

Paisaien errealitatetik: oratze artistiko, estetiko eta soziokulturala Desde la realidad de los paisajes: abordaje artístico, estético y sociocultural

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In: Zainak. Cuadernos de Antropología-Etnografía. 41, 17-29

Abstract: "To live up to" (Bergounioux, 2011 [2001]: 51) remains the signifier enunciated. Repeated at different times, the function we assign to it is to place us before the landscape. To give ourselves a place, a place to be, to be (to do) in the landscape. To recognise its sensitive condition and its plastic, aesthetic and political temporalities. It is a remainder inherent/inseparable from the frame/screen that generates/constructs Culture in order to (re)present us with the complexity of the landscape as a deposit, sediments and strata of different cultural discourses. An "instrumentalised green" (Assunto, 1991: 23, 173) simultaneously to the productive excess of anthropised image and the productive excess of anthropised image and its strategic capitalisation, established by the industries (and politics) of experience for global intensive (not extensive) consumption. Thus, we rehearse a concern and a desire, that the Landscape might technically occupy (recover) that place of estrangement from which to rebuild the critical distance (and from which to re-build the critical (structural) distance in which art may perhaps represent a discontinuity that restores to Nature its status of unknowing, of indeterminacy, of otherness.

Keywords: Art. Culture. Nature. Landscape. Garden. Jorge Oteiza. Ángel Bados. Ibon Aramberri.

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Bellas Artes. Departamento de Escultura y de Arte y Tecnología. <http://orcid.org/0000-0001-8306-1113>): **Desde el paisaje industrial vivido a los nuevos entornos re-creados de ciudades para el futuro** (From the lived industrial landscape to the new re-created environments of cities for the future) (Orig. es)

In: Zainak. Cuadernos de Antropología-Etnografía. 41, 31-59

Abstract: The research work presented as an article constitutes a preview of a broader study in the development phase, whose (partial) results we present in this text. Its main objective is based on investigating the future possibilities offered by (post)industrial environments in the process of urban remodeling or territorial reorganization. A novel aspect that is discussed lies in treasuring these experiential and close enclaves, susceptible to being interpreted not only from a technical solution for their recovery but from the relevance of imaginaries with the power to project those spaces, towards a succession of new scenarios that they are recreated from science fiction stories, especially cinematographic ones. View in which a theoretical aspect intercedes that understands the landscape as a cultural construction, as a result of mental perceptions sifted by the aesthetic-artistic perspective. The lived habitat becomes imaginaries relaunched towards futuristic utopias and dystopias, in a line of thought that updates the aesthetic categories of the landscape in re-invented cities of postmodernity.

Keywords: Landscape. City. Postindustrial space. Aesthetic category. Science fiction. Imaginary. Future. Ruin.

Rubio-Ardanaz, Juan Antonio (Universidad de Extremadura. Facultad de Formación del Profesorado. Departamento de Psicología y Antropología. <http://orcid.org/0000-0001-6345-4067>): **Cuando el Jardín del Edén estuvo en Bilbao... Retazos, rupturas y desdoblamientos para un paisaje urbano vivencial** (When the Garden of Eden was in Bilbao... Scraps, ruptures and unfoldings for an experiential urban landscape) (Orig. eus)

In: Zainak. Cuadernos de Antropología-Etnografía. 41, 61-85

Abstract: Anthropological approach to urban mobility and its impact on the landscape scenario of the city of Bilbao. In this regard, we will find sociocultural practices and dynamics typical of displacement related to immigration, tourism and the material construction of the city itself. The city appears as a place loaded with a diversity of meanings that come together in a neoliberal and transmodern socioeconomic framework

Keywords: Eden's Garden. Mobility. Immigration. Tourism. Urban construction. Transmodernity. Bilbao.

Bottin, Béatrice (Université de Pau et des Pays de l'Adour UPPA. ALTER [Arts/Langages. Transitions & Relations. UR 7504]): **La "ciudad-escenario": compromiso estético y teatralidad** (The "stage-city": aesthetic engagement and theatricality) (Orig. es)

In: Zainak. Cuadernos de Antropología-Etnografía. 41, 87-99

Abstract: The city is home to theatres, performance halls, museums, etc. and is in itself a multidimensional stage. Moreover, the walls of the city are the open books of the memory of civilisations, as well as the supports for the works of the graffiti artists and the protagonists of the graffiti movement who perform a pictorial spectacle. Life in the city is an eternal spectacle, which calls on all the senses, and which could not be celebrated without the intervention of the individuals who populate it or visit it. This article aims to offer an overview of the interaction between the performing arts and the city,

highlighting the aesthetic commitment and theatricality that emerges from the city turned into a stage.

Keywords: City. Theatricality. Performing arts. Street art. Architecture. Memory.

Macareno Ramos, Jon (Universidad del País Vasco UPV/EHU. Facultad de Bellas Artes. Departamento de Escultura y de Arte y Tecnología): **Una escultura contenedora. Espacio de trabajo y lectura** (A container sculpture. *Reading and workspace*) (Orig. es)

In: Zainak. Cuadernos de Antropología-Etnografía. 41, 101-109

Abstract: I have recently developed a site-specific project at the Picnic Gallery (Madrid), a 300x200 cm space. The proposal is titled Reading and workspace and takes the form of a type of sculptural intervention where the idea of usefulness and functionality is one of the axes that structure it. Through this text, it will be deepened on the articulated relationships between space, place and its operation for life specified in this project. Considering, likewise, a work that has been a reference for its creation: The Workers' Club carried out by Alexander Rodchenko on the celebration of the International Exhibition of Decorative Arts in Paris in 1925.

Keywords: Sculpture. Space. Place. Architecture. Design. Usefulness. Site specific.

Unzueta Martínez, Julia (Artista plástica. Graduada y Máster en la Universidad Bordeaux Montaigne): **El “deber de memoria”: entre el recuerdo y el olvido** (The “duty of remembrance”: among reminisce and forgetfulness) (Orig. es)

In: Zainak. Cuadernos de Antropología-Etnografía. 41, 111-131

Abstract: The present work deals with four spaces dedicated to the “duty of remembrance” of the crimes committed by the Nazi regime: the martyr town and the Centre de mémoire of Oradour-sur-Glane, the Buchenwald Memorial, the Memorial and Museum Auschwitz-Birkenau and the work of art Stolpersteine. Places that have had a different courses since the moment of their creation. Places of memory transformed by the time. Physical, conceptual and administrative changes, but also the changes produced by the time passed between those events and the present.

Keywords: Memorial, Oradour-sur-Glane. Buchenwald. Auschwitz. Stolpersteine.

Pavo Cuadrado, David (Universidad del País Vasco UPV/EHU. Facultad de Bellas Artes. Departamento de Escultura y de Arte y Tecnología. Universidade de Lisboa. Faculdade de Belas-Artes. Centro de Investigação e de Estudos em Belas-Artes (CIEBA). <http://orcid.org/0000-0001-6755-6332>): **Viaje por la Unidad del mundo de José Antonio Cáceres (del macrocosmos al microcosmos)** (Journey through the *Unidad del mundo* of José Antonio Cáceres (from macrocosm to microcosm)) (Orig. es)

In: Zainak. Cuadernos de Antropología-Etnografía. 41, 133-157

Abstract: *Unidad del mundo [Unity of the World]* is a visual poetry artwork by José Antonio Cáceres that was made from 1972 to 1974, at a key point in the decade spanning 1966-1976 when he produced the bulk of his experimental poetry. It explores the overarching theme expressed in the title –the unity of the world– from a human perspective through the phenomena of reality. The visual narrative that it creates takes viewers on a journey from the macrocosmic to the microcosmic, trav-

elling through the landscapes of the worlds that make up José Antonio Cáceres's vision of the Unity of the World.

Keywords: *Unity of the World [Unidad del mundo]*. José Antonio Cáceres. Visual poetry. Experimental narrative.

Homobono Martínez, José Ignacio (Universidad del País Vasco UPV/EHU): **Mirada crítica sobre los estudios de las Fêtes de Bayonne / Baionako Bestak** (The Critical review of the *Fêtes de Bayonne / Baionako Bestak*) (Orig. es)

In: Zainak. Cuadernos de Antropología-Etnografía. 41, 171-187

Abstract: This article presents a state of the art of the study of the important *Fêtes de Bayonne / Baionako Bestak*, from different sociological and geographical perspectives. After the critical review of several works, and studies on the festivals in southern Europe, a new vision is proposed. This highlights the prominence of the popular agents – ‘peñas’ and ‘cuadrillas’ – during the Bayonne festivals, and places emphasis on its Basque identity dimension.

Keywords: Festivals. Public space. Peñas. Sociability. Collective identities. Garat. Joron. Steiner. Bayonne.

Gurbindo Gil, Ricardo (Etnógrafo e historiador): **Evocación poliédrica del segador (Navarra)** (Polyedric evocation of the reaper [Navarre]) (Orig. es)

In: Zainak. Cuadernos de Antropología-Etnografía. 41, 189-206

Abstract: Before industrialization and as result of the lack of machinery, the harvesting of cereals in the agricultural agenda of the past gave a significant role to day laborers and seasonal workers employed in this task. This article presents various facets of the reality of the harvester that contribute to outlining his image, beyond the typical procedural issues.

Keywords: Agriculture. Traditional trade. Popular persons. Navarre.

Gamboa, Martín (Universidad de la República CENUR Litoral Norte (Sede Salto) Departamento de Turismo, Historia y Comunicación): **La influencia de la inmigración vasca en el carnaval de Uruguay: pasado y presente** (The influence of Basque immigration in the Uruguayan carnival: past and present) (Orig. es)

In: Zainak. Cuadernos de Antropología-Etnografía. 41, 207-220

Abstract: This article describes and analyzes the influence that Basque immigration had on the Uruguayan carnival. The study presents the cultural features of the first carnival manifestations of Basque immigrants to the present day. Likewise, the research deconstructs some conceptions rooted in academic studies on the Uruguayan carnival, such as the nonexistence of European influence in the northern region of the country.

Keywords: Basque immigration. Carnival. Intangible heritage. Cultural characteristics. Touristic touristic. Uruguay.