in previous years. Moreover, the Secretariat of State for Culture has noted that over the year the PICE has perfectly reflected the objectives we set out in the 2020 Culture Plan.

The programme's two-way approach that provides assistance to both visitors and mobility has been key in consolidating the presence of Spain's creative and cultural sector abroad. It has allowed the PICE to present Spanish creators on five continents, while consolidating creativity in our own country. And reciprocally, we have also received directors, programmers and professionals from more than 60 countries.

PICE aims to position our cultural sector abroad, focused on less established proposals that need the full support of public cultural bodies. Recent years have seen the emergence of creative expressions that require effective institutional support to address the challenge of internationalisation. PICE was created specifically for the purpose of supporting these Spanish creators. It is a programme that continues to grow, but with the quality of the projects taking priority over quantity. They are assessed by a team of professionals, and the information gathered each year is used to make improvements.

FERNANDO BENZO SÁINZ
State Secretary for Culture
President of Acción Cultural Española (AC/E)

PICE completes four years of exporting culture abroad

PAULA ACHIAGA
EL CULTURAL | 07/06/2017

We celebrate four years of Acción Cultural Exterior's star programme, the PICE (Programme for the Internationalisation of Spanish Culture) which enables Spanish authors and creative artists to travel, taking Spain to creative artists and managers throughout the world with a view to promoting and exporting our culture. Elvira Marco director general of the institution explains the present and the future of these grants



Having just completed its fourth year, Acción Cultural Española's (AC/E), star programme has been established in all areas of culture. Created in 2013 to mobilise Spanish authors and artists and to bring Spain to creative entrepreneurs and managers throughout the world in order to create awareness of what we are doing in this country, through the Programme for Internationalisation of Spanish Culture (PICE) **around a thousand foreign visitors and almost 200 Spanish artists and creators have benefitted from mobility grants since this was set up in 2015-** Two branches of the same tree which are now bearing succulent fruits.

Four years in which, mainly due to the number of applications received, the budget has almost doubled from 900,000 euros (600,00€ for mobility and 300,000 € for visitors) in 2013 and 2014, and has increased to **1,500,000 euros (1,000,000 € destined for mobility grants and 500,000 € for visitors) in 2015**. Grants which enable programmers and the consultants of cultural bodies and institutions to travel to Spain and discover what creative options are on offer, issuing calls to visitors and which, as Elvira Marco, director general of AC/E explains, are convened twice yearly in January and May. "Mobility grants which foreign cultural bodies and institutions apply for to invite Spanish creative artists may be applied for in March and September (except in the case of film grants when the convocation is held in August)".

And to ensure that there are no doubts regarding the proposals chosen, an advisory committee collaborates with each of the programme areas (visual arts, theatre, music, cinema and documentaries and literature), providing two advisers for this purpose, who are appointed every two years. This year for 2017, Jaime Conde Salazar and Paz Santa Cecilia are in charge of theatre and Carlos Reviriego and Puy Oriá are collaborating on cinema, while Javier Rodríguez Marcos and Pilar Adón take care of literature; the advisers for the visual arts are Nuria Enguita and Peio Aguirre; and Adriana Pedret and José Miguel Lorenzo Arribas are in charge of Music.

Since its initial aim of making Spanish artists known abroad and programming their engagements in foreign institutions, much has changed and developed and nowadays the programme is enriched with exchanges. Elvira Marco explains how over these four years, PICE has established an effective instrument for our cultural sector because it covered a need at a time when it was necessary to promote our work abroad and develop projects in a collaborative way".

Question. What would you say was PICE's main asset, and why is this programme so important?

Answer. The programme has managed to combine visits to Spain with grants abroad. This **has also enabled festivals and cultural events to increase their international dimension.** For artists and creators the importance lies in the fact of supporting international dissemination of Spanish cultural creativity, which needs to be known and established outside Spain.

Q. Looking back on the programme from your current perspective, what has worked best over these last years and what should continue to be done to thoroughly consolidate your goals?

A. What has worked best was the **creation of collaborative networks** between foreign cultural institutions and Spanish artists and creators on one hand, and the promotion of Spanish events, ventures, festivals, fairs etc. abroad. There is still work to do in order to break into regions which still continue to make scant use of the programmes, such as AsiaPacific, the Middle East and North Africa. Efforts have also been made to improve administration and the key to this was the computer operations carried out at the end of 2014 which helped to facilitate the application process.

Q. The programme is already well known and I assume that now it is harder to make a selection when bringing projects here or exporting them. Are many left outside the programme? What are your selection priorities?

A. The programme is becoming increasingly well-known, but **we still aspire to continue adding prestigious bodies abroad who will programme our artists.** Greater dissemination of the programme has logically increased the number of applications which, with fixed budgetary resources, imply more stringent selection. For this purpose there are criteria relating to repeating grants in the selective process, as well as implication of the institution requesting it. A fundamental factor that is prioritised is the **innovative or emerging nature of the creative artists** and the quality of the projects.

Q. I suppose that given our natural proximity to Latin America it will be in the sub-continent that these reciprocal synergies work best, however, with which countries has it been easiest to build bridges and which are the most resistant?

A. Latin America is effectively one of the regions where our programme is best known due to its cultural links and the shared common language, especially in areas such as literature and theatre arts. However, the European Union and United States are also some of the

regions that have the greatest presence in PICE due to the central and dynamic nature of their position in the world of culture. It has been more complicated in countries in the Asia Pacific area, and the Middle East and North Africa.

Q. What is new in the programme?

A. The main innovation was to adjust the application times to international events and activities in some specific areas such as cinema and documentaries where we have had to bring forward to August the second convocation for mobility grants. Another novelty is the creation of the group Comunidad PICE in LinkedIn where artists who have taken part in the projects and other interested parties are in contact, **which helps to establish these communal networks and also provides for new opportunities to arise.**

(...)

Q. Literature, art, theatres, music dance, comics any cultural expression is covered in PICE but which are the most popular disciplines?

A. The PICE covers all the disciplines, although it is also true that there are some areas or regions which are well adjusted to artistic needs, as in the case of the regional concentration in Latin America of theatre, or music in the European Union and USA.

Q. Links with other countries building bridges, enabling relations, do they subsequently relate to the beneficiaries? What stands out?

A. We are in contact with artists and cultural institutions and their experience in general is extremely satisfactory. We carry out surveys of foreign visitors who come to Spain and also artists who go abroad, in order to discover how they were received, and whether it was worth the effort. It is very important for visitors to have a visiting programme allied to their interests. The success of this trip largely depends on programming our artists. This is why we work closely with Spanish festivals sharing our experience. And from a period abroad other projects arise with local artists, invitations to other events etc. What we call the **"virtuous circle"** between the programme's two modes of providing assistance is important as visits of programmers, to foreigners in Spain generate applications for assistance with mobility for Spanish projects abroad.

Thus, these last beneficiaries who are artists and creators **are given the opportunity to access an international network of contacts and relations which could, we hope, be a determining factor in their careers.**

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About AC/E

Acción Cultural Española (AC/E) is an agency that orchestrates public support for the promotion of Spanish culture and heritage, both in Spain and overseas, through a wide-ranging programme of activities including exhibitions, projects for meetings, film, theatre, music, audiovisual productions and initiatives that encourage the mobility of professionals and creators.

From historical heritage to emerging creation, AC/E strives to give prominence to culture as an essential component of a country's reality and image, projecting it both within and outside Spain.

AC/E's projects underline Spain's diverse role in global culture, as well as the recent contributions of its newest creators in the main cultural fields, from science to history, and from the visual, performing and audiovisual arts to literature, music, architecture and design, among many others.

AC/E Programme for the Internationalisation of Spanish Culture

Promoting the international presence of Spanish creators, professionals and artists is one of the strategic courses of action of Acción Cultural Española (AC/E). This support for Spain's culture sector, both in the various cultural fields and in the new modes of production and distribution of the creative industries, is implemented through the Programme for the Internationalisation of Spanish Culture (PICE) in order to enhance its presence abroad, with AC/E acting as facilitator.

The programme gives priority to emerging proposals that have less of a foothold in the creative sector, are most in need of boosting their presence abroad, and are characterised by reflecting most closely the contemporaneity, creativity and plurality of Spanish culture today.

The PICE is structured into two lines of support:

- Grants for visitors belonging to benchmark foreign cultural organisations, both public and private. The grants allow international agents, influencers and programmers from different areas of culture and the arts to gain first-hand knowledge, in Spain, of what the country has to offer in their sector, in order to be able to incorporate this offering into their projects, activities or programmes. Only Spanish organisations can apply for these grants during one of the twice-yearly calls for applications.



- Mobility grants, which enable these foreign cultural organisations to include Spanish artists, professionals or creators in their projects, activities and programmes by providing them with an economic incentive for this purpose. Only foreign cultural organisations and institutions can apply for these grants during one of the twice-yearly calls for applications.

Both types of grants are awarded under a system of joint financing with the beneficiary organisations and are designed to be complementary and coordinated incentives.

An external committee of prestigious independent advisors, which changes annually, is responsible for awarding the grants after evaluating all the applications submitted in each of the following disciplines: visual arts, film and documentary, literature and books, music, and performing arts.



More about the mobility grants

PICE mobility

Who can apply?

Applicants must be foreign cultural organisations – public or private, incorporated legally and for tax purposes in their country of residence and authorised to issue commercial invoices – that wish to feature participants from Spain's creative and culture sector (Spanish or Spanish-resident) in their cultural programmes, projects or activities in their respective countries.

How do I apply?

Applications must be submitted by the organisation through the PICE computer app which can be accessed from www.accioncultural.es only during the call for applications.

What are the dates to remember?

Applications can be made twice yearly during the calls for applications. These application periods are generally from 1 to 31 March and from 1 to 30 September (except for film and documentary, which are from 1 to 31 August).

What is the maximum sum awarded?

The maximum amount AC/E awards to each project is fifteen thousand euros (€15,000) and the applicant must undertake to fund at least 50% of the cost of the proposed activity for which the grant is requested.

What factors are taken into account when awarding a grant?

The following factors will be positively valued with respect to the foreign applicant organisation:

- it is a foreign organisation or institution, public or private, that is culturally significant in its country of origin and/or internationally reputed;
- the foreign organisation 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.

The following factors will be positively valued with respect to 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 category of the PICE;
- the project helps enhance the international presence of the Spanish professional or creator;
- it is preferably a project that does not receive any other kind of Spanish public funding for the same items

More about the visitors grants

PICE visitors

Who can apply?

These grants are awarded exclusively to Spanish cultural organisations in various artistic disciplines which act as hosts to international visitors (cultural influencers, professionals and programmers, managers of international cultural organisations or institutions) and organise an event with resonance, preferably across the whole of Spain, that brings together sector professionals or features activities involving contact with professionals, artists or creators.

How do I apply?

Applications must be submitted by the organisation through the PICE computer app which is accessible from www.accioncultural.es only during the call for applications.

What are the dates to remember?

Applications for grants can be submitted twice yearly, generally from 1 to 31 January and from 1 to 31 May.

How are the grants paid?

Payment of the visitors grants is made by AC/E only after the project has been completed. Once the activity has been performed, in order for the grants to be paid, beneficiaries must send AC/E proof of completion of the activity.





Advisors

Visual arts



PEIO AGUIRRE

Peio Aguirre (1972) is an art critic, writer, independent curator and editor. He lives in Donostia-San Sebastián. He writes on subjects ranging from critical theory to contemporary art, design and other expressions of popular culture. He is the author of the book *La línea de producción de la crítica* (Consonni, 2014) and has published articles for specialist journals and national and international newspapers such as the cultural supplement of *La Vanguardia*, *A-desk*, *Afterall*, *A Prior Magazine*, *Exit Express*, *Flash Art*, *El estado mental*, *e-flux journal*, *Concreta* and *El País's* supplement *Babelia*. He has curated many exhibitions since the beginning of 2000, among them *Néstor Basterretxea, Forma y Universo*, Museo de Bellas Artes de Bilbao (2013); *Una modernidad singular. 'Arte nuevo' alrededor de San Sebastián 1925-1936*, Museo San Telmo (2016); and *38 de julio-37 de octubre* on the work of Juan Pérez Agirregoikoa, Artium, Vitoria-Gasteiz (2017) and *La Panera*, Lleida (2018), among others. He has been writing culture reviews for the blog *Crítica y metacomentario* <http://peioaguirre.blogspot.com> since 2006.



NURIA ENGUITA

Holds a degree in history and art theory from the Universidad Autónoma in Madrid. Director of the new Bombas Gens Centre d'Art in Valencia, editor of the magazine *Concreta* and exhibition curator. From 1991 to 1998 she was a curator at IVAM, Instituto Valenciano de Arte Moderno, and from 1998 to 2008 she was artistic director at the Fundació Antoni Tàpies in Barcelona. From 2000 to 2014 she was a member of the management team of the UNIA art and thought programme at the Universidad Internacional de Andalucía, and from 2007 to 2014 she was joint editor of the magazine *Afterall*. She was a curator at Manifesta 4 (Frankfurt, 2002), at the Encuentro Internacional de Medellín (2011) and at the 31st São Paulo Biennale (2014).

Film and documentary



PUY ORIA

Puy Oria was born in 1962 and earned a degree in philosophy and educational sciences at Navarra in 1986. Her first contact with the cinema was with Elías Querejeta P.C. on the film *Las Cartas de Alou* in 1989. Since then she has worked on more than thirty films. In 1999 she and Montxo Armendáriz established the production company Oria Films, which has produced seven films, among them *Silencio Roto*, *Obaba* and *No tengas miedo*. Over the past ten years she has given talks and taught courses and workshops on audiovisual production at the Universidad Menéndez Pelayo, Universidad Internacional de Valencia, Escuela de Cine de Alcorcón, Comunidad de Madrid, Universidad Pública de Navarra, Escuela TAI and Universidad de Granada, among others. She was nominated for a Goya award for best director of production for her work on *Obaba* and received the Pau i Justicia prize at Humans Fest. She has been president of AMA (Asociación Madrileña Audiovisual) since 2007 and is a member of the culture councils of the regional governments of Navarra and Madrid, AC/s Advisory Committee and the recently established Film in Madrid. She is also a member of the Spanish Film Academy.



CARLOS REVIRIEGO

Carlos Reviriego is currently assistant director and director of planning at Filmoteca Española. From 1999 to 2016 he was coordinator of the film section of *El Cultural* (*El Mundo's* culture supplement) and was chief editor of *Cahiers du cinéma España* from 2007 to 2010. He has taught classes on the aesthetics of contemporary film and film criticism at various universities and audiovisual academies, including ECAM, UAV, UCM and Universitat Blanquerna, among others. He has also been a member of the team of programmers at the Festival Mapfre 4+1 and DocumentaMadrid, and an official jury member at many competitions in Spain and abroad. He is the author of the book *Elogio de la distancia. Dos miradas a un territorio* (Bren Entertainment, 2009), and has contributed to various collective books such as *Los poetas del cine* (Litoral, 2003), *Cine español para el nuevo siglo. La mirada contemporánea* (Tsalónica, 2007), *Nouvelle Vague. Los caminos de la modernidad* (Seminci, 2009), *Fatih Akin. El hogar errante* (Festival de Gijón, 2009), *El universo de Clint Eastwood* (Notorious Ediciones, 2009) and *La medida de los tiempos. El cortometraje español en la década de 2000* (ALCINE, 2010).

Literature and book



PILAR ADÓN

Pilar Adón was born in Madrid in 1971. She is a writer and translator of English. She studied law at the Universidad Complutense in Madrid, specialising in environmental law. She is currently literary advisor at Editorial Impedimenta. She has published the books of short stories *La vida sumergida* (Galaxia Gutenberg, 2017), *El mes más cruel* (Impedimenta, 2010), for which she won the FNAC New Talent award, and *Viajes inocentes* (Páginas de Espuma, 2005), which earned her the Ojo Crítico prize for narrative. She has published the novels *efímeras* (Galaxia Gutenberg, 2015), hailed by critics as one of the best ten works of the year, and *Las hijas de Sara* (Alianza, 2003), as well as the collections of poems *Mente animal* and *La hija del cazador* (La Bella Varsovia, 2014 and 2011). She has translated works by authors such as Henry James, Penelope Fitzgerald, John Fowles and Edith Wharton.



JAVIER RODRÍGUEZ MARCOS

Javier Rodríguez Marcos (Nuñomoral, Cáceres, 1970) holds a degree in Spanish and has worked for the culture department of the daily newspaper *El País* since 2001. Before that he was a member of the editorial team of the culture supplement of the daily *ABC*. He publishes the fortnightly column 'Tipo de letra' in the culture section of *El País*. In 2002 he received the Ojo Crítico prize awarded by Radio Nacional de España for his book of poems *Frágil* (Editorial Hiperión). This year he has published another book of poetry, *Vida secreta* (Editorial Tusquets). He is also the author of the book of chronicles *Un torpe en un terremoto* (Editorial Debate). He is co-author of the essay *Minimalismos* (Editorial Gustavo Gili), and was one of the curators of the exhibition *Minimalismos. Un signo de los tiempos (arte/arquitectura/música)* held at the Museo Reina Sofía in Madrid in 2001. He received a grant to study literature at the Academia Española in Rome during the academic year 1995–96.

Music



ADRIANA PEDRET

Adriana Pedret is a sociologist and culture manager. She is the founder of ICBV (Instituto Cultural Brasil-Venezuela) and has been production director of all six editions of the Festival Brasil en Caraca. She was awarded the Ordem Nacional Cruzeiro do Sul de Brasil in 2001. She specialises in cultural exchange programmes between Europe and Latin America as well as tours of Latin American artists in Spain and Europe. She has taken part in many music and show business conferences, fairs and other events in Latin America, Spain and Europe as a programmer and curator of Ibero-American music. She currently works in the field of Ibero-American music management and promotes the Plataforma Iberoamérica Musical (www.iberoamericamusical.com), which she founded.



JOSÉ MIGUEL LORENZO ARRIBAS

José Miguel Lorenzo Arribas holds a PhD in medieval history from the Universidad Complutense and is a senior lecturer in guitar music at the Real Conservatorio Superior de Música in Madrid. He has written eight books and has published more than a hundred articles, most of them related to ancient music. He also collaborates with various music groups such as La Capella de Ministrers, Alia Mvsica and Schola Antiqua. As well as carrying out research, he is a music critic (Diverdi, Audio Clásica, La Quinta de Mahler) and a member of the Asociación de Mujeres en la Música as well as the Asociación Hispana para el Estudio del Canto Gregoriano.

Performing arts



PAZ SANTA CECILIA

She has a degree in Spanish and vast experience in management in the performing arts sector, specifically contemporary theatre and dance, both national and international. She has been involved in stage structures for contemporary shows as director or assistant director of production and also in the world of festivals, as artistic director of Festival VEO (Valencia Escena Oberta) from 2003 to 2006 and Escena Contemporánea en Madrid from 2008 to 2009. From 2009 to 2012 she was in charge of the coordination department of the Instituto Nacional de las Artes Escénicas y la Música (INAEM), which belongs to the Ministry of Education, Culture and Sport. She currently works for the Venice Biennale (theatre section) and is director of IDEM-Festival de Artes Escénicas e Inclusión Social.



JAIME CONDE-SALAZAR PÉREZ

Holds a degree in art history (1997, Universidad Complutense de Madrid). He earned an MA in performance studies (2002, New York University) thanks to an MEC-Fulbright scholarship. In 2003 he presented a research project entitled 'Narrativas de la modernidad en la crítica de danza estadounidense' (Art History Department III. Faculty of Geography and History. UCM) for which he earned a diploma in advanced studies. From 2003 to 2006 he directed the Aula de Danza 'Estrella Casero' at the Universidad de Alcalá.

He has contributed regularly as a dance critic to magazines such as *Por la Danza* (Madrid), *SuzyQ* (Madrid), *Ballet/Tanz* (Berlin), *Movement* (Paris), *Hystrio* (Rome) and *Obscena* (Lisbon).

During the academic year 2009–10 he was awarded a grant to study at the Real Academia de España in Rome. As a playwright he has accompanied the creative processes of Ben Benaïsse, I-Chen Zuffellato, Antonio Tagliarini, La Ribot, Claudia Faci, Elena Córdoba, Bárbara Sánchez and Aimar Pérez Galí, among others. In 2015 he published *La Danza del Futuro* (Graner-Mercat de les Flors). He currently collaborates regularly with Graner-Mercat de les Flors on various projects.



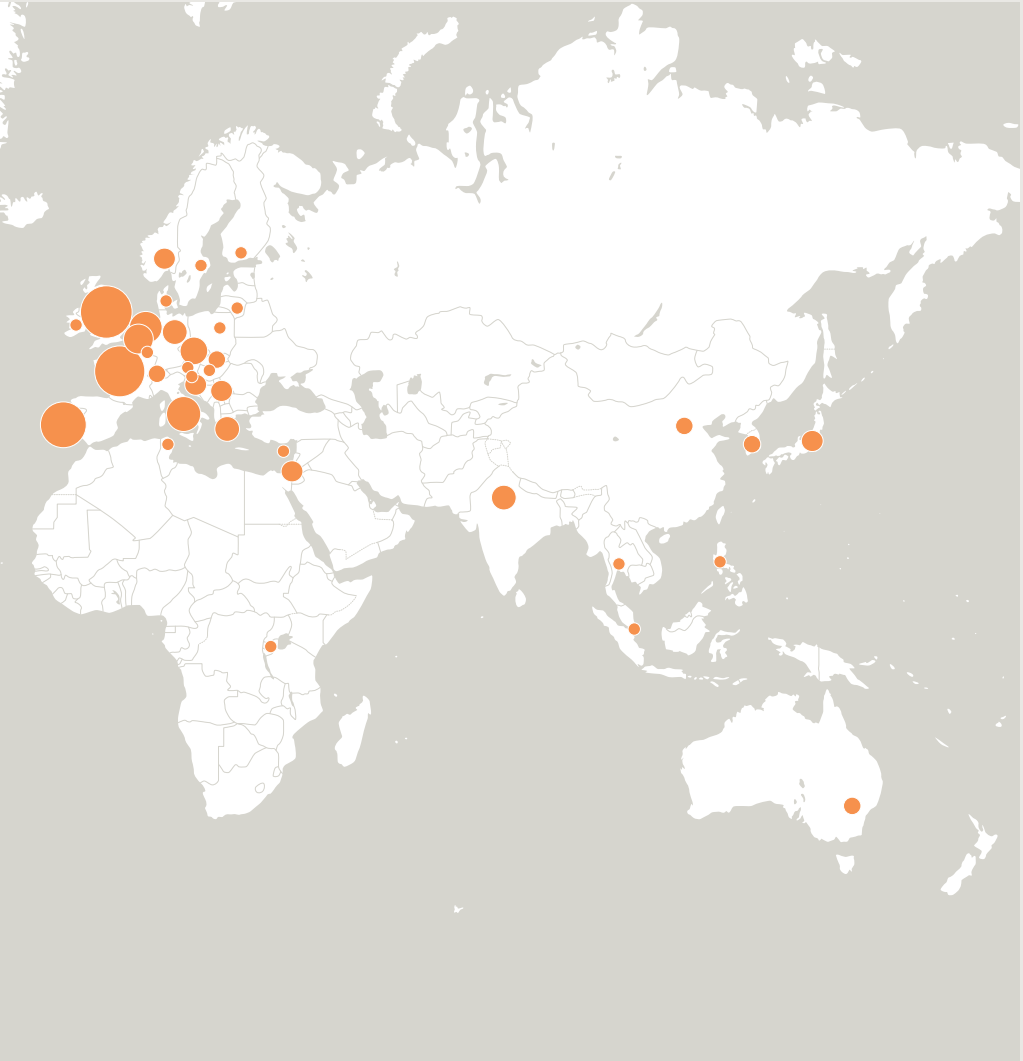
Data, statistics and maps

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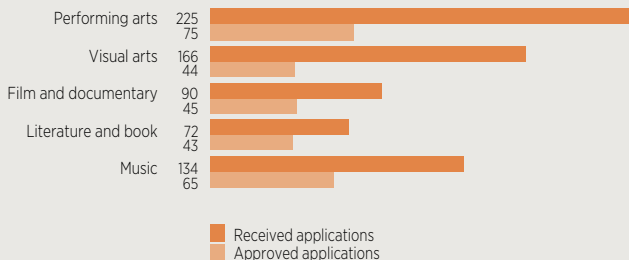
Mobility 2017

Approved applications

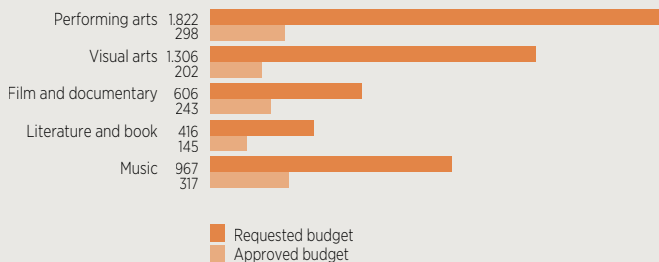




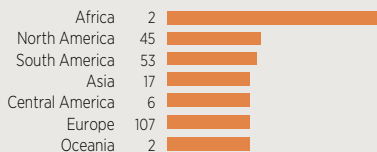
APPLICATIONS RECEIVED AND APPROVED



APPROVED BUDGET (in thousands of euros)



APPLICATIONS APPROVED BY GEOGRAPHICAL AREA



APPLICATIONS APPROVED BY COUNTRY

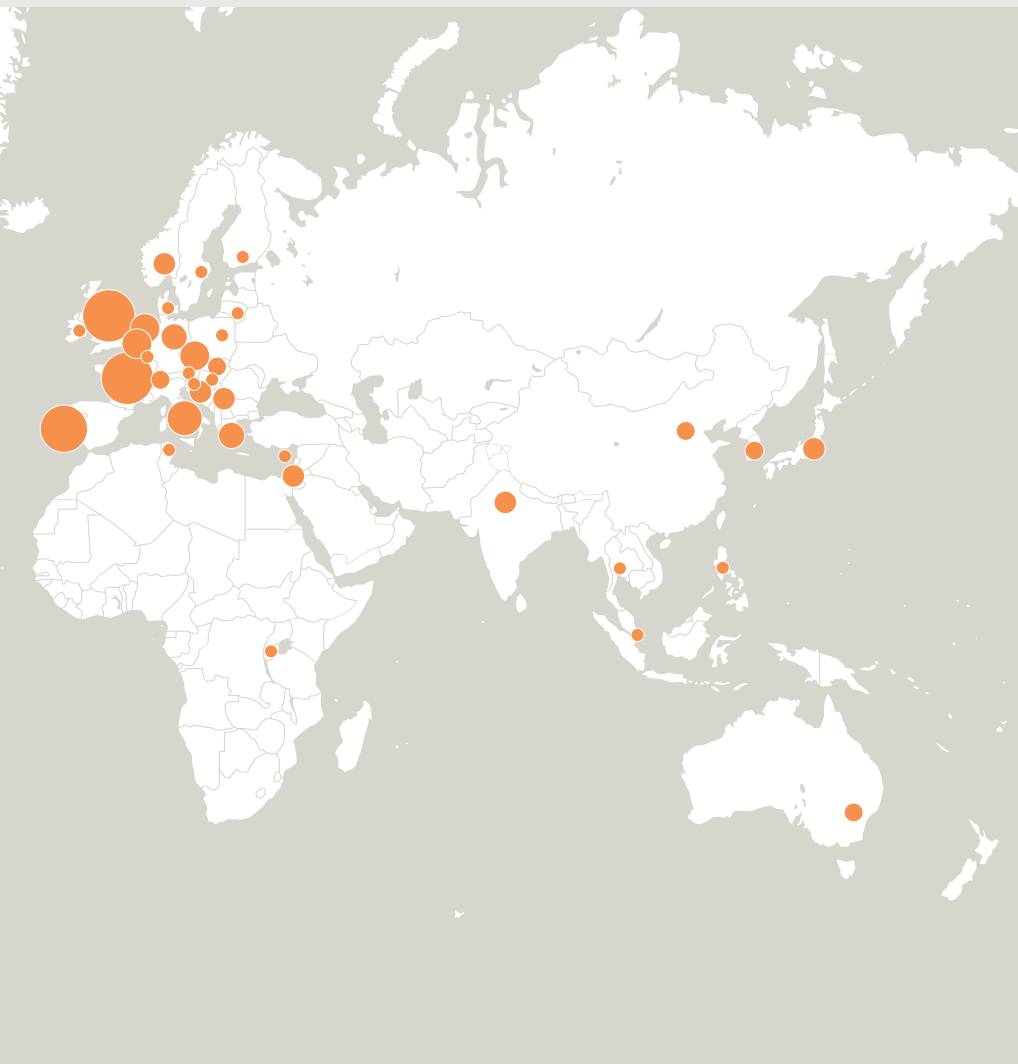


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Mobility 2017

Beneficiaries

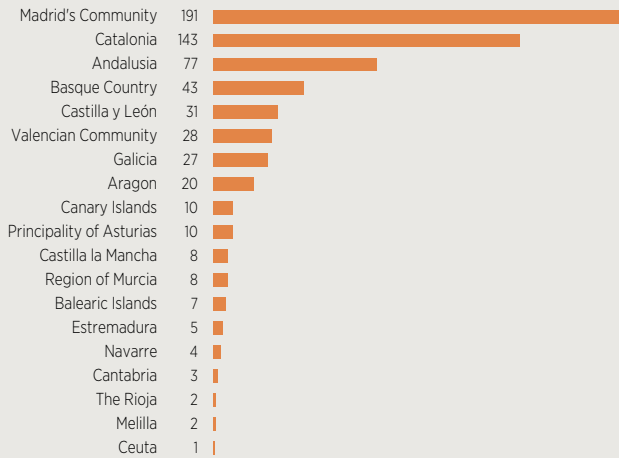




SPANISH PARTICIPANTS BY THEMATIC AREA



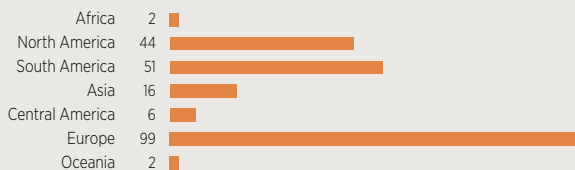
SPANISH PARTICIPANTS BY ORIGIN



BENEFICIARIES BY THEMATIC AREA



BENEFICIARIES BY GEOGRAPHIC AREA



BENEFICIARIES BY COUNTRY

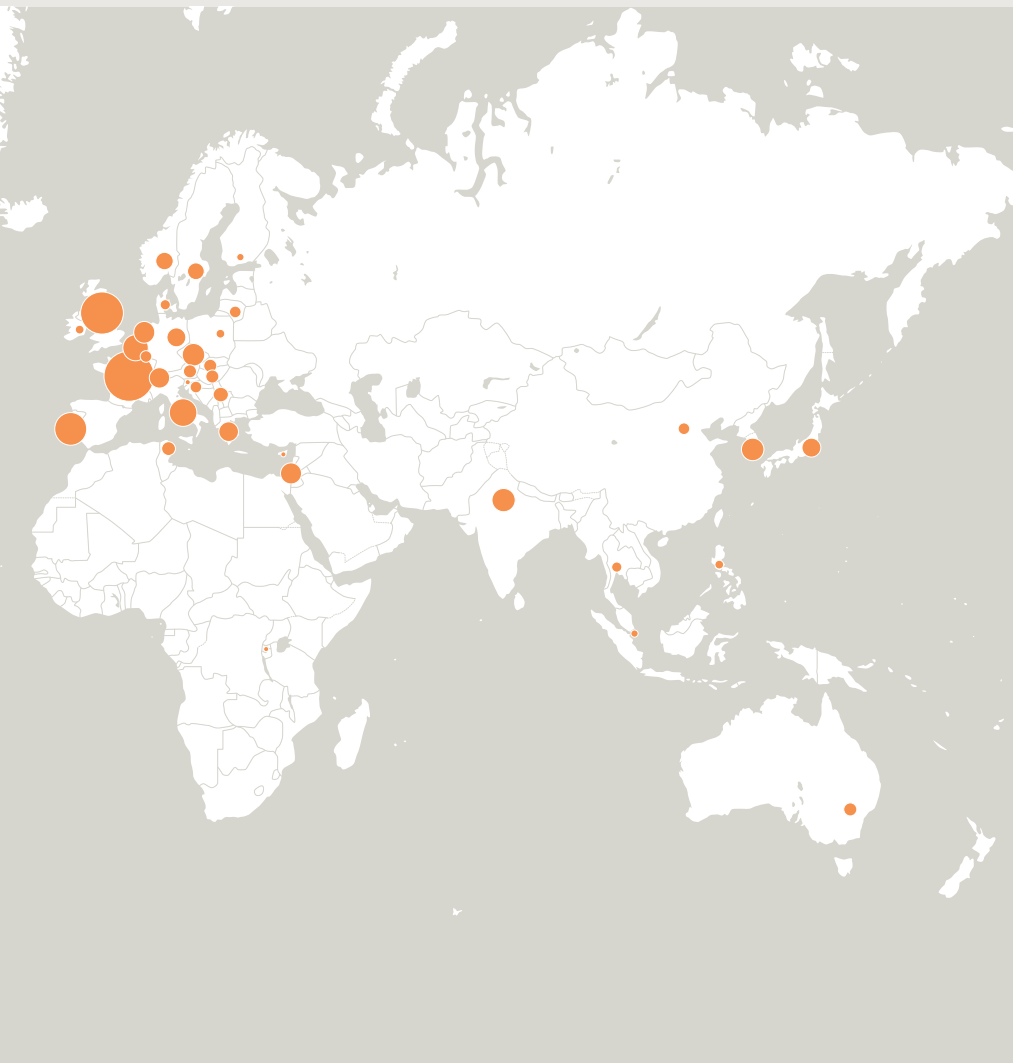


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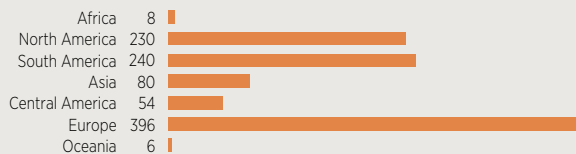
Mobility 2017

Approved
budget





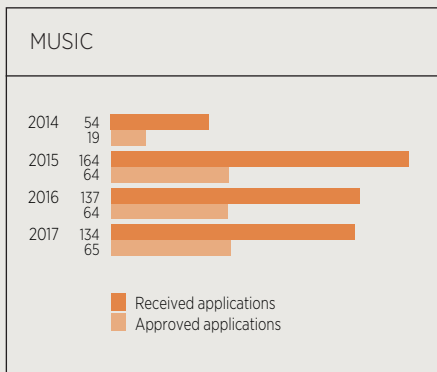
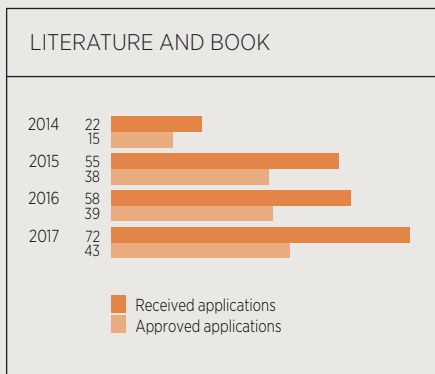
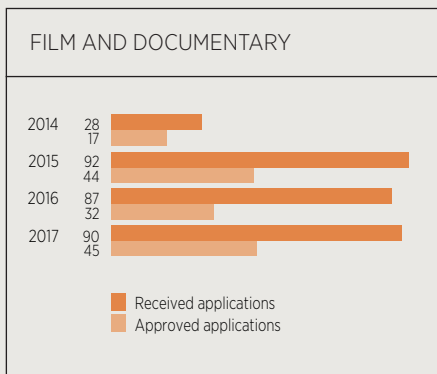
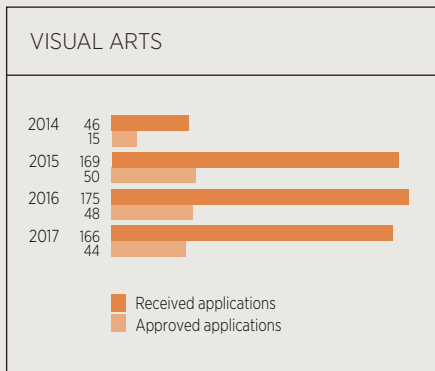
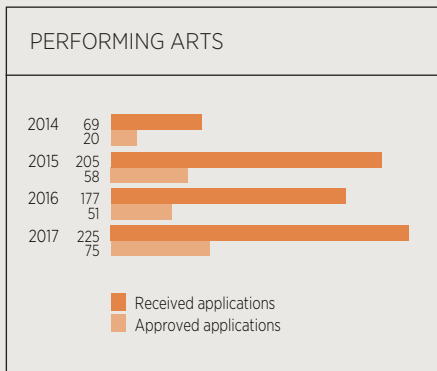
BUDGET APPROVED BY GEOGRAPHICAL AREA (in thousands of euros)



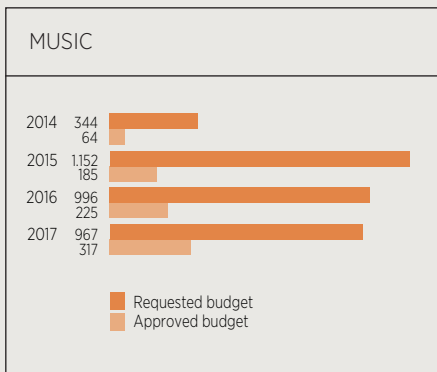
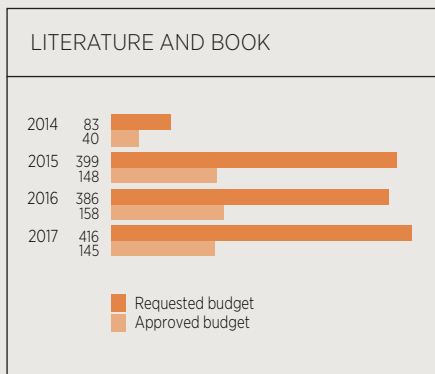
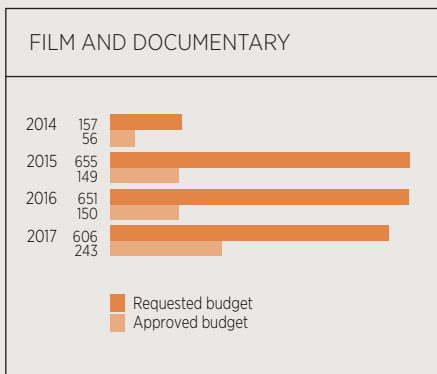
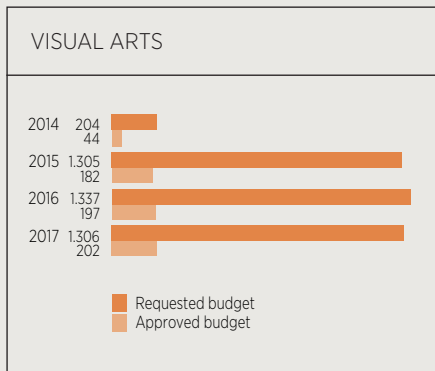
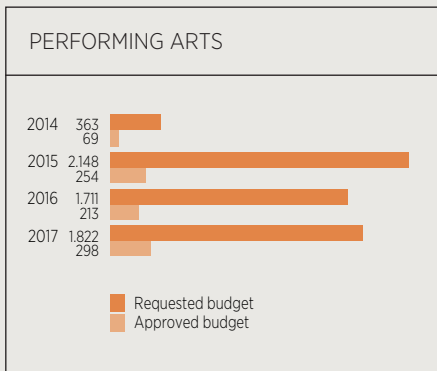
BUDGET APPROVED BY COUNTRY (in thousands of euros)



MOBILITY: HISTORICAL COMPARATIVE BY CALL
Applications received and approved



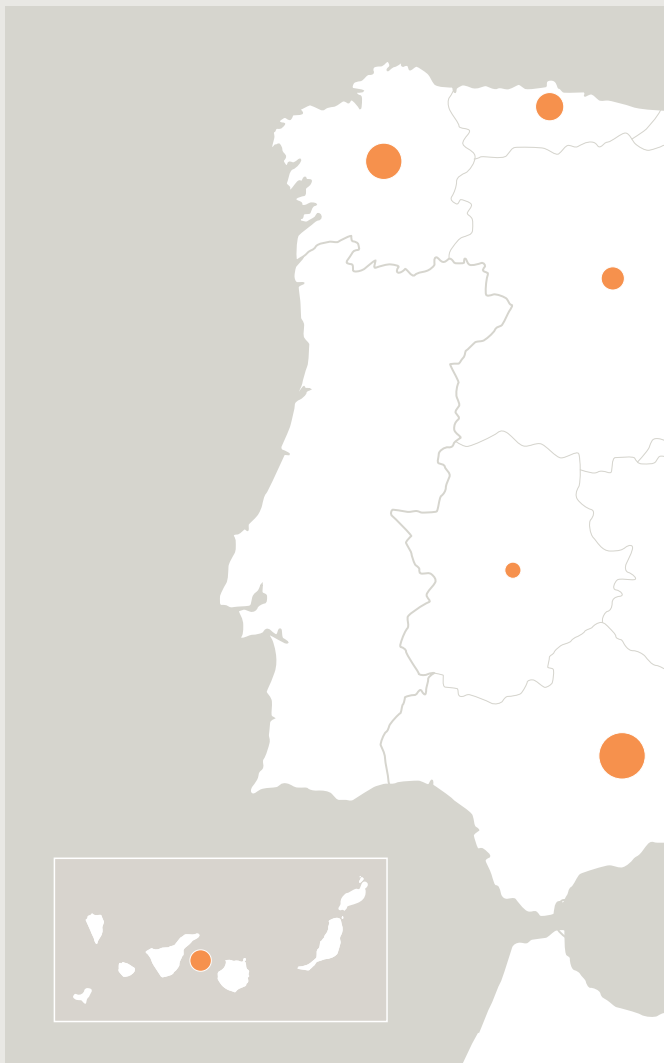
MOBILITY: HISTORICAL COMPARATIVE BY CALL
Budget received and approved (in thousands of euros)

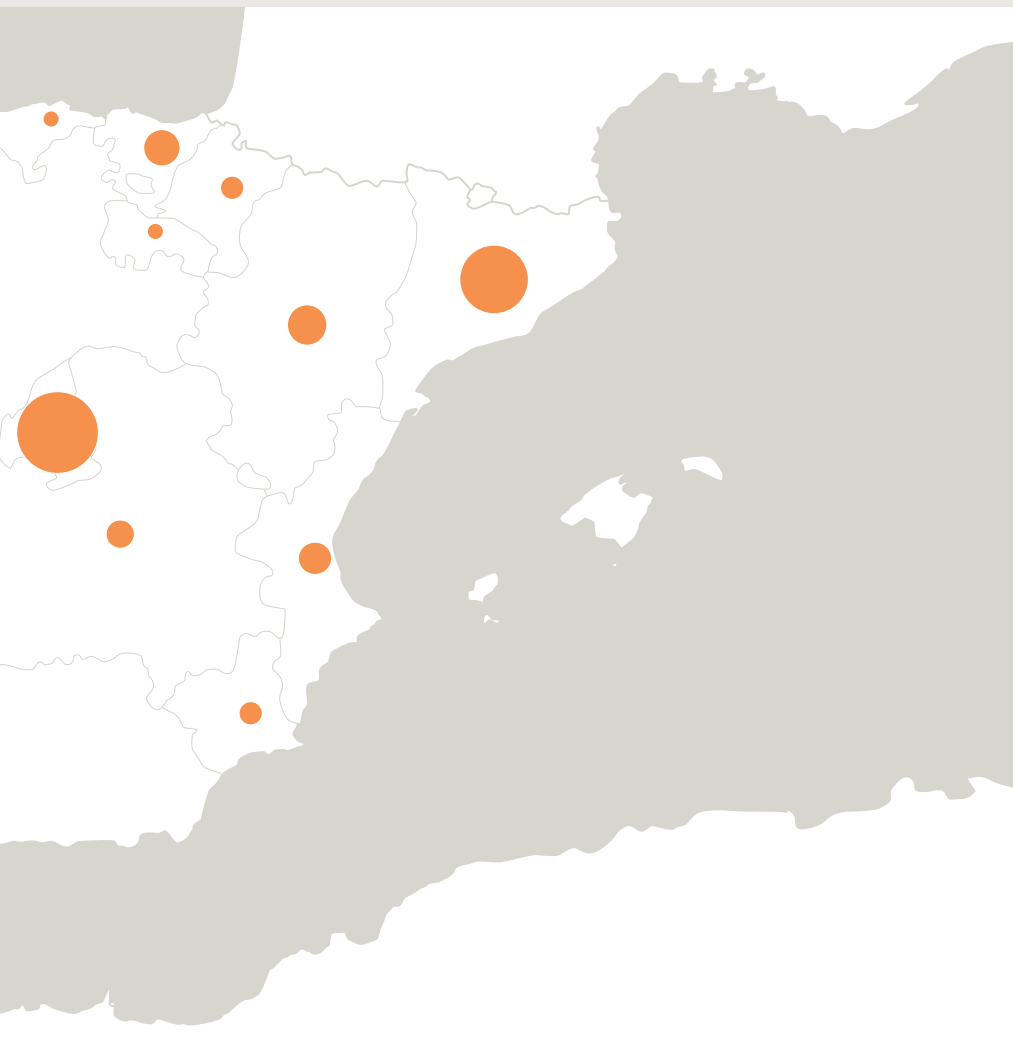


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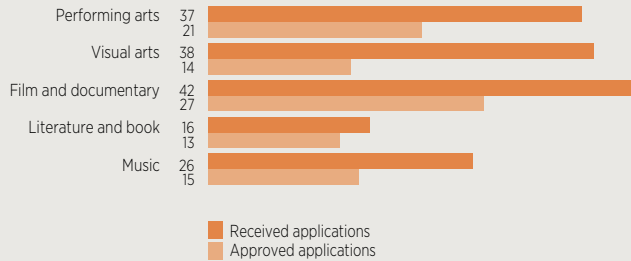
Visitors 2017

Applications
approved by
Spanish
Autonomous
Communities

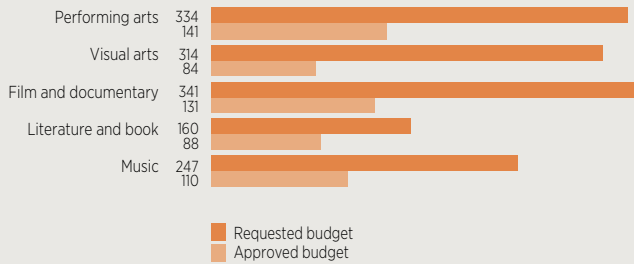




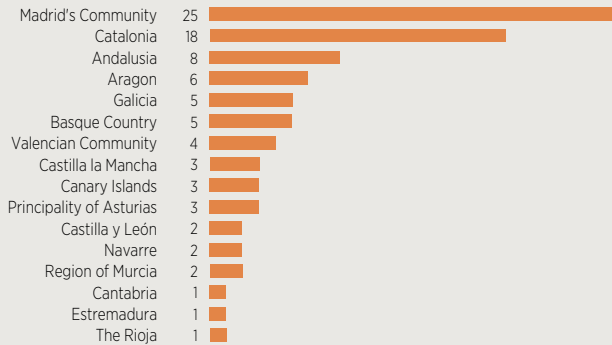
APPLICATIONS RECEIVED AND APPROVED



BUDGET REQUESTED AND APPROVED BY THEMATIC AREA (in thousands of euros)



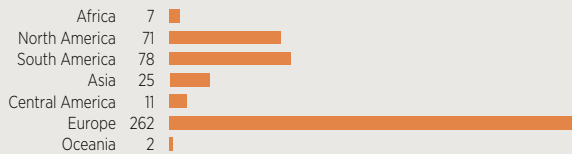
APPLICATIONS APPROVED BY SPANISH AUTONOMOUS COMMUNITIES



VISITORS BY THEMATIC AREA



VISITORS BY GEOGRAPHICAL AREA

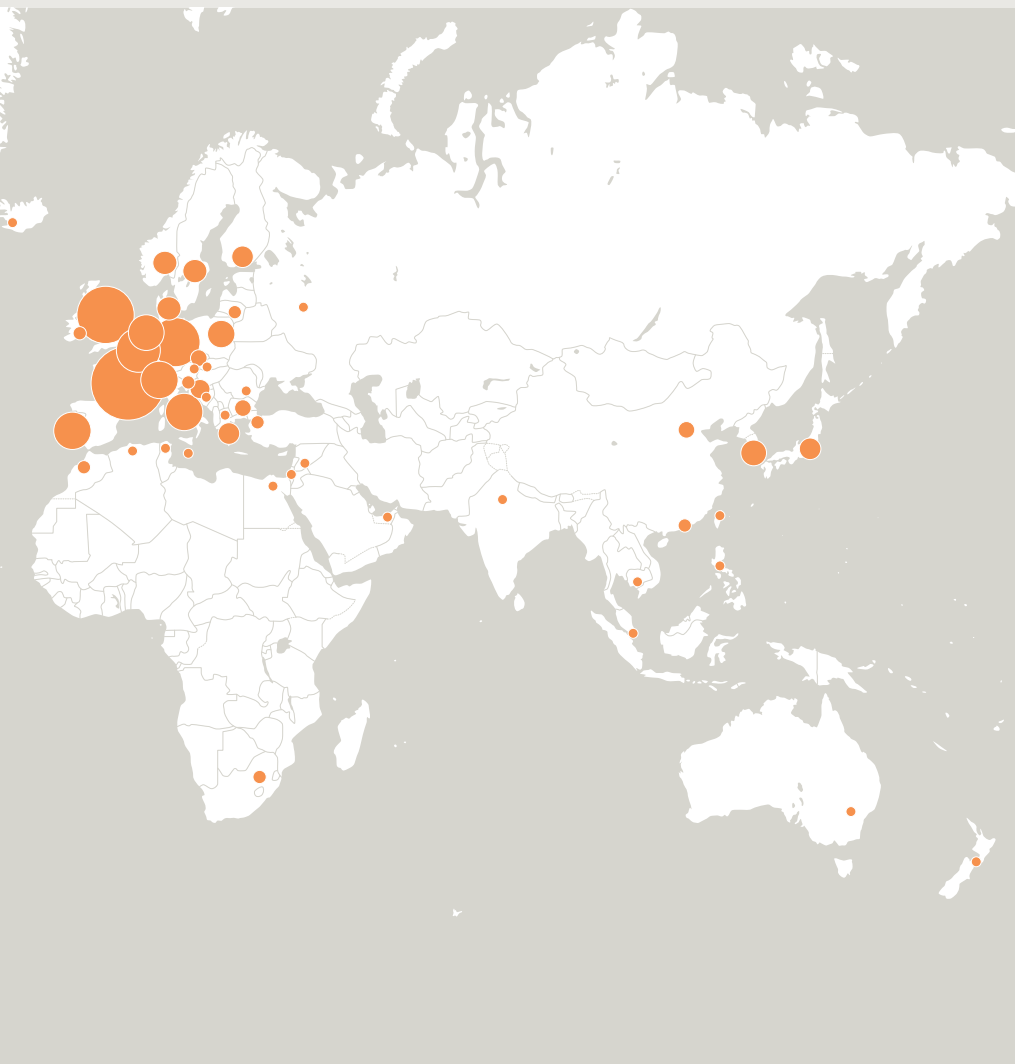


2b

Visitors 2017

Country of
residence





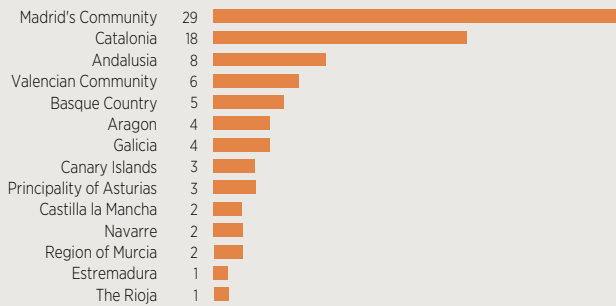
VISITORS BY COUNTRY OF RESIDENCE



BENEFICIARIES BY THEMATIC AREA



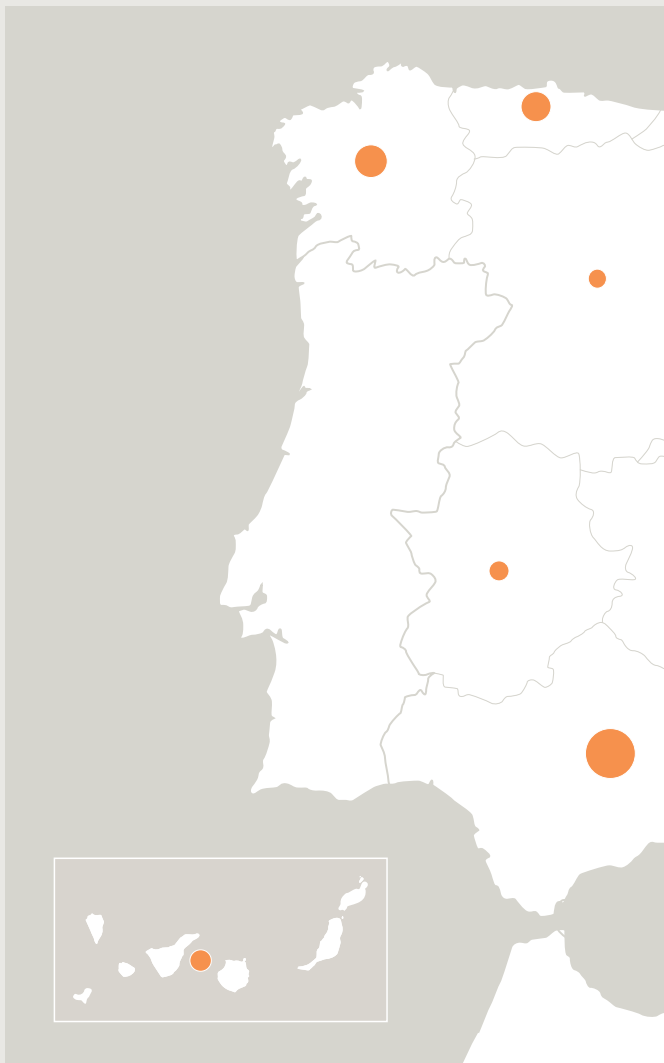
BENEFICIARIES BY SPANISH AUTONOMOUS COMMUNITIES

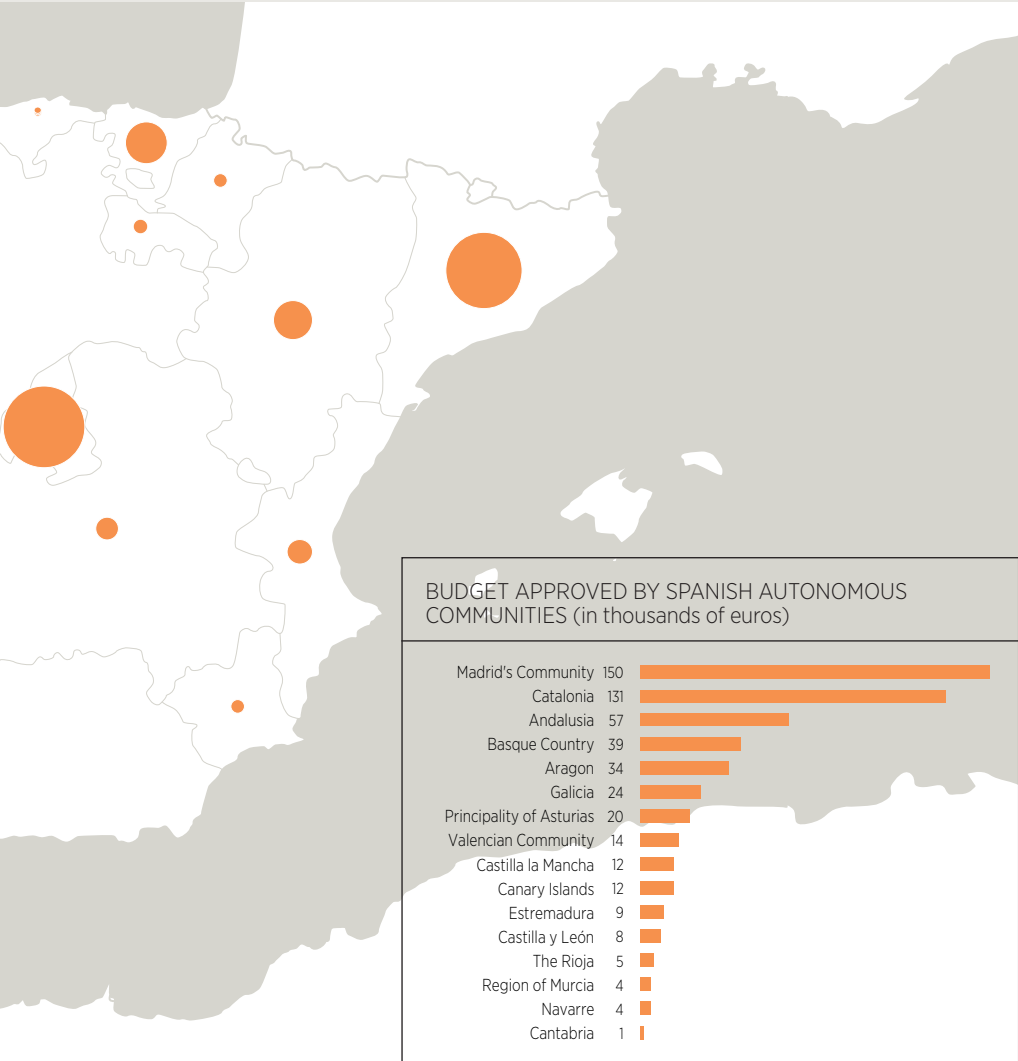


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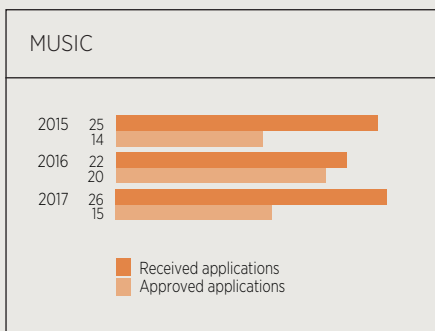
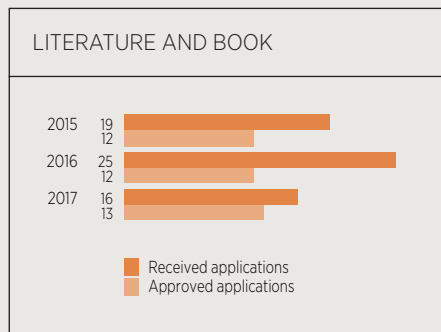
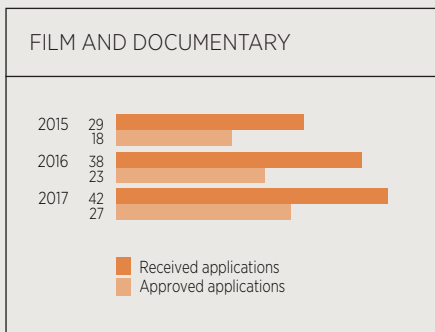
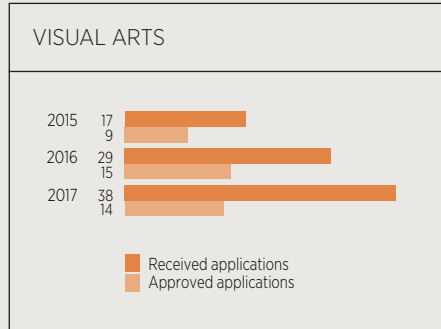
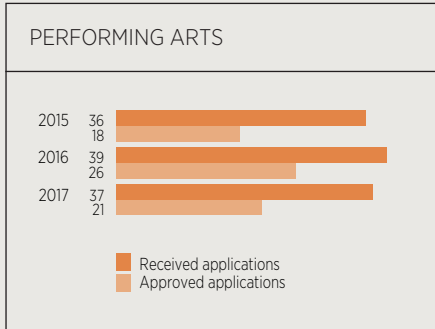
Visitors 2017

Budget
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Spanish
Autonomous
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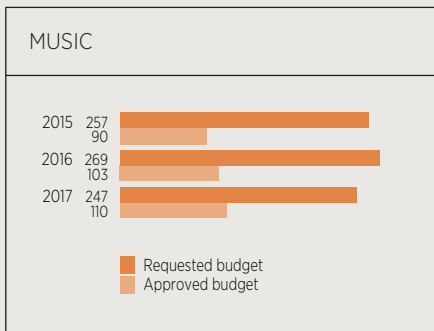
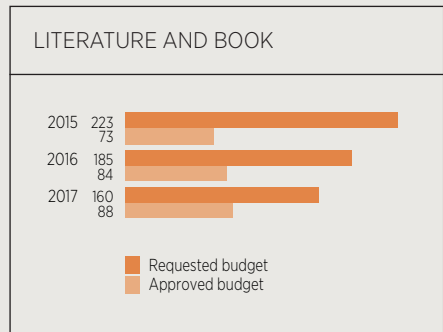
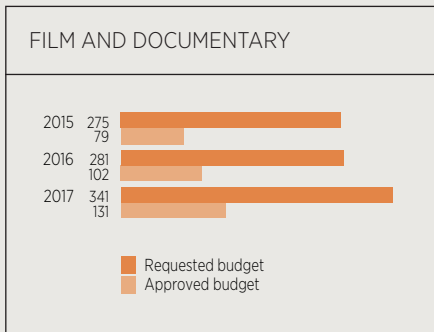
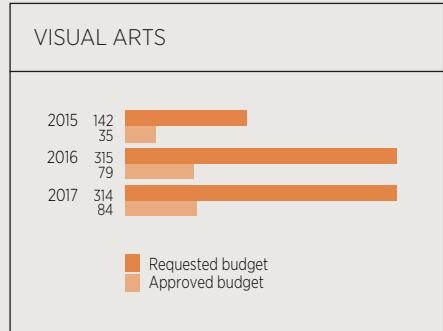
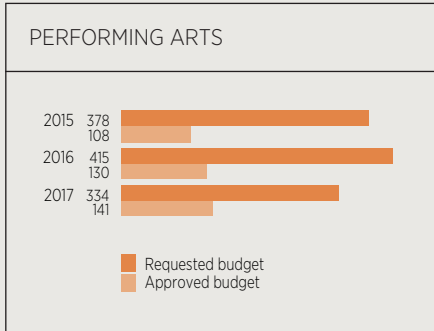




VISITORS: COMPARATIVE HISTORY BY CALL
Applications received and approved



VISITORS: COMPARATIVE HISTORY BY CALL
Budget requested and approved (in thousands of euros)





Paola:

superheroína
y sicóloga



ANTES, ESCR...
S, DJs, EDIT...
NÁSTICOS, PERFORMERS,
ORES DE CINE E INCLUSO, POB...

Results
2017
**Selection
of projects**

Visual arts
Performing arts
Film and documentary
Literature and book
Music

Seoul Biennale of Architecture and Urbanism 2017

Seoul Biennale of Architecture and Urbanism

Seoul, South Korea
02 SEP 2017 - 09 NOV 2017

Participants with the collaboration of AC/E
Andrés Jaque Arquitectos - Office for
Political Innovation
Beatriz Colomina
Maidier Llaguno
Nerea Calvillo
Urtzi Grau

Organised by
Seoul Design Foundation



In an age of environmental decay and unprecedented wealth inequality, the cities of the world gathered in Seoul to explore the urban parliaments where the politics of resources and technologies was enacted. The Seoul Biennale of Architecture and Urbanism 2017 was an experimental platform for an imminent urbanism that goes beyond human-centred function, ownership, and consumption to a commons of resources, technologies, and production.

The inaugural Seoul Biennale of Architecture and Urbanism proposed nine essential commons as a viable path towards a sustainable and just urbanism. Emerging from both ecological and technological concerns, this framework foregrounded an exploration not of distant utopias but of the very near future.

The Seoul Biennale provided a platform for an international array of participants - politicians, policy makers, experts, and citizens at large - presenting global research and engaging with local conditions. Four Ecology Commons: Air, Water, Fire, Earth
Five Technology Commons: Making, Moving, Communicating, Sensing, Recycling

Many Spanish architects took part in the Biennial, some thanks to the support of AC/E's PICE Mobility grants: Andrés Jaque / Office for Political Innovation and Miguel Mesa with the thematic exhibition: 'Transurban Love: The Architecturalization of Romance'; Beatriz Colomina with 'The City of Social Media'; MaidierLlaguno-Munitxa, BiaynaBogolian with 'Augmented Visualizations of Seoul's Microclimates'; C + architects, In the Air (NereaCalvillo with Raúl Nieves, Pep Tornabell and Yee Thong Chai) with 'Hwanga (Yellow Dust)'; and Fake Industries Architectural Agonism, Guillermo Fernandez-Abascal, Perlin Studios with 'Driverless Vision'.

Spanish architects at the Seoul Biennale: new ways of creating cities

FERNANDO DÍAZ DE QUIJANO
EL CULTURAL | 22/09/2017

With the support of the Programme for Internationalisation of Spanish Culture (PICE) organised by Accion Cultural Española (AC/E), architects visiting the Seoul capital, such as Andrés Jaque and Nerea Calvillo, endorse a more experimental architecture, committed to society and the environment

Over the months of September and October, the Architecture and Urban Development Biennale is being held in Seoul (South Korea) with a marked Spanish presence, which is explained by the general international appreciation of Spanish architecture, but also by the fact that it was the Spaniard **Alejandro Zaera who was responsible for curating the event, together with the Korean architect Hyungmin Pai.** Spanish architects taking part are **Nerea Calvillo (C+ arquitectos), Raúl Nieves and Pep Tornabell, Andrés Jaque (Oficina de Innovación Política) and Miguel Mesa, Maider Llaguno Munitxa, Guillermo Fernández Abascal and Beatriz Colomina,** and they are all present at the Biennale with the support of the Programme for Internationalisation of Spanish Culture (PICE) of the Acción Cultural Española (AC/E).

According to the organisers of the Biennale, we live in **“an era of unprecedented environmental decline and material inequality”** and in this context the Seoul Biennale has been conceived as “An experimental platform for imminent urban development which goes beyond the anthropocentric functions, ownership and consumerism towards a common sharing of resources, technologies and production”. It also ensures that the “principles of modern urban development - massive integration of production, employment and consumption the separation of work, housing, entertainment transport, the division between natural and artificial - are no longer effective in addressing the urgent issues that face cities today. **Traditional urban components of buildings, streets and neighbourhoods should be reconsidered** in the light of emerging human and non-human urban groups”

The various projects presented by those taking part fit well within this reflective context. At the Seoul event **Andrés Jaque,** in collaboration with Miguel Mesa, has presented the multimedia installation **Transurban Love,** which narrates this process of transformation that urban development has suffered over the last ten years. “A process in which **leadership of public authorities in the administration of city development has weakened** as the power of property developers has increased exponentially” considered the architect directing the study Political Innovation Office.

“Our office has branches in Madrid and New York. This gives us an advantageous perspective when trying to understand, in the aftermath of the 2008 crisis, how the world has replaced a collective project of the welfare state with an individual project of acquiring on-line

desirability (which is where the installation earned its title). This is something which is radically transforming the medium in which we live. The work of our office has been immersed in this conflict" indicates Jacque.

With **"transurban love" and "online desirability" the architect, calling a spade a spade, refers: "to porn.** The transfer of sexual tension from the discotheque to the sofa. The reconstruction of sex in a market operated by hookup apps (such as Tinder, Grindr and similar). The sale of apartments using pornographic-type techniques. The effects on public officials of access to online porn in the workplace. The legal and philosophical conflicts regarding remote controlled sex toys. In short, contemporary life".

Transurban Love is based on an investigation into sex and urban development in the post 2008 crisis world that the Office of Innovation Policy has been developing over the last six years, various parts of which have been presented publicly at the Oslo Triennale and in the London Design Museum. As part of this project, the next step will be to present a reconstruction of the television series *Sex and the City* to celebrate its 20th anniversary. It will be **"an account of the true history of sex and cities in the post 2008 era"** claims the architect.

"Architecture can strengthen alternatives. But only based on a radical reinvention of the way in which we communicate, the way we relate to each other and how we are bound by what is natural". In this regard he explains that his studio's projects such as *Cosmo* (at MoMA PS1) and *Acupuncture* (at the CA2M), for example, propose **an alternative to the property hegemony**".

Jacque considers that the work of AC/E is "vital" for Spanish culture to have a relevant presence in the world "I know as an author and also as curator of Manifest 12, the contemporary art biennale that will be holding its next edition in Palermo next year. Furthermore, next Wednesday 27 September, the architect will inaugurate his exhibition *Políticas transmateriales* at the Madrid Tabacalera arts venue.

Ecological yellow dust

Nerea Calvillo also underscores the importance of the support provided by AC/E to Spanish creative artists through the PICE programme, which enables their work to be made known abroad. "It facilitates mobility, which enables us to carry out international site specific projects, and set up or hold workshops in the biennale location.



This enriches projects as well as encouraging the exchange of ideas with the local fabric and with other participants" comments the architect. The project he is presenting in Seoul, ***Yellow Dust***, is an installation that combines architecture, science and ecology, as it is an open code infrastructure which **monitors the level of air pollution in the environment and, depending on the results, expels a yellow mist** which "reduces the concentration of particles, increases humidity and reduces the temperature, thus conditioning the public space in which it is located" explains Calvillo. The purpose of *Yellow Dust*, the prototype of which was constructed several years ago in Medialab Prado together with an international and interdisciplinary group of collaborators, is to "measure and create visibility in respect of air pollution where there is no data or where there is environmental injustice" he adds.

When it breaks away from its traditional moulds, **architecture "becomes lighter (and more fragile)** and it enables themes to be addressed from other perspectives such as the toxic environment or inequality" considers Calvillo "Nevertheless, our motivation contrasts with techno-scientific approaches (allies of capitalism based on fossil fuels, responsible for the destruction of the environment) The technologies are **"do it yourself" (and above all "do it with others")** and open code, and the processes are interdisciplinary to give room to other ways of doing things and learning".

For the author, contemporary architecture should be a place of experimentation "if we want to respond to the contemporary geopolitical, social and environmental situation". "We face new challenges, and we cannot address them by using exclusively familiar tools or strategies. Experimentation thus becomes a responsibility in providing a response to these barbaric times, to quote Isabelle Stengers, in which we find ourselves".

Itziar Okariz at Kunsthau Baselland 2017

Kunsthau Baselland

Basel, Switzerland
31 MAR 2017 – 16 JUL 2017

Participant with the collaboration of AC/E
Itziar Okariz

Organised by
Kunsthau Baselland

This was the outstanding Spanish artist's first solo show in Switzerland and took place during the ART BASEL FAIR, thereby guaranteeing a broad perception of the show. The exhibition was also the first overview of her work and contained drawings, films/videos, sound pieces and performances.

Itziar Okariz talked publicly with the artist Lara Almarcegui at Kunsthau Baselland on Friday, 16 June, 10am–11am, and performed at Art Parcours Night at the Kreuzgang Maria-Magdalena-Kapelle on Saturday, 17 June, 6pm – 11pm.

Itziar Okariz (b. 1965, in Spain; lives in Bilbao) has long been among the most important international performance artists who address themes of gender and language particularly, exploring the meaning of word and text in relation to their own bodies. Her works have achieved broad recognition following live performances at the Guggenheim Museum Bilbao and the Museo Nacional Centro de Arte Reina Sofía in Madrid, among others, as well as in the streets of New York, a metropolis where she spent many years. The solo exhibition at the Kunsthau Baselland – which was the first showing of her work in Switzerland and the first ever survey of her work – provided a special insight into Itziar Okariz' multifaceted creations, including live performances and larger sound works. The exhibition subsequently travelled to CA2M. Centro de Arte Dos de Mayo in Madrid and the Tabakalera. Centro Internacional de Cultura Contemporánea in San Sebastián. A comprehensive catalogue of Okariz' work will be produced in collaboration in 2018.



Crown Shyness

FRAC Lorraine. Fonds régional d'art contemporain de Lorraine

Lorraine, France

17 MAR 2017 - 04 JUN 2017

Participants with the collaboration of AC/E

Beatriz Alonso

Marta Fernández Calvo

Dora García

Lara Almarcegui

Alexandra Reynolds

Organised by

FRAC Lorraine. Fonds régional d'art contemporain de Lorraine

This group exhibition, based poetically on a botanical phenomenon, brought together artistic practices that promoted or gave visibility to new possible scenarios for living together in the world. It was the result of the prize for young curators organised jointly by MARCO Vigo, FRAC Lorraine and SFKM Førde, the 7th edition of which was awarded to the project of curator Beatriz Alonso. AC/E supported the participation of the Spanish artists invited to take part in Beatriz Alonso's exhibition: Lara Almarcegui, Marta Fernández Calvo, Dora García and Alex Reynolds.

The point of departure for this show was crown shyness, a natural phenomenon whereby each tree defines the growth limit of its crown, ensuring a harmony in the forest canopy which enables species to coexist without competition. One of the possible reasons for trees' awareness of their growth limits is related to their ability to exchange chemical signals, providing them with a system of communication between them which allows light in but hinders the access of elements harmful to their overall survival. As well as questioning some hegemonic interpretations of nature, the poetic observation of this phenomenon establishes a dialogue with our contemporaneity and underlines the urgent need to imagine a system based on synergies instead of on the survival of the fittest.

Tapping into the potential of this metaphor, this exhibition brought together artistic practices that fostered or gave visibility to new scenarios for living together in the world and learning from each other, embracing otherness and difference. The aim was to use art to reconsider the concept of community, contributing to a greater understanding of the common without neglecting conflict, instability or utopia. For this purpose, it proposed a more flexible and distorted approach to nature by promoting more intuitive and poetic methods of research and learning.



Cabello/Carceller, 'Rapping Philosophy'

Centre Pompidou

Paris, France

01 JUL 2017 – 02 JUL 2017

Participants with the collaboration of AC/E

Cabello/Carceller

Organised by

Centre Pompidou

Cabello / Carceller develop an interdisciplinary work that uses different means of expression (installation, performance, video, writing, drawing ...). For 'Rapping Philosophy', they called on a group of performers to recite contemporary philosophy texts and theories of Judith Butler, Michel Foucault, Achille Mbembe and Susan Sontag. This performance sought to bring rap and philosophy closer together and to highlight the commonalities of the two disciplines. The performances were presented on 1 and 2 July at the Forum of the Centre Pompidou.

Cabello / Carceller is a duet formed in 1992 by Helena Cabello, born in Paris in 1963, and by Ana Carceller, born in Madrid in 1964. The two artists are based in Madrid and currently teach at the Faculty of Fine Arts in Cuenca. As a duo they conduct interdisciplinary work that uses different means of expression (installation, performance, video, writing, drawing ...) with the aim of questioning the hegemonic modes of representation in visual practices and proposing critical alternatives.



Köln Skulptur #9 2017

Cologne, Germany
Skulpturen Park Köln
15 OCT 2017 – 15 OCT 2017

Participan con el apoyo de AC/E
Teresa Solar Abboud

Organised by
Skulpturen Park Köln

The sculpture park is a private initiative that has given rise to a publicly-funded foundation that commissions sculptures for a public park by the Rhine in Cologne every two years. The initiative is one of the few of its kind in Europe and so far has contributed to the production of more than 177 pieces. The works remain in the park for two years and programmes for dissemination, visits and lectures are run during that time.

The park celebrated its 20th anniversary at the 9th edition in 2017. For this purpose, the organisers sought to make it more international – not so much through the presence of artists, which has always been international, as through the choice of the curator, Chus Martinez, with the aim of making the initiative known not only to the well-established fields of art and German art but to a younger and more international audiences. The curators decided to commission a total of eight new pieces, including one from the Spanish artist Tere Solar, who received a grant from AC/E to be able to attend the presentation.





Teresa Solar Abboud: “My sculpture is a suppurating thing, a viscous animal”

JAVIER HONTORIA
EL CULTURAL | 03/10/2017

The artist from Madrid will make her debut, as part of the ninth edition of KölnSkulptur, celebrated in Cologne



Recently, Teresa Solar Abboud (Madrid, 1985) yet again confirmed the excellent artistic period she has been enjoying for the last few years. This Sunday she will be part of the ninth edition of KölnSkulptur, a sculpture event held in Cologne's SkulpturenPark and curated by Chus Martínez, who has entitled the exhibition *La fin du Babylon*, subtitled in German with **Mich wundert, dass ich so fröhlich bin!**, which could be translated as “I am amazed at how happy I am”. The curator perseveres with the need to promote imagination as an instrument for clearing the undergrowth from the world we live in, and she does so with the **specific intervention of eight artists, five women and three men, including** well-known figures such as the young sculptors Claudia Comte (Suiza, 1973) and Eduardo Navarro (Argentina, 1979) and the veteran Andrea Büttner (Germany, 1972).

The work of Teresa Solar has earned the accolades that have accompanied her **work in which she ably combines the assumption of contemporary languages with the singularity of her personal and artistic preoccupations**. Her discourse is international and yet her own in equal measures. The working process that she has achieved in Cologne does not merely concern illustration of a discourse, rather she has woven it through an organic dialogue based on a continuous bartering of experiences and narrative stimuli of ideas and images. “Chus [Martínez] proposed as an image for the start of the project, a walk around the renaissance garden and in particular Bomarzo, the park of monsters and fantastic beings. I visited one of the iconic pieces in the park, the great Bomarzo monster, that marine deity with staring eyes and gigantic mouth, an aperture that links the surface of the earth with the underworld”.

Answer. Yes. It is entitled Pumping Station and proposes a communications channel between what is buried, what struggles to emerge, and the actual surface of the Earth, a suppurating thing, a viscous animal, a tongue that is emerging on the surface. **I wanted to work on that idea of a synthetic epidermis** or as Cronenberg would say in Videodrome, work on that “new flesh”. The skin of this work is shiny like the bonnet of a car and bulbous like a tongue seen through a microscope.

Q. It is clearly a very organic piece... Tell me about your work material. It definitely seems to be your major pre-occupation.

A. My sculptures have had a lot to do with a reflection based around clay which has been my main work material. **What attracted me about clay from the start is**

the parallel nature of the different states of this material and its relation to the spheres of language and thought; in fact, the plasticity of clay has often been compared with the plastic quality of our own brains.

Q. The relation of material with your own body is intense, and at times even violent.

A. The first works that I produced in ceramic were concerned with a reflection on language. In these pieces, in which I engraved sign language on lumps of clay as they rotated on a potters's wheel, **what interested me was the sign, the language that I marked with my hands, was deformed as it came into contact with the material, and required me to adopt a position of resistance in this regard.** In the works that I have created over this year, I have concentrated more on this reflection on the body, more removed from language, paying attention to these positions of force and resistance, and to the desire for control over clay; this results in pieces which are subject to a discipline that is concerned with one's own balance but which are informed and which obey the dynamics proper to the material, not mine.

Q. I was with an artist who said it was the painting that painted him...

A. The process with clay is similar, **I am interested in the balance of forces generated between both elements** and the way in which it is not just the material that is affected by the subject, acquiring a specific form, but also the musculature of my own body which obeys the control needs of the material.

Q. How much of performance is there in your work? What is your relation with performance art so popular today?

R. I consider that the rise of performance art is related, like ideas about tactile art, in response to a society obsessed with image and its repetition. Although **pieces do not have pre-established forms and the way I exhibit them replicates the production process, I am not interested in demonstrating how I make them.** Because I make clay pieces I feel close to performance art in the most basic meaning of the term, something unique that occurs here and now, but I still do not share their way of exhibiting.

Q. I saw a photo on your website of some eyes painted on fingers which reminded me of something that Elena Vozmediano, said on these pages in respect of *Todas las cosas que no están*, the film about Edgerton that was shown at the Matadero with "the walls of the swimming pool" Is there any relation?



A. Effectively there is a relation with the diver's image recalled by Elena. I think that this interest in the tactile began with that work, in which she explored the figure of the photographer Edgerton, the inventor of modern flash photography, through a narration that concentrated more on the frontiers imposed by his work, in the shadows generated by the spark of the flash; in those areas of shade it is perhaps also where the substances that we touch and which touch us arise, in fact **I began to think of the work with clay, with mud, in contrast to the "crystallinity" of Edgerton's images.**

Q. Many artists aim to transcend the tyranny of the visual, incorporating new forms of perception, perhaps, as we have said, through tactile forms. Is it in some way situated close to this line of work?

A. It was precisely through these thoughts and coming from works linked to audiovisual art when I needed to start working with physical materials that gave me a dimension of weight, ductility, resistance and control. I believe that in this regard the piece in Cologne goes a step further, rightly allowing visitors to enjoy this tactile quality of sculpture; **the piece has been created so that visitors can get close to it and experience the volume and the harshness of the material.**

Q. You said that this experience of Cologne has not been the typical illustration by an artist of the curator's libretto.

A. I do not feel that I am part of a discourse, but that the piece and the discourse have grown simultaneously and I believe that this was one of the virtues of working with the curator Chus Martínez, which is unusual in the relation between the artist and the curator, it was not a one way process but instead it fluctuated. Within this framework I felt identified with her invitation to fiction and fantasy, and also with her reflection on the desire to animate, and take as natural what is not human.

Chalk Circles

Los Angeles, USA

**REDCAT. Roy and Edna
Disney/CalArts Theater**

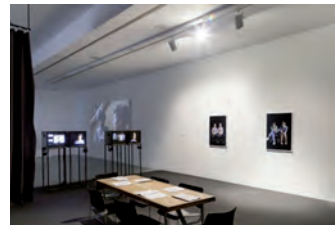
17 JUN 2017 – 20 AUG 2017

Participant with the collaboration of AC/E
Dora García

Organised by
**REDCAT. Roy and Edna
Disney/CalArts Theater**

Artists in this exhibition considered the ways in which performing and visual arts intersect, often documenting, reimagining, or restaging acting methodologies. The role of the actor, the figure of the performer, and their different perspectives on the construction of a character informed several projects in Chalk Circles, while others focused on the frictions of a body in a fictive/theatricalised space. The title of the exhibition pointed to Bertolt Brecht's seminal parable of theatre, *The Caucasian Chalk Circle*, written in the United States in 1944.

The project featured works and new commissions by local and international visual artists who have used theatre, theatricality, performance, and performativity as a self-referential tool to feed the instability of such terms. Featured artists included Carola Dertnig, Dora García and Peio Aguirre, Adrià Julià, Joachim Koester, David Levine, Emily Mast, Silke Otto-Knapp, Santiago Roldos (Muegano Teatro), Catherine Sullivan and Kerry Tribe.



Les Rencontres d'Arles 2017. 'Blank Paper: Histoires du Présent Immédiat'

Arles, France

Les Rencontres de la Photographie d'Arles

03 JUL 2017 - 24 SEP 2017

Participant with the collaboration of AC/E
Blank Paper group

Organised by
Les Rencontres de la Photographie d'Arles

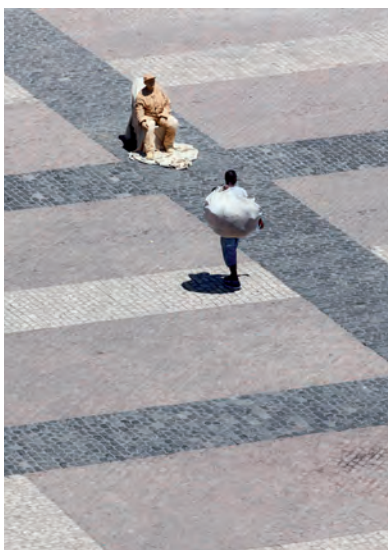
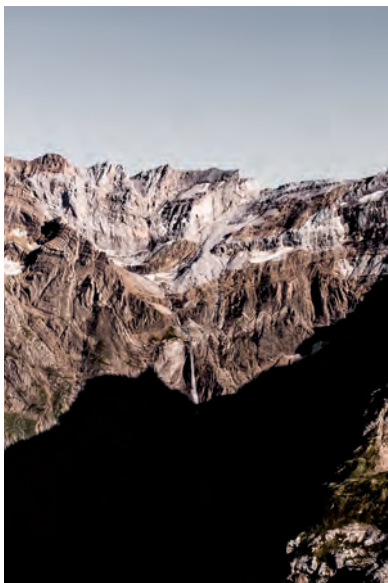


Les Rencontres d'Arles is an annual summer photography festival founded in 1970. It has an international impact by showing material that has never been seen by the public before. The Rencontres d'Arles has revealed many photographers, confirming its significance as a springboard for photography.

At the 2017 edition of the Rencontres AC/E supported the exhibition 'Blank Paper: Histoires du présent immédiat' (Stories of the immediate present), which showed the most recent works of the Spanish group Blank Paper and also reflected on how exchange and the collaborative creative process of this large group have generated a fertile field for photographic creation in Spain.

Artists: Julián Barón (1978), Ricardo Cases (1971), Federico Clavarino (1984), David Hornillos (1974), Alejandro Marote (1978), Óscar Monzón (1981), Bernardita Morello (1984), Miren Pastor (1985), Michele Tagliaferri (1980), Fosi Vegue (1976), Antonio M. Xoubanova (1977).

Far from official institutions and circles, these photographers have succeeded in building an independent production, exhibition and distribution network based on solidarity. The exhibition brought together the most recent works of the Blank Paper collective, along with works by other photographers in the same field, with whom they have forged a relationship of trust and rapport shaped by years of shared learning.



Concéntrico 2017, Logroño's Architecture and Design Festival de Logroño

Logroño, Spain

Various venues

27 APR 2017 - 01 MAY 2017

Participants with the collaboration of AC/E

Luis Fernandes, Canal 180 Portugal

Pedro Rossi, DAEE

Brigida Campbell

Pola Mora Díaz

Amanda Florêncio, INCITI

Organised by

**Fundación Cultural de los Arquitectos
de La Rioja FCAR**

Concéntrico is Logroño's Architecture and Design Festival. It is open to residents of the city and visitors from elsewhere, and sets out to discover and rediscover spaces of interest in the city's historic centre. The festival invites attendees to tour these spaces through installations that create a connection between inner courtyards, tucked-away spaces and small plazas that tend to go unnoticed in the day-to-day.

Several professionals attended this year's festival with the support of AC/E in order to learn about the festival and the architects and designers and to take part in some of the events.





Barcelona Gallery Weekend 2017

Barcelona, Spain
Barcelona Gallery Weekend
28 SEP 2017 - 01 OCT 2017

Participants with the collaboration of AC/E

Pedro Gadanho, MAAT Museum of Art,
Architecture and Technology

Jérôme Sans, Rives de Saône

Elena Sorokina, documenta14

Philippe Van Cauteren, SMAK

Fernanda Brenner, Pivô

Patrizia Sandretto, Fondazione Sandretto
Re Rebaudengo

Ana Sokoloff

Laurence Sillars, Baltic

Luigi Fassi, Steirischer Herbst

Organised by
Art Barcelona

Barcelona Gallery Weekend is aimed at art professionals and lovers, collectors and artists and sets out to become one of Barcelona's must-attend events. It is a unique weekend that provides the opportunity to discover a comprehensive programme in the city's most prominent galleries, artistic interventions in special venues, exhibitions, guided routes and special activities.

The 2017 edition featured 24 galleries selected by a jury and an accompanying curated programme based on four specific interventions in unique spots and an exhibition of works from private collections and owners of the galleries taking part in the event.

AC/E supported the participation of international programmers in the professional programme.



ESTAMPA 2017. Contemporary Art Fair. 25th Edition

Madrid, Spain

Matadero Madrid

21 SEP 2017 – 24 SEP 2017

Participants with the collaboration of AC/E

Marc Vives, Naustruch

Julia Haarmann, CAT Cologne

Juha Huuskonen, HIAP, Helsinki International Artist Programme

Hassan Darsi, La Source du Lion

Ika Sienkiewicz-Nowacka, Ujazdowski Castle Centre for Contemporary Art

Alan Quireyns, Air Antwerpen

Dina Kafafi, The Town House Gallery

Richard Le Quellec, Embassy of Foreign Artists

Gabrielle Camuset, Le Cube

Cecilia Guida, Unidee

Anna-Louise Rolland, Spinnerei

Yasmina Reggad, Aria (Artist Residency in Algiers)

Chloé Nicolás, Ensa Bourges

Alessio Antonioli, Gasworks

Jordi Antas, Orbital

Dominic van den Boogerd, De Ateliers

Xavier Baudoin, Casa de Velázquez

Sergi Botella, Hangar

Dani Burrows, Delfina Foundation

Clara Pallí, 1646 residency

Floris Kruidenberg, 1646 residency

Annelie Musters, Rijksakademie

Organised by

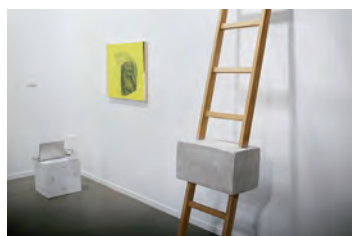
Euxenitas Dieciseis, SL.

Estampa, Feria de Arte Contemporáneo

Madrid has been hosting ESTAMPA: Contemporary Art Fair in the autumn since 1993. The fair seeks to showcase the Spanish art market and bring together national and international agents as well as the public at large. It is therefore an excellent opportunity for foreign guests to become acquainted with the Spanish art and collecting scene. More than 80 exhibitors took part this year and the focus was on collectors of contemporary art in Spain's cultural environment.

Once again, ESTAMPA 2017, the 25th edition, was held in Matadero Madrid. As well as the general programme for galleries, this year it featured a special programme curated by Guillermo Espinosa, with specific projects for prints made by Spanish artists. This year the art forum was directed by Rosina Gomez Baeza who, together with Lucía Ibarra, discussed the evolution of contemporary art in Spain from the transition to democracy to the present day.

AC/E supported the participation of international influencers, critics and programmers through the Mobility grants.



Attakkalari India Biennial 2017 8th edition

Bengaluru, India
Attakkalari India Biennial
03 FEB 2017 – 12 FEB 2017

Participant with the collaboration of AC/E
Guy Nadar | Maria Campos

Organised by
Attakkalari Centre for Movement Arts



Attakkalari India Biennial is South Asia's largest and most important festival of contemporary movement arts. It is organised over 10 days in multiple venues across Bengaluru with satellite events in other Indian cities. The Biennial is envisioned as a vehicle for celebrating and showcasing the combined visions of artists in dance, digital arts and design from around the world and continues to serve as a forum for fresh ideas and the exchange of cutting-edge knowledge and expertise in dance, design and research.

The 2017 Biennial marked the situation of contemporary movement arts in the realm of public and cultural discourse in Bengaluru and, from there, across India. The festival encouraged exchanges between multicultural artists and organisations with a view to developing contemporary approaches by providing support frameworks, in addition to presenting internationally acclaimed performances from all over the world.

The Spanish dance company **Guy Nadar and Maria Campos** was featured in the Centre-Stage programme of the Attakkalari India Biennial 2017, with the support of AC/E's Mobility Programme, and the artists from the guest company took part in a post-performance discussion and gave master classes.

The Spanish dance company was thus exposed to the work of other artists, as the festival was based on the idea of being rooted in tradition while also exploring the meeting ground of modernity through contemporary dance pieces.



Tatiana Chorot choreographic stay with Organworks Company (Japan) 2017

Sapporo, Japan

Memorial Studio Theater Sapporo
31 DEC 2016 – 09 JAN 2017

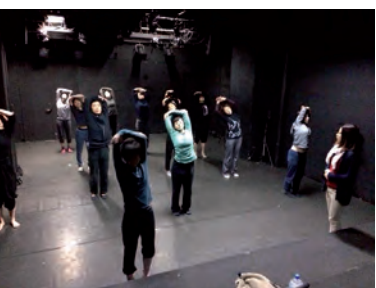
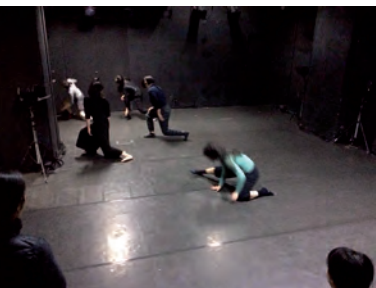
Participant with the collaboration of AC/E
Tatiana Chorot

Organised by
Organworks Dance Japan

The Japanese contemporary dance company ORGANWORKS, directed by Shintaro Hirahara, invited the young Spanish choreographer **Tatiana Chorot** to create and perform the choreography 'SAKURA'. Tatiana was in Japan between December 2016 and January 2017. In addition to performing this show, she taught two contemporary dance seminars in schools in this country.

While in Japan, Tatiana Chorot held a two-day workshop and master class at the G-Screw Dance Lab in Tokyo and the CONTE-SAPPORO Dance Center in Sapporo.

Tatiana has extensive teaching experience, both at the Carmen Werner Foundation for Contemporary Dance, and at various private schools in Madrid. On this occasion, the aim was to discover connections between contemporary Japanese and Spanish dance, encouraging students of the school to learn about other ways of creating and exploring contemporary dance.



Grec 2017 Festival of Barcelona (41th edition)

Barcelona, Spain

Teatre Grec

01 JUL 2017 - 31 JUL 2017

Participants with the collaboration of AC/E

Martin Faucher, Festival TransAmériques

Rodrigo Eloi, Sesc Sao Paulo

Ana Marta Pizarro, Festival Iberoamericano de Teatro de Bogotá

Juan Manuel Melià Huerta, Coordinación Nacional de Teatro de México

Gabriela Ricardis, Polocirco

David Berthold, Brisbane Festival

Organised by

Institut de Cultura de Barcelona.

Ajuntament de Barcelona

Festival Grec



The Grec Festival of Barcelona is the city's main annual event featuring theatre, dance, music, circus and other stage arts. This is a long-standing festival that took place for no less than the 40th time in 2016. Over the years, moreover, the Grec has become not only the most outstanding summer cultural attraction in Barcelona, but also a key reference on the European festival calendar. The festival's title is taken from its main venue, where the opening sessions invariably take place: the Teatre Grec, or Greek Theatre, on Montjuïc, an open-air theatre created for the 1929 Universal Exhibition.

Promoted by Barcelona City Council, the Grec Festival also involves a considerable number of the city's private impresarios and promoters, who produce and organise many of the scheduled shows. The festival is funded by public money, by income from sponsors and by revenue from ticket sales. With a history stretching back forty years, the Grec Festival of Barcelona has become the leading producer of shows in Catalonia. The event pursues a twofold aim: to support local production and produce outstanding works by Catalan artists and companies; and to provide a window onto the world by presenting the most interesting works from around the world in Barcelona. Indeed, the festival is today the city's leading showcase for performances of shows produced abroad. Through the Visitors programme, Acción Cultural Española supported the presence of international cultural planners at this year's event, enabling them to discover the variety of Spain's current theatre production and participate in professional and networking sessions.



Grec Festival, hothouse of world theatre

ANDRÉS SEOANE
EL CULTURAL | 13/07/2017

The Catalan festival has a new director and aims to internationalise its offer and open up to programmers from all four corners of the planet. We talk to its director, Francesc Casadesús and with three of the visitors who are currently in Spain thanks to the support of Acción Cultural Española (AC/E) through its Spanish Culture internationalisation programme (PICE). a Cultura Española (PICE)

With a long tradition, extending over 50 years, the Festival Grec in Barcelona the main showcase in Catalonia for staging productions abroad and for seeing foreigners in this country, appears to have decided on a further step towards internationalisation. Under new direction, that of Francesc Casadesús, the artistic proposal has opened up to the world with a new programme with an **emphasis on establishing contacts with foreign arts programmers**. In this context, this year the Grec_PRO section will be inaugurated, which will feature some 120 programmers and professionals, 60 from Spain, and 60 foreign entities from countries such as Macao, Singapore, Colombia, Australia, Lebanon, Turkey and Morocco, in addition to guests from all the European countries.

Several have arrived in Barcelona thanks to the Programme for Internationalisation of Spanish Culture a (AC/E), for whom Casadesús has the warmest of praise. **"This programme has helped enormously**. They are knowledgeable, flexible and effective when it comes to completing a complex international agenda of this kind. These are people who know what they are doing and who are always supportive. You tell them about the project and if they like it they provide every kind of assistance imaginable".

The way was paved for the birth of Grec_PRO by a preliminary project _"a small platform for international programmers to get together"explains the director which, in addition to extending its purpose, amended its function. "My idea was to change things because it was set up just as a meeting place where artists could seek partners for their projects. However, **experience has taught me that co-producing an artist that you do not know is quite difficult, you need to know them first and be familiar with their work"** It is this sense of coming together and engendering dialogue that impressed the Cultural District of Hong Kong whose presence in Barcelona is thanks to the efforts of PICE and who confirms that the proposal offered by el Grec "is a huge change compared to other places, because in addition to the possibility of some interesting proposals, it also offers the opportunity of opening up debate with other colleagues in our profession. It is very interesting to come from Asia to Barcelona and set up lines of dialogue" he confirms.

The director's aims go further than establishing contacts, in that he also aims to **strengthen firm and last-**



ing links among professionals throughout the world.

This is Jonathan Holloway's view, and as artistic director of the Melbourne Festival he finds "extremely promising opportunities. I believe that it is important to establish a stable contact between Melbourne and Barcelona because I love the wealth and breadth of Catalan and Spanish theatre. I think that it is a great idea to extend these bridges between territories that are not so accessible or are very distant" he adds.

A voyage around the world

In his endeavour to include all scenarios, Casadesús has seen his years as a director, a post he will hold until 2020 as "a kind of voyage around the world, a trip from east to west, where every year we have an associated festival and a geographical territory to explore". This year that territory is the Mediterranean, however next year it will be Asia, with emphasis on Singapore, Japan, Korea, China and Vietnam, followed by the Anglo-Saxon axis of Australia and United States, and with Latin America to come, finally to be completed by Brazil and Africa. "This proposal also provides an approach to exploring a territory in a small way which serves the artistic community and in addition, stabilises in the form of a festival those preliminary exchanges that I hope will result in established relations" he predicts.

Beatriz Monsalve, Colombian director of the Cali International Theatre Festival, another beneficiary of the AC/E programme, fully concurs, considering that this rotating approach "offers many advantages in the long term. These activities provide a window on the world and offer the possibility of strengthening relations with other countries and getting to know other companies. The cultural and artistic exchange is good for us". And it is this idea of exchange that has resulted in the proposal to "create permanent links to dis-

cover the local reality, opening doors to artists from here so that they can discover new possibilities for their works" reiterates Casadesús. "It would be very interesting to exchange experiences of Hong Kong and Spanish artists and explore the possible connections that could arise" considered Kee Hong, who thinks that "this two-way opening up to the world means that productions can be staged while increasing the social, political and cultural awareness of both regions involved".

European show case

While European productions are not neglected in the festival programme, Casadesús considers it necessary to make this innovative about-turn towards other regions in the programmers' section as he believes that "In Europe many of us are knocking on the same doors, and this is why I believe that there are further opportunities in new territories, where the Spanish offer could be more interesting, or could be seen as more exotic" he claims. "In Europe festivals are always the same, and I liked the idea of a breath of fresh air. Europe features largely in the programme, the bulk of it in fact, but not in the case of this section".

Furthermore, he believes that by giving el Grec this facet, it will be possible to ensure that "many Europeans come to the festival to see artists from distant, less accessible countries which can give the event some differential value, to the benefit of Spanish artists".

An internationalising venture which so far this year is definitely seen to be working, and in which foreign programmers have played a fundamental role, many of whom could not have been here without the PICE programme which is key to the venture. "It shows a great deal of intelligence and it is greatly to the Spaniards' credit that programmes such as this exist, as they help to build bridges between cultures and professionals" assures Kee Hong. Others, such as Monsalve would like this type of mechanism for their own countries. "I think that this is a fundamental strategy. It would be marvellous if all countries could have the support of a programme of this kind. Because in many countries particularly in Latin America, it is very difficult for us to ensure that programmers see what we have to offer and programmes like this, which enable people to come here, are key to disseminating the dramatic arts".

Contemporary Practices 2017

Murcia, Spain

Centro Negra

18 MAY 2017 – 21 MAY 2017

Participants with the collaboration of AC/E

Björn Säfsten, Sáfsten Produktion

Andrea Möller, Media Art Festival

Caique Tizzi, Agora Collective

Ana Rocha, Mezzanine

James Simbouras, Contemporary Art
Showcase Athens

Organised by

Arquitectura Actual de la Cultura, AADK

The Contemporary Practices programme arose in connection with International Museum Day, an established countrywide event which encourages huge audiences to visit museums and exhibition spaces in Spain. This phenomenon raises certain questions. For example, does it make culture more accessible or more spectacular? Does it create participants or audiences? How are the resources managed? Where and how is contemporary art generated? Contemporary Practices is an annual encounter between independent associations, artists, cultural managers, students and institutions who question and analyse these variables during a weekend event.

For the 2017 edition a series of meetings was organised to lay the foundations for a trans-European network. The programme also featured exhibitions and reviews of Spanish artists, a roundtable open to the public, a guided tour of exhibition venues and urban interventions. AC/E supported the participation of cultural agents from the Netherlands, Sweden, Germany, Portugal and Greece.



Radar in Fira Tàrrega 2017

Tàrrega, Spain

Fira Tàrrega

07 SEP 2017 - 10 SEP 2017

Participants with the collaboration of AC/E

Antônio Araújo, Mostra Internacional de Teatro Sao Paulo

Daniel Azzopardi, ZiguZajg International Arts

Festival for Children and Young People

Àngela Beltrán, Ministerio de Cultura de Colombia

Davide D'Antonio, Associazione Etre

Gabriela Halac, DocumentA/Escénicas

Ashraf Johardien, National Arts Festival South Africa

Felipe Mella, Centro Cultural Gabriela Mistral

Beatriz Monsalve, Festival de Teatro de Cali

Dave Moutrey, HOME Manchester

Marisol Palacios, Festival de Artes Escénicas Lima

Andrea Pérez de Castro, Festival internacional

de teatro Familiar FAMFEST

Jong Yoeun Yoon, Ansan Festival

Organised by

Fira Tàrrega

FiraTàrrega is the international performing arts fair that takes place every year in Tàrrega during the second weekend in September. Founded in 1981, it showcases what is going on in performing arts, with an eclectic programme that includes indoor shows and places special emphasis on street arts, visual and unconventional shows.

For the past four years AC/E has supported the participation of professional visitors in Radar, an important part of Fira Tarrega's programme, through the PICE grants. Radar aims to bring together and create international networks of professionals who work with talented newcomers to the performing arts and are interested in creating beyond their borders in the performing arts fields with greatest international potential (dance, circus, street art, contemporary creation and children's theatre).

As a meeting place and an international point of reference for debate, the main objective of FiraTàrrega is to boost the performing arts market, opening the door to the internationalisation of the companies.





International conferences at Badajoz Theatre Festival 2017

Badajoz, Spain

Teatro López de Ayala Badajoz
18 OCT 2017 – 04 NOV 2017

Participants with the collaboration of AC/E
Rodrigo Francisco, Festival de Teatro de Almada
Teresa Brayshaw, Flare Festival
Holger Schultze, Theater und Orchester Heidelberg
Philippe Meyer, Association Eclat
Anamarta de Pizarro, Festival Iberoamericano de Teatro de Bogotá
Carolina Roa, Fundación Teatro a Mil

Organised by
Teatro López de Ayala Badajoz

Badajoz theatre festival celebrated its 40th year in 2017. For five days the Teatro López de Ayala offered a varied programme of national dance and theatre performances. To mark this anniversary, it organised conferences on contemporary performing arts festivals in Europe and Latin America. At these conferences various European and Latin American programmers discussed aspects of their festivals such as structure, international relations and programming criteria, among others.

AC/E collaborated with the festival by supporting the presence of six programmers from Europe and Latin America to enable them to learn about the featured companies and works and take part in the conferences by sharing their experiences with Spanish professionals.





International workshops at the Badajoz Theatre Festival

REGIONDIGITAL.COM | 23/10/2017

European and South American representatives have a date with the International Workshops at the Badajoz Theatre Festival

The López de Ayala theatre will provide the venue for the International Workshops as part of the Badajoz Theatre Festival, held from 27 to 29 October with the participation of representatives of five European and South American competitions in order to discover clients' programming requirements and establish possibilities for collaboration and exchange.

Specifically directors, coordinators and programmers from Chile, United Kingdom, Germany, Lisbon, France and from Acción Cultural Española (AC/E), as well as national specialists in internationalisation campaigns, will talk about how they structure and operate their competitions, manage international relations and their programming criteria, among other issues.

The workshops were presented this Monday in a press conference given by the López de Ayala Theatre's director, Miguel Murillo, together with Eugenio Amaya, director of the Arán Dramática company, and the director of the Extremadura Centre of Dramatic Arts and Music (Cemart), Toni Álvarez, who informed that the event was part of the XL Badajoz Festival of Contemporary Theatre.

Along these lines, Toni Álvarez has underlined that the purpose of the event is for all events in the region "to transcend its borders" and in addition, he expressed his appreciation for Acción Cultural Española which for the first time had provided a grant for organising the workshops while assuring that "it will not be the last time", as "we are sure that this festival will achieve its proposed goals".



He also asked that these workshops should not be the last and that “they should continue to reflect, especially in respect of internationalisation of the dramatic arts, so that the sector will get really involved and understand that this is a long term venture”.

In turn, Eugenio Amaya claimed that internationalisation of theatre arts in Extremadura “should contribute to improving the sector and those who work in it, getting to know valuable people and ensuring that Extremaduran artists will seek excellence in their collaboration with other countries, and that the public will benefit from the fruits of this exchange”.

With respect to the programme, the workshops begin on 27th with a talk by the Dramatic Arts coordinator Elena Diaz, on the objectives, characteristics and requirements of its internationalisation programme. Furthermore, a representative of Fundación Teatro a Mil (Chile), Paula Echeñique, will speak about international programming of the Chilean theatre.

That same Friday Teresa Brayshaw, representing the Manchester Flare Festival, will talk about the repercussions of Brexit on the theatre and Katrina Mänteles, of the Heidelberg Latin-American Theatre Festival (Germany), will talk about programming criteria.

On Saturday there will be a talk on internationalisation of the dramatic arts in Extremadura and talks by representatives of the Almada Theatre Festival in Portugal, and the Aurillac Street Theatre in France.

Finally, on Sunday Jean Marie Songy, artistic director of the Aurillac Street theatre (France) will be giving

a talk on the experience of his festival in the internationalisation of theatre, and the event will also end with a group discussion between the speakers at the conference and representatives of the festivals invited to the event.

¡Viva! Spanish and Latin American Festival 2017

Manchester, United Kingdom
¡Viva! Spanish & Latin American Festival
31 MAR 2017 – 17 APR 2017

Participants with the collaboration of AC/E
Sol Picó
Agrupación Sr. Serrano

Organised by
Greater Manchester Arts Centre, HOME
¡Viva! Spanish & Latin American Festival

¡Viva! Festival is a venue-wide celebration of Spanish and Latin American culture in Manchester. It brings a specially selected programme of film, theatre and visual art from across the Spanish-speaking world. The film programme features the best in new Spanish and Latin American filmmaking, presenting an exciting line-up including UK premieres and filmmaker Q&As, with works from new and established directors in Spain, and Spanish-speaking Latin America.

This edition commemorated the 40th anniversary of the abolition of censorship in Spain with a special focus on the transition to democracy era, La Transición. It included films from and about the period, a theatre piece reflecting the theme and a major contemporary visual art group exhibition reacting to the hedonistic counterculture movement La Movida.

AC/E supported the participation of choreographer Sol Picó and her company with a dance show made up with some of their most iconic creations. Also with AC/E's support, theatre company Agrupación Señor Serrano presented "Birdie", a multimedia performance with life video, objects and three performers that revisits Hitchcock's "The Birds". A story about a massive migration in a messy world that shows intense wit and commitment with humankind.



Sismògraf 2017, Festival de dansa a Olot

Olot, Spain

Sismògraf. Festival de dansa a Olot

20 APR 2017 – 23 APR 2017

Participants with the collaboration of AC/E

Samme Raeymaekers, Stadsschouwburg Amsterdam

Anita Van Dolen, Julidans

Kess Lessuis, Oerol

Ellen Bloom, Stichting Raamwerk

Dorothea Newelling, Ruhrtriennale

Francine Bernier, Agora de la danse

Jong Ho Lee, Siddance

Organised by

Sismògraf. Festival de dansa a Olot

Ayuntamiento de Olot

Olot dance festival brings all sorts of dance performances to Olot's Teatre Principal, as well as to the city's streets, parks and squares. Parallel activities are also organised to bring dance closer to citizens, such as the DanDanDansa suitcases and the project Tots dansen. The festival is now one of Catalonia's strategic performing arts festivals alongside the circus festival Trapezi de Reus, the Fira Tàrrrega street theatre festival and the Mostra d'Igualada children's and youth theatre festival.

Sismògraf strives to be the epicentre of dance in Catalonia with a two-fold aim in mind: to act as a dance fair and festival, providing a space for professionals and artists to come together and thereby increasing the offering of dance performances in cities' cultural programmes; and, at the same time, to afford the public the opportunity to enjoy dance shows of all kinds and formats.

For the past three editions AC/E has supported the participation of international professionals from the performing art sector, who are able to learn about what is new on the Spanish market.





Umore Azoka Leioa 2017. Street Comedians' Fair

Leioa, Spain

Umore Azoka Leioa. Feria de Artistas Callejeros

18 MAY 2017 – 21 MAY 2017

Participants with the collaboration of AC/E

Stefan Hermanns, Paderborn

Trine Jensen, Passage Festival

Aleksandra Twardowska, International Street and Open-Air Theatres Festival FETA

Jong Yoeun Yoon, Ansan Festival

Marcelo Zamora, Red Latinoamericana

Paula Echeñique, Fundación Teatro a Mil

Alfred Konijnenbelt, Festival Spoffin

Bruno Brisson, Festival Musicalarue

Organised by

**Feria de Artistas Callejeros de Leioa
Ayuntamiento de Leioa**

Umore Azoka is Leioa's street comedians' fair. Lasting for four days, it brings together people from the performing arts and provides a unique opportunity for companies, distributors, programmers and journalists to experience theatre in its pure state. It is a chance to make contacts, exchange ideas, show work and hire performances – a forum for experiencing theatre twenty-four hours a day.

Focusing on street theatre, Umore Azoka has become established as a fair that features leading Basque, Spanish and foreign companies and many premiere performances year after year, though it also offers up-and-coming artists the possibility of showing their work. With this mixture of veterans and youngsters, every edition of Umore Azoka is a breath of fresh air.

More than 40 companies presented their shows at this year's event, which included important premieres. Artists from countries as diverse as France, Japan, Australia, India, the United States, Argentina and Chile, among others, together with companies from Spain's autonomous communities, filled the streets of Leioa with magic and fascination, acrobatic and circus shows, clowns, music and theatre, among other performances.

AC/E supported the presence of international programmers by awarding Visitors grants through its Programme for the Internationalisation of Spanish Culture.



Lima Film Festival PUCP 2017

Lima, Peru

Festival de Cine de Lima PUCP

04 AUG 2017 – 12 AUG 2017

Participant with the collaboration of AC/E

Carla Simón

Organised by

Pontificia Universidad Católica del Perú

The festival, organised by the Pontificia Universidad Católica del Perú (PUCP), celebrated its 21st year in 2017. Running for nine days, it featured fiction and documentary films from Latin America in the official sections, and films from other parts of the world in other sections. The festival also hosted a series of activities designed to offer opportunities for professionals.

With the support of AC/E, the festival screened a selection of recent Spanish films by young directors in the section 'New faces in Spanish film', enabling Peruvian audiences to discover the variety of films being produced in Spain today.





Lima showcases Spanish film

BLANCA VELASCO
EL CULTURAL | 14/08/2017

The Peruvian festival has put together some of the latest films on offer from our national cinema thanks to the support of Acción Cultural Española (AC/E) through its Programme for Internationalisation of Spanish Culture (PICE)

According to Alicia Morales, the current director of the Lima Film Festival, one of the main purposes of the festival is to present filmmakers and directors who are not usually showcased in Peru. However unusual it may seem, this is the case of Spanish cinema in Peru. With the exception of the Spanish Cultural Centre which regularly shows series of films from different genres and periods along with the works of Spanish film directors, and of course, Almodóvar, whose work is a constant in the commercial circuit". **There was a time when Spanish cinema figured prominently in Peruvian commercial cinemas, however this was followed by a period of stagnation;** any directors familiar to Peruvians go back to the nineteen seventies and eighties, a fact that Alicia Morales considers unacceptable. "In Peru Spanish film is known through BVD and festivals such as the Independent Lima Festival or the Transcinema Festival, or places such as the Spanish Cultural Centre, or university cinemas such as the Ventana Indiscreta at the University of Lima, along with film clubs".

To remedy this situation, the 21st edition of the Peruvian festival, which this year awarded the main prize to the Venezuelan film *La Familia* by Gustavo Rondón, a film condemning the social differences common to all countries of Latin America, has included the creation of a series of films "New faces of Spanish cinema" **an event designed to provide greater visibility in the Andean country to new films premiered in Spain.** Five films were selected for this edition and were included in the programme thanks to grants from the Programme for the Internationalisation of Spanish Culture (PICE) (AC/E): *Verano 1993*, by Carla Simón, *Los exiliados románticos*, by Jonás Trueba; *La próxima piel*, by Isaki Lacuesta; *Que Dios nos perdone*, by Rodrigo Sorogoyen and *Selfie*, by Victor Garcia León.

What interested Morales most about the Spanish films selected was the fact that all the directors are young and that they started out independently and with scant resources. "They are film makers supported mainly by their talent and their desire to make films. **They have achieved some remarkable results, gaining production support for their second or third films and an interesting presence within Spanish cinema,** in addition to their international position". For the director, the work of these film makers shows a trajectory where, through extremely personal soul searching they have managed to connect with a public which would probably never be massive, is nevertheless one which is sufficiently important for them to be able to continue making films.



The work of Acción Cultural Española in this project would appear to be essential, both for Alicia Morales, and for the selected Spanish film makers. "I believe that **the work of ACE/E is to open up a window that will enable us to discover what is being done in Spain** at this particular time and also enables producers to come face to face with other types of public" states the festival director. The Spanish film director Carla Simon was at the festival presenting her film *Verano 1993*, which was awarded the prize for best new work at the last Berlin Festival, and was winner of the Biznaga de Oro at the Malaga Film Festival. Simon highlights the importance and the inspiring nature of this dialogue with the other Latin American film makers "what is really interesting was the dialogue with other film makers and people who were involved in the festival, programmers, critics and the public. **It was one of the most comprehensive conversations that I have ever had regarding film**, a far reaching dialogue in which we discussed every aspect of the creation of a film throughout its entire process".

Film distribution in Peru is a complex issue, and the Lima Film Festival provides the perfect platform for works that would be more difficult to see on screens to reach the public in general, something fundamental for the film maker. "I believe that it is always better when you can share your film in a festival with the public because you can have some dialogue with the director and not just see the film. The work of AC/E helps this and is particularly enriching for both the film maker and the public".

Both Alicia Morales and Carla Simon have expressed their optimism about the current scenario of new film makers in Peru and Spain. "Peruvian cinema is undergoing an excellent period in terms of production volume, which I believe is essential to produce better films. **There are many young people submitting extremely personal and interesting projects which they**

are prepared to bring to fruition based on their own efforts and hard work. The talent and the will are there in abundance, and now we think that it is important that there should be more help to get further work done, and also create greater awareness of the fact that a director's first film is their letter of presentation, which will enable them to produce a second film in better conditions, something that I see is happening with new Spanish producers" considers the director.

In Simón's opinion, it is cause for celebration that numerous young people are producing their first or second films "our generation is accustomed to making films with less money and this makes you more creative in many ways, something which is coming to light with the new Spanish films currently being produced. At a personal level, the film maker is adamant that she cannot complain, as it was easy for her to make her film. "We began, we asked for money and they gave it to us to develop the project. Firstly, we were helped by ICAA then TVE, TV3 and finally, Movistar came on the scene.

No one ever said "no" to putting on the film, the only disadvantage was that the money from Movistar and TV3 arrived later when we had already finished filming. Despite this, the whole process of making the film was extremely easy, and I had a free hand to do what I wanted.

Simon also commented on the current status of Latin American cinema, which, she acknowledges, she follows closely "For me, one of the most important film makers that I am currently keeping an eye on is Lucrecia Martel who is Argentinian. I also really like Milagros Mumenthaler who directed the *La idea de un lago*. I also think that the work of the Chilean director Dominga Sotomayor is very interesting. I follow developments in Latin America as far as I can. In Peru for example I like Claudia Llosa's films, she lives in Barcelona and was my mentor when I made a short film for my graduation from the London Film School where I studied".

Although we met with positive attitudes, there are some areas that are more obscure. **At the Lima Film festival, a new law is anxiously awaited concerning differential grants** available to both producers with considerable experience and youngsters who are just starting out, which will support the presence of Peruvian films on cinema screens thus connecting with a public that enjoys those films; in addition to grants which will help the national Andean cinema transcend its borders and also present films at international events where they can highlight the quality of their work.

IndieLisboa 2017. 14th International Independent Film Festival

Lisbon, Portugal

IndieLisboa

03 MAY 2017 – 14 MAY 2017

Participants with the collaboration of AC/E

Victor Morandeira

Maria Pulido

Chema Garcia Ibarra

Carles Torras

Organised by

IndieLisboa

For twelve days every year, IndieLisboa International Independent Film Festival offers the public a unique opportunity: to be able to view Portuguese and foreign films of all genres (fiction, documentary, animation, experimental films, including both feature-length and short), which could not be seen otherwise, since the festival's programme mainly features works that do not reach the so-called commercial distribution channels.

In addition to promoting national films, IndieLisboa also puts considerable effort into establishing links between guests (filmmakers, programmers, distributors, critics and other professionals) and spectators through a professionally enriching programme of side activities: debates, seminars, talks, meetings, parties and concerts. This year's programme paid tribute to the work of Jem Cohen, Paul Vecchiali, Gusztáv Hámos and Katja Pratschke.

With the support of AC/E the festival screened a selection of recent films enabling audiences to discover the variety of Spain's current production.



L.A. OLA 2017 Spanish Contemporary Cinema Showcase

Los Angeles, United States

L.A. OLA Showcase

18 MAY 2017 – 21 MAY 2017

Participants with the collaboration of AC/E

Oliver Laxe

Juan Cavestany

Marta Verheyen

Organised by

LA Panda Productions

L.A. OLA is a showcase of the best contemporary independent cinema from Spain in Los Angeles and NY. The Spanish filmmaking scene is emerging as one of the most fertile and successful in Europe with a new generation of young Spanish filmmakers who are winning great acclaim at prestigious international film festivals such as Locarno, Berlin, Rotterdam and Cannes. L.A. OLA aims to create a bridge between countries and give exposure and distribution opportunities to all these extraordinary films.

After two L.A. editions, L.A. OLA hit the East Coast at the prestigious Anthology Film archives. *Mimosas*, which won the Grand Prize at the Cannes Critics' Week 2016, was the closing film for both LA and NY. Besides the screenings, L.A. OLA offered further activities such as Q&As, music performances and master classes and added a new venue: The Rooftop Cinema Club at The Montalbán in Hollywood.

AC/E supported the participation of the directors for the screening of the Spanish films: *Les Amigues de l'Agata*, *Mimosas* and *Esa Sensación*. The three films were screened as part of the L.A. OLA 2017 programme and were accompanied by a short film in Los Angeles and NY at the abovementioned venues.

The choice of participants was based on the filmmakers' availability but also on relevance and potential benefits of an US screening.



21st FIDOCs Santiago International Documentary Festival

Santiago de Chile, Chile
09 NOV 2017 - 15 NOV 2017

Participants with the collaboration of AC/E

Adrian Orr

Lois Patiño

Manuel Muñoz Rivas

Jaione Camborda Coll

Organised by

Corporación Cultural Documental CULDOC

FIDOCs, the international documentary film festival of Santiago, has become established as the main meeting place, means of dissemination and competition for documentaries in Chile. As well as the International Panorama section, the festival has three main competition sections designed to promote the showing of non-fiction films, both national and international. Among them is the national competition for work in progress, Primer Corte FIDOCs, where the panel, as well as choosing a winner, gives the filmmakers useful feedback to apply to the postproduction of their films and to encourage their dissemination and sales.

Spain was the guest country at the 2017 edition of FIDOCs. With its Mobility grants, AC/E supported the participation of Adrián Orr, Lois Patiño, Manuel Muñoz and Jaione Camborda in the festival's new features which include exhibitions, competitions and meetings with the Chilean public and industry. They also took part in a roundtable entitled 'Spain Guest Country FIDOCs 2017' which discussed the current state of Spanish nonfiction films from the point of view of filmmakers and festival curators.





Amsterdam Spanish Film Festival 2017

Amsterdam, Netherlands
Amsterdam Spanish Film Festival
30 MAY 2017 - 04 JUN 2017

Participants with the collaboration of AC/E
Eduardo Casanova
Ruth Díaz
Hernan Zin

Organised by
Sin Fin Cinema
Amsterdam Spanish Film Festival

Amsterdam Spanish Film Festival is a unique film exhibition initiative allowing people based in Amsterdam and broader audiences to discover and engage with a carefully-honed selection of cinema from Spain and Spanish-speaking Latin America. ASFF launched, organised and solidly programmed by SIN FIN CINEMA, provides a showcase of new trends of mainstream Spanish cinema as well as focusing on independent, artistic and experimental Spanish films.

This year the festival featured a selection of films from various genres, demonstrating the compelling variety of Spanish cinema in all its richness. From engaging thrillers to entertaining comedies, from moving dramas and action movies to documentaries and shorts, this selection attested to the dynamism and creativity of Spanish cinema today.





Virginia Pablos: “Film helps me to construct my own world with its own time”

CECILIA DÍAZ BETZ
INTERVIEWIN | 29/05/2017
(Excerpt)

Virginia Pablos through her Sin Fin Cinema platform is ensuring that the ASSFF goes from strength to strength and is making a name for itself



The Amsterdam Spanish Film Festival (<http://www.amsterdamspanishfilmfestival.com>) is about to fire the starter on its third edition <http://www.amsterdamspanishfilmfestival.com>. Once again this year the Dutch city will feel the excellent Spanish film vibrations of this film festival which seeks to become established as a bench mark for promoting Spanish and Latin American Cinema in Holland.

In the last few years, ASSFF audiences have grown exponentially and increasingly fans are flocking to the special event which also includes music and gastronomy in its repertoire. This excellent reception has arisen, on one hand due to Holland's enormous cultural fascination for Spain and Latin America, but also thanks to the tireless and passionate team behind the venture. This is a team headed with excellent programming skills and tremendous love of film by its founder and director Virginia Pablos. Through her platform Sin Fin Cinema (<http://www.sinfincinema.com/>), she is ensuring that the ASSFF goes from strength to strength and is making quite a name for itself.

Making the most of the fact that the third edition kicks off tomorrow until 4 June, we chatted to Virginia Pablos to learn about the project at first hand, and discover what awaits us this year at ASSFF 2017.

Cinema is another kind of memory which offers me a tool to obtain a sense of reality.

What does cinema mean to you?

Cinema and film for me is a parallel world. It is another kind of memory that offers me a tool for obtaining a sense of reality, and sometimes it creates another reality that affects real life. And it is a way of communicating with myself in order to be able to understand the idea of time and the notion of other perceptions. Understanding happiness and its variants. Sometimes film helps me construct my own world with its own time frame. In such a way that it becomes something else. It almost becomes another living being.

(...)

What is it like working in another country?

There are both positives and negatives. Holland is a terribly efficient country and this helps a lot when you are organising a project. There is something else that I like a lot, and that is the fact that no one gives an extra minute of their time. Here, at 6.30 pm, everyone puts down their pens. There is NO seat warming going on. This is because nobody here gives something for nothing. I recall the first edition of the festival the newspaper **Het Parool** (one of the biggest national newspapers) interviewed me and it was later printed in the paper. I was very excited because

it was the first year of the festival and the interview took up two pages. The headline was “Free wine at the Amsterdam Spanish Film Festival”. The interviewer was amazed that we served free wine after the screening and had no doubts about the headline. I was disappointed that wine would be given more prominence than the films, particularly as it was the first year, I felt that we were selling that typical image of *España y Olé!* It was quite frustrating. It is that culture shock in some aspects that at times makes working in another country more complicated.

(...)

What other projects is Sin Fin Cinema planning as a cultural platform?

We are holding premières all year. We have created a really good relationship with local distributors who have used us to reinforce their marketing strategy in future Spanish and/or Latin America premières in Holland. Once the festival is more firmly established, and my 11 month old daughter has grown up a bit, I would not rule out the possibility of getting involved in distribution. We have a very good relationship with cinemas throughout the country, and an extensive audience network interested in Spanish cinema. However I need time, which is exactly what I do not have right now.

Third edition of ASFF: Do you think you have finally managed to establish the event?

I think i will be able to confirm that after the fifth edition. For the present we have managed to ensure that the festival is well received by the public, however, we still have a limited budget. This year we have obtained some state funding from two Dutch institutions and we are extremely pleased about that.

(<http://www.amsterdamspanishfilmfestival.com/>)

What is the Dutch public like?

The Dutch are all busy with their agendas. You have to move them emotionally. I think that Spanish film, with the stories it tells and their narratives, manages to do this. When the Dutch come to the festival they often tell me “I have a lot of respect for you”. We give our all to the festival, and this is obvious from the start, so the public are appreciative.

Why do you think that the festival has been so well received from the start? Is it seen as something exotic beyond our borders?

There is a great deal of interest in Spain. Every year, many Dutch people take their holidays in Spain and so the cinema is an excellent tool for them to remain connected with the country. And it is not only film, we also

offer gastronomy and music. When they come to the festival they feel as if they are there somehow, and this is greatly appreciated. It is a festival for enjoying some good films and for having a good time.

What activities and which guests stand out this year? At a glance there are already famous names such Alex de la Iglesia, Eduardo Casanova and ¡La Chana!

Yes! This year we have some great guests. The truth is that we feel fortunate to be able to invite Spanish directors and actors thanks to **Acción Cultural Española (AC/E)** and its Programme for Internationalisation of Spanish Culture (PICE) we are delighted that they can show their works in Holland.

This year we have the documentary *La Chana* in which the audience will be lucky enough to enjoy a performance by the star, and get to know our queen of flamenco. We should also mention the premiere of the documentary *Omega*, following which **Soleá Morente and Antonio Arias de Lagartija Nick will give a performance.**

This year we will also be inaugurating the section *ASFF Cares* (<http://www.amsterdamspanishfilmfestival.com/programme/#cares>) through which we will be aiming to give visibility to some social aspects that we consider to be important. The war correspondent and director **Hernan Zin** will be presenting his documentary *Nacido en Siria*. After the film, the audience will be able to attend a round table in which experts will discuss the Syrian conflict with those who have been involved in that terrible situation.

Álex de la Iglesia will be there, presenting his latest film *El bar* and supporting the producer **Eduardo Casanova**, who will present his first film *Pieles* to the Dutch public. **Carolina Bang** will also be present.

And we have several tropical fiestas. One of these will be held in the **The Student Hotel** (<https://www.thestudenthotel.com/>), a new sponsor this year which has just opened a hotel in Barcelona.

Was the combination of gastronomy and music deliberate, or did it happen spontaneously?

One of the things that marks out ASFF is the added value that we offer in our screenings; the audience does not just come to see a film but it comes to enjoy the experience and to feel closer to Spain. As well as the screening, we include the presence of the director or an actor, and at most events there are live performances and afterwards we always offer some wine, beer and tapas, so that the audience will enjoy a more complete experience.

(...)

Cinemaspaña 2017. International Spanish Film Festival in Rome (10th edition)

Rome, Italy
04 MAY 2017 - 09 MAY 2017

Participants with the collaboration of AC/E

Jonás Trueba
Inés París
Ana Castillo
Jordi Esteva
Isa Campo
Oskar Alegria
Frederic Amat
David Mancian
Isaki Lacuesta

Organised by
Exit Media

The Spanish film festival is a major national event in Italy. It is a travelling festival that is hosted by cities of great cultural and strategic importance such as Rome, Milan, Florence, Naples, Bologna, Turin and Bergamo. It is a unique film exhibition initiative allowing people based in Rome and broader audiences to discover and engage with a carefully-honed selection of films from Spain and Spanish-speaking Latin America. It provides a showcase of new trends in mainstream Spanish cinema as well as focusing on independent, artistic and experimental Spanish films.

AC/E collaborated with the festival again in 2017 by facilitating the presence of Spanish filmmakers during the screenings and presentations of their films.

The Festival celebrated its 10th edition in 2017. In addition to Rome, the event took place in Trento, Trieste, Ancona, Torino, Reggio Calabria and Milan, and again closed in Rome at the end of September with 'Cine en Camino', a section dedicated to documentary and experimental Spanish film.

Spain's participation is the core of the event. In addition to the already mentioned Anna Castillo, it was attended by Inés París, Isaki Lacuesta and Isa Campo, Jonás Trueba, Rossy de Palma and Belén Rueda. They all took part in talks with audiences and exchanged opinions with distributors and producers to encourage networking.

THE NEW LATIN AMERICAN WAVE is a panoramic section on the latest trends in contemporary Latin American cinema. This year four films were shown in this section: *El ciudadano ilustre* by Cohn and Duprat of Argentina, *Rara* by Pepa San Martín, *A Thousand-headed Monster* by Rodrigo Plá, and *Neruda* by Pablo Larraín.



Documentamadrid 2017, Madrid International Documentary Festival

Madrid, Spain

Cineteca Madrid. Matadero

04 MAY 2017 - 14 MAY 2017

Cine Doré

04 MAY 2017 - 14 MAY 2017

Participants with the collaboration of AC/E

Rithy Panh,

Bophana Audiovisual Resource Center

Cintia Gil, DocLisboa

Daniela Alatorre Benard,

Festival Internacional de Cine de Morelia

Jorge Caballero

Flavio García, ESDIP Berlin

Organised by

Madrid Destino Cultura y Turismo S.A.

DocumentaMadrid

DOCUMENTAMADRID is a festival devoted to the many expressions of documentary film and the pursuit of paths open to new languages and expressions of this genre of reality. It is a yearly event that brings together creators and professionals and the audiences at whom their works are aimed.

The 14th edition of the festival was open to all writers and filmmakers concerned with redefining the aesthetic boundaries of film, reaching out to new audiences while maintaining and keeping in contact with a demanding and critical public. It featured a total of six competition sections, two national and four international, as well as additional activities such as sessions for professionals, roundtables, courses and forums, among others.

AC/E supported this edition of the festival with the PICE Visitor grants, which enabled international influencers to take part in all the festival's activities in order to familiarise themselves with the latest trends in Spanish documentary film.

The programme also included a side event, the exhibition **PLATEA: Los fotógrafos miran al cine** (Photographers look at cinema), organised by Acción Cultural Española (AC/E). It ran at Matadero Madrid from 4 April to 7 May and surveyed the work of 40 photographers who have turned their attention to the world of motion pictures, from their own particular approach, at some point in their careers. The intention was to portray how some of Spain's leading photographers view the cinema. Their gazes – documentary, conceptual, artistic – are diverse, though all of them, using the creative possibilities of the medium, share the same admiration and empathy that movies arouse in audiences.



San Sebastian Internacional Film Festival 2017

San Sebastián, Spain

**Festival Internacional
de Cine de San Sebastián**

22 SEP 2017 – 30 SEP 2017

Participants with the collaboration of AC/E
Jim Kolmar, SXSW South by South West
Javier Porta, BAFICI Buenos Aires Festival
 Internacional de Cine Independiente
Lina Rodríguez, FICCI Festival
Carlo Chatrian, Festival del Film Locarno
Erich Cohn, Indiewire
Guilherme Genestreti, Folha de Sao Paulo
Diego Lerer, Macao International Film Festival
Paul Sturtz, True False Film Festival
Lili Hinstin, Festival Entrevues
Stoffel Debusysere, Courtisane Festival
Luciano Castillo, Cubacine

Organised by

Festival Internacional de Cine de San Sebastián

San Sebastián festival is the most important film festival in Spain and the Spanish-speaking countries, as well as one of the longest-standing and most prestigious of its kind in Europe. It is one of the biggest cultural events with the most resonance in Spain.

AC/E collaborated on the 65th edition by supporting the participation of international programmers through the PICE grants for the internationalisation of Spanish culture. The grants allowed them to gain first-hand knowledge of the latest projects of the Spanish film industry in order to incorporate them into activities or programmes in their own countries.





Curtocircuito 2017, International Film Festival

Santiago de Compostela, Spain
**Curtocircuito. Festival Internacional
 de Cine de Santiago de Compostela**
 01 OCT 2017 - 08 OCT 2017

Participants with the collaboration of AC/E
Nicole Brenez, Université Sorbonne Nouvelle – Paris 3
Eduardo “Teddy” Williams, Ruda Cine
François-Jacques Ossang, OSS/100 Films &
 Documents

Organised by
Auditorio de Galicia
**Curtocircuito. Festival Internacional
 de Cine de Santiago de Compostela**

Curtocircuito is a festival that is committed to its time. It seeks contemporaneity in a plurality of genres, experimentation and training and by involving all audiences in what it has to offer. It is a small, intense festival that is international in scope and where every short film and participating guest is necessary. It offers quality auteur films for all audiences.

AC/E supported the participation of the international programmers Nicole Brenez (France) of L'UFR Arts & Médias de l'Université Sorbonne Nouvelle, Eduardo 'Teddy' Williams (Argentina) and François-Jacques Ossang (France) of OSS/100 Films & Documents.





Alcances 2017, Documentary Film Festival

Cádiz, Spain

Gran Teatro Manuel de Falla

15 SEP 2017 - 22 SEP 2017

Participants with the collaboration of AC/E

Patrick Bernabe, Festival Cinespaña

Tomas Baltazar, Docslisboa

Organised by

Ayuntamiento de Cádiz

Alcances, Festival de Cine Documental

The documentary film festival Alcances is focused chiefly on independent Spanish films belonging to this genre, which are screened in the official section. Other sections feature various cycles of international films, together with meetings, roundtables and other events. This year's edition, the 48th, included a total of seven cycles and sections: the official section, a cycle on refugees in collaboration with the Museo Reina Sofía, a cycle on historical memory in collaboration with Cinespaña of Toulouse, a tribute to the master's course on documentary taught by the Universidad Autónoma of Barcelona, the Andalusian scene, music documentaries and a cycle on film directors.

Through the Visitors grants, AC/E supported the participation in this year's festival of Patrick Bernabe, co-founder and programmer of Cinespaña, the most important European festival on Spanish cinema outside Spain, held in Toulouse every year; and Tomas Baltazar coordinator and programmer of Docslisboa.





FIL Lima 2017, Lima International Book Fair

Lima, Peru

Feria Internacional del Libro de Lima
21 JUL 2017 – 06 AUG 2017

Participants with the collaboration of AC/E

Eloy Tizón

Javier Ruescas

Manuel Gil

Pablo Martín Sánchez

Javier Fernández Panadero

Organised by

Cámara Peruana del Libro

Feria Internacional del Libro de Lima

Lima International Book Fair, FIL LIMA, has been the biggest and most representative and prestigious publishing and cultural event in Peru for more than twenty years. Organised by the Cámara Peruana del Libro, for seventeen days it brings together national and international authors, publishers, booksellers and readers to celebrate books and reading.

During the seventeen days this year's FIL LIMA ran, more than eighty internationally renowned actors took part. Prominent among them was the delegation from Mexico, which is this year's guest of honour country.

Visitors to the fair enjoy the latest from publishers and a packed cultural programme including book presentations, concerts, exhibitions, tributes, workshops, roundtables, theatre performances, film screenings and expressions of the performing arts. Important national and international writers take part in the programme of cultural activities, which is staged with the firm support of more than a hundred exhibitors, booksellers and publishers, publishing funds, universities, public and private publishing institutions.

Every year FIL LIMA also holds a string of professional conferences where writers, publishers, booksellers, literary agents, distributors, teachers and other book professionals meet to discuss issues and learn, as well as creating a favourable climate for business.

Important awards are presented at FIL LIMA, such as the FIL LIMA literature tribute, which is granted every year to a Peruvian male or female writer in recognition for their distinguished career and contribution to Peruvian literature. Another is the Cámara Peruana del Libro prize for short novels, which is awarded to the author and work that win the competition organised annually by the CPL.

AC/E supported the participation of Spanish authors who visited the fair in advance of Spain's participation as honorary guest country in 2018.



Krokodil's Writer-in- Residence program 2017. Mercedes Cebrián

Belgrade, Serbia

Instituto Cervantes de Belgrado

02 APR 2017 – 30 APR 2017

CK13!

20 APR 2017 – 20 APR 2017

Participant with the collaboration of AC/E

Mercedes Cebrián

Organised by

Asociación Krokodil

Krokodil's Writer-in-Residence programme has been active ever since 2012 and has so far had the opportunity to play host to 48 contemporary writers from 17 different European countries. This is the only ongoing programme of its kind in Serbia and is based on one-month residencies with paid travel expenses and a grant of 600 euros gross. The purpose of the programme is to actively promote visiting authors and cultures. For further info: <http://kucazapisce.krokodil.rs/en/>

In 2017 Spain was on the Krokodil Association's list of countries whose writers were invited to enjoy a period in residence. AC/E supported the participation of Spanish writer Mercedes Cebrián. During her stay she worked with Serbian and regional literary circles and the media and met publishers with a view to security publishing contracts.



Literary residencies, a journey to creativity

ANDRÉS SEOANE
EL CULTURAL | 24/11/2017
(Excerpt)

Focusing on writing, self discovery, a refuge for creativity.... All this and so much more is available to writers who are able to take up a literary residency. Several former residents who have been lucky enough to experience the Residence Programme run by Accion Cultural Española tell us what the experience meant to them



If we look beyond the myth of inspiration, that romantic vision of a sudden fleeting flash of genius, it is clear that artistic creation is no easy task. In addition to the intrinsic difficulties of design and execution of a work, albeit a painting, text, film or symphony, frequently, the prosaic day to day drudgery of material reality, far removed from artistic creation, is a constant accompaniment. **A noisy workplace, financial insecurity, or simple daily distractions can hamper the progress and completion of a work.** For this reason, creative people are unanimous in their praise of residencies, opportunities to cast aside all the superfluous accoutrements of normal life and focus on the project in hand.

Although artistic residencies are well known, literary residencies are also crucial to helping many writers finally see their book in print. Increasingly, a number of bodies are supporting these “business trips”, and this is the case of Acción Cultural Española, which, through its Residency Programme supports many Spanish and foreign authors throughout the world.

Recently awarded the Heralde Novel Prize for his book *República luminosa*, Andrés Barba, a veteran of Spanish letters, acknowledges that his residence at Queen Mary University in London, as part of a residency exchange programme set up with the British Council and inaugurated to commemorate the 400th anniversary of both Cervantes and Shakespeare, was a “determining factor in writing *República luminosa*. When I arrived in London, I only **had a vague idea of how I wanted to address the project, and by the time I left, I had 35 pages done and the tone of the novel was fully on-track**” says the author. “If I had not had that stay in London, this book would have entailed twice the effort and I am not even sure that I could have made a good job of it”. For this reason, he believes that residencies, “can be absolutely decisive because **they enable writers, even if it is only for a short period of time, to approach their writing with total dedication**, far removed from the natural distractions of ordinary life”.

Avoiding distractions is something that the novelist, story teller and poet Nuria Barrios, and most recent winner of the Hermanos Machado Latin American Poetry prize, knows a lot about, having been a guest last year of the Toji Cultural Foundation in Korea. “The residence was in a mountainous rather solitary area. Working there gave me the requisite calm, comfortable solitude, silence, and **an extremely beautiful, natural environment that I needed to alternate the physical act of writing with invisible writing, that intuitive**

practice that you do while you are walking about" the writer recalls. In addition to enabling her to concentrate exclusively on her work, "nothing distracts you, nothing takes you away from the story you are working on", living in such a different culture from our own, brought her "a stimulating distance. **Writing in a country that speaks another language makes your own language, the one that you write in, more pliable imbuing it with an extremely interesting echo**".

Return residencies

Travelling to another country is one of the most striking stimuli that residencies provide, as the French writer Raphaël Sarlin-Joly, attests when he lived, from August to November 2016, at the Student Hall of Residence thanks to an exchange programme organised by AC/E between the Madrid and Paris City Councils. **"The ghosts of the Student Hall of Residence were precious and valued guardians, and they continue to be so, as I now return there regularly.** It was also particularly moving to be in a Cerro de Álamos beloved not only by Buñuel, Dalí, and Lorca, but also by Claudel or Cendrars, who are authors for whom I have a great deal of fondness" reveals the French author. "With this protection and degree of patronage **one's writing acquires a different density:** the field of possibilities burgeons, fortifying the search for the infinite".

"In my view, this type of initiative is essential; not only because it is clearly beneficial for writers and the books that they write, but also because it helps to overcome geographic constraints, which in turn encourages dialogue", he points out. "In the specific case of the work that I began writing in Madrid, *Prélude à l'Eveil des Mers*, my residence also made **a tremendous contribution to my immersion in the Spanish language,** the book was concerned with the meeting between Spanish and Aztec civilisations and the Conquest of Mexico in 1519, this language is central to my theme, and listening to it helped above all to ground me".

The Paris-Madrid route is a two way process as well. Alejandro Morellón has also spent some time in the city of light, with a residency at the Paris Cité des Arts in 2016 that culminated in his winning the Gabriel Garcia Marquez Latin American Short story prize. **"Living in Paris meant questioning, not only my own place in the world, but also considering the way in which spaces, both imaginary and real, are represented in my narrative"**, the author explains. "Being in another place means that in one way you become realigned, one's literary and personal world is reshaped" he continues. "When you

are abroad you become aware that everything that normally serves to provide identity (the streets, the people, the language) disappears. This leads to an exercise in introspection and self-reflection. Exactly who are we when we are just ourselves, on our own?" asks Morellón.

The Cité des Arts is one of the key centres at European and International level in the field of residencies, not only literary, but in all artistic disciplines, which here have gained resonance over time and an enviable quality. As Claire Berger-Vachon, manager of the institution's residencies until her retirement a couple of months ago, explains, "collaborations usually last over several years and they take into account the possibilities and wishes of the members, and they are flexible in the way they operate" she clarifies. "A jury selects the best candidates and the residency is often associated with a residence grant, which completes the study availability. **The artist in residence, albeit an author, a visual artist or a musician, is not required to represent anything, he or she is there to be creative as part of a research residency**" adds the manager.

"For an artist, the confrontation with another culture is essential, a different environment and an easier day-to-day life create a favourable environment for the creative process" according to Berger Vachon. "Self reflection and opening up to others are further facilitated by the way that Cité des Arts operates, organising workshops, meetings and an open door cultural programme involving the artists in residence, exhibitions, conferences etc. Often it bears fruit in the long term, because creation is part of thought and duration".

Comic, collective literature

Another area fostered by AC/E as part of its programme are comics, a genre with its own prestigious residence, the Maison des Auteurs de Angoulême, and cradle of this discipline in France. One beneficiary of his visit last year was the author Rayco Pulido, winner of the National Comic Prize 2017 for his work *Lamia*, which he produced while there, and this year it is Jon Juárez's turn to be in residence. For Pili Muñoz, one of the Maison des Auteurs organisers, **the main attraction of living at this institution is precisely the opposite of what writers from other genres are seeking.** "The chosen authors, some 20 to 25 of those who present a comic project or animation film, live together, which creates an environment of people from all over the world bringing together those who make comics, a key professional enclave" she explains. (...)

5th Central America Meeting of Storytellers 2017. Centroamérica cuenta

Managua, Nicaragua

Centroamérica cuenta

22 MAY 2017 – 26 MAY 2017

Participants with the collaboration of AC/E

Juan Bolea

Marta Sanz

Raquel López

Clara Obligado

Jesús Marchamalo

Mercedes Cebrián

Manuel Jabois

Ignacio Martínez de Pisón

Organised by

Fundación Luisa Mercado

Centroamérica cuenta

Centroamérica cuenta is an initiative created by the Nicaraguan writer Sergio Ramírez in 2012 to reflect on and discuss key Central American topics through art and literature. This literary festival is held in different Nicaraguan cities each year and brings together writers, publishers, translators and cultural managers to discuss a broad variety of issues, give readings and forge ties of friendship and cooperation.

The fifth edition, with the slogan 'We the others' (Nosotros los otros), addresses common themes that are rarely included in literary events, such as migrations, diaspora, minorities and diversity. In the words of the organisation, 'For Nicaragua, this region so small and so large at the same time, so present and so absent, so prosperous but also lacking so much, to be able to look from the point of view of the other is something we seldom do, and this time we want to do it with different forms of storytelling'.

AC/E supported the participation of Spanish authors in panels and discussions, workshops and the cinema cycle 'Literature that becomes film', as well as visits to schools and universities, among other activities.





Sopot by the Book 2017

Sopot, Poland
Sopot by the Book
 17 AUG 2017 - 20 AUG 2017

Participants with the collaboration of AC/E

Luciana Gutiérrez
Isabel Lavedán
Javier Zamora Bonilla
Javier Estrada
Pablo Jiménez-Bravo

Organised by
Miejska Biblioteka Publiczna w Sopocie
Sopot by the Book

'Sopot by the Book' is a literary festival which takes place in one of the most beautiful cities on the Baltic coast. It is designed to promote literature and readership.

The festival features numerous 'Meet the author' sessions, debates, workshops, screenings of films inspired by literature, book fairs, concert, as well as an outdoor reading room and events where literature comes into contact with other fields of art.

The 6th edition was devoted to Spanish literature. The Spanish writers who took part represented different styles and genres, but they all shared a common language, Spanish.

AC/E supported the following events in the programme:

The 'Grumpy Book' workshop for young people conducted by Luci Gutiérrez, under whose watchful eye the participants spent several hours creating illustrations for *The Grumpy Book*. 'Fortunately we all hate many things, there are others we love, but talking about the ones we hate can be more fun. Each participant will be invited to illustrate something he/she hates. We will put together a collective book with all the illustrations. A book that, if it were created by one author, would be a really grumpy one.'





Semana Negra Uruguay 2017

Montevideo, Uruguay

**Centro Cultural de España
en Montevideo**

11 AUG 2017 – 19 AUG 2017

**Espacio de Arte Contemporáneo
Montevideo**

11 AUG 2017 – 19 AUG 2017

Museo Zorrilla

11 AUG 2017 – 19 AUG 2017

Participant with the collaboration of AC/E
Fernando Marías

Organised by

**CRA Gestión cultural
Semana Negra Uruguay**

Black Week Uruguay is an event that brings together writers, journalists, forensic scientists, psychiatrists, draughtsmen and storytellers to reflect on reality and fiction through detective fiction. This festival on crime fiction also features other cultural activities such as films, painting, photography, cuisine, touches of music, plays, artistic interventions and activities for children. Throughout the event gatherings, roundtables and debates are also held to discuss various aspects of this popular literary genre and reflect on real-life crime and its links with literature, art and the press.

Writers are the focus of activity and in addition to presenting their work they give talks and take part in roundtables. AC/E supported the participation of writer Fernando Marías in the 2017 edition.





International Poetry Festival of Granada (Nicaragua) 2017

Granada, Nicaragua
Festival Internacional de Poesía de Granada

12 FEB 2017 - 18 FEB 2017

Participant with the collaboration of AC/E
Yolanda Castaño

Organised by
Festival Internacional de Poesía de Granada

The International Poetry Festival of Granada is an annual event that brings together more than 100 poets of different nationalities who read their poems in squares, church atriums, schools, streets, universities and museums of the city of Granada in Nicaragua. It has a large following, both nationally and internationally. During the festival there are also literary workshops for children and young people, book fairs, presentations, poetry carnival, round tables and conferences.

This 13th edition of the FIPG was dedicated to the poets Manolo Cuadra and Roque Dalton.

This year AC/E collaborated with the festival by supporting the participation of the poet Yolanda Castaño, winner of the national critics award 1999, Espiral Maior prize 2007, Francisco Fernández del Riego prize, 3rd Fermín Bouza Brey prize (1994), and Galician poetry critics' prize (1998) for *Vivimos no ciclo das Erofanías*.





Otra Mirada 2017. III Ibero–America Publishers and Booksellers Meeting

Antigua, Guatemala
**Centro de Formación de la Cooperación
Española en Antigua**
11 JUL 2017 – 13 JUL 2017

Participants with the collaboration of AC/E
Juan Casamayor Vizcaino, Páginas de Espuma
Raúl Herrero Herrero, Libros del Innombrable
Pablo Laraguibel Uribe, Ediciones Ekaré
Ana González Lartitegui, Pantalia
Silvia Sesé Pérez, Editorial Anagrama
Mónica Díaz Martínez, UDL Libros
Sergio Lairle, Pantalia
Víctor Gomollón García, Jekyll & Jill
Alfredo Landman Glombovsk, Editorial Gedisa
José Antonio Ruiz de la Torre, Librería Luces
Julián Lacalle, Pepitas de Calabaza

Organised by
Sophos S.A.
Librería Cálamo

Otra Mirada brings together Spanish-speaking independent publishers and booksellers in Ibero–America in a forum for exploring and discussing the inspiring past, the pressing challenges, and the hopeful and at the same time worrisome future of this profession. The aim is to establish a dialogue through roundtables, talks and special presentations, as well as an itinerary that proposes alternative routes for the production and circulation of books. Links between publishers and booksellers are also created.

The 2017 edition (the 3rd) of Otra Mirada took place in Guatemala, a region that rarely holds major meetings in this sector.

With the support of AC/E's Programme for the Internationalisation of Spanish Culture (PICE), Spanish participants were able to join in the debate, which focused on key issues like publishing analysis – an activity designed to seek a balance between the dissemination of culture and its economic feasibility as a business project. As the world's leading producer of books in Spanish, Spain has a huge diversity of publishing projects. The quality, both material and intellectual, of Spanish publishing production is exemplary, and the organisers wished to provide a platform for bringing many of these initiatives to participants' attention. Otra Mirada also sets out to encourage the creation of a network of book sector professionals in Central America, Latin America and Spain.



Madrid International Book Fair 2017. Latin–American Book Fair Directors Conference

Madrid, Spain

Feria del Libro de Madrid.

Jardines del Buen Retiro

26 MAY 2017 - 11 JUN 2017

Participants with the collaboration of AC/E
José Carlos Alvariño, Cámara Peruana del Libro
Oche Califa, Feria Internacional del Libro
de Buenos Aires

Marisol Schultz, Feria Internacional del Libro
de Guadalajara

Sandra Pulido, Cámara del Libro Colombiana

Organised by

Gremio de Libreros de Madrid

Feria del Libro de Madrid.

Jardines del Buen Retiro

Madrid International Book Fair is the most important publishing event in Madrid. It sets out to ensure an ideal business environment for book professionals and exhibitors, and to provide the general public with a genuine meeting place for readers, books and their authors.

The programme of activities allows the public to find the latest novelties from the main Spanish and foreign publishing houses and, in some cases, meet their authors. The fair also hosts different activities such as conferences or talks.

This year AC/E supported the internationalisation of the fair in the form of a conference for the directors of the main Latin–American book fairs. The aim of the conference was to encourage networking between professionals and provide opportunities for promoting various aspects of literature and the Spanish literary sector.





The Latin American book congress

ANDRÉS SEOANE
 EL CULTURAL | 21/06/2017
 (Excerpt)

Directors of the five main Latin American Book Fairs have been reflecting on the results of their meeting at the Madrid Book Fair organised by Acción Cultural Española (AC/E) as part of its Programme for the Internationalisation of Spanish Culture (PICE).



Aside from over 8.8 million euros in sales, and the enormous influx of visitors, the recent Feria del Libro de Madrid Book Fair witnessed, as its host, an unprecedented event of major importance to the future of the sector. During this year's event, **during three days, an important meeting took place of the directors of the five main book fairs on both shores of the ocean where Spanish is the spoken language.** Marisol Schulz (Guadalajara), Sandra Pulido (Bogotá), Oche Califa (Buenos Aires) and José Carlos Alvaríño Ordóñez (Lima). Manuel Gil, director of the Madrid festival hosted the event which was also attended by Marianne Ponsford, director of CERLALC (Regional Centre for Books for Latin America and the Caribbean).

Elvira Marco, managing director of Acción Cultural Española (AC/E), who was behind the idea of the meeting under the auspices of the Programme for the Internationalisation of Spanish Culture (PICE), emphasised the importance of "promoting the publishing business and supporting internationalisation of the Madrid Book Fair, and the presence of Spanish authors and publishers at American book fairs. Basically, reinforcing reciprocal communications networks".

These workshops enabled those taking part to share their experiences and to look at the different ways of financing these events, in order to promote wider reading habits and books as an essential adjunct to learning in the information society, as part of a commitment to developing better informed societies, which are plural, open and articulate, acting from the perspective of critical thought. And although the meeting highlighted the differences between the five fairs, **the enormous satisfaction of the directors and their common interests were abundantly clear as they discussed the most important future challenges facing the world of books.** According to Marisol Schulz, managing director of FIL de Guadalajara -which has invited Madrid as a guest at its next edition, "It was a very productive and useful meeting. We were able to exchange ideas regarding our respective organisations, and the models on which they are based. The different book fairs vary greatly, not just in terms of their profiles, but in their origins. In the case of Guadalajara, the FIL is an initiative which arose from a Mexican public university which gives it a very particular nature and character".

José Carlos Alvaríño, director of the Lima International Book Fair confirms that the Peruvian event is the complete opposite, and "is not affected by State participa-

tion, either financially, or in its content (...)”. For Sandra Pulido and Oche Califa, directors of the Bogotá and Buenos Aires book fairs respectively, the meeting has served as **a key benefit in strengthening links for working towards a specific goal, namely, the circulation of books**, authors, and publishers, promoting reading and encouraging new readers. “We all share basically similar interests and we employ different ways of implementing them. Knowing what has worked and what has not serves as guidance for each country and clearly (...)” claims the Colombian native.

(...) Manuel Gil, the local representative, basing his premise on the fact that each fair has its own identity, appeared optimistic when he commented that “it is interesting to compare the biblio-diversity of each book fair. To sit at a table with representatives of the five main Spanish-speaking book fairs from both sides of the Atlantic is to come to the conclusion that we **have opened up a communications channel which will bear fruit in the coming years**”.

However, in addition to opening up this communications channel as Gil calls it, the role of AC/E in the relations between Spain and other fairs is also crucial when enabling **authors’ mobility in Latin American countries**. Support is growing and taking new directions as a result of this visit. “(...) For some years now, AC/E has proved to be extremely valuable for us because it always responds positively to proposals about authors, educators or oral narrators” claims Oche Califa. For José Carlos Alvaríño, who has been collaborating with AC/E for two years, “this meeting is the start of a closer collaboration which goes further than just financing Spanish writers’ travel expenses, although this is also important” predicts the Peruvian director. (...)

“A clear indication of the association between FILBo and AC/E is the presence of numerous Spanish authors in Bogotá. This year Sara Mesa, Gabriela Ybarra, Alicia Kopf and Luisgé Martín among other Spaniards (authors and publishers) were present as a result of this alliance,” explains Sandra Pulido. The same goes for the biggest fair of all, the FIL in Guadalajara, where “AC/E has supported us with the presence of some Spanish writers, but not just authors it has also defrayed the travel costs of illustrators and participants in our professional programmes from the world of publishing” recalls Marisol Schulz who championed the choice of the Spanish capital as guest of honour at the event. “The choice of Madrid as guest of honour in 2017 is due to its

nature **as a city with an ancestral literary tradition and a flourishing and diverse publishing industry, which includes the main publishers in our language**, not to mention many smaller publishers who have never had the opportunity to visit our Fair before”.

This goes for all the collaborations, synergies and contacts generated by the joint efforts of the directors, and the spirit of this meeting, engendered by PICE, will be crystallised in what Manuel Gil has decided to call the “**Madrid Declaration**” a document drafted jointly by the directors present at the event, which “aside from reaffirming the importance of books in our culture and the need to support bookshops and libraries, **intends to set up a stable and permanent working group which will encourage cooperation and exchange experiences of these different Fairs**” explains the Director. (...)

Sandra Pulido spoke in similar terms, confident that what they are seeking is to “show the relevance of book fairs and their symbolic value in constructing the cultural identity and representation of a country. **The value of books should transcend financial transactions and should be inculcated as an intrinsic value of daily life**”. This is relevant to cases such as the Lima Book Fair which is the only one of the five members of the meeting that has no national support from the state, something that José Carlos Alvaríño hopes will change with this manifesto. “This declaration is a step forward in supporting book fairs throughout the region, in order to take a look at what our neighbours are doing and act accordingly Disseminating this reality of public support in other cases is going to help to change things in my own country”.

Changes, progress, improvements and above all a lot of dialogue, making the most of shared or different experiences, all of which has been made possible thanks to AC/E whom Manuel Gil finished by acknowledging, pointing out that its support went beyond the confines of merely funding. “Not only has there been financial support but also at a level of communication. The FLM is organising a **programme of internationalisation, the aim of which is to make the FLM product internationally significant**, and in this regard, the support of this body has been decisive due to its experience in this type of process”, he says. “We are extremely pleased and gratified to be initiating this relation with AC/E with a view to future events when we will be presenting new projects along these lines”.

Poetas 2017, 12th Edition

Madrid, Spain

Matadero Madrid

27 MAY 2017 – 28 MAY 2017

Participants with the collaboration of AC/E

Renato Sandoval, Festival Internacional de Poesía de Lima

Helen Johnson, Glastonbury Festivals

Daniel Gallant, Nuyorican Poets Cafe

Marco Fazzini, The Arts Box

Javier Llaxacondor, Festival de Poesía de Lima

Manuel Cuautle

Organised by

Arrebato Libros

Matadero Madrid

Asociación Cultural Libre Expresión Artística

The Poetas festival is a national and international meeting point for alternative works by artists of words. It allows many poets, publishers and cultural managers to gain deeper knowledge of new expressions.

One of the aims of the festival is to foster the internationalisation of the sector. The choice of guests, be they poets or publishers, is made by curators who enjoy prestige in their country of origin and have a long experience in the fields of cultural management or publishing. Interaction between national and international guests is based chiefly on exporting Spanish poetry to other countries and their participation in foreign festivals, as well as on facilitating knowledge of authors to be subsequently translated and published.

AC/E took part in this year's festival through its Visitors programme, by supporting the participation of publishers, critics and programmers of the leading poetry media and festivals.

The festival began with a performance by AJO and the flamenco artist Paco Soto at 8pm on 26 May at the Café Berlin to welcome all the poets, editors and general public.



Barcelona International Comic Fair 2017

Barcelona, Spain

Fira Barcelona – Montjuïc

30 MAR 2017 – 02 APR 2017

Participants with the collaboration of AC/E

Alexa Fox, Challenging Comics

Michele Masiero, Sergio Bonelli Editore

Sara Miller, DC Comics

Cédric Illand, Glénat-Vents d'Ouest

Organised by

**Federació d'Institucions Professionals
del Còmic**

Barcelona's international comic fair is designed to promote comic strips and provide a meeting point for professionals. One of the most important activities it carries out is the meetings it arranges between national and international publishers and Spanish authors, which provide professional opportunities in and outside Spain for particularly talented Spanish creators. This edition, the 35th, featured an exhibition dedicated to José María Blanco, winner of the Grand Prix at the recent edition of the fair which is linked to the centenary of TBO magazine, of which he was a leading author. All genres of comics are represented in the exhibitions staged by the fair. It also holds workshops whose participants and topics are related to the genre.

The event is also attended by representatives of publishing companies, film and television producers, stores and merchandising suppliers, bookstores, clothing stores and video game companies, among others. The professionals who take part include national and foreign draughtsmen and screenwriters, whom it provides with a space to hold professional meetings with representatives of the main publishers in the sector. This year AC/E invited an important group of international publishers and planners, enabling them to gain first-hand knowledge of the latest developments in the Spanish comic industry.





Bill Festival 2017. 2nd edition

Barcelona, Spain
Centre Civic Urgell
21 OCT 2017 - 21 OCT 2017

Participants with the collaboration of AC/E
Ella Lupo
Frank Tagariello

Organised by
**Associació Professional
d'Il·lustradors de Catalunya**

Bill Festival arose from the need for the Catalan professional illustrators' association (Asociación Profesional de Ilustradores de Cataluña) to give visibility to the profession and create a space for work and opportunities for the sector. The activities it organises are directed at both professionals and the general public and consist of conferences, roundtables and professional meetings that are aimed at paying tribute to an art that is enjoying a golden age in Spain.

With the support of Acción Cultural Española's PICE grants, this year's Bill Festival was attended by foreign guests who were given the opportunity to enjoy the enriching experience and gain first-hand knowledge of the work being done in Spain. They were the illustrators Ella Lupo, who previously worked for one of the most prestigious agencies in the United States and set up her own agency a couple of years ago that is seeking new European talents to represent, and Frank Tagariello, one of artists' favourite art directors as he works for many American publications. The festival therefore provided an excellent opportunity for illustrators interested in reaching other markets and in particular an ideal stepping stone for the US market.



Dantza. Spanish and Basque Dance Music in Versailles

Prague, Czech Republic

Troja Chateau

24 JUL 2017 – 24 JUL 2017

Participants with the collaboration of AC/E

Euskal Barrokensemble

Enrike Solinis

Organised by

Collegium Marianum – Týnská škola s.r.o.

Every year the Collegium Marianum of Prague organises the Summer Festivities of Early Music. It is the leading early music festival held in the capital of the Czech Republic and is internationally acclaimed for the quality of its programme and the high standard required of the participants. The 2017 edition of the Summer Festivities of Early Music focused on music at the palace of Versailles, the King of France's residence.

In collaboration with Acción Cultural Española (AC/E) through the latter's programme for the internationalisation of Spanish culture, the group headed by Enrique Solinis, Euskal Barrokensemble, performed 'Dantza', a piece which shows the influence of Basque dances in court music and dance during the seventeenth and eighteenth centuries. King Louis XIV, a music and dance enthusiast, employed a group of Basque musicians and dancers at his court and admired their characteristic style.



Basque dances at the court of the Sun King

FERNANDO DÍAZ DE QUIJANO
EL CULTURAL | 24/07/2017

Enrike Solinis and his Euskal Barrokensemble bringing the popular music that charmed Louis XIV to the Prague Ancient Music Festival

Between travelling and rehearsing, we managed to contact **Enrike Solinis** on his only day off. He speaks to us on the telephone just before he leaves for the mountains that surround his home in Tolosa, his other great passion along with music. The musician, who **specialises in reconstructing historic music** (although he finds the label restrictive), specialises in stringed instruments and different types of guitar and lute, and is director of the **Euskal Barrokensemble**, a group that he founded in 2006.

Thanks to the support of the Spanish Culture Internationalisation Programme (PICE), an enterprise run by Acción Cultural Española, the group will be taking part this Monday in the **Prague Ancient Music Festival** which dedicates its 18th edition to the music heard at the Palace of Versailles. In this context, Solinis and his colleagues have put together a musical programme entitled *Dantza* which will feature **popular Basque dances** which, filtered through the work of composers of the era, such as JeanBaptiste Lully or Marin Marais, were **immensely successful at the French court**, in particular that of Louis XIV. "We play this music in the Baroque style while emphasising its original popular and colourful nature" Solinis explains.

The group varies its composition for each performance, "depending on the budget". In Prague the group will be in "small format" with Solinis playing Baroque guitar, Miren Zeberio on Baroque violin., Mixel Etxekopar will play the txistu or txirula (a three-holed flute that has a number of different names depending on the region) accompanied by the ttun-ttun, a type of psaltery or stringed drum reverberating and marking the rhythm,



Pablo Martin Caminero will play the violone (equivalent to the contemporary double bass) and finally Daniel Garay will play a number of ancient percussion instruments. Solinis will also play the alboka, a two-stringed wind instrument made from a horn “a typical instrument of the Arab cultural- legacy in the Spanish peninsula”.

The programme will include popular dances such as Bralea-Pelegria Naiziela, Urruska -Fandangoa and Koumis-Expatadantza, the Sonata in D by Mateo Pérez de Albéniz, early 19th century choirmaster and organist in Logroño and San Sebastian. They will also play works inspired by Basque tradition, adapted by French composers such as **Jean-Baptiste Lully, Marin Marais, Le Clerc and Claude Gervaise**. Many of these are entitled “bourrée de basque” or “bourrée pour les Basques” (*bourrée is the French name of a traditional dance which was often stylised to adapt it to ballet*).

In the final part of the concert, Euskal Barrokensemble will play works by the Spaniards **Gaspar Sanz** (*Mariona y Canarios*), **Francisco Guerau** (*Chacona*) and **Santiago de Murcia** (*Cierras selectas de guitarra y Zarabanda*).

This blend of musical styles aims to portray **musical currents in the court of the Sun King** who, through his marriage to the Spaniard María Teresa of Austria, **encouraged a musical cultural blend between France and Spain**. The programme also emphasises the importance of dance in instrumental music. “It is curious how most musicians do not know how to dance, but this dissociation between music and the dancer is a recent phenomenon. In the court of Henry IV of Navarre, Louis XIII and Louis XIV of France for example, dance

was very important in court life, and **music and dance were conjoined**. In fact, as Solinis recalls, many musical scores of the era included graphic indications to exercise the choreography.

The work of reconstructing ancient music is a complicated task and leaves room for interpretation, as the original scores, contrary to the Romantic era that was to come, did not provide exhaustive indications for the way they should be played. “Study of ancient or historic music **has returned the player to his role as creator**” indicates Solinis. He holds that players over the centuries were considered to be creators in the absolute sense “however, in a minor era of history, from the 18th and 19th centuries, it was believed that music was simply a medium that concerned the composer and the audience”.

Following their trip to Prague, Solinis and his Euskal Barrokensemble will continue their travels, showcasing the traditional music of their home and the rest of Spain. Their next stop will be the Abbey of Conques in South-eastern France where they will perform **Euskel Antiqua**, a programme of traditional Basque music which they recently recorded with Jordi Savall’s Alia Vox label.

Babel Sound Interactive World Music Festival 2017

Balatonboglár, Hungary
**Babel Sound Interactive
World Music Festival**
17 JUL 2017 – 23 JUL 2017

Participants with the collaboration of AC/E

Doctor Prats
Ogun Afrobeat
Maria Keck & De Cobre
Ethnómada
Rumbamazigha
Miramundo
Banda Zeitun
Rumba Katxai
Tiu

Organised by
**Babel Sound Interactive
World Music Festival**

Babel Sound is an international music event that aims to be an interactive meeting point for various cultures and branches of the arts. Unlike at traditional music festivals, performers stay longer than the single day of their concert. Babel Sound is a big family gathering for creative people – a place where newcomers are praised as well as accomplished masters. The artists are genuine representatives of their countries with the mission to present and transmit their cultural heritage and deepen mutual respect.

Babel Sound Interactive World Music Festival, with a colourful mix of lesser known international bands, took place from 19 to 24 July in seven venues in Balatonboglár. Participants included artists from Spain, Greece, the Netherlands, Serbia, the Czech Republic, Bulgaria and other countries, all of whom represented their culture, drew inspiration, enjoyed the local cuisine and made friends and professional contacts.

AC/E supported the participation of Spanish groups Doctor Prats, Ogun Afrobeat, Maria Keck & De Cobre, Ethnómada, Coetus, Rumbamazigha, Tony Xucla & Gemma Humet.



Festival Norpas 2017

Dalsbruk, Finland

Festival Norpas

04 AUG 2017 – 06 AUG 2017

Participants with the collaboration of AC/E

Los Voluble

Za!

Organised by

Festival Norpas

For three days Festival Norpas offers events involving emerging and newly created arts. It is held annually in the historic industrial town of Dalsbruk on the island of Kimito, which during the festival becomes a backdrop for meetings and interaction between various disciplines, creators and artists of different countries and cultures. The activity programme also extends to several art centres in Helsinki and Turku, the two largest cities in Finland, which are located close to the area where the festival takes place.

With the support of AC/E, Spain was represented at this year's edition by performances by the Spanish groups Za! (Barcelona) and Los Voluble (Seville). Both also took part in talks and instrumental and vocal improvisation workshops with other groups.

Za! is a multilayer supersonic orchestra that combines African beats, noise, math rock, vocal-loops, free jazz, analogue electronics, sounds from the shepherds of Tuva, Balinese polyrhythms, Mauritanian trip hop, Dadaism, distortion, dance and drones. The two Catalans have released two albums so far.

Los Voluble have spent more than twenty years exploring the limits and possibilities of musical and audiovisual expression, moving from flamenco to electronic music, in particular a combination that has led them to participate in Sónar Festival, together with Niño de Elche, with 'Raverdial' and in the 18th Seville Flamenco Biennial with 'Cartuja a Rás'.



Visiones Sonoras 2017. International Festival of Music and New Technologies

Morelia, Mexico

Unidad Académica Cultural de la UNAM (Campus Morelia)

11 OCT 2017 – 14 OCT 2017

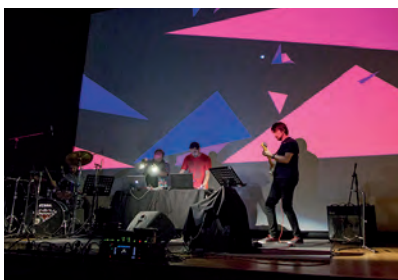
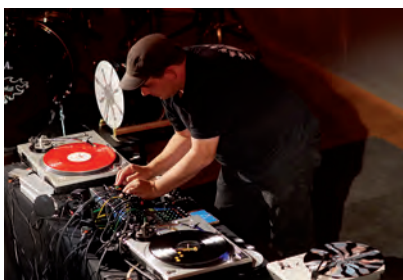
Participant with the collaboration of AC/E
Carlos David Perales

Organised by
Centro Mexicano para la Música y las Artes Sonoras

The Visiones Sonoras (Sound Visions) festival has become established as the main event of its kind in Mexico and one of the most important in Latin America. It is designed to forge ties between artists and students, create new audiences and foster the creation of new works that incorporate the use of new technologies. By bringing together composers and through a series of lectures and workshops and commissions from Mexican and foreign creators, this festival seeks to help contribute to fostering sound creation involving the use of new technologies in a manner that encourages reflection on the implications of the use of these tools in the creative processes of today's artists.

AC/E collaborated towards this year's festival by supporting the participation of Carlos David Perales, who gave an address on 'The conquest of time, reflections on the electroacoustics of the camera'. He likewise shared a few thoughts on both live and recorded electronics in connection with acoustic instruments, analysed creative and performance mechanisms in relation to this repertoire and discussed the so-called 'electronic chamber music'.





Prague Spring – International Music Festival 2017

Prague, Czech Republic
Prague Spring – International Music Festival
 12 MAY 2017 – 06 JUN 2017

Participants with the collaboration of AC/E

Concerto Zapico
Forma Antiqua
Entre quatre
Rocio Márquez

Organised by
Prague Spring – International Music Festival

The Prague Spring – International Music Festival is the most prestigious classical music festival in the country and has been held every May in Prague since 1946. It is a permanent showcase for the best performers, symphony orchestras and music groups in Prague and enhances their international profile. In 2017 the festival featured 45 concerts involving world-famous figures such as Daniel Barenboim and the Vienna Philharmonic, William Christie or Krzysztof Penderecki.

AC/E supports the ‘Spanish Accent’ section of the festival, a three-year cycle (2016–18) designed to make Spanish performers and composers known in Central Europe. It aims to bring current Spanish performers to Central Europe, where Spanish music is not regularly featured in concert hall schedules. In 2016 three projects involving different music genres were presented with great success.





Paraíso Vacío Festival 2017

Lima, Peru

Centro de Arte Casona Kesch

21 JAN 2017 – 22 JAN 2017

Participants with the collaboration of AC/E

Los Claveles

Joe Crepúsculo

Ama_ia

Aaron Rux

Organised by

On Tape Publishing and Management SAC
Festival Paraíso Vacío

Paraíso Vacío is an independent Latin American music festival that features major national bands and guests from Spain, Mexico, Chile and Argentina every year. The festival seeks to be the first festival in Lima to offer high-quality international music in an outdoor space and throughout the day. Its two stages present the best rock and electronic music in an incomparable setting, the art centre located in the mythical Casona Kesch.

This year Acción Cultural Española supported the participation of the artists selected by the festival: Joe Crepúsculo, Los Claveles, Amaia and Aaron Rux. As well as performing at the festival, they took part in meetings with the press, programmers and record companies.





Monkey Week 2017, International Meeting Point of Independent Music in Spain

Seville, Spain

Monkey Week

12 OCT 2017 - 14 OCT 2017

Participants with the collaboration of AC/E

Rodrigo Duarte, Festival Centro

Rene Philippe Siegenthaler Torres, Páramo

Álvaro González Villamarín, Radiónica

Gustavo Adolfo García Saavedra,

Festival Rock al Parque

Alejandra Gómez Quintero, Bichemusical

Julio César Sánchez Olín, La Roma Records

Organised by

La Mota Ediciones Soc. Coop. And.

Monkey Week, currently in its ninth year, is an international independent music fair geared to enterprises of the sector. Every year, throughout its three-day duration, lectures, professional meetings and showcases of national and international groups are held. One of the features of the festival is the Monkey Brain sessions for professionals, a forum for sector professionals in Spain that includes networking sessions, speed meetings, cocktail parties and other similar activities.

In addition to roundtables and lectures, this year's event focused in particular on activities that encourage contact and dialogue between professionals. A group of foreign cultural planners took part in this edition thanks to the Visitor grants awarded by Acción Cultural Española.

It is an event where artists, professionals, press and public come together and share a unique experience. The perfect blend of festival, forum and fair.





Monkey Week, the Sevillian South-by- Southwest

JAVIER YUSTE
EL CULTURAL | 13/10/2017

The festival provides a chance for new and emerging bands to meet with international programmers and bookers visiting the event, thanks to the Programme for Internationalisation of Spanish Culture (PICE) organised by Acción Cultural Española (AC/E)

The Monkey Week festival currently being held in Seville serves as a meeting place for artists, professionals, press and public in the independent industry, with over 120 concerts being held in concert halls and theatres throughout the city, and it came about quite by chance. There were a number of factors involved in setting up the event which easily might never have come together as they did. The venture arose from an underground magazine published in El Puerto de Santa Maria entitled *Freak!* which, in turn, had arisen through the organisation of a modest punk festival. The singer, composer and showman Enrique Bunbury, former leader of the group, Heroes del Silencio, had a house in the area, and through his producer, Paco Loco, he had got to know the organisers of these initially humble initiatives. However, the Monkey Week eventually came about through a visit that Bunbury paid to Southwest Texas for an enormous show casing festival consisting of short concerts - featuring unknown bands and professional groups alike - which was held in different concert halls around Nashville. On his return, Bunbury suggested that the local entrepreneurs Tali Carreto and his brothers Jeus and Cesar Guisad, set up a similar venture in El Puerto de Santa Maria and so Monkey Week was born.

“It was a formula aimed at a professional market, with conferences, networking and with those showcases serving to present the groups” explained Emilio R Cascajosa the festival's press officer. “Professionals, bookers and festival programmers, record labels... were invited along with the bands presenting their music”. Today the festival has grown so much that for its eighth edition it had to move from El Puerto to Seville, however, the spirit of the event has not changed in that it hopes to show case new groups and create synergies and interaction between members of the most alterna-



tive music sector. It is the perfect mix of festival, forum, party and trade fair, in which this year, groups such as Cala Vento, Iseo & Dodosound, Princess Nokia, Swans, Rocío Márquez, Naty Peluso and Los hermanos Cubero will be playing.

Over 6 days (9-14 October) with a programme featuring more than 150 accredited professionals, the event is a great way of highlighting the Internationalisation of Spanish culture (PICE) run by Acción Cultural Española (AC/E), as, thanks to grants awarded to visitors, many crucial international programmers are able to attend the event. **“Monkey Week provides a platform of quite important scenarios which means that a lot of content and artists can be placed on the map whereas otherwise it would be difficult for them to gain a foothold”** explains Rodrigo Duarte programmer of the Centro de Colombia Festival and representative of Roma Records, a Colombian-Mexican shop and label, and one of the visitors sponsored by AC/E. “It is extremely well organised and so we are able to put together our agenda in a way that is neither chaotic nor dramatic, as is so often the case with other festivals”.

Duarte, who hopes to contract an artist for the next edition of the festival he represents and who wishes to record a 7” split through his label with two other bands featuring in Monkey Week - confirms that negotiations are well advanced, although he still cannot name names- he claims that the role that the PICE plays is extremely important for a programmer like him. **“It is a ground breaking initiative. Without this type of aid it would be difficult for us to be here and it is a source of pride that they also recognise the potential of our market.** And I also think that it is important to recall that they work on projects which are more or less independent, placing value on local artistic talent, although

the whole event is extremely professional. That a public entity plans the internationalisation of its own culture means a lot, and often authors, promoters, bookers and media do not have the wherewithal to do this themselves, and this support simplifies matters considerably. For example, the Centro Festival is public and this type of alliance would be impossible here”.

His compatriot Chucky Gracia programmer of Rock in the Park agrees, his free festival takes place over three days and is held in the Simon Bolivar city park attended by 3000, 000 spectators. “I work for a festival paid by state resources and I find it absolutely marvellous that the government allows us to hold a rock festival with such an impact on the citizens of our country. However in Colombia there is too much corruption and most of the money gets lost along the way. Therefore, I find it laudable when I see that public resources can be invested in the way that the AC/E does”.

However, the Rock in the Park programmer believes that Monkey Week plays an essential role in promoting emerging bands “(which is something that not everyone in the industry is prepared to do”) he holds that the industry has to accept the challenge and strengthen relations between both continents. “This launch is a step forward but in the end we all have to push the boat out together”.

Panticosa International Festival 'Tocando el Cielo' 2017

Panticosa, Spain

Balneario de Panticosa

25 JUL 2017 – 02 AUG 2017

Participants with the collaboration of AC/E

Cecile Latour, Musée national et domaine
du Château de Pau

Diana Ketter, Sonoro Festival

Organised by

Fundación García Esteban

Festival Internacional de Panticosa

Tocando el Cielo

'Tocando el Cielo' (Touching the Sky) is a festival designed to offer a prestigious international musical and artistic experience amid the peaks of the Pyrenees in Aragon. Between 23 July and 4 August, the artists who gathered in this mountainous location demonstrated their musical talent in a unique and wonderful nature setting.

The fifth edition of the festival was dedicated to 'Women in Music'. It paid tribute to women who have devoted their lives to music, such as María de Lejárraga, María Rodríguez, Pilar Bayona, Alicia de Larrocha, Pilar Lorengar, Teresa Berganza and Clara Schumann, as well as the women who were behind composers like Tchaikovsky or Mahler. It also presented the work of contemporary female composers.

To facilitate networking with the Spanish music industry, AC/E collaborated with the event by supporting the participation of international professionals from the music sector.





Autoplacer Festival 2017

Madrid, Spain

CA2M, Centro de Arte Dos de Mayo

21 OCT 2017 - 21 OCT 2017

Participants with the collaboration of AC/E

Nicolas Rotenberg, Le Temps Machine

Sandra Cany, La Pleiade

Pierre Alain Etchegaray, Cabaret Aleatoire

Emmanuelle Hulot, Fraca-Ma

Organised by

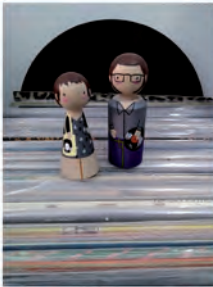
Asociación Cultural Autoplacer

CA2M, Centro de Arte Dos de Mayo

Autoplacer is a festival for self-published and emerging music and takes place at the CA2M Centro de Arte Dos de Mayo every year. This year's edition, the 8th, featured a roundtable for professionals at the Institut Français to discuss and exchange opinions on the differences between the French and Spanish music scenes and industries.

With the support of AC/E through its Visitors programme, the festival was able to foster exchange links between international influencers and programmers from prestigious institutions and Spanish creators. The aim of this year's edition was to boost the presence of up-and-coming Spanish bands and experimental and artistic music projects in France. Autoplacer encourages musical creation and free distribution through sustainable practices in order to professionalise and internationalise Spanish independent music.







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Design

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Printing and binding

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Depósito Legal:

M-1378-2018

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ACKNOWLEDGEMENTS

We wish to thank all the organisations and people that have collaborated by supplying us with images and information for compiling this summary of results.

We are also grateful to all the creators whose experiences and works are featured in the selection of projects supported by AC/E's Programme for the Internationalisation of Spanish Culture.

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