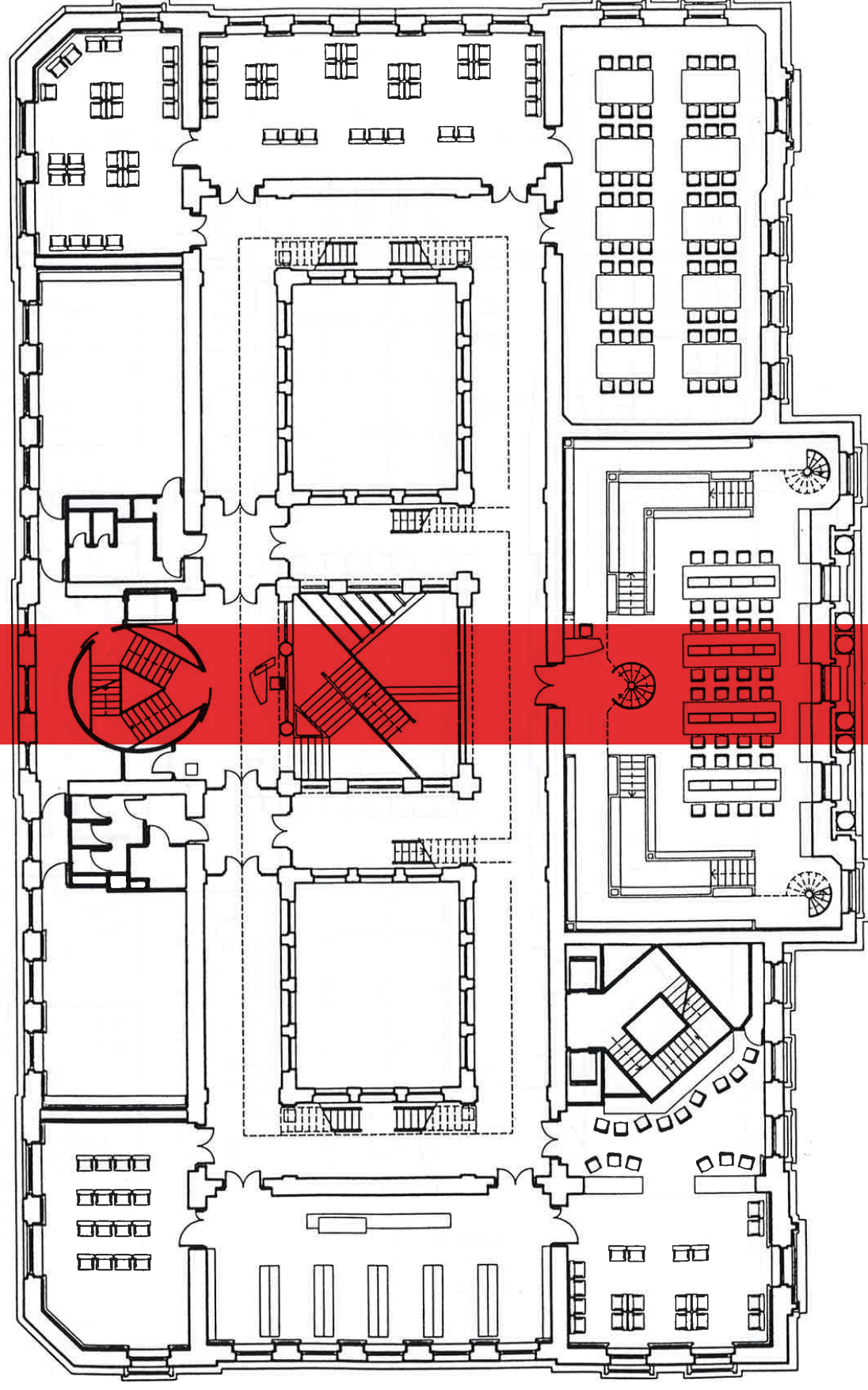


Luz Broto

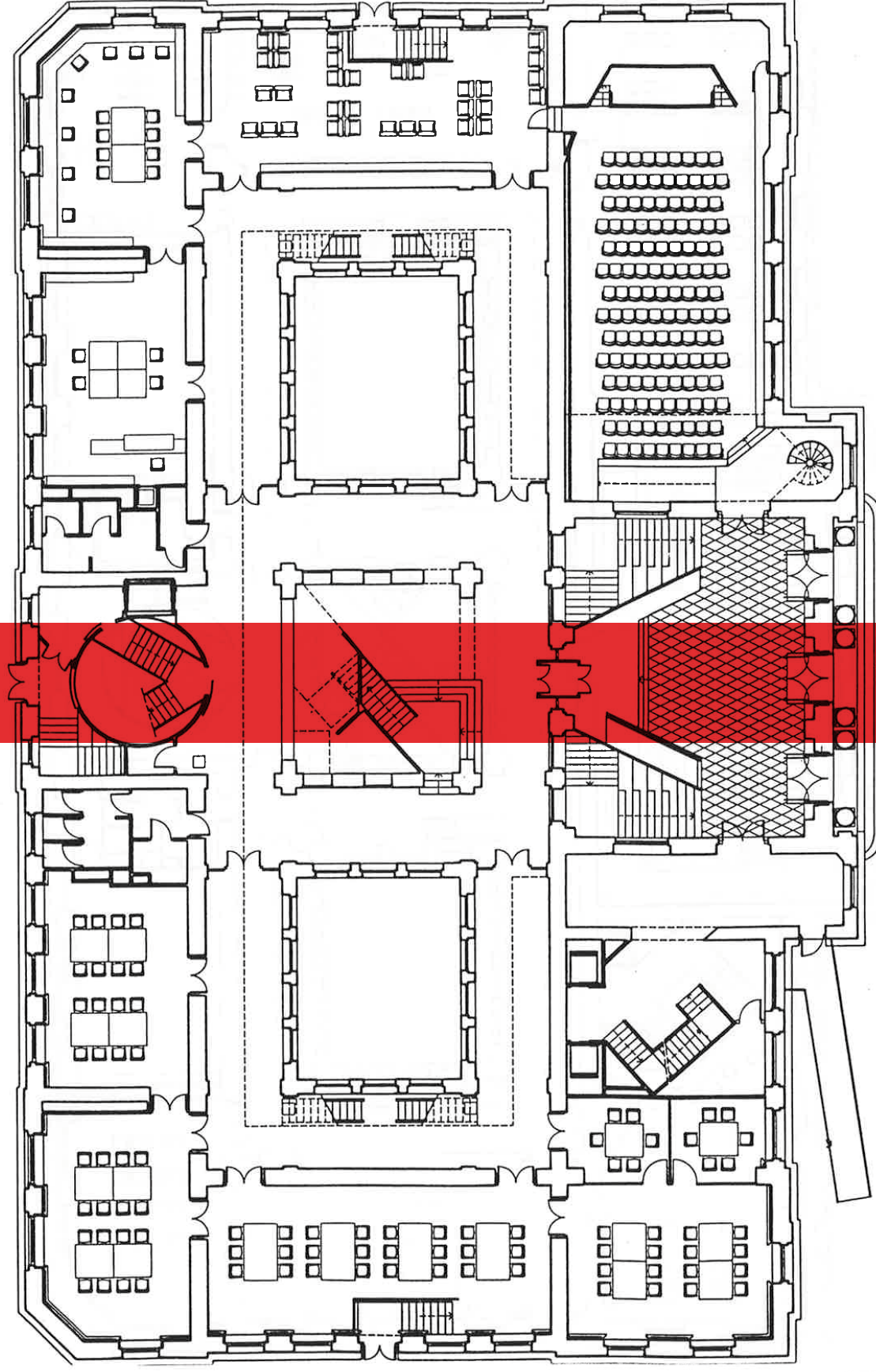
17-22 October

10-15 October

The Listening Observatory



FIRST FLOOR



GROUND FLOOR

Abrogate the rules of use relating to silence

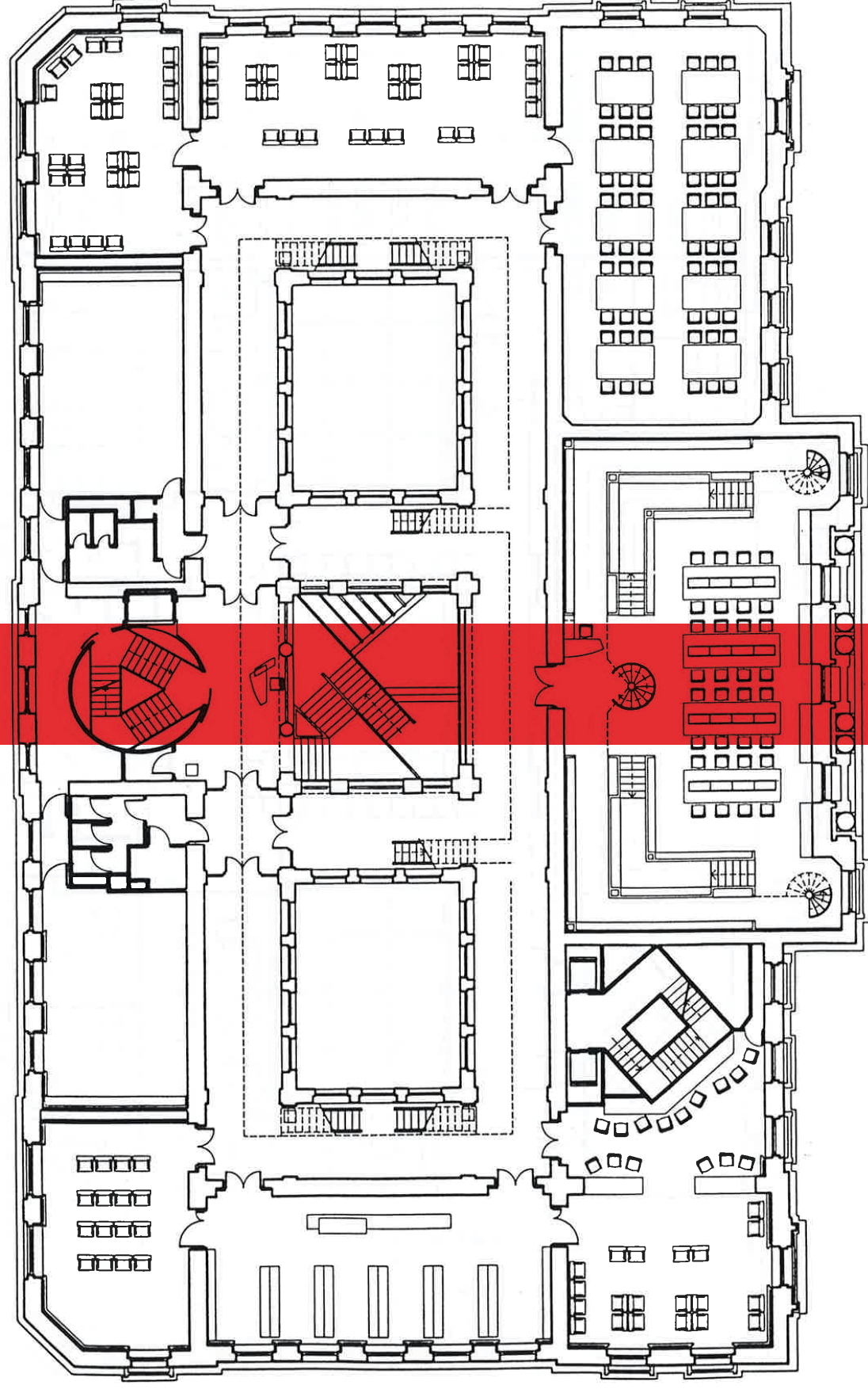
Koldo Mitxelena Kulturunea's Library

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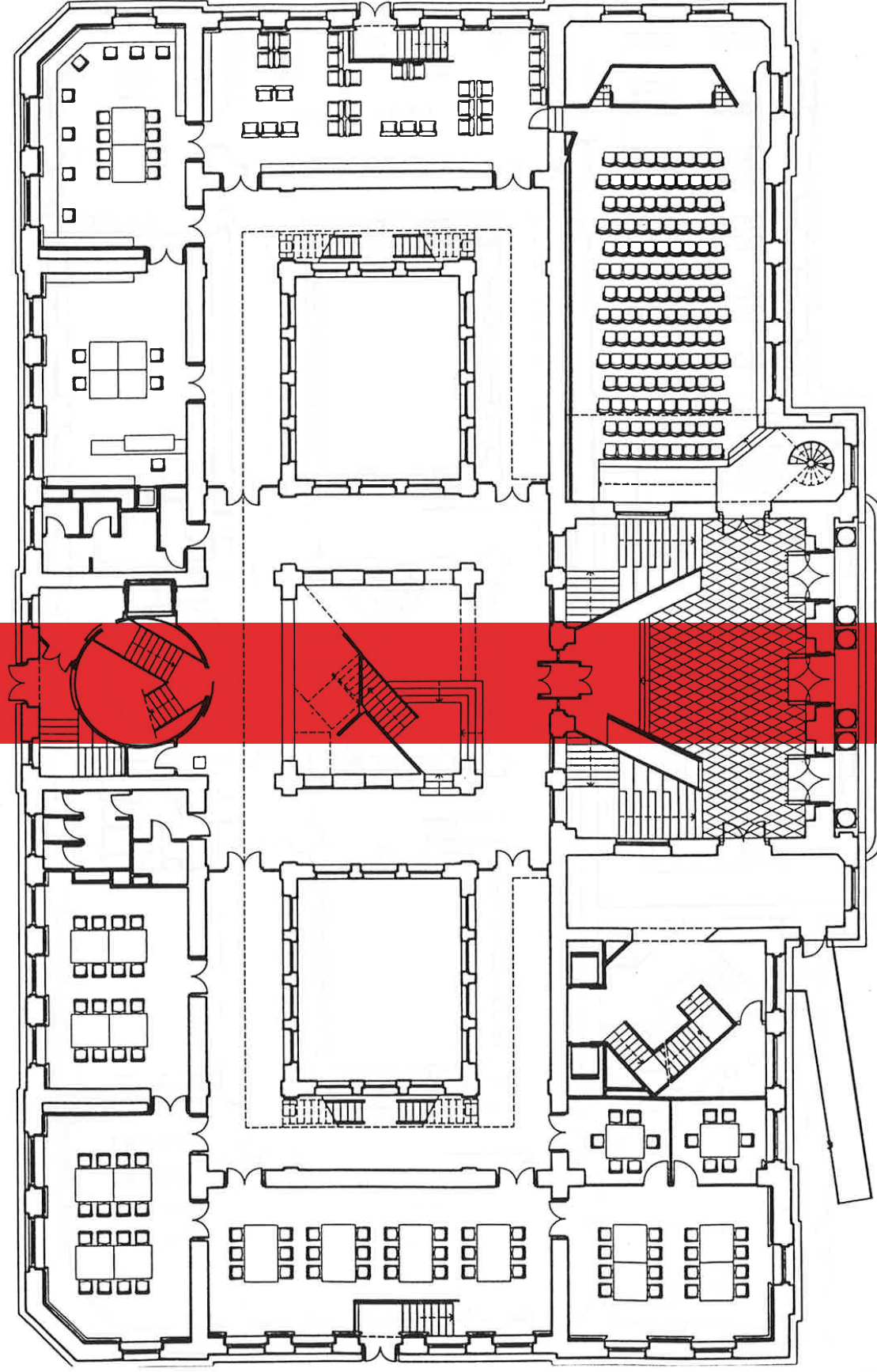
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FIRST FLOOR



GROUND FLOOR

Abrogate the rules of use relating to silence

Koldo Mitxelena Kulturunea's Library

INTRODUCTION

Between 10 and 22 October 2016 the Koldo Mitxelena Kulturunea's Library will host an artistic intervention proposed by Luz Broto that will temporarily suspend the rules of use that seek to maintain a silent environment within its walls.

This proposal is part of the Listening Observatory, a programme of five sound interventions that specifically relate to the place in which they are installed, within the framework of DSS2016. This intervention by Luz Broto is part of the Critical Listening seminar supported by Ereмуak with the collaboration of Azkuna Zentroa. This fifth intervention does not propose sounds for the library space, but rather working with silence and the rules that attempt to enforce it.

Luz Broto's work understands space in relation to the social dynamics that occur within it. The situation proposed for the Koldo Mitxelena Kulturunea's Library invites a different appreciation of this space, making its codes and consensuses comprehensible. The proposal has been developed specifically for the Koldo Mitxelena Kulturunea's Library, and in dialogue with the management and staff of the institution. Luz Broto has carried out similar work, in which she substantially alters the functioning of a space, such as in *Salir del aula [Leaving the classroom]* (Institut Dr. Puigvert, Barcelona, 2016), where a group of students propose that the educational community allows them to be in school for a day without teachers, or *Durante la exposición el centro permanecerá abierto [During the exhibition the centre will remain open]* (Centre d'art Lo Pati, Amposta, 2015) where an art centre keeps its doors open after closing time, allowing other, untypical uses of the space. On occasions, Luz's work exchanges notions of closed and open, public and private, of the established and the emerging. The library, in its acoustic dimension, is constantly subjected to these tensions, since it faces the difficult paradox of allowing privacy and intimacy in a public space, which is normally strongly associated with the noise and bustle of the urban context.

FRAMEWORK: THE LISTENING OBSERVATORY

The Listening Observatory project is based on the contours of language and perception and the agreements we reach to allow our coexistence, in order to come up with a series of questions regarding how we perceive our social and urban surroundings. To achieve this, five artistic interventions have been implemented that specifically relate to the places in which they have been installed, along with an investigation and a forum for debate and dialogue.

Each of the artistic interventions involves a slight alteration to the usual ebb and flow of the space involved. This has required sounding out the architecture, but not only from the point of view of

sound itself, but also in terms of the social, contextual and historical peculiarities of the places chosen. Luz Broto's work was a clear influence when proposing the programme of artistic interventions and also provided healthy response to some of the issues raised within the Observatory; questions that revolved around the relationship between outside and inside, and the difficult relationship with our domestic space, invaded as it often is by the sounds from the common space. For this reason, the Listening Observatory invited Luz to propose an intervention specific to the context of the library in relation to silence.

<http://entzuten.net/>

THE LIBRARY AND SILENCE

Koldo Mitxelena Kulturunea's Library has been chosen because of the relationship of the reading rooms with the history of orality and of listening. The library might be defined as a device whose function is to facilitate concentration through silence. In classical antiquity, the written word lacked punctuation, so that reading aloud was essential for its interpretation. Once the rules of punctuation became established, the once familiar sound of the voice in the libraries and monasteries, if only in the form of the low murmur of the readers, gradually gave way to the imposition of silence.

This iconic space of silence, of reading and concentration, is questioned by Luz Broto's proposal, which focuses on the material, physical and social condition: what and who produces this silence?

The rules that bring silence to the interior of libraries have two related components: one historical and institutional and another based on social conventions and “common” sense. Over time, these conventions are gradually transformed into rules, in an attempt to guarantee the integrity of this silent space, reducing the noisy dynamics that might endanger it.

If we understand sound as a result of bodies in motion, and silence as lack of movement, we can say that in trying to generate silence, movement is limited.

Stillness does not exist in the normal landscape of social life, and therefore in a quiet place the movement implicit in social interaction is restricted.

If every place, with its conventions and standards, accepts a type of conduct appropriate to its function, what kind of body defines this rule? Will we move in a different way when these standards are not present? What space will be available to be different?

When rules disappear then agreement must be reached between equals. As part of its investigation, during the months between April and October, the Listening Observatory has been conducting street questionnaires about what listening implies in different areas of the city. The last question in the questionnaire referred to the

responsibility of each individual regarding the sounds that they themselves produce. Luz's proposal also has an impact on personal action in relation to other people.

PROPOSAL: MATERIAL DECISIONS

The proposal to temporarily suspend the rules of use concerning silence in the library has been agreed based on a dialogue with the management and the team of workers at Koldo Mitxelena Kulturunea's Library. This process has led to a number of decisions that were necessary to make the project possible.

It has been agreed not to intervene in the space as a whole, but to do so in two parts, on the left and right wings of the building alternately. This division is in keeping with the symmetrical nature of the architecture of the building and the intention not to impose a single option on the users.

However, it was decided to fix the duration of the proposal at two weeks, one week for each half; an acceptable time unit for the institution and sufficient for the project to present the proposal in all the areas of the library and during all the time slots when it is open to the public.

These decisions are embodied in different elements: first, lines have been drawn on the floor in all the levels of the library, to mark the border between the two halves of the building, with the intention of differentiating between the area where the rules have been abolished and where they have not. A new informative notice has been placed next to this line. Second, on the notices in the library where you are asked to be silent, a graphic element has been added to indicate that this request is no longer valid.

Finally, it was decided that it would be appropriate to include an element of mediation during the time that the proposal is in operation, but also before and after, to accompany its implementation. To this end, two people who are collaborators of the Listening Observatory will work in the library during opening hours to respond to the needs or concerns that the users may have. No register will be kept on the days within the duration of the intervention. When it has finished, there will be an assessment and a sharing of experiences.

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SCHEDULE

10 October, 12:00 h,
Koldo Mitxelena Kulturunea's Library's Hall.
Inauguration of the proposal, with the presence of the artist Luz Broto, Mikel R. Nieto, curator of the Listening Observatory, and Pablo Berastegui, general director of Donostia-San Sebastian 2016, Frantxi López Landatxe, Koldo Mitxelena Kulturunea's director and Mari José Tellería, director of culture of the council.

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October 12, closed by holiday.
Abolition of the rules in the right wing of the library.

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Presentation of the conclusions and assessments of the implementation of the project and its implications, with the presence of the artist Luz Broto, José Luis Espejo and Mikel R. Nieto, curators of the Listening Observatory, different people involved in the production of the project (Koldo Mitxelena Kulturunea and DSS2016), and all those users of the library who want to participate and share their experience and impressions of the proposal.

BIOGRAPHY OF LUZ BROTO

Luz Broto lives and works in Barcelona. Her work consists of specific interventions that make slight changes to the uses and meanings of the spaces in which we live and pass through. Her most recent works include *Durante la exposición el centro permanecerá abierto* [During the exhibition the centre will remain open] (Lo Pati, Amposta, 2015), *Abrir un agujero permanente* [Open a permanent hole] (MACBA, Barcelona, 2015), *Volver a casa* [Returning home] (CA2M, Madrid, 2015), *Aumentar el caudal de un río* [Increasing the flow of a river] (La Panera, Lleida, 2014) and *Atar cabos* [Tying up loose ends] (García Galería, Madrid, 2014). She has taken part in group exhibitions such as *Performing Politics* (Institut für Raumexperimente, Berlin, 2012), *Jonge Spaanse Kunst* (Appartement Elisa Platteau, Brussels, 2012), *Die Fünfte Säule* (Secession, Vienna, 2011) and the *5x5 International Award for Contemporary Art* (EAC, Castellón, 2011)

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