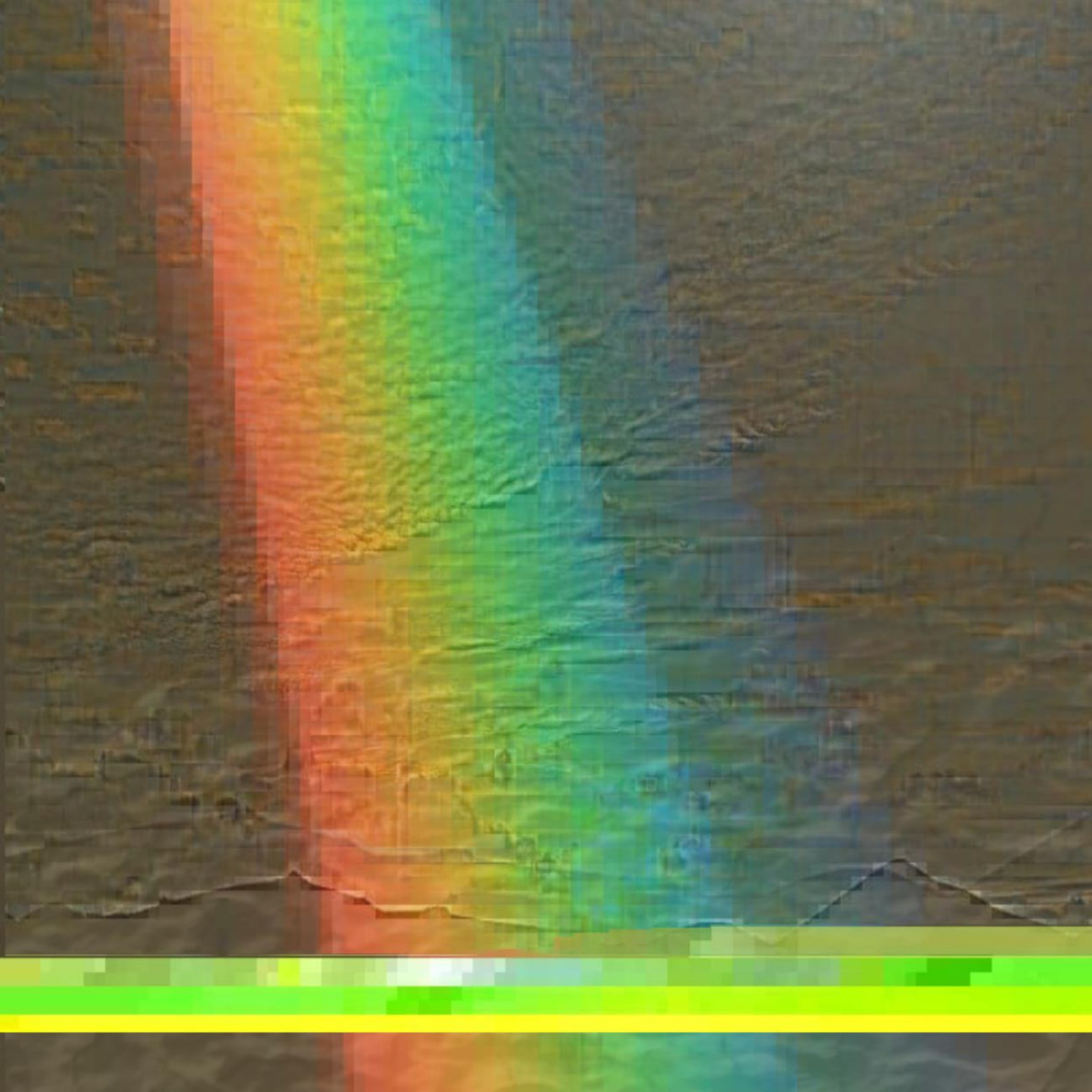


Festival 20
de Arte 19
Lanzarote
Surface/Support



Festival 20 de Arte 19 Lanzarote

Surface/Support

The Lanzarote Art Festival is an annual celebration of the arts held across the island of Lanzarote. 2019 is the inaugural year of the festival and sees over 150 artists representing over 50 different countries. Artforms include; costume, drawing, painting, sculpture, printmaking, animation, videoart, performance art, photography, digital drawing, mixed media, installation, papercutting, land art, jewellery making and embroidery. The festival is twinned with the Larroque Art Festival in France which has been an annual event since 2010.

El Festival de Arte de Lanzarote es una celebración anual de las artes que se celebra en la isla de Lanzarote. 2019 es el año inaugural del festival y cuenta con más de 150 artistas que representan más de 50 países diferentes. Las formas de arte incluyen; Disfraz, dibujo, pintura, escultura, grabado, animación, videoarte, performance, fotografía, dibujo digital, técnica mixta, instalación, papel cortando, arte efimero, joyería y bordado. El festival está hermanado con el Festival de Arte Larroque en Francia, que ha sido un evento anual desde 2010.

Introduction

The first year of the Lanzarote Art Festival has seen incredible uptake by the international artistic community with over 150 artists coming together to exhibit works in response to this year's theme 'Surface/Support'. The theme came from our twin festival, Larroque Arts Festival; an annual event in the south west of France since 2010 that is directed by Prof. Kenneth G. Hay. Here he describes his initial thoughts on the theme, "When setting the theme for this year's festival, I was thinking about the French group of artists "Supports/Surfaces" (Louis Cane, Marc Devade, Jean-Pierre Pincemin, Valensi and Daniel Dezeuze from Paris, and André-Pierre Arnal, Vincent Bioules, Noël Dolla, Toni Grand, Bernard Pages, Patrick Saytour, and Viallat, from the South of France), who in the 1960s were trying to find a way to continue to make painting in the aftermath of the May 1968 events. The questions they asked about what kind of painting was possible and relevant in the contemporary world are still with us and some of the artists included in the show are still working through possible answers."

The theme of 'Surface/Support' has been interpreted (as is to be expected when a theme is interpreted by over 150 creatives) in many different ways, some of which are given below:-

Surface: The surface of the skin, surface texture, reaching beneath the surface and the surface of our planet including the water surface in our oceans and seas. One of the most popular interpretations considers the surface of our planet and the damage that we the human race continue to inflict on it. Artists collected waste plastics from the beach to paint on, filmed the rainforest dancing from above and collected human detritus to repurpose as art objects. Another pervasive interpretation was the surface of the human body. Skin, our largest organ was physically manipulated, drawn on with sharp implements, eroticized, fetishized and normalized through a variety of mediums including, film, collage and paint.

Support: The physical support (base) on which to create art, the support of families, friends, neighbors and the community, support for alternative choices and lifestyles and what happens when support is not there. A prevalent theme was a commentary on the breakdown of support for current political leaders and political regimes. Artists showed political leaders morphing into indecipherable sounds and shapes and reflected on the current political uncertainties that are now a part of daily life for many.

Our partnership with the Larroque Arts Festival enabled artists to exhibit in both Lanzarote and France if desired, with lots of digital artists taking advantage of their format and doing exactly this. Perhaps this is one of the reasons why we have such a large proportion of digital works - 55 short films, 2 sound pieces and 108 digital images. Maybe the ease of sharing has increased the popularity of digital working methods for artists? It certainly threw into sharp contrast the ten week customs delays that some artists faced to physically send their works to Lanzarote when digital pieces were altered and resent within a matter of minutes. A radically diverse range of artforms were displayed at the festival with painting, drawing and sculpture being shown alongside found objects, textiles, printmaking, collage, installation work, papercutting, jewellery, constructions, costume, photography and fashion design. Artforms were purposefully curated in a nonhierarchical way with differing artforms juxtaposed against each other with the aim of creating new contexts to enable new narratives.

Sarah-Jane Mason

Director Lanzarote Art Festival / Festival de Arte Lanzarote

FOREWORD

The Larroque Arts Festival grew out of an on-going series of artistic collaborations between Moorland Productions (Seetha A and Kenneth Hay: www.moorland-productions.org) and Josef Danek (www.frozenacademy.org) which developed a distributed art practice using the internet, Skype and other digital means to facilitate international networked art events with multiple participants world-wide. Together they have created over 70 events internationally - involving hundreds of participants in Cyprus, Leeds, London, Larroque, Prague, Brno, Seoul, Berlin, New York, Singapore, Australia and many other locations. One feature of their networked events is the 'networked meal' where participants share the same menu via synchronized Skype conferencing so that all participants, local and remote, are able to participate in the event in an organic feeling way. We hope to have a synchronized opening for the two twinned exhibitions in Lanzarote and Larroque.

The Larroque Arts Festival has become an annual event in the rural hamlet of Larroque, south west France since 2010, coinciding with the weekend of festivities which the village organises during the last week of July. Over the years, the Festival has developed in scale and ambition and this year we celebrate a cultural twinning with our partner organization The Lacuna Art Studios in Lanzarote, Spain, for a joint International Festival with around 200 artists from 47 countries, showcasing work in video, painting, installation, sound, sculpture, glass and jewellery. One of the guiding factors in the Festival is that the art shown should be contemporary, international and of high quality. Another aspect of the Festival remit is to introduce top quality international art alongside work by established and up-coming young artists. A third aspect of the Festival is to involve local artists and local populations in opportunities for dialogue and exchange, to facilitate discussion and stimulate future developments. To this end the Festival is accompanied by a number of collateral events - guided tours of the local cultural and historic sights, formal dinners and informal discussions, film screenings and most importantly of all, the chance to interact and co-exist with a varied and dynamic group of artists within the village for the week or two during which the Festival unfolds.

The Festival is part of a wider movement in contemporary art, specifically dealing with the problem of 'centre' and 'periphery' in the art world, which I discuss in more detail below. The traditional view of art has stressed the centripetal tendency of modern industrialism - Since the start of the industrial revolution in the mid 18th-century, the rural population has been increasingly displaced and driven into the growing metropolises of modernity - Paris, London, Berlin, Milan - following the logic of Capital, to seek new forms of employment and leisure in the city. The city is the locus and magnet of Modernism. It is impossible to think of Modern art without the stimulus and motivation of the city. Baudelaire, the archetypal modernist critic, pointed out that modernity is there, to be grasped on every street corner. Impressionism is fundamentally a city-dweller's art, nostalgic for the countryside which is being increasingly mechanised and absorbed into the suburban sprawl. Futurism, even as it celebrated the pace and excitement of modern life, observed, in the margins, the disappearance of the countryside under the relentless pace of urban development.

Where early Capital and the modernism which reflected it, followed a relentlessly centripetal dynamic, denuding and devaluing the countryside in favour of the town, Late Capital (multinational) and its current neo-liberal incarnation, with its postmodernist correlative, has engendered a different, centrifugal dynamic. With globalisation and collateral developments such as cheap jet travel and the internet, distance-working and distributed production has become increasingly possible. Where Renaissance artists, at the start of modern banking and trade, followed the money into Florence or Rome, contemporary artists have the option now of living 'remotely' but networked to the wider world through e-mail, Skype and economy jet travel. Artists have traditionally sought out economic places to live and work in underdeveloped parts of the city. Indeed there is a noted correlation between artistic activity and urban development, as artists create a milieu in a formerly neglected district, which eventually becomes attractive to

developers, who then move in and out-price the artists to another area. Contemporary developments such as studio exchanges, artist-led initiatives, artist residency programmes and international festivals, have enabled artists living in rural areas, away from the 'centres' to develop alternative strategies of exhibition and exchange, overcoming the frustrations and limitations of the former 'centripetal' model.

There will undoubtedly continue to be the drive for big names, big prizes and Capitals of Culture, but looked at globally, 'from above' if you like, the majority of the artworld is not there. The base supports the superstructure, and as Derrida observed, it is in the Margins of Philosophy where the meaning can be grasped. The mass of contemporary artists live, and engage in other fora. They carry on making art and talking to each other, elsewhere. The Larroque and Lanzarote Arts Festivals are two such contexts.

Artist-run initiatives

There are probably more artists working now than at any time in history. If you add all the artists emerging from all the BA Fine Art, BA Art & Design, Art Academies, MFA and Ph.D programmes in art practice around the world, plus all those who are not formally trained, the global numbers are staggering. There is probably more money spent on art now than at any time in history, and more art being produced than at any time in the past. But, large as it is, the numbers of artists 'taken up' by the art world, represented by galleries and earning enough money from the sales of their works to live on and/or feed a family are remarkably few. In the late 1980's, I was working on a survey of art and craft education in England and Wales, and we discovered that there were 735 courses in just these two parts of Britain where you could study art/craft.

In Leeds, where I taught for many years, there are four art schools in the same street, producing around 200 visual arts graduates every year. London now has over 2000 galleries of different types, but when you consider the immense backlog of past graduates waiting in the wings, the number does not seem so large. In a real sense, the world is oversaturated with artists, but the art world only needs a handful of new 'marketable' products every year.

It can be argued that for most people, just studying art and spending some time making art and thinking about art is a good thing in itself - at least one is not making weapons or stealing people's pensions - and that filling the world with creative people is also a good thing in itself.

It can also be argued that all the problems of the world (not just the artworld) derive ultimately from over-population - problems with resources, traffic, city growth, housing, declining agriculture, animal and plant extinctions, over-fishing, pollution, water shortages, unemployment and so on. It is clearly not logical to assume that the world and its finite resources can support an infinitely expanding population, and it is clearly logical to aim for a sustainable balance between population and resources for the future, if we are not to drive ourselves into extinction. In the meantime though, here we are in an overcrowded world, with huge numbers of artists and less than huge numbers of opportunities.

Looked at structurally, from the side so to speak, the 'art world' can be seen to divide into several layers or strata.

These strata also extend horizontally to an increasing or decreasing extent, like the cross-sections of a pyramid. At the 'top' are the International jet-set prize winners and Damien Hirsts, Baselitzes and Koons, not to mention the Ai Wei Weis and emerging Chinese artists of the future: artists who have made enough of an impression on the art world and who have a record of proven sales and collectors to guarantee their position financially and historically in the annals of world art.

At the 'bottom' of the pyramid are all the amateur artists who enjoy making art, who spend some time doing it, are perhaps trained

in it, but don't make a living out of it.

In between there are various other strata, comprising various other 'art worlds'. There are the many serious artists who work on the 'fringes' of the 'top level' art world or 'below' - Maybe they work all their lives at art, but never get the big breaks; they might participate in a few exhibitions and events with the major league artists but for various reasons are not 'taken up' by the élite art-world. They might even earn enough from their art to survive as artists, or they might work in education or the arts sector to finance their practice. There are those 'professionals' of the art world, writers, critics, teachers, professors who work in the art world, participate in it at varying levels and yet are not living entirely through their art. 'Below' them (and these strata are not meant to be judgemental or qualitative - they are more structural), are those artists who work, with varying degrees of success, at their art, seriously, renting studios, collaborating in local initiatives, participating in the localised art culture of their place and space, and on, through the pyramid to the level of local amateur artist who survive by other means. The French government for example, takes quite a pragmatic approach to defining artists: It considers artists from a tax perspective - if you earn over a certain salary per annum from your art, you are a professional artist. If you don't, you are an amateur.

This stratified model is quite useful because it enables one to see that the art world is not homogeneous, and that there are many simultaneous ways to be an artist in the 21st-century. It is also clear that not every one can be a Turner-prize winner, numerically. It may also help one decide whereabouts in the art world one is located currently, and where one might wish to be.

Artist-run initiatives are clearly one positive response to this global situation. It is obvious that the vast majority of artists operating today, occupy some of the 'middle ground' of the art world 'pyramid'. Some may aspire to the upper levels; others may be committed and happy to be operating precisely at the level in which they are - the 'top' is not necessarily 'the best'. Each level or strata carries its own benefits and disadvantages. And of course, the 'pyramid' is not stable. Artists can be dropped as well as picked up by galleries and dealers, and stylistic or market changes can elevate or doom careers.

Given that artists are good at creative problem solving, they are often at the forefront of social development - Very often artists have been proven to give rise to urban development, simply by moving into a deprived or run-down area where rents are cheap, and creating something vibrant and positive in their environment. This then becomes attractive to local business, property developers and entrepreneurs, who see the potential, move in and create financial growth. The artists move on to other, cheaper areas, and so it continues. Artist-led initiatives, NGOs, artist residency programmes, open studios, artist-run galleries, open calls, Arts festivals and other cultural initiatives are the natural catchment, catalyst and stabiliser for much of these middle strata of the art world. Rather than wait around for an over-saturated art world to notice them and take them up, the organisers of artist-led initiatives create their own opportunities, utilising what and who they know, turning disused spaces into temporary art spaces, organising opportunities for artists to create and develop their work, encouraging exchange and debate between artists and nations, and countering national, 'top-down' ideologies in favour of rhizomatic, trans-cultural exchange. They offer a very real and necessary service to artists, by stimulating them into action, encouraging mobility and open-ness and giving rise to new bonds of friendship and exchange.

It is interesting to note that one of the most prestigious of the élite art-world's events, the Venice Biennale, was set up by a committee of art lovers, including Michelangelo Guggenheim, to address the problem that 19th-century Italian art had drifted off, from its glory days in the Renaissance and Mannerism, into provincialism and nationalist inconsequence. It had become separated from the mainstream events happening elsewhere in Europe (notably Paris). The committee which set up the first Biennale

declared: "An international exhibition should attract a greater public with the prestige of its illustrious foreign artists, placing their work at the disposition of all those intellectuals unable to undertake long journeys so as to get to know and to compare the various aesthetic directions, and will enrich the intellectual patrimony of our young artists who will thus be able to draw the broadest conceptions from the work of their fellow artists from other countries.."

The idea being that an injection of international art into the localised art world of 19th-century Italy would act as a stimulant for national cultural renewal. For a culture to be vibrant, it needed cross-pollination from its international neighbours. What started as a local initiative to stimulate a stagnant local art scene, has now become one of the most prestigious indicators of the international art world. What is useful in this history is the realisation that the strata of the art world are not stable over time. Seismic shifts are possible whereby strata can rise and fall. What was once a local event or organisation can move up to become a significant indicator on the world stage, and vice versa: what was formerly 'cutting-edge' can decline and go 'off the boil'.

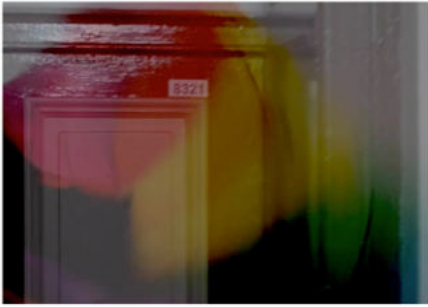
For artist-run initiatives to develop and thrive, they need firstly to understand at which level of the art world they are aiming and at which level they wish to operate. If they are achieving their mission and fulfilling their intentions, then there is no necessity to change for the sake of it. Their goal will be to simply secure funding and opportunities to enable continuation.

If their ambitions are to move 'up' the pyramid, towards greater impact and recognition, then they must realise that their agenda must change. They must become more competitive, and engage with the more 'professional' aspects of fund-raising, critical participation, journalism, PR, marketing, which moves them closer into the ambit of the commercial (and cut-throat) art world. This will inevitably change their remit, and their attitude.

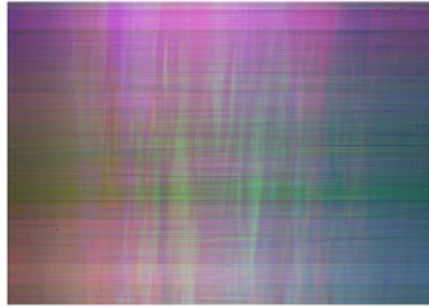
Prof. Kenneth G. Hay, Larroque, France 2019

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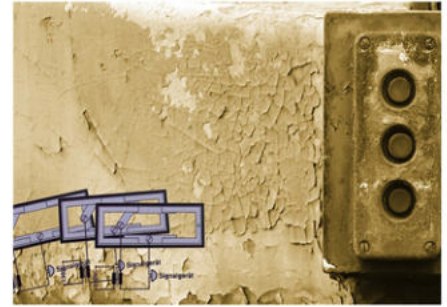
**Festival 20
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Artists



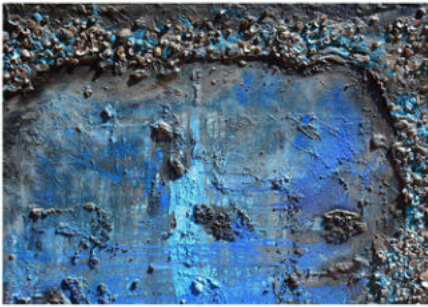
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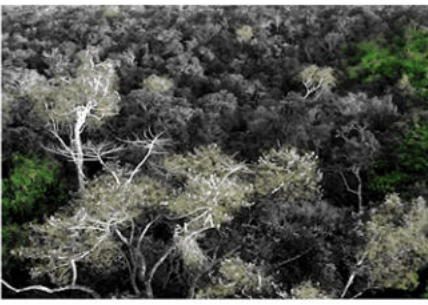
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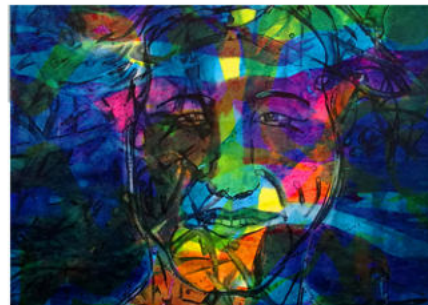
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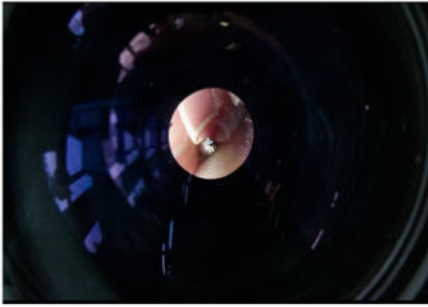
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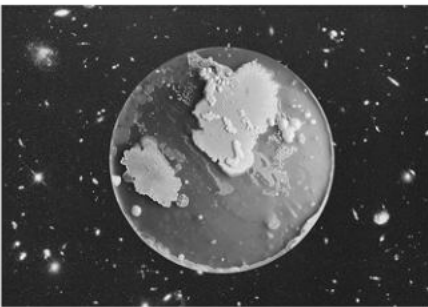
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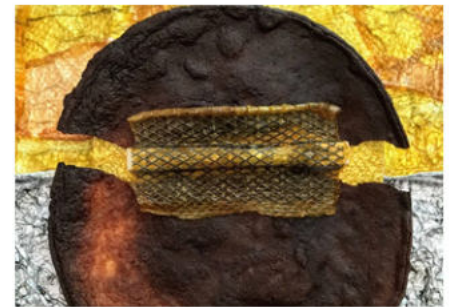
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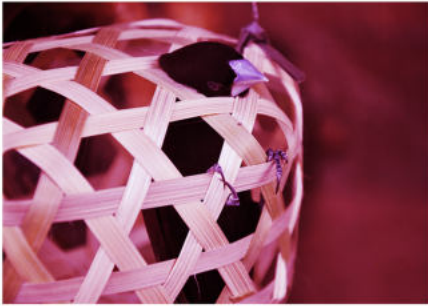
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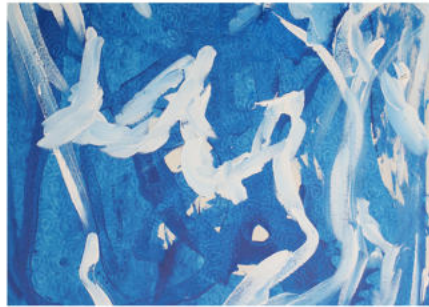
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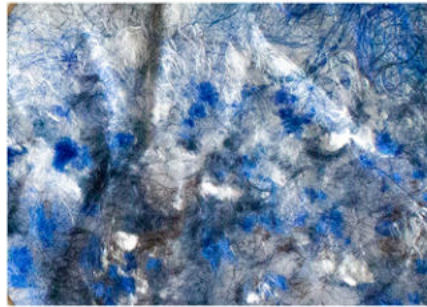
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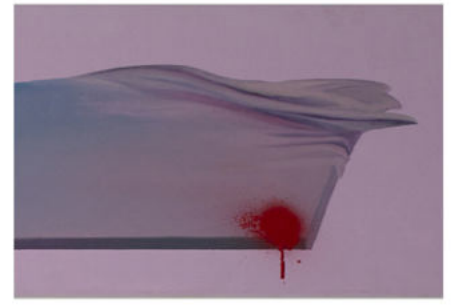
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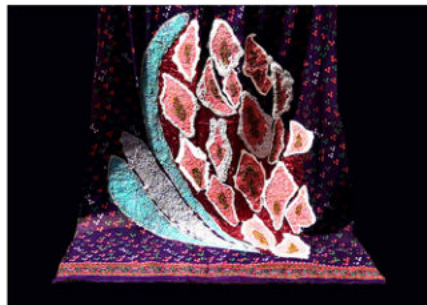
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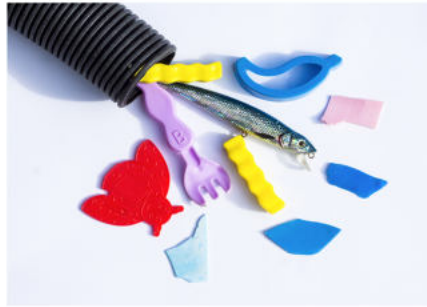
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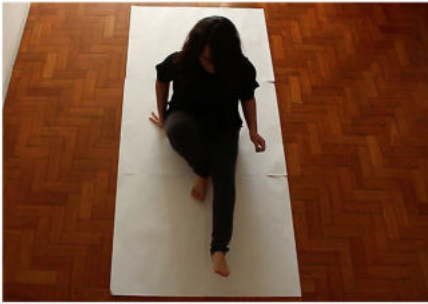
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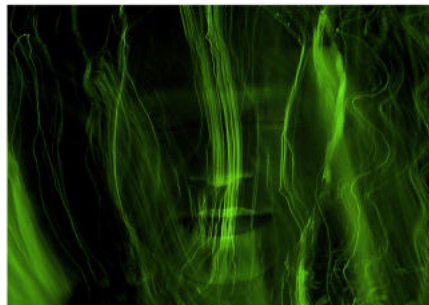
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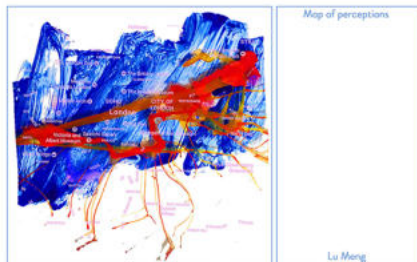
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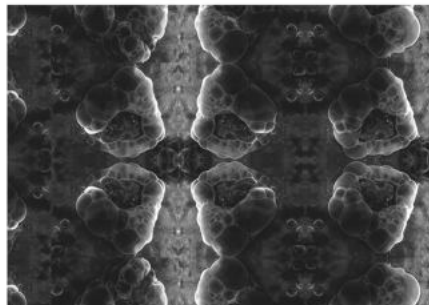
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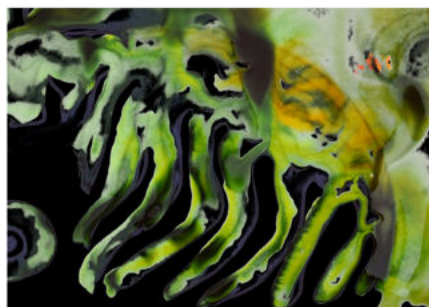
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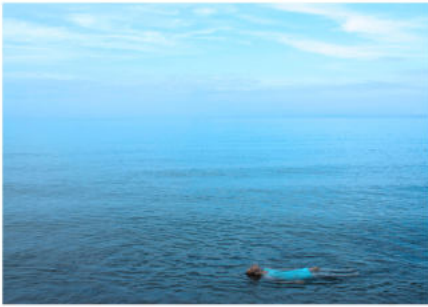
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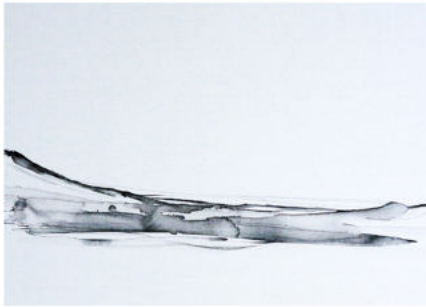
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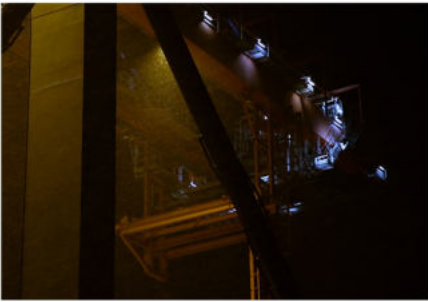
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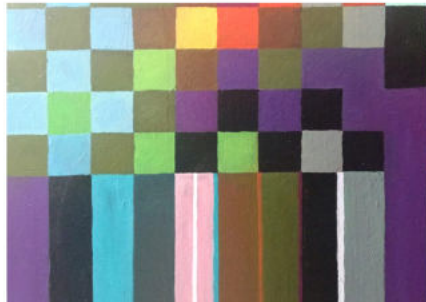
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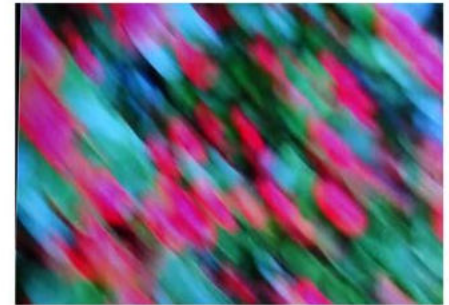
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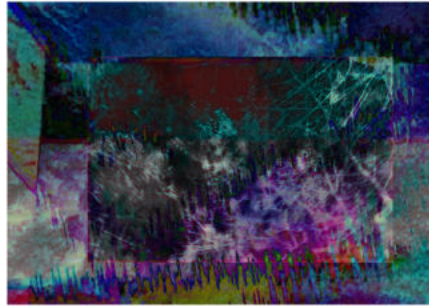
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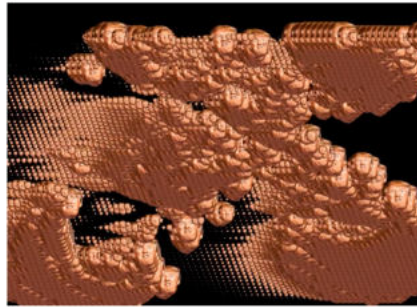
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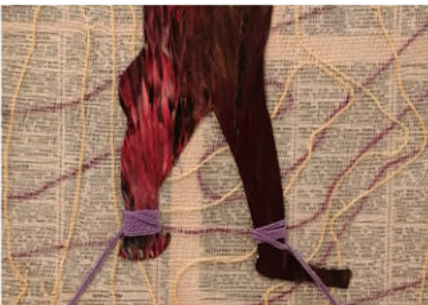
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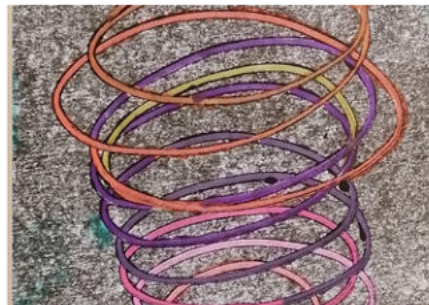
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**Festival 20
de Arte 19
Lanzarote**
Events



Inauguration / Casa de la Cultura
Photographer : Elisabeth Kirschbaum



Inauguration / Casa de la Cultura
Photographer : Elisabeth Kirschbaum



Inauguration / Casa de la Cultura
Photographer : Elisabeth Kirschbaum



Inauguration / Bodegas El Grifo
Photographer : Elisa Szymanski



Inauguration / Bodegas El Grifo
Photographer : Sarah-Jane Mason



Inauguration / Bodegas El Grifo
Photographer : Unknown



Inauguration / Sala el Quirofano
Photographer : Lola Nevado



Inauguration / Sala el Quirofano
Photographer : Lola Nevado



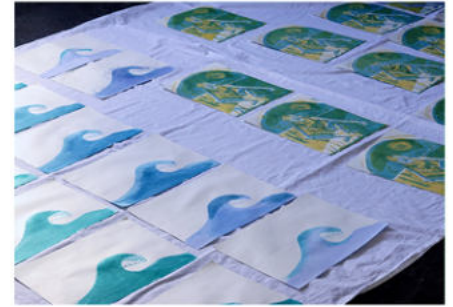
Inauguration / Sala el Quirofano
Photographer : Lola Nevado



Mokuhanga / Elisabeth Kirschbaum
Photographer : Elisabeth Kirschbaum



Mokuhanga / Elisabeth Kirschbaum
Photographer : Elisabeth Kirschbaum



Mokuhanga / Elisabeth Kirschbaum
Photographer : Elisabeth Kirschbaum



Gilding & Foil Transfer / Jane Platts
Photographer : Sarah-Jane Mason



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Gilding & Foil Transfer / Jane Platts
Photographer : Sarah-Jane Mason



Intaglio / Elisabeth Kirschbaum
Photographer : Elisabeth Kirschbaum



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Photographer : Elisabeth Kirschbaum



Intaglio / Elisabeth Kirschbaum
Photographer : Elisabeth Kirschbaum



Noche Blanca / Cantina, Teguiuse
Photographer : Sarah-Jane Mason



Noche Blanca / Teguiuse
Photographer : Lola Nevado



Noche Blanca / Cantina, Teguiuse
Photographer : Sarah-Jane Mason



Chroma Haze / Casa de la Cultura
Photographer : Sarah-Jane Mason



Chroma Haze / Casa de la Cultura
Photographer : Sarah-Jane Mason



Clausura / ArtenMala
Photographer : Simon Turner



Drinks with the Director / Club La Santa
Photographer : Simon Turner



Live Land Art / Playa de Atras
Photographer : Elisabeth Kirschbaum



Live Land Art / Playa de Atras
Photographer : Rich McIlroy



Live Land Art / Playa de Atras
Photographer : Simon Turner



FilmFest / Cantina, Tegui
Photographer : Sarah-Jane Mason



FilmFest / Cantina, Tegui
Photographer : Simon Turner



MidFest / Cantina, Tegui
Photographer : Sarah-Jane Mason



MidFest / Cantina, Tegui
Photographer : Simon Turner



MidFest / Cantina, Tegui
Photographer : Sarah-Jane Mason



Land Art Talk / Casa de la Cultura
Photographer : Sarah-Jane Mason



FilmFest2 / Cantina, Tegui
Photographer : Sarah-Jane Mason



Ways to be an Artist / Casa de la Cultura
Photographer : Simon Turner

Festival 2019 de Arte Lanzarote

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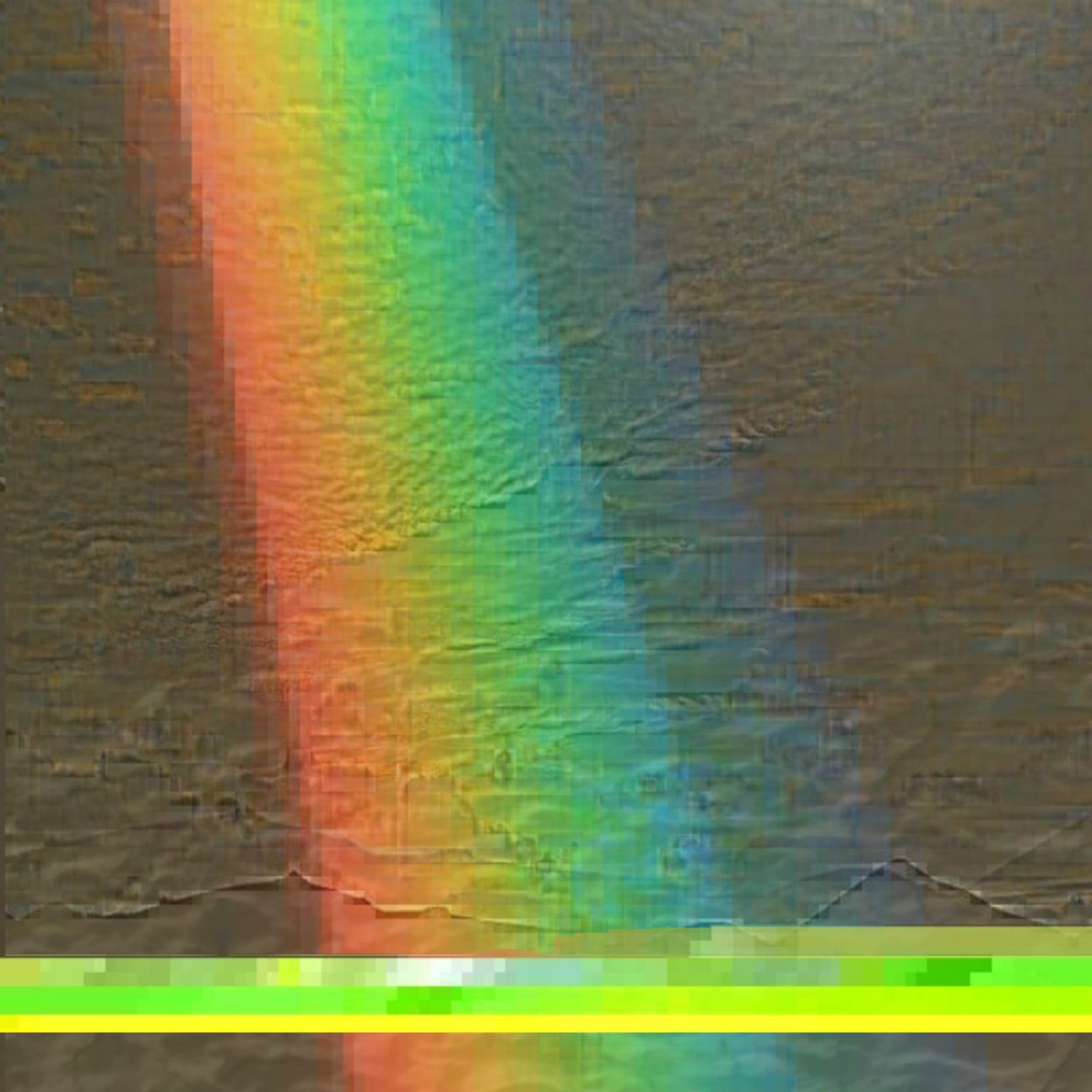
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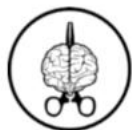
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