



Jesús Uriarte

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MIREN JAIO  
DANIEL LLARÍA

Guadalupe  
Echevarria  
Adventurous  
Spirit

The career path of Guadalupe Echevarria (Bilbao, 1948) cannot be separated from her life journey. Echevarria has always worked within the boundaries of institutions (political organisations, museums, art schools) and has constantly done so with an unruly and enthusiast's attitude. This has allowed her to consider institutions as spaces of possibilities and encounters and to explore their limitations. The conversation that follows — held by video chat on 23 and 25 April 2020 during the lockdown of the Covid-19 health crisis — explores some of the milestones of a life story that encompasses various moments of our recent history. A journey influenced by the perspectives opened up by feminism and inspired by the practices of artists.

GE Guadalupe Echevarria  
MJ Miren Jaio  
DL Daniel Llaría

- DL Hello, how are things?
- GE I'm delighted to be here alone. My caregiver comes from time to time.
- MJ Do you go out into the streets?
- GE I'm a risk person, so I can't. I went out the other day. I opened the door of my house and felt I was dying: the air, the atmosphere... It was amazing.
- MJ Before we begin, I wanted to say that I think you should write a book about your life.
- GE I'd like to, but I write poorly. There are always three languages mixing in my head.
- DL Do you feel more comfortable speaking in French?
- GE A lot more, yes. I still have many friends in France, especially women. Truth is, I have a need to talk to them and I do so in French.

## 1991-2013

- MJ We'd like to start with your experience as director of the School of Fine Arts in Bordeaux for 22 years. How did you end up there in 1991?
- GE It was through a chance meeting with Jean-Louis Froment, who was then the director of the CAPC,<sup>1</sup> and who told me: "The position is open, are you interested?" I didn't think twice about it –how amazing it would be– and said yes immediately. It was something new for me, an area I wasn't familiar with: a small city, a French institution with its bureaucracy, an art school that not a single artist I knew had come out of... It was a mammoth job, but I went there. And I got passionate about it. That's how I do things. I get passionate about them.
- I visited many schools before establishing the project of the school, English ones, as well as CalArts in Los Angeles... I was interested in English schools because of the importance they gave to the studios, to the place where students produce things. The British saw art schools as factories and had an organisational structure and means of production that made this possible. The Anglo-Saxon tradition is therefore one of doing, as opposed to the French tradition, which gives priority to ideas and to classrooms. English art schools also interested me because great musicians had come out of them in the 1960s: Mick Jagger, David Bowie, Bryan Ferry..., all of whom were clearly aware of what it is to have an "attitude".
- DL Had the school stagnated in a model like the 19th-century Academy?
- GE It was a behemoth: 19th-century architecture, not many technical workshops, no international vision... It didn't have the means, but I was convinced it had potentialities and we started a completely new project. There was a generation of teachers who wanted to do things. I arrived fueled by the idea of transversality, which was shared by artists and intellectuals and central in the stuff I was reading by

Émile Durkheim, Gabriel Tarde, Jean-François Lyotard... The project of the school was to phase out of the idea of departments and disciplines. We went from three to two departments at the school. We eliminated communication — which had remained frozen in the 1970s — and kept art and design. And studios became at the center of things. They were thematic, temporary studios.

There was a right royal row at the beginning: lots of fighting, some teachers complaining, local newspapers getting involved... They called me “Superecheverría”, after Superlópez.<sup>2</sup> The Ministry of Culture found the project difficult to accept it, but it did eventually. The City Council —led by Chaban-Delmas<sup>3</sup> — was fully behind me and gave me a good budget to realize the project. I also had the support of CAPC, for which it was important to have a good school in Bordeaux.

DL Can you expand on the thematic, temporary studios?

GE The school already had some experiences based on the principle of studio-driven practices, such as the *Pensée Nomade, Chose Imprimée* (Nomadic Thought, Printed Matter) studio conducted by the group 4taxis. Wonderful artists, the types that you can only find working in the silence of art schools.

DL Teachers?

GE Yes, they're a couple: Michel Apheresero and Danielle Colomine. Publishers and graphic designers. From another tradition than the French one, more like a Dutch one. The studio took art and design teachers and students on long journeys from one city to another: Los Angeles, New York, Oaxaca, Rome... When they travelled to and settled in Oaxaca, they worked with the cultural, artistic context there... It was really an innovative project for its time. The travelling was important. 4Taxis produced some wonderful magazines on the occasion of these trips.. Publishing was important at the school. We had a workshop with printing machines and resources. These workshops were the third leg, which was that of technique, parallel to this structure of studios and departments.

MJ How many students were there at the school?

GE About 300 across the five years... We also had many visiting artists — Dan Graham, Matt Mullican, Dominique Gonzalez-Foerster to name only a few — and theoretical seminars were organised —Patricia Falguières, a great historian at the School of Advanced Studies in the Social Sciences (EHESS), taught at the school for more than a decade and was instrumental in shaping its theoretical agenda. We haven't talked about Café Pompiér!

DL Tell us about it.

GE It all began with an idea from Coralie Ruiz,<sup>4</sup> a senior student who wanted to make

a reproduction of *Food* (1971), the New York project by the artist Gordon Matta-Clark. Her idea included the same approach as Matta-Clark's café, with the aim of creating jobs, paying for every employee's home-studio and making money by staging concerts and selling sandwiches. The name was mine. I was very proud of it, because the building that hosted the café was the former fire station.

MJ I was thinking about pompier art...

GE That too. The fun thing about it was that students, teachers, neighbours all met there... Some teachers held their appointments with students there and concerts were also staged on weekends. It was an important, counter space to the school. The school, even the studios, were somehow places of ordered, disciplined transmission and the café was run under different parameters, and without the excuse of teaching and transmission.

## 1987-1989

DL Can you tell us about your previous experience in Madrid in the late 1980s?

GE It was one of the reasons I went to Bordeaux. I had worked in one of the most popular and eagerly awaited centres at the time: the Reina Sofía.<sup>5</sup> Its director, Carmen Giménez,<sup>6</sup> who is very sharp, had put it on the map. I was her assistant. She offered me the opportunity to do some projects

on my own. I'm very proud of them. But there was one thing I didn't like. Money was starting to pour into the art system in the late 1980s. We had lots of money in the Reina Sofía because the Socialist government — with Javier Solana<sup>7</sup> as Minister of Culture — was using culture as a banner.

MJ "Culture, that government invention", as Sánchez Ferlosio<sup>8</sup> used to say.

GE Yes, it was all part of a general strategy to put Spain on the map. It was a very specific phenomenon of the Spanish Transition. The Reina Sofía was riding the crest of a wave. I had never worked in an institution like that and I realised that it was not good for artists. Because the artists of the 1970s and 1980s had come through during hard times and were broke, and they were kind of working and inventing their lives as best they could.

DL Do you mean that there was a gap between artists and the means of production?

GE I mean that it changed the artists. They adapted to the new situation and art suffered a lot. Everything had to be produced in a big way. Some of the art of that time seems to me to be very inflated, very institutional, very expensive and very empty.

DL You curated exhibitions of John Baldessari, Dan Graham, Muntadas during that time...

GE In the Baldessari exhibition, which I curated together with Vicente

Todolí,<sup>9</sup> something happened that I liked because, as you can imagine, I'm very interested in media impact. Baldessari had said in an interview: "Art is a matter of faith; otherwise, everything would be irrelevant".<sup>10</sup> Then during a UEFA match with Real Madrid, the commentator said: "As John Baldessari says, football is a matter of faith. Otherwise, everything would be irrelevant". I was watching the game and fell about the floor laughing. I told John about it and he loved it.

I worked with established artists at the Reina Sofía. I remember that time with a lot of passion, but I must admit that I left because I missed young artists. I wanted to experience the development and emergence of artists, to work with teams of teachers, with critics, with other artists... I also wanted to be closer to home, because my son was growing up.

## 1982-1985

MJ Another crucial moment in your career is that of the video festivals you directed in San Sebastián and Vitoria-Gasteiz. You were in Paris shortly before that.

GE I met a lot of people in Paris and I discovered and got into video works there. It was the golden age of the Centre Pompidou. I worked at the American Center for a year. I was helping to set up the videos, preparing the classes...

DL What kind of institution was the American Center?

GE The American Center<sup>11</sup> was an amazing place. It had a department that followed the cultural evolution of Western countries. It was a model for exporting and promoting American culture. They were convinced that video had a brilliant future. It also programmed a lot of dance... What year would that be?

DL I read that it was 1982.

GE Who was president in the United States?

MJ Carter? Reagan?

GE Carter was a great president. He was the only one who left behind a social security system in the country. Everybody disliked him because he used to get confused and fall down...

DL Was your experience at the American Center after you saw Brian Eno in New York?

GE Yes, that was in the early 1980s. Music was important to me even then... By the way, when I was 13 or 14 years old in Vitoria, which is where I spent my teenage years, the only fun we had was going to a store that had imported records... All my female friends went crazy buying records by Elvis Presley, Johnny Hallyday, Sylvie Vartan... The owner knew a lot and used to give us advice and educate us.

MJ What was the name of the store?

GE Erviti. It was an appliance store that had a small box with records.

MJ But how was that possible in Vitoria at the time?



GE You know, those things in life... That's how I met a lot of people by chance, through personal adventures. I've always liked music. I've been to many concerts everywhere. You didn't have to leave during the golden age of the Anoeta velodrome in San Sebastián. I remember great performances by Roxy Music, AC/DC, The Clash...

MJ Music has always accompanied you.

GE It's a distinguishing feature. I discussed it in "Peripecias a borbotones".<sup>12</sup>

DL And how did you end up moving from Paris to the San Sebastián Video Festival?

GE My head was filled with videos and I had the idea of writing a letter to Luis Gasca,<sup>13</sup> the director of the Film Festival at the time. I knew he had been a publicist and would be interested. I wrote him a letter on a purple sheet of paper with a golden pen that I had bought... I wrote him on a Monday and he showed up in Paris on a Wednesday. He said yes. He had no idea about video, but he wanted to change the Festival, as it was experiencing a crisis because there were too many festivals... The same refrain as today, but 30 years ago.

MJ How were those three years of your relationship with this major festival?

GE Very good. We had money to do things, big audiences and lots of

press. But there was also fear. Pilar Miró<sup>14</sup> used to say that you couldn't do video in San Sebastián, because it would end up devouring film and that was a betrayal...

MJ The fears at the time.

GE At the third festival, I suggested to ETB<sup>15</sup> — which was beginning to do some broadcasting tests — that the entire festival should be shown on TV. We had 30,000 people watching it.

MJ Do people approach you and say, "I saw it back then"?

GE Yes, lots of people. Video is attractive and easy. It enters through the eyes. It makes you happy. We used to spend entire nights with video clips. At the time the level of video art was very high, with artists such as Nam June Paik, Bill Viola, the Vasulkas... The video boom in Spain was triggered by this Festival. The Socialist mayors of all the cities wanted to have their own festival because it was successful and got coverage in the press. Video sounded modern.

MJ Who ran the festival?

GE We were a team of four women: Nuria Gutiérrez, Marta Pérez Yarza, Cristina Elguezabal and me. We had lots of fun... then one day it was over. Cuerda,<sup>16</sup> the mayor of Vitoria, had a wonderful councillor for culture. He suggested that I take the festival to Vitoria and I thought: "Why not? But let's do something else".

DL Why?



GE Because the big attraction in San Sebastián was the city, as well as the Film Festival, which had an international impact.

MJ Was the team the same?

GE The festival was smaller and it was just Nuria and me. We did a music video festival with a programme of videos brought in from *The Kitchen*<sup>17</sup> and also a competition. We wrote to all the bands in the Basque Country to see if they wanted to make videos and present them at the festival. To our surprise, they all wrote back. The jury comprised Paloma Chamorro,<sup>18</sup> Poch,<sup>19</sup> Xavier Villaverde<sup>20</sup>... The videos were also seen at the Tolosa Festival.<sup>21</sup> It was a packed house in Vitoria because all the bands had come and the hall was very small. There were queues, lots of booze...

DL A punk extravaganza...

GE Just imagine! *Sarri Sarri*<sup>22</sup> by Kortatu<sup>23</sup> won and *Hil ezazu aita* by Hertzainak<sup>24</sup> came in second. We showed the selected videos as well as a video by David Byrne at the award ceremony. There was a second session and it was packed to the rafters... 3,000 people! Glued to their seats! A blast of joy. It's my favourite festival. There was something about it, which was that the city hall behaved very nicely. But at a general level — political, economic, social... — it was a terrible few years. I didn't want to stay here. In fact, I left immediately.

DL What was your next stop?

GE I went to Boston first to the Contemporary Art Television Fund and then to Madrid to work with Carmen Giménez.

## 1972-1980

MJ Out of curiosity: where did you study, in which faculty?

GE None.

MJ Many people of your generation were shaped by a refusal to go to university...

GE No, it was just very difficult. Only the smart girls passed, those who scored 10.

MJ The wayward girls didn't pass.

GE It's just that at that time in school we were educated to stay single and go to church or be who knows whose wives.

MJ And you come from a quite privileged social environment... Who were your role models in your personal development?

GE I had many of them... and lots of luck. Don't forget, I'm a posh girl. I was brought up to fight for what's mine.

DL Do you mean that, although you developed yourself outside your class context, your path was marked by a privileged education?

GE By my experience more than my education, because when it comes to education, I haven't had any.

MJ You haven't had any, but you were the director of the School of Fine Arts in Bordeaux!

GE Well, yes. I went to some seminars by Foucault, Lacan, Althusser in Paris... French universities were open to everyone after May '68. We could go to the EHESS or the University of Vincennes.

DL How did you end up in Paris?

GE I lived with my brother Manu in Cambridge, London, Paris and Madrid at the end of the 1960s. He was a very cultured person. He was crucial to my education — and he introduced me to Roberto Negro,<sup>25</sup> another role model.

After my brother Manu died, I joined ETA VI<sup>26</sup> together with my then partner. I was a factory worker at Nerecan in Herrera. Later, the police caught us in Vitoria in 1972. We left for Paris... Life was militancy, but we'd go to museums, movies, concerts, theatres... Paris was in full swing.

I joined *Les Pétroleuses*, a feminist group of the LCR, a French party affiliated with LKI.<sup>27</sup> You know why they were called "The Women Incendiaries", don't you? They were the ones who used to bring petroleum to the barricades during the Paris Commune of 1871. I didn't like the name. It was like secondary characters... The Women Incendiaries were very politicised. There was lots of discussion about how male comrades treated us. It was said that politics wasn't good for the feminist struggle. The main issues

were: what should a politically committed woman be like, what is her status, what is she aspiring to? They would talk about the body, motherhood, orgasms... Feminist ideology issues during those years. Almost the same as now... Femininity was an important issue. It's still pending for me and I haven't resolved it.

MJ How did feminist awareness affect what followed?

GE We returned to the Basque Country after the death of Franco and the Amnesty.<sup>28</sup> My relationship ended and I had a child. I was tired of politics. The problem of unity of action always arose in parties when it came to strikes or demonstrations: that if the CP didn't want to, that if I don't know who didn't want to... It was a tomboy struggle. The question was simple for me: "Where can we meet and do things together?" That's when I started work on setting up the Women's Assembly of Vitoria.<sup>29</sup>

I was now back in San Sebastián and met Arantxa Urretabizkaia<sup>30</sup> at feminist meetings at the time and she helped me to join *ERE*.<sup>31</sup> Arantxa and I did things together, such as interviewing Leonard Cohen and Alaska y los Pegamoides<sup>32</sup> and I personally wrote articles about The Ramones, The Clash, Roxy Music, a history of rock in instalments...

MJ At the beginning of the Spanish Transition, the Basque Country was witnessing a surge of regular publications. *ERE* stands out from the rest of those general magazines.

## 1914-1970

- GE It was directed by Genoveva Gastaminza,<sup>33</sup> an extremely courageous woman who later worked at *El País*. The magazine was a product of its time, but it was well designed, along the lines of a revised Bauhaus. It was designed by a couple, but I don't remember their names.<sup>34</sup> That was something that amazed me about the people of the Transition: they had imbibed European culture without ever having left here. And they had great enthusiasm and big dreams.
- DL What else can you tell us about those years?
- GE I took a bus trip from New York to San Francisco and back with Arantxa. We went to The Kitchen in New York and this is where I saw a video work for the first time. The one by Brian Eno that I mentioned earlier. I told myself then that working with video was what I wanted to do.
- MJ Did you relate to any other writers of Basque literature besides Urretabizkaia?
- GE Not a lot, but I remember a meeting of writers in Bilbao. They were discussing whether or not to participate in the fair of Durango.<sup>35</sup> After many hours of discussion, it was decided that they had to participate. Bernardo Atxaga<sup>36</sup> suggested setting up a stand with some cooktops to fry books for lunch, because you couldn't live from literature.
- MJ Going back to the School of Fine Arts in Bordeaux and the bonds you made with other places. A student of the School, Franck Larcade, appears in an Arteleku<sup>37</sup> catalogue in 1993.<sup>38</sup> Larcade would set up *consonni*<sup>39</sup> in 1996.
- GE He was indeed a student there and we talked a lot. He was planning a project in Bilbao — my city — in an international, very open way... What happened was that Franck ultimately met many artists in Bilbao.
- MJ The generation of Arteleku workshops.
- GE Yes, I supported him as much as I could. He asked me to be president of *consonni* to deal with institutions. My only contribution consisted of a meeting with the Basque Government. That helped to get him started.
- MJ *Consonni* initially presented itself as an initiative close to the relational aesthetics.
- GE It was in line with the position of many of us because of a direct — or not so direct — influence by Nicolas Bourriaud, who in his *Relational Aesthetics*<sup>40</sup> suggested a re-reading of *The Creative Act* by Duchamp.<sup>41</sup> It was a very popular thing in France. When something springs up, it soon becomes massive.
- DL Why is that?
- GE Well, because it's a very strong, centralised state, with a huge

ability for dissemination and discussion. Before publishing *Relational Aesthetics* in 1996, Bourriaud curated *Traffic*<sup>42</sup> at CAPC in Bordeaux. That is where he introduced the term. It was highly criticised in France by the art establishment. What he was proposing had already been suggested by artists from previous generations, but he made it media savvy. Students from the School worked as assistants for *Traffic*.

DL Continuing with Arteleku. You published an article<sup>43</sup> about Luis Mariano<sup>44</sup> in its magazine, *Zehar*.

GE He had been a student at the School, as well as Rosario Weiss — supposedly Goya's daughter — about whom I wrote a book.<sup>45</sup> Luis Mariano is extremely important in France. In some ways, he played a part in helping immigrants feel more integrated and giving them a swinging identity. Other artists — Enrico Macias... — played the same role. The immigration of countless thousands was complicated and committed. Not only did we have to find them work, we also had to find them an identity. France is like that; it requires a solid nation.

DL In relation to this text, can you tell us a little about your experience as a cultural hybrid?

GE I have felt a lot like Luis Mariano. I've always had a relationship with France. My grandfather was French. And I think I've done what I had to do: travel, go from one place to another, meet people,

learn... I haven't been attached to anything, maybe because I'm not a university student. I'm self-taught.

MJ Amateur?

GE I prefer self-taught: you can invent your own methodology... I've always done whatever I wanted, which is what my mother told me.

MJ "Always do whatever you want" or "do whatever you want"?

GE "Always do whatever you want".

# Notes

- 1 Centre d'Art Contemporain de Bordeaux, which Froment (1944) set up in 1973 and directed until 1996.
- 2 José Ignacio López de Arriortua (1941). Basque engineer known for his innovative management systems. He was head of purchasing at General Motors in the 1980s and vice president of Volkswagen in the 1990s.
- 3 Jacques Chaban-Delmas (1915-2000). Mayor of Bordeaux between 1947 and 1995.
- 4 Coralie Ruiz. Artist in the Franco-British art duo Ruiz Stephinson. Together they run Goswell Road, a Paris-based artist-run space and publishing house.
- 5 Centro de Arte Reina Sofía, set up in 1986 and leading to the Museo Nacional Centro de Arte Reina Sofía, which opened in 1990.
- 6 Carmen Giménez (1943). Historian and curator. Director of exhibitions at the Centro de Arte Reina Sofía in Madrid until 1989 and curator of the Solomon R. Guggenheim Museum in New York. She participated in the creation of the Guggenheim Museum Bilbao and the Picasso Museum in Malaga in the 1990s.
- 7 Javier Solana (1948). Minister of Culture in the first Socialist government (1982-1988) and Secretary General of NATO (1995-1999).
- 8 Rafael Sánchez Ferlosio: "La cultura, ese invento del Gobierno". *El País*. 22-11-1984. → [https://elpais.com/diario/1984/11/22/opinion/469926007\\_850215.html](https://elpais.com/diario/1984/11/22/opinion/469926007_850215.html)
- 9 Vicente Todolí (1958). Among other posts, chief curator (1986-88) and artistic director of IVAM (1988-96), founding director of Museu Serralves (1996-2003) and director of the Tate Modern (2003-2009).
- 10 Rosana Torres: "Entrevista a John Baldessari: 'El arte es una cuestión de fe; si no, todo sería irrelevante'". *El País*, 12-01-1989.
- 11 Founded in 1932, the American Center was a private, non-profit, independent institution which first goal was to be a meeting- and exchange place for Anglo-American students and artists living in Paris. It developed in the 1960s into a French-American avant-garde centre, a truly unique and interdisciplinary institution with a public programme encompassing modern music, jazz, cinema, dance, performance, poetry often through collaborations between practitioners of these disciplines. It remained until its demise in 1996 a place of radical experimentalism.
- 12 Publication presented at *Stock 13*, a series of three commented auditions organised by Arteleku's Audiolab. The audition by Guadalupe Echevarria was held on 27 May 2008.
- 13 Luis Gasca (1933). Director of the San Sebastián Film Festival in 1977 and from 1981 to 1983.
- 14 Pilar Miró (1940-1997). Film, theatre and TV director. She was Spain's General Director of Cinematography between 1982 and 1985.
- 15 Euskal Irrati Telebista, Basque public broadcaster. Its Basque-language channel, ETB1, began broadcasting on 31 December 1982.
- 16 José Ángel Cuerda (1934). First mayor of Vitoria in Spain's democratic period. He held office from 1979 to 1999.
- 17 The Kitchen. Multidisciplinary New York art and performance space founded in 1971 by the artists Woody and Steina Vasulka.
- 18 Paloma Chamorro (1949-2017). Journalist and icon of Madrid's "Movida" scene. She directed and hosted *La edad de oro* (1983-1985) on La 2 (Spanish public TV channel), an influential musical programme in the subcultural scene of the Spanish Transition.
- 19 Ignacio Gasca, "Poch" (1956-1998). Musician and leader of, among others, Derribos Arias, a post-punk band during Madrid's "Movida" scene.
- 20 Xavier Villaverde (1958). Galician film and video director.
- 21 Bideoaldia (1987-1990), Tolosa Video Festival, promoted by Bosgarren Kolektiboa.
- 22 Song by Kortatu about Joseba Sarrionandia's (1958) escape from Martutene prison. This Basque writer and ETA member managed to escape while hidden inside a loudspeaker during a concert by the singer Imanol (1947-2004).
- 23 Kortatu (1984-1988). A so-called "Basque Radical Rock" band influenced by ska and punk.
- 24 Hertzainak (1981-1993). A so-called "Basque Radical Rock" band that sang in Basque. Greatly influenced by The Clash.
- 25 Roberto Negro. Amateur theatre director who introduced playwrights such as Samuel Beckett and Harold Pinter in Bilbao during the Franco regime. He directed the Zinebi Festival of Documentary and Short Films in Bilbao between 1972 and 1981.
- 26 "Workers" wing of ETA, a majority after the 6th Assembly in 1970, opposed to the "militarist" wing.
- 27 Liga Komunista Iraultzailea. Trotskyist political party that emerged from the 6th Assembly of ETA.
- 28 Amnesty Law of 1977, which included an amnesty for political prisoners. It came into effect at the beginning of the Spanish Transition to democracy.
- 29 Women's Assembly of Álava (AMA). Set up in 1976 as part of the events of 3 March.
- 30 Arantxa Urretabizkaia (1947). Writer of fiction, poetry and essays in Basque, journalist and feminist.
- 31 "Also" in Basque.
- 32 Alaska y los Pegamoides (1979-1982). A band from Madrid's "Movida" scene.
- 33 Genoveva Gastaminza, a journalist who began her professional career at *La Voz de España* in 1969.
- 34 Paloma G. Amezúa and Sebastián Valencia.
- 35 Basque book and record fair in Durango, set up in 1965. The most important annual event in Basque culture.
- 36 Bernardo Atxaga (1951). Writer in Basque. His work has been translated into 32 languages.

- 37 Arteleku (1987-2014). Art centre dependent on the Gipuzkoa Provincial Council.
- 38 *Topaketak-Rencontres-Encuentros. Arteleku-Bordeaux-Salamanca*. Donostia-San Sebastián, Gipuzkoako Foru Aldundia, 1993.
- 39 Initially a production company for artistic projects, it is now a publishing house and independent cultural space.
- 40 Nicolas Bourriaud: *Esthétique relationnelle*. Dijon: Les presses du réel, 1998.
- 41 Marcel Duchamp: "The Creative Act". *Art News*, Vol. 56, No. 4, Summer 1957.
- 42 Vanessa Beecroft, Maurizio Cattelan, Dominique Gonzalez-Foerster, Liam Gillick, Pierre Huyghe, Philippe Parreno and Rirkrit Tiravanija, among others, participated in *Traffic*.
- 43 Guadalupe Echevarria: "Una vida entre canciones, personajes y roles". *Zehar*, No. 40. Donostia-San Sebastián: Arteleku, 1999, pp. 52-57.
- 44 Luis Mariano (1914-1970). Tenor and actor in musical films of Basque origin.
- 45 Guadalupe Echevarria: *La jeune bâtarde et la modernité*. Bordeaux: Le Festin, 2008.