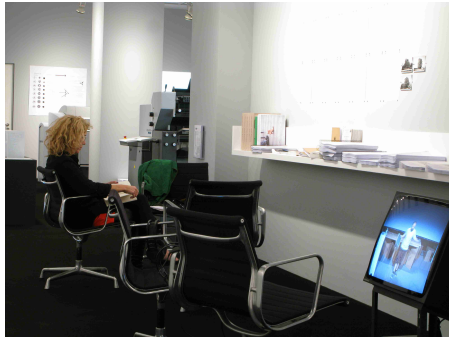


XABIER SALABERRIA /selected works/09



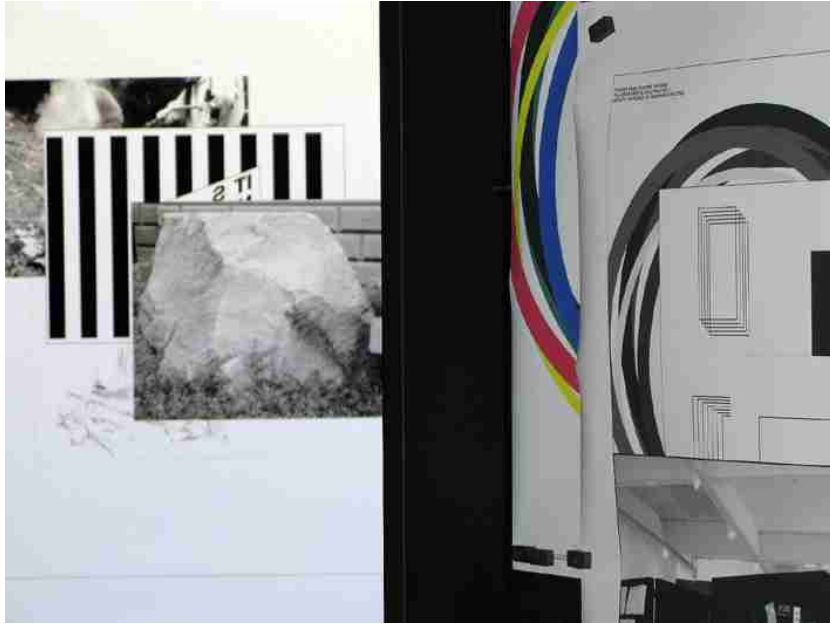
Diseño del espacio en el centro de documentación del MCBA para *Mal de Escritura*. Se utilizó todo tipo de elementos necesarios del almacén del museo, peanas, sillas, focos, escultura de la colección, así como reutilizamos la pared de la exposición anterior, etc. Todo ello con el fin de acondicionar el lugar para una serie de textos y publicaciones de diferentes artistas. Se adecuó el espacio al carácter experimental y de difícil clasificación de los libros y textos que allí se presentan.



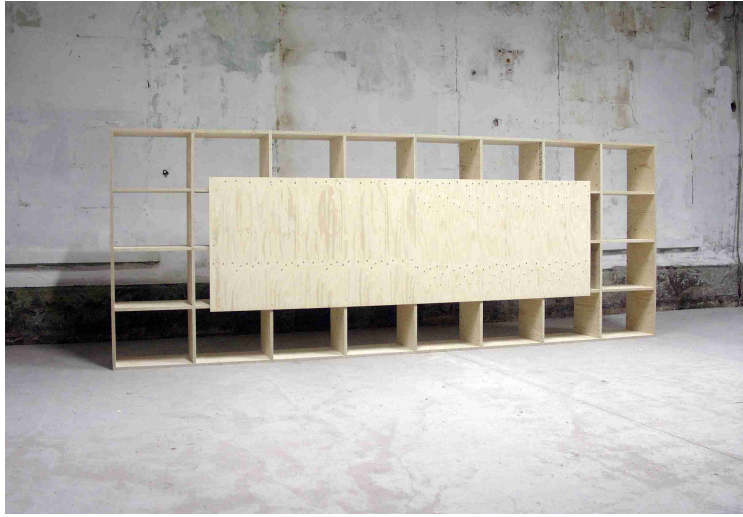
Untitled. An unexpected thought.
Göteborgs Konsthall Sweden 2009. Installations, steel display, benche, newspapers and magnets.



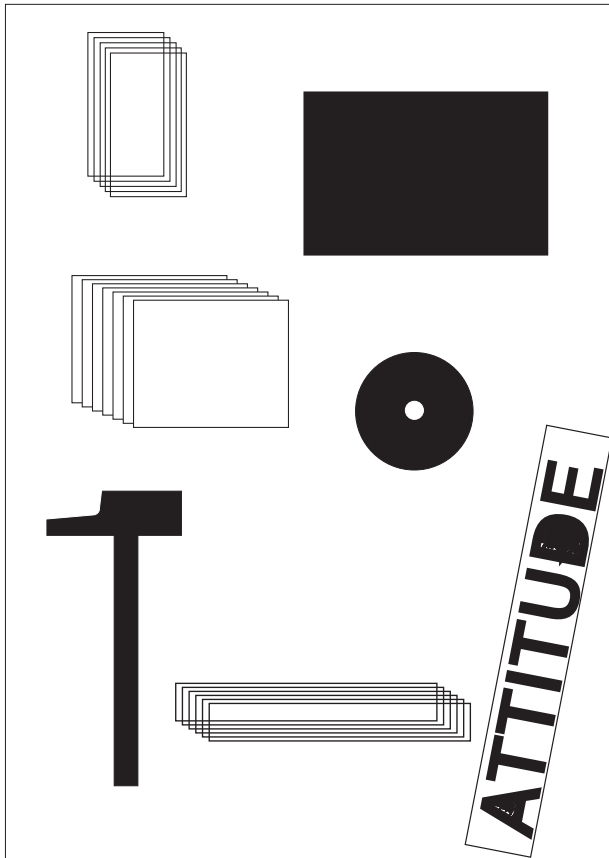
Cold Front. U-TURN Quadriennial for contemporary art, Copenhagen 2008.
Display for 10 Reason to be a Member, Frankfurter kunstverein 07 and U-Turn 08.
Digital prints, photographs, wood, plywood benches, steel kiosk, wooden and metal walls, and paint.



Cold Front, 10 Reason to be a Member Frankfurter Kunstverein, 2007.



Teil II Eines Ungebauten Projektes/ Part II of an Unbuilt Projects.
Installation in Werkschau Halle 14, Leipzig 2007.



Atle Gerhardsen | Høvedstræde 15 - 18. S. Broløgger 40 | 10179 Berlin | Tel: 030 955 18341 | Fax: 030 955 18342

6/0

ATTITUDE
EXHIBITION INSTRUCTIONS

RONNY HANSSON
+JONAS KJELLGREN
+STIG SJÖLUND/
MARTIN HOENER/
DAVID LAMELAS/
HILARY LLOYD/
MARIA LOBODA/
ITZIAR OKARIZ/
MANDLA REUTER/
XABIER SALABERRIA/
SUE TOMPKINS

DO NOT GIVE ME THAT ATTITUDE is a series of five black and white photographs by the artist, which are displayed in a grid. The images show a person in a dark, possibly black, outfit, standing in a dark space. The person's face is obscured by a large, solid black square. The person's hands are visible, and they appear to be holding a small object. The background is dark and indistinct. The overall mood is mysterious and somber.

Willy Lloyd (1944) does not do portraits, but rather people. He places his subjects with his minimalist, abstract, geometric shapes. As such, his portraits of people have a certain quality of anonymity. The figures are not clearly defined, but rather, they are suggested by the play of light and shadow. The subjects are often seen from a distance, and their features are softened or blurred. The overall effect is one of a quiet, contemplative observation of the human form.

Maria Loboda (1976) has cast a spell on the Atle Gerhardsen gallery. Her work, which is displayed in a grid, consists of a series of black and white photographs. The images show a person in a dark, possibly black, outfit, standing in a dark space. The person's face is obscured by a large, solid black square. The person's hands are visible, and they appear to be holding a small object. The background is dark and indistinct. The overall mood is mysterious and somber.

Stig Sjölund (1944) does not do portraits, but rather people. He places his subjects with his minimalist, abstract, geometric shapes. As such, his portraits of people have a certain quality of anonymity. The figures are not clearly defined, but rather, they are suggested by the play of light and shadow. The subjects are often seen from a distance, and their features are softened or blurred. The overall effect is one of a quiet, contemplative observation of the human form.

Martin Hoener (1976) has cast a spell on the Atle Gerhardsen gallery. Her work, which is displayed in a grid, consists of a series of black and white photographs. The images show a person in a dark, possibly black, outfit, standing in a dark space. The person's face is obscured by a large, solid black square. The person's hands are visible, and they appear to be holding a small object. The background is dark and indistinct. The overall mood is mysterious and somber.

David Lamelas (1944) does not do portraits, but rather people. He places his subjects with his minimalist, abstract, geometric shapes. As such, his portraits of people have a certain quality of anonymity. The figures are not clearly defined, but rather, they are suggested by the play of light and shadow. The subjects are often seen from a distance, and their features are softened or blurred. The overall effect is one of a quiet, contemplative observation of the human form.

Hilary Lloyd (1944) does not do portraits, but rather people. He places his subjects with his minimalist, abstract, geometric shapes. As such, his portraits of people have a certain quality of anonymity. The figures are not clearly defined, but rather, they are suggested by the play of light and shadow. The subjects are often seen from a distance, and their features are softened or blurred. The overall effect is one of a quiet, contemplative observation of the human form.

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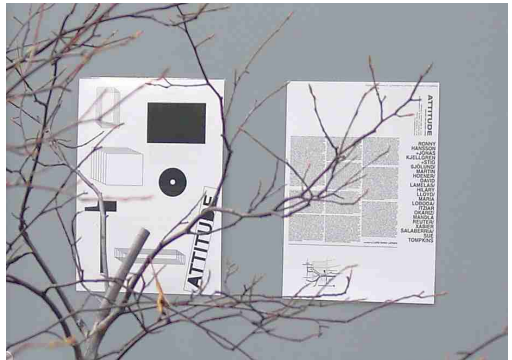
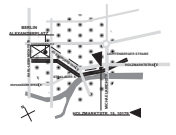
Itziar Okariz (1976) has cast a spell on the Atle Gerhardsen gallery. Her work, which is displayed in a grid, consists of a series of black and white photographs. The images show a person in a dark, possibly black, outfit, standing in a dark space. The person's face is obscured by a large, solid black square. The person's hands are visible, and they appear to be holding a small object. The background is dark and indistinct. The overall mood is mysterious and somber.

Mandla Reuter (1976) has cast a spell on the Atle Gerhardsen gallery. Her work, which is displayed in a grid, consists of a series of black and white photographs. The images show a person in a dark, possibly black, outfit, standing in a dark space. The person's face is obscured by a large, solid black square. The person's hands are visible, and they appear to be holding a small object. The background is dark and indistinct. The overall mood is mysterious and somber.

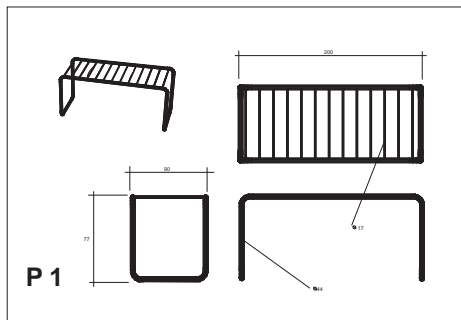
Xabier Salaberria (1976) has cast a spell on the Atle Gerhardsen gallery. Her work, which is displayed in a grid, consists of a series of black and white photographs. The images show a person in a dark, possibly black, outfit, standing in a dark space. The person's face is obscured by a large, solid black square. The person's hands are visible, and they appear to be holding a small object. The background is dark and indistinct. The overall mood is mysterious and somber.

Sue Tompkins (1976) has cast a spell on the Atle Gerhardsen gallery. Her work, which is displayed in a grid, consists of a series of black and white photographs. The images show a person in a dark, possibly black, outfit, standing in a dark space. The person's face is obscured by a large, solid black square. The person's hands are visible, and they appear to be holding a small object. The background is dark and indistinct. The overall mood is mysterious and somber.

curated by **LARS BANG LARSEN**



Poster design for *Attitude* show in Atle Gerhardsen gallery. Curated by Lars Bang Larsen, Berlin 2006.

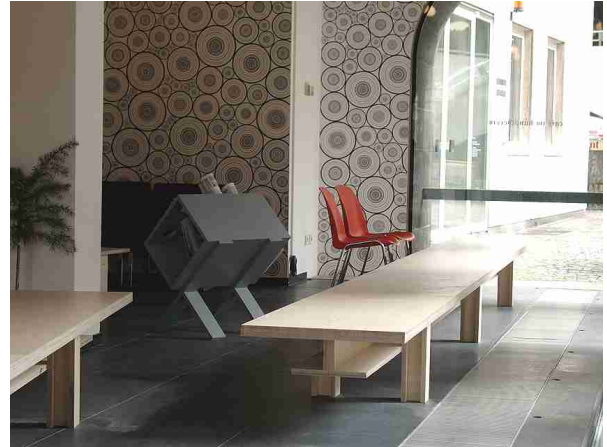


It's not a garden table. Installation at Liquidacion Total, Madrid 2006.
(Piece 1) 800 x 2000 x 800mm. Tubular stainless steel d.44mm./ 17mm.
(Piece 2) 500 x 1800 x 500mm. Tubular stainless steel d.44mm./ 17mm.
And offset b/w poster 700x 1000mm.



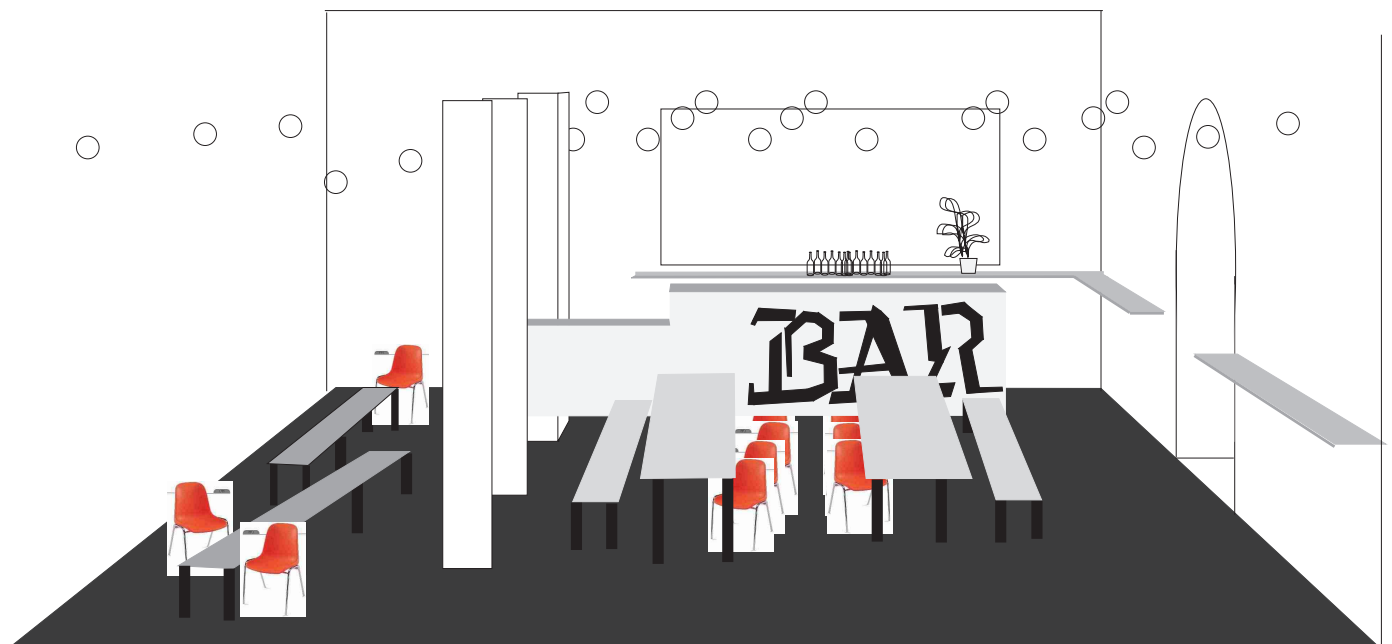
preliminary drawings



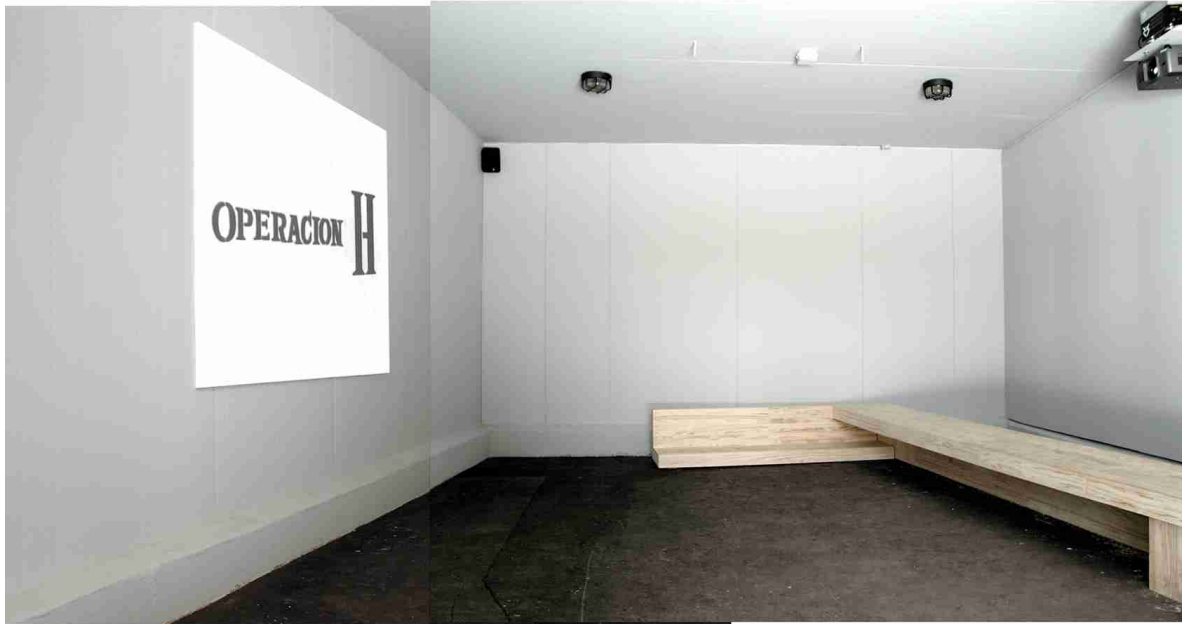


This work is based in specific interventions that I realize in a space/social situation after spending some time with the people and in the place. In Frankfurt, for example, the commission was to create a new bar/meeting point taking into account certain ideas like the German notion of the "Stammtisch", the morphology of the building (a reconstruction of an invention of the Gothic style made in 1830 and no used as cafe/ bar and exhibition space) and my own references about where and how people meet and mingle, so to say.

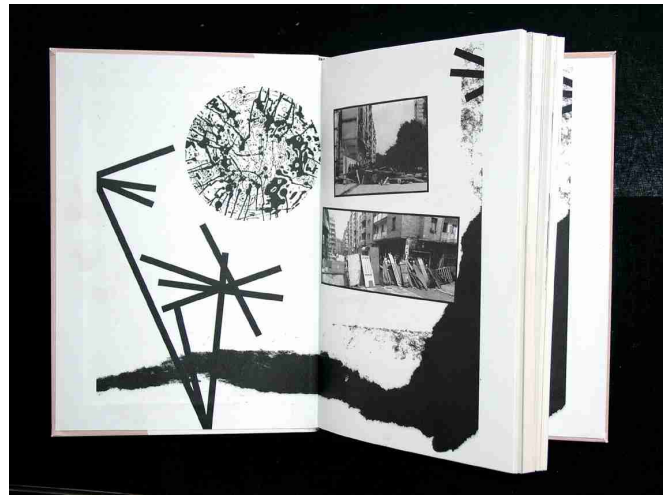
I work with the space, that means I create spaces using mostly elements that could be defined as furniture. Simple means and materials should be use to maximalize a social situation or, even better, to discover possibilities hidden till then to the users. In opposition to "trnds" or "design" this work can only will be produce if I stay and invest in the situation as well. I was three months living and working in the Frankfurter Kunstverein, for example.



Frankfurt Kunstverein Cafe/ Bar Project. Winter 2005.



FILM IDEAL SIEMPRE. Propuesta de D.A.E. (Donostiako Arte Ekibideak).
Colaboran: P. Aguirre, L. Vergara, G. Eizagirre y X. Salaberria.



The Invisible Insurrection of a Million Minds, with Luca Frei in Rekalde, Bilbao 2005.



2002, Concrete platform in Arteleku garden.

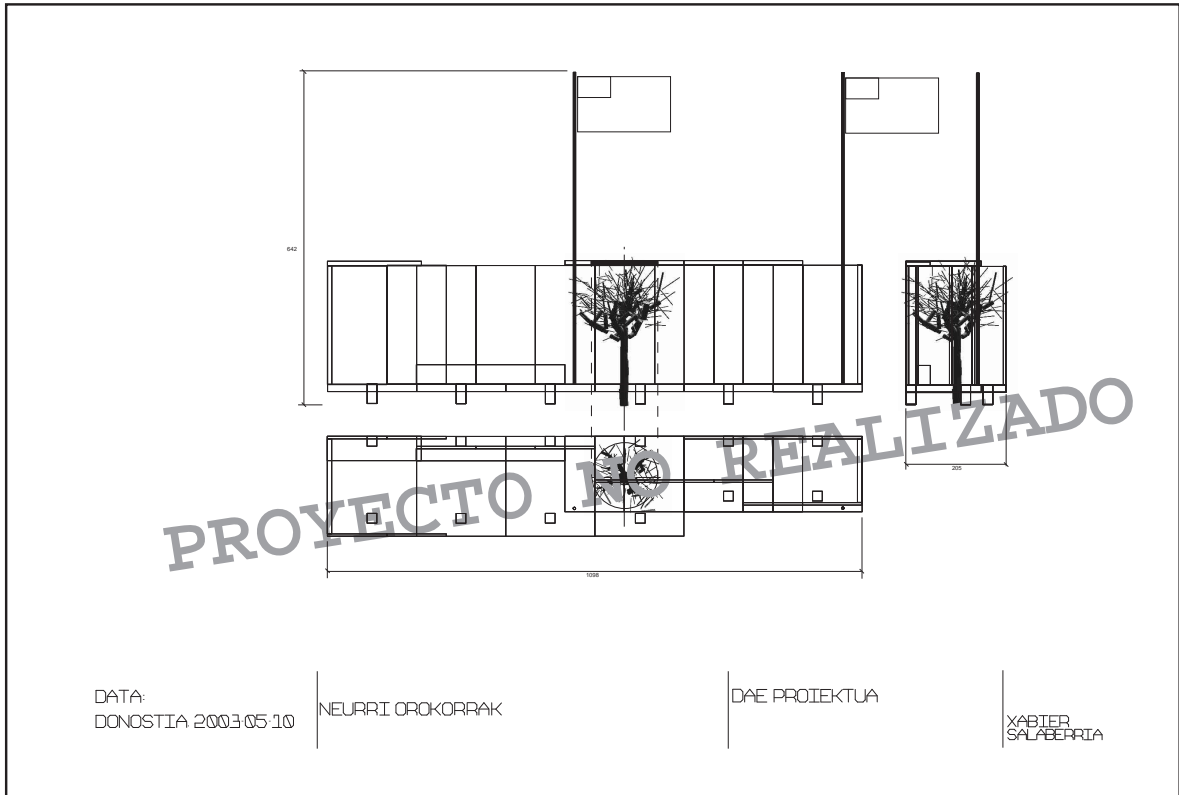


“GARAI TXARRAK” Arteleku re-opening collective project.

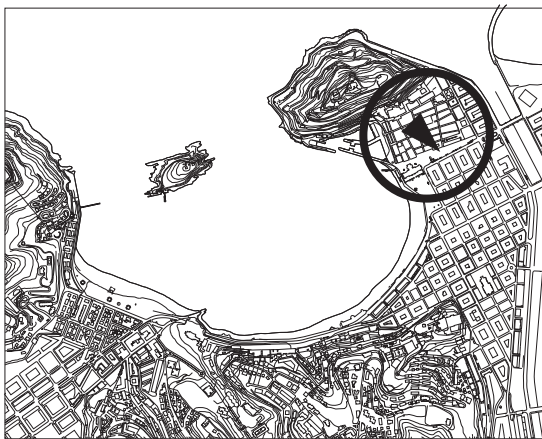
GARAI TXARRAK: Una serie de intervenciones durante el verano del 2002. En realidad este no es un título fue una de las operaciones que formo parte de aquella situación, y que de forma natural me he apropiado para denominar también mi aportación. Re-inauguración de Arteleku (centro de arte contemporáneo en Donostia, desde hace ya tiempo a la deriva, no existe proyecto actualmente).

Mi trabajo consistió en construir e instalar un kiosco metálico pintado de color negro sobre tacos de madera, dispositivo construido con materiales y formas propias del lenguaje escultórico. Concretamente para el caso teniendo en cuenta el lugar, centro de arte contemporáneo y su historia reciente. Referencias a lo que se denomina escultura vasca momento socio-político cultural, y siguientes generaciones de los 80-90 coincidiendo con los primeros años de Arteleku. Referencias también que se pueden hacer con la vanguardia Rusa o la Bauhaus. Esta construcción sirvió como contenedor del material archivado en el almacén del centro, básicamente publicaciones, dossiers de prensa rescatados del almacén desde sus primeros años y expuestos al público de una manera aleatoria.

Pasado el verano se dio por finalizado el proyecto colectivo, tanto la totalidad como cada parte manejaban ideas críticas respecto a la situación y motivo de la intervención. *Garai Txarrak* genero una situación difícil de definir, y durante el proceso también un resultado difícil de prever. En mi opinión tampoco se trataba de hacer algo "entendible". Una explicación demasiado didáctica entendida en términos generales creo que corre el riesgo de desactivar las posibilidades y potenciales de propuestas de este tipo.



Donostia pavilion. Specific for the newspaper project. Gara 2004.



Emplazamiento:
ALDERDI EDER. Esquina C/ Hernani y C/ Andia.





Intervención en la Sala Rekalde de Bilbao. Se mostraron la mayor parte de los dossiers de artistas que se presentaron al concurso Gure Artea 2002 (Certamen regulado por el Gobierno vasco). Material que fue requerido con el consentimiento de cada artista para salvar dificultades legales.

C.V.

Xabier Salaberria, Donostia 1969.

Projects and collective exhibitions:

- _ “*Debacke*” G.A. xx. Artium , Gasteiz 2009.
- _ *An unexpected thought*, Göteborgs Konsthall. Sweden 2009.
- _ *Gure Artea*, Rekalde Bilbao 2008.
- _ *U- Tum* Quadrennial for Contemporary Art. Copenhagen Denmark 2008.
- _ Collective exhibition in Halle 14. Leipzig, Germany 2007.
- _ *Attitude* in C/o Atlegerhardsen, Berlin 2006.
- _ *Sessió Continua*, CCCB Barcelona 2006.
- _ *The Invisible Insurrection of a Million Minds*, with Luca Frei in Rekalde, Bilbao 2005.
- _ *Gure Artea* 2002, Intervention in sala rekalde Bilbao.

Solo exhibitions:

- _ *Cold Front*. 10 Reasons to be Member, Frankfurter Kunstverein, Germany 2008.
- _ Carreras Mugica gallery, Bilbao 2007.
- _ Instalation in Liquidación Total, Madrid 2006.

Others:

- _ Exhibition concept and production for the “The Malady of Writing”, MACBA (Center for Reserch and Documentation building). Barcelona 2009.
- _ Book *Xabier Salaberria*. Published by Coop. Collaborate: Peio Aguirre, Lars Bang Larsen and Maite Zabaleta. Donostia 2009.
- _ *Share your time drink and food in Kunstverein*, with Gorka Eizaguirre in Frankfurt Kunstverein 2006.
- _ Display design for *Film Ideal Siempre* (D.A.E), in collaboration with Gorka Eizaguirre, Manifesta 5. Donostia 2004.
- _ *Donostia Pavilion -Unbuilt project-* with L. Vergara (Ad Doc, Mugalari Gara newspaper 6- Nov- 2004).
- _ Re- opening in Arteleku, *Garai- Txarak* collective project, Donostia 2002.
- _ Platform design in Arteleku garden, Donostia 2002.
- _ Artists meeting *Superkongresua*, D.A.E. Donostia 2001.

Residences and workshops.

- _ HIAP Helsinki, 2008 Finland.
- _ ACC Weimar, 2007 Germany.
- _ ROSSEUM center for Contemporary Art, Sweden 2005.
- _ Txomin Badiola & Angel Bados workshop in Arteleku, Donostia 1998.
- _ Peio Irazu workshop in Arteleku, Donostia.

Grants.

- _ Beca Fundación Marcelino Botín 2009/10.
- _ *Gure Artea* 2008.
- _ Beca EJ-GV. Eusko Jaurlaritza 2005.
- _ Beca Diputación Foral de Guipúzcoa, 2000.