



MUSEU
D'ART CONTEMPORANI
DE BARCELONA

PROGRAM 2020
EXHIBITIONS
Meier building

► ACTION. A provisional history of the nineties.

Press conference: 2 April 2020

Opening: 2 April 2020

Dates: 3 April - 27 September, 2020

Curated by: Ferran Barenblit, director, and Aida Roger, assistant curator.



Action-Esther Ferrer. "Mallarmé révisé o Malarmado revisado, 1968/1992". 1992: Festival Polyphonix. Hommage à John Cage, Centre Pompidou, Paris. Foto: Jean-Pierre Sonolet. Cortesía de la artista.



Action - Isidoro Valcárcel Medina, "Omisión", 1991 Omisión, 1991.
Presentación en Festival de Performances, Espacio P, Madrid. Cortesía de l'artista.

Action. A provisional history of the 90s focuses on the performance scene in Spain throughout this decade. In a fertile intergenerational relationship, this period saw a return to the practices already begun by the Conceptual artists of the sixties and seventies as a way of overcoming the abandonment of cultural memory during the Transition. Taking place in art schools, festivals and independent spaces, this alternative scene featured artists with a common desire to move away from the market and the dynamics of art's institutional system, including the newly-founded museums. They created pieces based on simple actions that brought together art and life, dissolving both the notion of authorship and the hierarchies of the artworld. Taking as their central subjects the artistic practice per se and the definition of 'action', these artists also embraced chance, playfulness and the role of the spectator as an effective and symbolic activator of the work. Their discourse was further fuelled by certain concerns of the moment such as the critique of productivity and efficiency (typical of the prevailing neoliberalism), resistance to compulsory military service and the impact of the AIDS pandemic. They also

shared common ground with experimental music, the paratheatrical scene and poly-poetics, while writing their own history in real time, through photo documentation, studies and diagrams, which were reproduced in various publications. Perhaps their main legacy was that of a whole generation: the intense personal relationships that resulted in self-managed, autonomous networks claiming art as a space for critical reflection.

While in Europe the 1980s represented a return to order, to the demand for a certain formality in art and to the conventional formats of painting and sculpture widely accepted by the market, the 1990s revived a large part of the Conceptual experiences of the preceding decades, notably the sixties and seventies. In this way, practices related to the human body were recovered, which we jointly call action art. In Spain, this history has a particular relevance, with multiple initiatives that had an immense impact on art from then onwards. This art of action was frequently expressed in the form of performances – which usually occurred in very restricted or unconventional contexts such as festivals or gatherings – and their more heterogeneous expression that has come to be called performativity.

It is time to review these practices as a whole and understand their great importance: not only because the history of those years is still to be written, but because a good number of young artists are directly or indirectly influenced by them. It also facilitates a rethinking of the institution, and its usual tasks, from the act of curating to the way of communicating. The interaction with the audience undergoes a fundamental renovation: the role of the visitor is transformed from observer to activator. All of this at a time – prefigured by Michel Foucault's biopolitics, Jacques Derrida's deconstruction and J.L. Austin's pragmatics – in which the human body establishes itself again as the place through which emotional tensions pass and the political condition of being is claimed. We are because we occupy a space, because we act and are recognised in it.



Action-Tere Recarens. *La Gallineta Ciega*, 1992. L'Artesà de Gràcia. Photo: Joan Cuní

Across different nodes, *Action* will examine this period tracing some of its fundamental works. In addition, it will include mostly unpublished documentation and audiovisual material that recovers those experiences. The result will be a dense exhibition, with multiple extensions, both historical and contemporary, that will help to interpret, in a much more precise way, the art of our time.

Artists included in the exhibition: Accidents Polipoètics (Rafael Metlikovez i Xavier Theros), Oscar Abril Ascaso, Lluís Alabern, Marcel·lí Antúnez, Arxiu de l'Associació de Nous Comportaments Artístics (A.N.C.A.), Jordi Benito, Miguel Benlloch, Pedro Bericat, Denys Blacker, C-72R (Mònica Buxó, Sònia Buxó i Marta Domínguez) Cabello/Carceller, Jordi Cerdà, Circo Interior Bruto (Jesús Acevedo, Belén Cueto, Marta de Gonzalo, Luís Naranjo, Eduardo Navarro, Kamen Nedev, Publio Pérez-Prieto, François Winberg), Club 7 (Joan Casellas, Andrea Dates, Marta Domínguez, Manuel Morales, Xavier Moreno, Andrés Pereiro, Laura Tejeda, Cristina Zabala), Joan Casellas, Enric Casasses, Nieves Correa, Espacio Excéntrico (Nel Amaro y Abel Loureda), Nacho Criado, Eduard Escoffet, Pepe Espaliú, Bartolomé Ferrando, Esther Ferrer, Rosa Grau, Carles Hac Mor i Ester Xargay, Juan Hidalgo, Rafael Lamata, Los Rinos (Marcel·lí Antúnez, Pau Nubiola i Sergio Caballero), Daniela Musicco, Pere Noguera, Víctor Nubla, Antonio Ortega, Lucía Peiró, Pere Lluís Pla Boixò, Tere Recarens, Àngels Ribé, Xavier Sabater, Carles Santos i Mariaelena Roqué, José Antonio Sarmiento, Isidoro Valcárcel Medina, Jaime Vallauré, Albert Vidal, Fefa Vila, Borja Zabala i Tres, entre d'altres. A "Acció Directa" la presència de: Jaume Alcalde, Iñaki Álvarez, Pep Aymerich, Joan Baixas, Miquel Baixas, Laia Bedós, Josep Manuel Berenguer, J.M. Calleja, Xavier Canals, Enric Casasses, Victoria Combalía, Ignasi Esteve, Susanna Fernando, Barbara Held, Juan Hidalgo, Mercè Ibarz, Allan Kaprow, Konic Thtr, Dídac P. Lagarriga, Julia Montilla, Andrés Pereiro, Imma Pla, Jordi Pope, Benet Rossell, Joan Simó, Rosa Suñer, Quim Tarrida, Noel Tatú, Alexis Taulé, Carme Torrent, Gustavo Vega, Carme Viñas, Marta Vives.

Our Many Europes is a programme by the European museum confederation "L'Internationale" and co-funded by the Creative Europe Programme of the European Union. The members of L'Internationale (Museum van Hedendaagse Kunst Antwerpen, Moderna Galerija (MG+msum), Ljubljana, Van Abbemuseum, The Netherlands, MACBA, Museu d'Art Contemporani de Barcelona, Muzeum Sztuki Nowoczesnej w Warszawie, SALT Research and programs Istanbul and Ankara, and Museo Reina Sofía, Madrid) and its partners National College of Art and Design (NCAD), Dublin and Valand Academy (Gothenburg University) are presenting more than 40 public activities (conferences, exhibitions, workshops) from now and until May 2022.

► TONY COKES

Press Conference: 7 may 2020

Opening: 7 may 2020

Dates: May 8 – 27 September, 2020

Curated by: Anna Cerdà Callís, assistant curator



Tony Cokes, installation view, *On Non-Visibility*, Greene Naftali, New York, 2018.
Courtesy the artist, Greene Naftali, New York, and Hannah Hoffman, Los Angeles.

Since the 1980s, Tony Cokes (b. 1956, Richmond, Virginia) has developed a precise visual style marked by his attempt to challenge the established use and hierarchies of animated text and found images, adding a visual element in the form of solid-colour slides or, more recently, morphing organic backgrounds.

Self-described as a 'post-Conceptualist', Cokes acknowledges the influence of artists such as Art & Language, Adrian Piper, Lawrence Weiner and Jenny Holzer. During his academic training, he also encountered the art of Dara Birnbaum, Yvonne Rainer, Barbara Kruger and Dan Graham. From that moment onwards he became interested in editing, focusing especially on the idea of making versions and mixes, and how these strategies could provoke or induce the way we read images and stimulate our desires.

With his videos, Cokes explores and subverts the cultural and political discourses embedded within pop music, electronica, art, television and film. Through his works, such as *Black Celebration* (1988) and *Fade to Black* (1990), he pays close attention to themes including racial representation (the simultaneous hyper-visibility and invisibility that affects black subjectivity) and the context of late capitalism, in his words 'representational regimes of image and sound'. He explores the limits of the documentary genre, but also questions how we look at films, TV journalism, videoclips and advertising, exploring the connection between visualisation and commodification, and, by deconstructing them, the political implications of our pleasures.



Tony Cokes, installation view, *On Non-Visibility*, Greene Naftali, New York, 2018. Courtesy the artist, Greene Naftali, New York, Hannah Hoffman, Los Angeles, and Electronic Arts Intermix, New York.



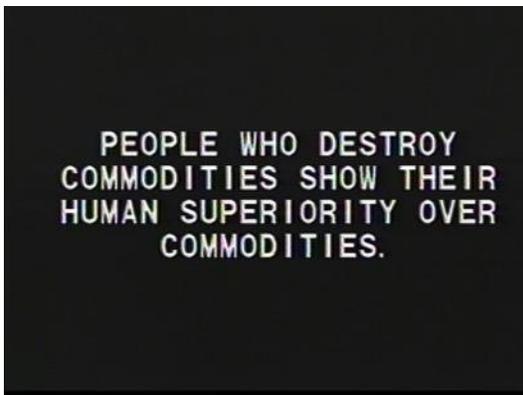
Tony Cokes, installation view, *Della's House*, Hannah Hoffman, Los Angeles, 2019. Courtesy the artist, Greene Naftali, New York, Hannah Hoffman, Los Angeles, and Electronic Arts Intermix, New York. Photo: Elon Schoenholz

In his work, Cokes brings together theoretical and popular textual material, quoting diverse figures including Paul Gilroy (who is a key source for the artist), Louis Althusser, Malcolm X, David Bowie, Public Enemy, Morrissey and Donald Trump, combining these to affect a political and social critique of capitalism. Some of his outstanding creations include the collective project *Black Male: Representations of Masculinity in Contemporary American Art* (1994–95, with X-PRZ) and his important ongoing series *Pop Manifestos* (1997–) and *The Evil Series* (2001–).

By inventing a new style of 'video essay', manifesting, quite literally, essays on video, these works offer radical new ways to tell stories, understand images and experience sound and they give us the opportunity to observe our emotional response to these elements. Thus Cokes' works have been characterised as 'ideas you can dance to'. Cokes considers himself an editor or a mixer, and works collectively with technicians, musicians, art/theory groups, etc. exploring the concept of dub (to double), both as content (the musical genre) and as method. His

practice is aligned with appropriation: sampling, dubbing and remixing, like a DJ. He forces us to re-hear, re-see and re-think the stream of information that we receive across the screens, pages and public and private spaces, in the era of *fake news*, *post-truth* and *alternative facts*.

His works have explored minimal techno, black cultural heritage and the diaspora (in *Mikrohaus... Mikrohaus, or the black atlantic?*, 2006–08); pop culture and celebrity (in *Face Value*, 2015); the use of music as a form of torture in the 'war on terror' during the Bush administration (*The Evil Series*); and, more recently, addressing the political resonance of Aretha Franklin and her participation in the Civil Rights movement, from the perspective of the Black Lives Matter movement. MACBA will show key works corresponding to these three stages of Cokes' production (encompassing early work, monochrome videos and more recent pieces), in an audiovisual exhibition that will dialogue with different spaces of the museum. It will take place from May to September 2020.



1

1/Tony Cokes, *Black Celebration*, 1988.

Courtesy the artist, Greene Naftali, New York, Hannah Hoffman, Los Angeles, and Electronic Arts Intermix, New York.



2

2/Tony Cokes, *Evil.16.Torture Musik.*, 2009-2011.

Courtesy the artist, Greene Naftali, New York, Hannah Hoffman, Los Angeles, and Electronic Arts Intermix, New York.

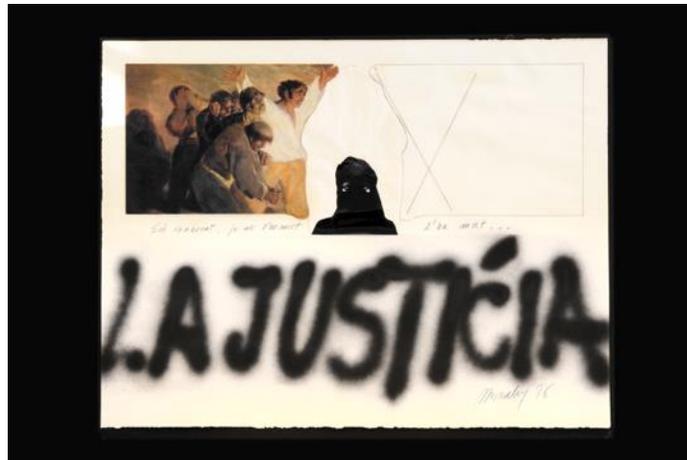
► FINA MIRALLES. I Am All the Ones I Have Been

Press conference: 13 may, 2020

Opening: 14 may, 2020

Dates: 15 may -1 november, 2020

Curated by: Teresa Grandas, exhibitions curator



Fina Miralles La justícia (Sèrie Matances) 1977
Tècnica mixta, 51,5x66,5 Col·lecció Museu d'Art de Sabadell, ©Fina Miralles

Fina Miralles (Sabadell, 1950) is one of the most significant Spanish artists. Her work arose in the context of the Franco dictatorship, a hostile, limiting and castrating environment in which censorship controlled all forms of expression for so-called moral reasons, determined by the power of the Catholic Church and supported by the regime. Miralles broke with the academicism taught in art schools at that time and with established behavioural norms. Her practice reconfigures the concept of the artistic, within the multiplicity of attitudes that blur what traditional historiography had encompassed under the heading of Conceptual art. The history of art has ascribed Miralles' production to the Conceptual, Land art or even

feminism, without attending to the breadth and complexity of her ideas, which challenge the limits of those labels.

This project seeks to readdress by journeying through a body of work of enormous importance.



Fina Miralles *Imatges del zoo*, 1974

Fotografia a les sals de plata Col·lecció Museu d'Art de Sabadell ©Fina Miralles

In 1974, Miralles presented the exhibition *Imágenes del zoo* (Images of the Zoo) in Barcelona's Sala Vinçon, an exhibition space within a shop specialising in designer products. Presenting it as a visit to a zoo made it more obvious that the exhibition was being held in an unusual context, although it should be remembered that the absence of cultural institutional spaces at that time frequently forced artists to exhibit in alternative spaces outside the field of art. The exhibition became a visit to a zoo, not the local zoo but a zoo created by the artist in a cultural space.

It consisted of a series of caged animals that included Miralles herself. The dislocation, the critique to the authority, the focus between what is natural or artificial, are questions that Miralles use to confront visitors with the artist, the woman, the individual, as an object to be exposed and contemplated, as a work of art. And this is but one small example of the richness of readings raised by the extraordinary work of this artist.

The exhibition at MACBA is presented as a journey that delves into some of the crucial issues addressed by Miralles: the transversal relationship with nature in her work; the language with which we express ourselves and communicate; artistic languages and the way they overlap in the service of an idea, whether through

actions, performances, photographs, paintings or videos; power relations and the ubiquitous imposition of power on our lives (especially under a dictatorship), although the more forcefully that power is exercised, the more it calls for subversion; the historical, political and social background that determines and conditions our lives and work; the status of women, at that time in an inferior social position, subject to male authority and restricted by specific laws largely aimed at maintaining moral codes of behaviour and the singular objective of nuclear family life; or the constant duality in her work between nature and artifice, reality and appearance, to give but a few examples.



Fina Miralles

Translacions. Dona-arbre [Documentació de l'acció realitzada el novembre de 1973 a Sant Llorenç de Munt, Espanya] 1973
Fotografia a les sals de plata Col·lecció MACBA. Dipòsit de la Generalitat de Catalunya. Col·lecció Nacional d'Art
©Fina Miralles

The works presented here break the limits of artistic conventions: the monochrome landscape, painting as gesture, the artist as an artistic object, in a body of work in which process is more significant than the formal result and gives the work value, albeit within a notion of 'value' that is constantly held to question, however it is materialised. Miralles demystifies the work of art as a contemplative and untouchable, univocal object, while confronting us with our own condition as individuals in nature.

Beyond making known the work of this exceptional artist, this exhibition also sets out to restore her place in the historiography of art. The project will be accompanied by a publication with critical texts about her work and a compilation of images.

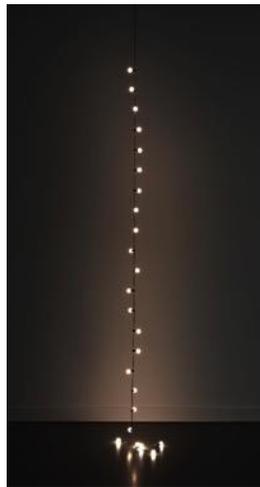
► FELIX GONZALEZ-TORRES: THE POLITICS OF RELATION

Press conference: 29 october, 2020

Opening: 29 october, 2020

Dates: 30 october, 2020 - 17 march, 2021

Curated by: Tanya Barson, chief curator



González-Torres, Felix

"Untitled" (Last Light)
1993

Light bulbs, plastic light sockets, electrical cord, and dimmer switch. Overall dimensions vary with installation. Edition of 24, 6 APs. Published by A.R.T. Press, Los Angeles and Andrea Rosen Gallery, New York. Copyright Felix Gonzalez-Torres. Courtesy The Felix Gonzalez-Torres Foundation. Photographer: Jordi V. Pou. MACBA Collection. MACBA Foundation. Long-term loan of Brondesbury Holdings Ltd.

In October 2020, MACBA will stage a major solo exhibition of the work of Felix Gonzalez-Torres (American, Born Cuba, 1957 and died in Miami, 1996 due to complications arising from AIDS), scheduled to be on display from October 29, 2020 to March 21, 2021.

Felix Gonzalez-Torres: The Politics of Relation will situate Gonzalez-Torres' work within the postcolonial discourse and the connected histories between Spain

and the Americas, especially as these impact present-day questions around memory, authority, freedom and national identity. A particular emphasis will be placed on reading Gonzalez-Torres's work in relation to Spanish, Latin American and Caribbean culture, not as a simple, singular biographical narrative, but rather as a way of complicating any essentialist reading of his work through any single idea, theme or identity. The show will propose various interpretations stemming from this line of investigation and will also highlight the work's formative influence on queer aesthetics.

Following the thinking of Martinican writer and philosopher Edouard Glissant, the exhibition will emphasize the idea of the necessity for opacity, rather than either total transparency or instant legibility. The conceptual openness of Gonzalez-Torres' work parallels Glissant's position through their shared emphasis on mutability, and through the dynamics as well as the *poetics of relation*, which could also encompass the *politics of relation*.



expo - Felix Gonzalez-Torres "Untitled", 1990
Metal first-aid kit, paper, clock 10 1/2 x 7 5/8 x 2 1/8 inches
© Felix Gonzalez-Torres Courtesy of The Felix Gonzalez-Torres Foundation

The exhibition will be arranged in a series of four rooms focused on discrete sets of concerns that can be found in Gonzalez-Torres' work. These themes are interrelated across the exhibition, and unfold through the works presence beyond the museum: together these sites constitute the five 'chapters' of the overall exhibition.

The first room will present a selection of works addressing the broad politics of Gonzalez-Torres' practice as they relate to ideas of authority, judgment and memory. These works are linked through oblique references to authoritarian or establishment culture, to fascism and social conservatism, as well as to the

repression of the gay community and homophobic attitudes that can also be connected to the Spanish context and an equivalent repression under, and persisting after, Franco. There will be an immediate visual link through the colors red, black and white deployed within this first space. The second room will consider ideas of coupling, touching, doubling and sameness, at equilibrium, love and the dialogue between mutability and eternity in Gonzalez-Torres' work. Gonzalez-Torres' exemplary importance in providing a subtle and often intentionally cryptic language of queerness, one that foregrounds romanticism, and recasts the language of minimalism and conceptualism as vehicles for affective content, is one of his most important contributions to the canon. This, however, is also one of his most political gestures, given that he acknowledged that this would enable him to speak about homosexuality, specifically to address homosexual desire and love, while eluding far right conservatives and their efforts to censor such content. The third room of the exhibition will be organised around some of Gonzalez-Torres' most existentially oriented works, which nonetheless have an underlying political content and powerful contemporary resonance. The room will address themes of travel, emigration, exile, tourism and escape/freedom and will foreground imagery of the beach, water and the sky, which function as expansive poetic metaphors within Gonzalez-Torres' work. Moreover, the theme of travel encapsulates both what Nancy Spector calls a "nomadism of the mind" but also the theme of dispersal (of people but also the dispersal of physical components of the work). The works will all be linked through their tonal range of white, blue and grey, and their relative lack of image content or focusing on overall pattern, enabling the visitor a space to reflect. The final room within the exhibition will examine and connect the ideas of patriotism, militarism, machismo and homoerotic desire. The nationhood of a people is also rooted in its monuments. As Spector has said "Monuments are historical records made manifest. Most often fixed entities, monolithic and static in theme, they denote for culture what its history and values are supposed to be." Gonzalez-Torres' complex engagement with the form and meaning of monuments will thus also be a theme of this room and will also be one of the aspects addressed by interventions within the public space.

In 1971, Gonzalez-Torres encountered Spain directly when he left Cuba for Madrid, prior to settling in Puerto Rico. He began his artistic training in Puerto Rico and eventually relocated to New York to continue his studies. From the perspective of the exile's shifting identity, his work speaks of a complex and anti-essentialising identity politics, rejecting the simplistic categorisations that it is often subsumed into, one that allows for a way into his work in the different contexts of Spain and Latin America. Gonzalez-Torres' subtle use of language, and his care in his construction of titles means that they become a kind of 'Shibboleth', their meaning shifts so that they become a password that indicates the identification or belonging within one group or another. Gonzalez-Torres, however, as an exile and immigrant who moved between worlds and identities carefully addresses in his work the complex encodings of a variable identity.

► RAFAEL TOUS COLLECTION

Press conference: 26 november, 2020

Opening: 26 november, 2020

Dates: 26 november, 2020 – 17 may, 2021

Curated by: on the basis of an idea proposed by Rafael Tous, curated by Antònia Maria Perelló, curator and head of the Collection MACBA, and Claudia Segura, curator of exhibitions and collection.



Carlos Pazos, *No hay Replay*, 1989
Vista de la instal·lació a la sala Metronom, Barcelona, 1989
© Carlos Pazos, A+V Agencia de Creadores Visuales, Barcelona, 2020
Cortesía Rafael Tous

The **Rafael Tous Collection** constitutes the most important group of Conceptual art works in the country. Comprising almost one thousand pieces, it brings together works by around thirty of the most prominent artists of the seventies and eighties from Catalonia and the rest of Spain.

Linked to the textile world, Rafael Tous (Barcelona, 1940) has been a life-long collector of art. He began acquiring Impressionist works in his youth, but by 1970 he had begun collecting artists of his own generation with whom he developed close friendships. His collection grew out of visits to the artists' studios, as well as

the exhibitions at Galeria G, Sala Vinçon, Espai 13 of the Fundació Joan Miró and the university space at the Universitat Autònoma, Barcelona.

The Rafael Tous Collection is built on complicity and proximity. It is the result of intense friendships with, and a firm commitment to, a generation of creators to whom he has lent his support over the years. To a large extent, the radical approaches of this generation were made possible by the backing of people like Rafael Tous, who believed in their work with loyalty and enthusiasm. In so doing, he became a key agent for the development and consolidation of the Conceptual generation, while leading the way for the future of art in Catalonia.



Àngels Ribé: Acumulació/integració, 1973
Vista de la instal·lació al MACBA, 2011 © Àngels Ribé, Barcelona, 2020 Foto: Rafael Vargas

His commitment was to be consolidated with the opening of Metrònom. From 1980 until 2006, first in the Sant Gervasi neighbourhood and then in the emblematic building on carrer Fusina in El Born, Metrònom was a space for experimentation not only in the field of visual arts, but also in music, dance and theatre, where he encouraged new and experimental works with an extraordinary eye for quality.

It was the poetic commitment of Conceptual art, as well as its political and social content, that led Tous to acquire the works that became his contemporary art fonds. Beginning with the precursory steps taken by Antoni Llena and Àngel Jové at the end of the sixties, the collection embraces the works of the central period of Catalan Conceptualism (1970–75), and follows the subsequent development of the individual artists until the present. Works focused on political critique (Francesc Abad, Francesc Torres, Grup de Treball, Muntadas), social art and the media (Muntadas, Joan Rabascall, Eulàlia Grau), investigations around matter and the object (Pere Noguera, Jordi Pablo, Jaume Xifra), the body and nature (Jordi



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Benito, Àngels Ribé, Fina Miralles, Carles Pujol), and the ritual ceremonies of the so-called Catalans in Paris, are among other interests and artists that provide a window onto the vast artistic panorama of the period.

Following Rafael Tous' generous donation, MACBA's exhibition of the Tous Collection of Conceptual art will open on 27 November 2020

► A short century: MACBA Collection

New additions during 2020

Dates: 5 October 2018 –ongoing

Curated by: MACBA curatorial team

Organisation and production: MACBA Museu d'Art Contemporani de Barcelona



Jon Mikel Euba, *Fiesta 4 puertas*, 2001
Instalation view at MACBA, 2012 MACBA Collection. Fundació MACBA
© Jon Mikel Euba, VEGAP, Barcelona Foto: Rafael Vargas

The presentation of the MACBA Collection is foremost chronological in nature and is intended as a permanent, but in no way static, exhibition. The Collection is always on display at the Museum, and its composition gradually changes in order to accommodate a rotation of works that will reveal its richness and complexity.

The starting date, prior to the Civil War, is 1929, the year the great International Exposition takes place in Montjuïc and the city's attempts at internationalisation and involvement with the international modern movement become apparent.

From this early stage – featuring avant-garde artists such as Alexander Calder and Joaquín Torres-García and the GATCPAC architects, among others – to the present, the MACBA Collection focuses on some of the most significant stages of

this period along with the most emblematic works. The perspectives, policies and themes running through the exhibition allow us to tell the history of modern and contemporary art, mainly from the viewpoint of Barcelona. The Republic and the Civil War, the Franco regime, the social revolution of 1968, the transition to democracy, the Olympic city and the necessary globalisation, are all examined through the art of each respective period.



Lucia Nogueira, ... , 1992.

Instalation view at Galeria Anthony Reynolds, 1992 MACBA Collection. Fundació MACBA
© The Estate of Lucia Nogueira, cortesia de la Galeria Anthony Reynolds, Londres

Some of the changes that the presentation will undergo in 2020 include the incorporation of the works *Fiesta Cuatro Puertas* (2001) by Jon Mikel Euba and, ... by Lucia Nogueira, (1992).

A Short Century: MACBA Collection will undergo changes and transformations over the year. It is, therefore, a plural and dynamic proposal that highlights the Collection and its deep interweaving with the present.



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► MACBA IN THE WORLD: COPRODUCTIONS – 2020 TOURING EXHIBITIONS

Brossa Poetry

Exhibition organised by MACBA Museu d'Art Contemporani de Barcelona, in collaboration with Artium, Vitoria; Museo Nacional de Bellas Artes and Centro Cultural Kirchner, Buenos Aires; and MUAC Museo Universitario Arte Contemporáneo, Mexico City. With the support of the Department of Culture of the Generalitat de Catalunya, the Institut Ramon Llull and Acció Cultural Española (AC/E).

MACBA. 21 September 2017 – 25 February 2018

ARTIUM, Vitoria. 29 May – 23 September 2018

Museo Nacional de Bellas Artes and Centro Cultural Kirchner, Buenos Aires. 8 October – 8 December 2019

✓ **MUAC, Mexico City. 6 June – 4 October 2020**

Melanie Smith. Farce and Artifice

Exhibition organised by MACBA Museu d'Art Contemporani de Barcelona, in collaboration with MUAC Museo Universitario Arte Contemporáneo, Mexico City; Museo Amparo, Puebla; and Museo de Arte Contemporáneo de Monterrey, Mexico.

MACBA. 17 May – 7 October 2018

MUAC, Mexico City and Museo Amparo, Puebla, Mexico. 16 May – 6 October 2019

✓ **MARCO, Monterrey, Mexico. 5 March – 13 september, 2020**



Charlotte Posenenske: Work in Progress

Exhibition organised by Dia Art Foundation. The European tour is organised in collaboration with MACBA Museu d'Art Contemporani de Barcelona; Kunstsammlung Nordrhein Westfalen, Düsseldorf; and Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean.

Dia Art Foundation, New York. 5 March – 9 September 2019

- ✓ **MACBA. 17 October 2019 – 20 March 2020**
- ✓ **Kunstsammlung Nordrhein Westfalen, Düsseldorf. 4 April – 9 August 2020**
- ✓ **Mudam Luxembourg - Musée d'Art Moderne Grand-Duc Jean. 2 October 2020 – 10 January 2021**

Takis

Exhibition organised and co-produced by MACBA Museu d'Art Contemporani de Barcelona; Tate Modern, London; and the Museum of Cycladic Art, Athens.

Tate Modern, London. 3 July – 27 October 2019

- ✓ **MACBA. 21 November 2019 – 19 April 2020**
- ✓ **Museum of Cycladic Art, Athens. 27 May – October 2020**

Gego. La línia emancipada

Exhibition organised and co-produced by MACBA Museu d'Art Contemporani de Barcelona; Museu de Arte de Sao Paulo Assis Chateaubriand, Sao Paulo; Museo Jumex, Mexico City and Tate Modern, London

MASP: 12 October, 2019 - 1 March, 2020

- ✓ **Jumex: 30 April, 2020 – 30 August, 2021**
- ✓ **MACBA: 29 April - 29 August, 2021**
- ✓ **Tate Modern, London: 29 September, 2021 – 9 January, 2022**



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**PROGRAM 2020
EXHIBITIONS
MACBA STUDY CENTRE (CED)**

► On Riots, Grief and Parties

Opening: 25 March 2020

Dates: 26 March – 19 June 2020

Curated by: Grup Dissidències Sexuals a la Ciutat de Barcelona PEI 2019-2020, coordinated by **Lucía Egaña**.

Members: Carolina Campos, Claudia Ventola, Eduardo Carrera R, Eugenia Salama, Henrique Lukas, Joana Castella, Jorge Sánchez, Julia Salgueiro, Julia Tealdi, Lizette Nin, Lucila Prestach, Luna Acosta, Margherita Fabbri.



Trans en los baños del gym, registre fotogràfic, 2019 / Nacho Uzcategui

How do dissident bodies survive in Barcelona? How do desires and emotions register in their displacements? How does the colonial regime continue to operate in these bodies and what wounds remain open?

This research crosses the blurred borders between sexual dissent, functional diversity, migration, sex work and precariousness, finding images of everyday life that are shown as dissident cartographies, dens for the uncertain, parties and meeting spaces as a refuge, temporary and permanent alliances that provide different forms of care.



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Interviews, photographs, maps, posters, fanzines and other archival materials seek to create a space for reflecting on these subjectivities. The emotions, the violence, the traumas, the concerns and the different activisms of people who have been (and continue to be) permeated by coloniality, and by the legal, physical and territorial limits for building spaces of political enunciation.

This collective project addresses affection as a strategy for the creation of refuges, as a method of penetrating borders and making them more porous in order to spread privileges, for finding more places to escape the status quo and strengthen alliances.

This research is part of the MACBA Independent Studies Programme

Grup Dissidències Sexuals a la Ciutat de Barcelona PEI 2019-2020

Members: Carolina Campos, Claudia Ventola, Eduardo Carrera R, Eugenia Salama, Henrique Lukas, Joana Castella, Jorge Sánchez, Julia Salgueiro, Julia Tealdi, Lizette Nin, Lucila Prestach, Luna Acosta, Margherita Fabbri.

Research Group coordinated by **Lucía Egaña**.

► CULTURALS ECOPOLITICS

Opening: 1 july, 2020

Dates: 2 july – 16 october, 2020

Curated by: Research of the cultural ecologies group PEI 2019–2020, coordinated by **Alberto Berzosa** and **Jaime Vindel**.

Members: Luna Acosta, Renan Araujo, Bia Bittencourt, Gian Cruz, Rafael Frazão, Karen, Ánxela Louzao, Maíra das Neves, José Platzeck , Lucas Pretti, Carolina Seligra



Luis Gonzalez

Activistas en contra de la desaparición del valle de Riaño pintando sobre la presa "DEMOLICIÓN", 1987

The emergence of geology as an agent in the debates on political ecology highlights the loss of humankind's centrality when considering the future. As we dismiss the imaginary of there being a future saviour – either through human technologies or through revolutionary means – we confront evidence that the only absolutely global thing is the possibility of an end of the world as we know it in the very near future. This new shared precariousness stripped of a humanist approach provides a political (and aesthetic) platform from which to question the relationships between the living and the very notion of life. Here, humankind is no



longer an ethical judge controlling such matters: we humans are, in fact, the obstacle.

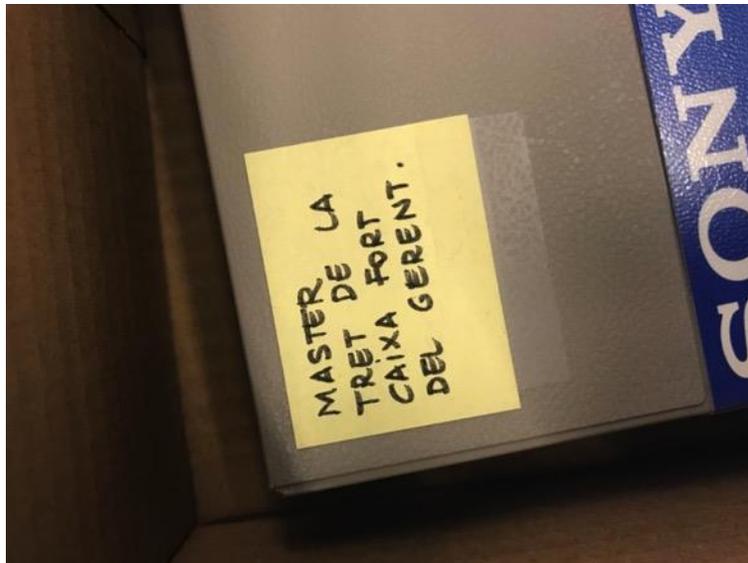
The critical task underlying this exhibition is no longer addressed to the human actions surrounding the ecological problem, but to the need to find an ecopolitics based on, and together with, the non-human. The PEI's cultural ecologies group is undertaking a review of the pedagogies of progress, linked to an inevitable productivism, with the aim of designing counter-learning methodologies for unlearning the human form and promoting the condition of shared living while listening to the urgent voice of other forms of existence through which to face an impossible future. The result of this collective work takes shape in a series of nodes that outline the spaces of ecopolitical discussion today. These are: invasive plants, animals without papers, productivised trees and landscapes, monsters, fungi and migrant bacteria, with water as a conductive thread. In the exhibition, each is articulated by a selection of documents, photographs, comics, stickers, videos, maps, illustrations, books and works taken from archives and collections that already exist or are in the process of production (including material from MACBA's own Archive and Collection). The exhibition will also be accompanied by a programme of

► SAMPLER #4: HISTORICAL ARCHIVE

Opening: october 29, 2020

Dates: 30 october, 2020 - march, 2021

Curated by: Enric Farrés Duran



The MACBA Historical Fonds preserves the documentation with historical value generated by MACBA through the development of its activity from its inauguration to the present. This fonds is essential to documenting the evolution of the Museum, its history, programmes and exhibitions. Also, through the design of its leaflets and posters, the museography, the uniform of its gallery attendants, its openings, the controversies, criticisms and praise, as well as its audiences, their attitudes and attire, the history of MACBA reflects an important part of the history of the city and its customs. On the occasion of the 25th anniversary of its foundation, the artist Enric Farrés Duran, together with the team of the Study Centre (CED), has been invited to review the Museum's historical archive and curate an exhibition of it on the ground floor of the CED.



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Sampler is a series of exhibitions in which the MACBA Archive rehearses different ways of displaying its fonds. Previous *Samplers* have been: #1 *Documents on stage*; #2 *This is mail art*; #3 *Anti-books*.

Enric Farrés Duran (Barcelona, 1983) is a graduate in Art and Design (Escola Massana, Universitat Autònoma de Barcelona), as well as holding a bachelor's degree in Philosophy (Universitat de Barcelona) and a master's in Production and Artistic Research. He combines his artistic work with university teaching and independent publishing projects. His work has been seen in group shows at the MNAC (*Una col·lecció heterodoxa: El llegendat T. F.*); at MACBA (*París no se acaba nunca # Districte cinquè*); at the Fundació Antoni Tàpies (*Tres coses rares. Història d'una desaparició*); with solo shows at the Centre d'Art La Panera, Lleida (*Una exposició de mirar*) and at the Centre d'Art Contemporani, Girona Bòlit (*Res és meu*). In 2015, he was funded by BCN Production to develop the project *El visitant ideal d'una col·lecció sentimental* (The Ideal Visitor of a Sentimental Collection), in collaboration with the Museu Frederic Marès and the Fundació La Caixa. He has also awarded the Generación 2016 Prize from the Fundación Montemadrid. In 2016, he premiered the movie *Un viatge frustrat* thanks to the Cal Cego contemporary art collection, and held *Una exposició de dibuixos* at the etHALL gallery (Barcelona), where he received the GAC-DKV award. During 2017, he held a solo exhibition at Uma Certa Falta de Coerência (Porto), did an intervention in LACA (Los Angeles) contemporary art archive, and gave a lecture on collecting and artistic practice at the Museu de Arte Moderna (MAM), São Paulo.



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PUBLICATIONS & MACBA BOOKS



Acció. Una història provisional dels noranta.

(Action. A provisional history of the nineties) [No publication date]

A project under the umbrella of L'Internationale

It would include a number of lectures to be held within the framework of the exhibition, plus a selection of lectures (or new assignments) from the three seminars on the 1990s, a text by Ferran Barenblit, a selection of interviews made with individuals involved in performance during the nineties and a selection of the exhibition's documentation.

Tony Cokes

Quadern portàtil with a text by Christoph Cox, plus a selection of works..

Fina Miralles. Soc totes les que he sigut

(Fina Miralles. I Am All the Ones I Have Been)

Catalogue containing four texts by Teresa Grandas (curator), Valentín Roma, Maite Garbayo-Maeztu and Tamara Díaz Bringas, together with a selection of works from the exhibition.

The project focuses mainly on the works of the seventies and performance.

Manual de la Col·lecció MACBA (MACBA Collection Manual)

Published to mark the 25th anniversary of MACBA.

Contents:

- . Introduction to MACBA and the contents of the publication.
- . Selection of around 120 key works from the Museum Collection, by 114 artists. Each work is explained with a short text alongside photographic material. The publication is a collaborative work, with a significant number of the MACBA team contributing texts.
- . Compilation of 40 key terms or concepts that transversally explain the Museum's lines of work: a glossary commissioned for external contributors closely linked to MACBA's activities.

Collection et al.

In January we published *Sida*, in Spanish (vol. 4).

Along with pain, fear and death, the emergence of AIDS in the 1980s brought about an 'epidemic of meaning': a crisis of representation that required new alliances between art and activism to intervene in the public sphere and demand other political, medical and informative ways of addressing the disease.

In this book, the French critic Élisabeth Lebovici offers an alternative view of art history based on feminisms, queer politics and LGTBIQ activisms.

In late February we publish *Pedagogies i emancipació* in Catalan and Spanish (vols. 5 and 6 of the collection). This publication comes from the Open PEI seminar *Learning to Imagine. On pedagogies and emancipation* that took place at MACBA in November 2017. The authors of the texts are Marina Garcés, Jordi Solé Blanch, Concha Fernández Martorell, Valeria Flores, Janna Graham and Pablo Martínez (introduction).

This book addresses the ways in which educational processes can become spaces for the activation of a political imagination that may intervene in the social sphere and generate different forms of life.

Quaderns portàtils <https://www.macba.cat/ca/qp>

Two titles will be published and distributed for free through the Internet, in PDF and EPUB formats.



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PHOTOS here

<https://www.macba.cat/en/about-macba/press/images-2020#2020season>

■ **MORE INFORMATION AT** macba.cat and @MACBA_Barcelona

Segueix-nos a:   

■ **MACBA:** Plaça dels Àngels, 1, 08001 Barcelona, macba.cat

■ **TIMES:** Monday, Wednesday, Thursday and Friday, 11 am – 7.30 pm. Tuesdays except public holidays, closed.
Saturdays, 10 am – 8 pm. Sundays and public holidays, 10 am – 3 pm.

■ **Ticket valid for one month**

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