



# 2021 PUBLIC PROGRAMMES

In 2021, the Museum will continue to consolidate its main lines of programming, implementing the work and research carried out since 2017. The programmes are organised around five main points:

- a) **Public programmes.** International seminars, contemporary art courses, live arts programming. Some programmes launched in 2017 will have a new edition in 2021, such as *Idiorhythmias*, dedicated to performance, in April; *Lorem Ipsum*, music, in the summer, and on this occasion in collaboration with the Grec Festival.
- b) Programmes linked to the Museum's Independent Studies Programme, starting a new edition in September – OPEN PEI and SEMI-OPEN PEI.
- c) Programmes **linked to the Museum Collection and Archive**, such as reading and research groups and collective working groups.
- d) Programmes **related to the Museum's exhibition activity.** International seminars, debates, film screenings, performances, as well as the ongoing programme of visits to the exhibitions *Let's talk about...*, in which artists, thinkers and various agents activate the exhibitions from specific perspectives from which unique readings emerge. These visits are intended for situated knowledge.
- e) Development of **study groups** in order to establish and generate permanent and lasting relationships with different collectives around topics such as the kitchen as a space for the production of critical everyday practices related to the importance of food or the end of fossil fuels, the Collection, blackness or Afrofuturism.
- f) **MACBA in the neighbourhood.** The Museum continues to strengthen ties with its immediate neighbours and to build mutually supportive relationships, especially in these times of pandemic. In recent months, some of the Museum spaces have been converted into classrooms for the Escola Castella, spaces for language classes for the different neighbourhood communities, a vaccination room for CAP Raval Nord and playgrounds for the Casal dels Infants in the Raval. In addition, we are continuing certain artistic and educational

projects based on the construction of non-hierarchical, flexible and long-term relationships with schools and other organisations. One example is the project ***Els oficis del Raval (Jobs in the Raval)***, which, conducted by the artist Teresa Lanceta, takes place at the IES Miquel Tarradell; ***Els nens i les nenes del barri (The neighbourhood kids)*** with Cristina Fraser and Yolanda Jolis; ***La cuina (The Kitchen)*** and the various projects of ***Apadrina el teu equipament (Sponsor your facilities)*** with the Escola Bressol Canigó, the Drassanes and Castella infant and primary schools, and the Miquel Tarradell and Consell de Cent secondary and high schools. With the aim of strengthening ties with CAP Raval Nord, and thinking about the Museum's relationship with community health, we have started a long-term project with the **Metzineres collective**.

g) **Education**. MACBA conceives education as the backbone of the Museum's role in the neighbourhood, its work with the Collection and with the body, and as a way of liberating pedagogy and questioning normality. These are ambitious actions, which aim to involve all the agents connected to the Museum and promote collective reflection and participation through workshops, courses, working groups and visits, always guided by artists and educators.

h) **Artists in residence 2021**. For yet another year, MACBA, together with La Casa Encendida and CA2M Centro de Arte Dos de Mayo in Madrid, will announce an open call in June 2021. Especially in these difficult times, MACBA continues to maintain its support to artists in the performing arts, and will continue working to promote creation and research with the body from the performative point of view.

---

## THOUGHT AND DEBATE

### **PEI Independent Studies Programme**

**8th Edition: 15 September 2021 – 30 September 2022**

MACBA's Independent Studies Programme, which will begin its eighth edition in September 2021, is a learning mechanism whose fundamental goal is to mobilise critical thinking and activate the political imagination from a cross-section of artistic practices, social sciences and political-institutional interventions. Its para-institutional nature (both inside and outside the Museum and beyond the realm of the university) allows us to break with the preconceived idea of what a 'higher education' institution might be, and avoid the logic of acquired competences and professionalisation.

One of the main aims of the programme is to reflect on how studying may generate new forms of political subjectivity from progressive, feminist, anti-racist and critical perspectives. To think of research as a space of commitment to the world and not as a development of the semio-capitalist subject-I-brand. To activate a political imagination linked to the material grounds of survival, and to conceive, from an eco-feminist position, interdependence and vulnerability as the necessary basis for responding to the neoliberal forms of capitalism that explode each day into a myriad of differentiated crises: migratory, ecological, institutional, political, etc.

Putting into practice a concept of education as a space for experimentation and liberation is always a challenge. The fissures opened by both teachers and students from different backgrounds, with their contributions of epistemologies and diverse traditions of thinking, locate the programme in a continuous rebalancing, in which radicalism can only be understood as 'going to the root of things' and practised from empathy. For this reason, the programme uses the tools of critical theory,

artistic research, cultural materialism, feminist and queer thinking and practice, and decolonial critique.

Registration opens in March 2021 at [macba.cat](http://macba.cat)

\*\*\*

**What a book can do.** Monthly cycle (Fridays monthly)

This cycle is organised around monthly meetings between artists, publishers and people from the art world to discuss the practice of making artists' books. We take the book as an artefact that is reluctant to become normative, approaching it from the perspective of the work and imagination of its author, but also with reference to the MACBA Archive. We will talk about community, dissent, situationism, performativity, immateriality, reading, distribution, translation, economies, constructions, affections and other things that we cannot predict. Because, to this day, no one has yet determined what a book can do.

With **Anna Pahissa**, cultural manager, publisher and specialist in artist's publications. With the participation of **Enrique Doza Romero**, **Lluc Mayol** and **Irma Marco**, among others.

## RWM RÀDIO WEB MACBA

---

Ràdio Web MACBA will continue its policy of inserting more female voices, accents, racialised bodies and alternative narratives into our archive, in an effort to represent practices, discourses and out-of-focus groups, which may help us build counter-stories and (re)think ourselves from other perspectives. For us, this is an urgent matter arising from the times in which we live.

Likewise, following the synergy of the RWM Working Group – the project’s collective learning laboratory – we will continue working on the collective construction of sound libraries.

Within the framework of the European project Re-Imagine Europe (funded by the Creative Europe Programme of the European Union) we will continue to collaborate with the Sonic Acts (Netherlands) and Elevate (Austria) international festivals, as well as the creation of sound commissions specific to our podcasts.

Directed by **Anna Ramos**.

## EDUCATION AND MEDIATION

### **Let's talk about...**

Thursdays, 6.30 pm

The programme *Let's talk about...* generates discussions on the Museum's exhibitions between the different agents and artists in the city and our regular public. Taking place every Thursday, this is a meeting point that regards exhibitions as powerful devices capable of activating the imagination and generators of discourses that often go beyond the preconceived readings of the institution or the curatorial team.

With the participation of: **Xavier Theros, Olivier Marboeuf, Sally Fenaux Barleycorn, Diego Falconí, Pilar Bonet, Lluïsa Faxedes, Montserrat Ribes, Amelia Jones, Maia Creus and Tamara Díaz Bringas**, among others.

### **MACBA FOR FAMILIES**

An ongoing weekend programme aiming to strengthen the Museum's relationship with intergenerational groups whose relationship to art comes from being in direct contact with artists. Among the activities for 2021, there are two family-oriented parties: a **mid-summer party** and the **New Year's Concert**.

Artists taking part in the family programme for 2021 are: **Luz Broto, Marc Vives, Marina Rubio, Irma Marco, Xavier Manubens** and **Vanessa Varela**. In addition, the Museum will also be participating in the great events for children and young people held in the city, such as **Festival Món Llibre** and **Barcelona Dibuxa**.

### **YOUNG PEOPLE**

**The neighbourhood kids**

Extracurricular workshop held every Thursday afternoon for the fourth consecutive year. This year, with the project *Beyond the Spatial*, Cristina Fraser will conduct a qualitative action-research to explore the limitations and possibilities of games in the Museum and its neighbourhood.

With **Cristina Fraser**, artist, and **Yolanda Jolis**, education coordinator.

### **GAME NOT OVER**

*GAME NOT OVER* is a new space of informal artistic education for 12 to 16 year-olds with a pedagogic and experimental vocation. The aim is to bring teenagers into contact with the Museum while arousing their curiosity, enthusiasm and shared concerns in an open process of improvisation. In this way, we intend to break with the stereotypes and prejudices that teenagers have against museums and vice versa.

With **Las Ácaras**.

### **Exoteric Department**

Directed by **Jordi Ferreiro**, the **Exoteric Department** begins its fifth edition with a new group of students who will take part throughout the year. This is an artistic and pedagogical project aimed at students of any discipline aged 18 or over. A research group with a residency in the Museum and working under the slogan 'What do you want to learn? What can you teach?', their educational approach supports horizontality and self-management among participants, and creates a space for the exchange of knowledge and experiences around contemporary art and thinking.



## SCHOOLS PROGRAMME

### INFANTS

#### **What does a museum sound like?**

Sound tour of the Museum

In this educational proposal, we pay attention to all the sounds around us that usually go unnoticed. The Museum is a place where we can uncover what cannot be immediately perceived. The activity spends a morning discovering, with the body, where the sounds that inhabit the Museum come from. Along a sound path, we find that some sounds are free, such as those that fall from top to bottom like a waterfall, while others spiral through the air and pass quickly by our ears.

Once all the sounds and noises have been gathered, we create our collective score to which we sing and dance together. At the same time, when we look around, we identify the geometric shapes in the space, and the whole Museum building becomes one vast score that can be danced to.

Workshop with **Àngela Peris**, dancer, choreographer and educator, and **Jorge Horno**, visual artist, choreographer and educator.

#### **An amazing place**

Narrated tour of the Museum

This is a visit designed for the little ones to have their first contact with art, and also an experience of sensory exploration through the Museum's spaces. With a story as the central theme of the visit, the narrator offers a listening experience, while activating all the senses. Thus, children are asked to explore certain places in the building in an unusual way for a museum.

The story will encourage them to look at artworks that will amaze them, to listen to music and not just words, and to discover little secrets and hidden treasures that can be taken back to school. Based on a narrative thread and an imaginary close to the children, this experience of the Museum allows them to enhance their curiosity and discover both the architecture of the Museum and everything inside it.

With **Núria Clemares** and **Carla Ricart**, narrators and actresses. Conceived by **Marga Socias**, creator and actress.

## PRIMARY

### **Postdata**

*Postdata* is an art project in schools consisting of a set of autonomous artist proposals, which each participating institution receives by mail in stages, over a period of about three months. The intention is to introduce contemporary art into the classroom without taming it, to generate situations outside of school logic based on expectation, strangeness, disruption and complicity between pupils and teachers.

With the participation of artists: **David Bestué, Nicolás Paris, Cris Blanco, Tere Recarens, Fermín Jiménez Landa** and **Ariadna Rodríguez**.

### **Draw, copy and distribute**

Workshop-visit to the Collection

This proposal is conceived as a process in which action and thought go hand in hand, while focusing and working on the act of sharing ideas. With this in mind, we will inhabit the rooms of the Museum's Collection, taking advantage of the presence of artists who have used image and graphic production to address the social and economic context in which they live. An exercise with artists to help children find their own voices in a team decision-making process resulting in a graphic proposal that can be

distributed outside the Museum. This opens up a space for children to participate in collective issues.

With artists **Estel Boada, Irma Marco, Tinta Fina, Joan Manel Pérez** and **Anna Irina Russell**.

## **SECONDARY, BACCALAUREATE AND VOCATIONAL TRAINING**

### **Art as a response**

A tour of the Collection

This proposal focuses on a set of works in the Collection that testify to the tensions in the history of contemporary art over a (short) century in relation to various cultural, social and political contexts. The aim is to enhance a unique experience with art by revealing its complexity. How? With actions and questions that can convey the concerns of adolescents so they can arrive at their own approach and critical way of thinking about the world.

This interdisciplinary mediation exercise will be guided by former students of the MACBA Independent Studies Programme and Accessibility collaborators. It is a space of great potential that raises tensions, doubts and questions rather than answers.

With artists **Itxaso Corral, Antonio Gagliano** and **Alba Rihe**.

### **Narratives that construct a Collection**

A tour of the Collection

This visit to *A Short Century: MACBA Collection* investigates the Collection as a space for the construction of the history of art over the last ninety years, without losing sight of the specific cultural and political reality of Barcelona. It examines the tension between the various ways of making art throughout the twentieth and twenty-first centuries and the responses

it has given to economic crises, war, colonial tensions, feminist struggles and sexual dissent. In a dialogical way, we will approach the narratives that make up this story – many of them forgotten or overlooked in the history of art – and the debates that they have provoked.

The visit spans nine decades, beginning in 1929 and exploring the radical discourses of art in the 1930s, with the transformation of Barcelona, its commitment to modernity and the Civil War. It continues with the proposals for social revolution that emerged in the late 1960s, with pacifism, feminism, Conceptual art and Minimalism. And it links to the present through the discourses of relational aesthetics in the 1990s, which focus on memory, corporeality and a critique of global neoliberalism.

With **Loli Acebal**, art historian, **Aida Fortuny**, Accessibility collaborator, and **Eva Paià**, independent curator and researcher.

### **Art stories from Barcelona**

Launched in 2018, this programme aims to disrupt the great narrative of art history and provoke new perspectives on what normalised discourse has buried or directly overlooked. It is about opening up new spaces in the classroom, and raising doubts and cracks in the hegemonic discourse of art. It consists of a series of open videos that have been made in collaboration with artists, theorists and activists.

With **Equipo Palomar** (*Cartografia sobre l'art i la sida a Espanya* and *La Barcelona sexi*); Tania **Safura Adam** and **Aldemar Matias** (*Diàspores*); **Antonio Gagliano** and **Loli Acebal** (*Acció*); and **Yera Moreno** (*Feminismes*).

### **Sponsor your facilities**

Project for schools in the neighbourhood

Since its inception, MACBA has participated in this already-consolidated, neighbourhood programme that promotes collaboration between cultural

facilities and schools in the Raval to develop long-term projects integrated into the academic curriculum and adapted to the situation of each institution. This year the Museum is working with five schools in the neighbourhood, with each proposing a unique project: with the two-year-old children of the Escola Bressol Canigó we will explore the Museum spurred by the stories of the narrator and actress Núria Clemares; the Escola Castella is resident in the Museum, bringing groups of middle-school children three days a week to take part in Espai d'Art and Art in English; the Escola Drassanes has developed a children's education project around the body and sound, together with artists Àngela Peris and Jorge Horno; the secondary school Institut Miquel Tarradell continues the *Els oficis del Raval* (Jobs in the Raval) project started last year with artist Teresa Lanceta; and finally, we are initiating a new project with the first year of the Baccaureate in Art and the second year of ESO of the Institut Consell de Cent, which will bring the MACBA Collection closer to students and the opinions of students about the Collection closer to the Museum. This is a project that seeks the involvement of 'non-expert' voices in art in order to put forward new ways of describing the encounter with artworks.

With artists **Itxaso Corral**, **Alba Rihe** and **Antonio Gagliano**.

### **In Residence. Creators in Barcelona's Secondary Schools**

For the third year we are participating in the *In Residence. Creators in Barcelona's Secondary Schools* of the Institut de Cultura and the Barcelona Education Consortium. In this edition we work with the philosopher **Xavier Bassas** and the artist **Raquel Frieria** at the Institut Poeta Maragall.

## **TEACHERS**

### **P2P. Peer to peer. Workshops with artists and teachers**

This activity is conceived as a laboratory on the power of experimentation in the classroom, from the perspective of various artistic practices. It's

about sharing training processes between teachers and students, on a round trip from the school to the Museum.

With **Laura Llanelli** (5 and 19 May) and **Lúa Coderch** (14 and 28 April)

### **Worldly technologies**

Games, classrooms and questions

Based on two pedagogical experiences that were rehearsed months ago in the classroom within the programme *In Residence*, these two sessions with teachers arise from artistic practice and research. The collective experience of the game draws attention to relationships with worldly technologies (material cultures, diverse techniques, immediate imaginaries, everyday infrastructures). The experience of the game and its creation process will enable us to share references and questions.

With **Jara Rocha** and **nyam-nyam**. 17 and 24 April

### **Artists' Laboratory**

July

The fourth edition of this space for experimentation and collaboration between artists and teachers will take place in the summer. It offers a shared reflection on the creative processes and the potential to introduce art in schools without taming it. We will come together in a space that stretches boundaries, coexists with uncertainty, surprise and strangeness, and examines aspects of art that bring new learning techniques and methodologies to the classroom.

### **Artistic pedagogies for educators and other rebels**

Approach to three museum collections. July

This course proposes a non-traditional approach to art history and transforms the collections of three museums into potential toolboxes for imagining and reflecting on other situations. Thus, design can be used as a reflective and critical tool to build sustainable community spaces; Catalan medieval painting can help reformulate the experiences of identities that have traditionally been rejected; and the maps and the transparent model of the collection of a museum of contemporary art can be an invitation to rebellion.

Without the need for prior knowledge of these creative periods, we propose to play with the collections and rethink our pedagogical experience in the museum. Each session will present some of the main lines of work of the three collections – those of the Museu del Disseny de Barcelona (DHUB), the Museu Nacional d'Art de Catalunya (MNAC) and MACBA – while exercising, testing and celebrating them. One of the main objectives is to emerge from the course with a survival kit of tools related to the thematic axes that will have been raised.

With **Víctor Ramírez**, researcher, and the participation of **makeatuvida**, **Laura Vila Cremer** and **Aimar Pérez Galí**.

## LIVE ART

### **Broadcasts from the present. Another 'film with holes'?**

Saturday 23 January, 6.30 p.m. and 8 p.m.

This work is part of the various creations that have resulted from the collaboration between **Olga Mesa** and **Francisco Ruiz de Infante**, a form that has proven to be particularly fertile, and which they generically call 'film with holes'. In these strange times of early 2021, and not forgetting the social experience of being in lockdown – in which imagination and human contact have been greatly disrupted by the use of technologies –, Olga and Francisco have developed this 'format', taking the idea of constructing perceptive traps for the viewer one step further. For the Capella MACBA they have specially created a complex audiovisual and performative device with surprising intersections between the 'continuous now' of a film, necessarily captured in the past, and the 'here and now' of a performance in which texts, movements, images and sounds (amplified or suppressed by machines), objects (represented and present), authors, characters and even viewers are found floating within the whirlwind of dislocated hierarchies.

This programme is an extension of the Olga Mesa Constellation at the Mercat de les Flors.

### **ACTION AT THE END OF THE MONTH**

#### **Macromassa Concert**

Saturday 30 January, 7 p.m.

Coinciding with the exhibition *Action. A Provisional History of the 90s*, we have invited various artists to present a series of actions that will review and rethink the past from the perspective of the present and look forward to the future. In the present continuous.



*Macromassa* is a sound and music experimentation project (expanded to include literature, performance and installation) founded by **Juan Crek** and **Víctor Nubla** in Barcelona in 1976.

## **CIRCO INTERIOR BRUTO**

### **Presentation of the series *El futur***

Saturday 6 February, 12 noon

*El futur* (The Future) is an audiovisual series produced by Circo Interior Bruto as part of *Action. A provisional history of the 90s*. It is the result of processual work carried out by artists in the exhibition gallery, based on a performative congress and a creative laboratory in collaboration with a group of local artists. With this eight-episode series, Circo Interior Bruto initiates an exhibition channel beyond the exhibition.

## **METROPOLITAN DANCE FORTNIGHT**

### **I AM (T)HERE**

Saturday 6 March, 7.30 p.m.

Dance performance by **Aurora Bauzà** and **Pere Jou**

Dance piece investigating the relationship between body and voice and exploring new forms of interaction between these two elements, away from the restrictions imposed by classical music tradition. It incarnates a body trapped between two dynamics, voice and movement, that evolve in opposite directions, giving rise to a body in tension, a subject in conflict with its own identity.

Creation, direction and musical composition: **Aurora Bauzà** and **Pere Jou**

Performers: **Aurora Bauzà** and **Pere Jou**

Overseen by: **Alessandro Sciarroni**

With the support of: In Teatro – Marche Teatro (IT), Graner Centre de Creació, Can Gassol Centre d'Arts Escèniques de Mataró, Festival Escena Poblenou, Festival Off Liceu, La Lleiata Santsenca.

This activity is part of the Quinzena Metropolitana de la Dansa.

## **Soliloquios**

Saturday 13 March, 8 p.m.

We are reviving the work *Soliloquios* (Soliloquies), organised and later postponed for the Quinzena Metropolitana de la Dansa (Metropolitan Dance Fortnight) and originally planned to conclude an *End of the Month* quarter dedicated to dance. In *Soliloquios*, **Jon Maya**, **Cesc Gelabert** and **Andrés Marín** dance around three of the Museum galleries while the public is free to circulate among them. Three personal trajectories and three views on art converge in the same space and time, punctuated by the sound installation of **Luis Miguel Cobo**, which proposes a constant and simultaneous acoustic contamination.

This activity is part of the Quinzena Metropolitana de la Dansa.

## **Idiorhythmias**

### **A programme of performance**

28 and 29 April

In 1977 Roland Barthes gave a course of lectures at the Collège de France that were later published under the title *How to Live Together*. Here, Barthes explores the concept of 'idiorhythmia', which is the key concept behind our annual programme, now in its fourth year. With the term idiorhythmia, Barthes presents his utopian idea of community and explores how it could be shaped by the combination of personal time and collective living. This is based on an idea of rhythm that predates Plato: a non-numerical rhythm that aspires more to fluidity than to order.

This concept serves as a starting point for *Idiorhythmias*, a programme of performances inviting us to ask questions about what it is that summons

an audience and, more precisely, what configures it as such. A critical reflection on the role that the institution plays/can play in its capacity to 'institute' practices, to draw disciplinary limits and establish the rules of the game, as well as its responsibility as guarantor of the meeting between artist and public. The current edition includes works by **Antonia Baehr** and **Latifa Laâbissi**, among others.

Programme curated by **Ruth Estévez** and **Pablo Martínez**.

**Lorem Ipsum. Music**

July

*Lorem Ipsum* insists on the idea of giving space to the many voices that are often left out of the music world, by becoming aware of who speaks, how and where. For this fourth edition, the focus is on approximations from the margins to the musical and playful, either from an aesthetic point of view – blurring disciplines, inserting research and processes into the same projects – or from a political reading, opening a well-deserved space to racialised bodies, sexual dissent, emerging female artists and vital trajectories so far ignored.

Curated by **Alicia Escobio** and **Anna Ramos**.

In collaboration with the Grec Festival.

## STUDY CENTRE

MACBA Study Centre (CED) will reactivate the contents of the Archive and Library through new exhibitions of its fonds and collections. In 2021, the Research Support Programme will be extended to research groups wanting to reflect on artistic practices in a collaborative way. To share these reflections, a series of publications relating to research will be launched, and the programme of activities linked to the Study Centre will be maintained.

## STUDY GROUPS

### ***Nothing to see II. Working group, with Mabel Palacín***

Until June

The visual arts are undoubtedly being undermined by the notion of 'nothing to see'. The invisibility of art is not necessarily just a lack of form, brushstroke or colour; it may be a void that fills the image of content and meaning. It may be a visible silence, but also the opportunity of listening to noises and letting them speak. It might make the museum unnecessary, but it may also transform vocation. It may be nothingness, but also the threshold of an unexpected imaginary.

*Nothing to see* is a working group that questions the hegemony of the visual in contemporary art and investigates that which, without being an image, configures it, produces it and makes it visible. Each artist proposes their particular approximation and itinerary, from the various fields and practices in the visual arts. Starting her journey with what would be a 'mutation of photography' (in cinema, video and digital formats), the artist Mabel Palacín proposes a reflection and collective work on the invisible elements (framework, narrative, data, sound, voice, etc.) that make up visual reality. There are no purely visual media; all media are mixed, with various percentages of signs and sensorial elements. As the workshop develops, we will address the key role of sound in cinema: the way sound

relates to space and, therefore, to the architecture; and the concept of soundscape when we construct an acoustic environment together.

### **‘Some things were dormant...’ Working group**

There are many ways to visit a museum. One possibility is to take it slowly, at length, quietly ... As if it were a machine that dispenses the experience little by little and demands the use of other senses, knowledge and time; to learn how to look and re-look, to come and go, and come back. A visit of more than a year, which turns visitors into guests, almost subverting or reversing the expression ‘to take the museum home’.

This working group is made up of people from the Ciutat Vella Community Rehabilitation Service. Constantly, independently and without pre-established agendas, we delve into some of the exhibitions, ‘putting them into practice’ and working on them from particular interests that are nevertheless generated together. This work also becomes an opportunity to turn guests into hosts, by inviting other centres and entities to visit the Museum, led by the participants of the group.

### **Working group on the Collection**

Mondays fortnightly, 6 p.m.

This working group, made up of teachers, educators, the Museum staff and people interested in education, meets regularly to reflect on what constitutes an art collection. In this fourth edition, we aim to strengthen the group’s self-management and create self-training spaces with a dialogue that values the experiences and approaches of all participants. Some of the topics worked on so far have been: works in the Collection not yet exhibited, the language used in the artworld, and the market and the value of art.

The group exists to share knowledge, find common interests and generate contents relating to the Collection. Where necessary, it may include

theoretical sessions promoting joint reflection, and visits to the Museum's Collection and exhibitions.

With **Isaac Sanjuan**, Education Coordinator.

### **The Kitchen**

Thursdays, 11 a.m. to 2 p.m.

Every Thursday morning, *The Kitchen* continues to foster public meetings, exchanges, workshops and conversations between neighbours, organisations, people dedicated to or interested in political and social transformation, children, young people, the elderly and artists. It has become an independent space to reflect on the privileged position of food as an entrée into talking about climate change and the recovery of traditional knowledge, as well as a porous intergenerational space for facing the unexpected and remaining flexible when confronting emerging needs. Open to negotiation, it aims to produce knowledge that establishes a continuum between generational, political, cultural, spiritual, ritual, social and economic issues of the city and the management of the problems of daily life.

With **Marina Monsonís**, artist, and **Yolanda Nicolas**, coordinator of public programmes.

### **Gathering with Harriet. Critical activation of archives linked to the African and Afro-descendant communities within current artistic and activist practices in the context of Barcelona**

13 April – 1 June. Venue: MACBA Kitchen and Llibreria Wanáfrica

*Gathering with Harriet* takes as its starting point the following questions: How is the black body built from the community and in the community? How and from where is this community articulated? And how is the community built in relation to the forms of governability?

The idea of community and the notion of afrofuturism are two elaborations that are temporarily updated, but always in relation to a human group. The Reina Kingnoka Collective proposes a verification of these elaborations by establishing a dialogue between various community groups active in the current context of Barcelona, through the creation of a reading group. This will become a space from which to share mechanisms and tools enabling us to articulate and discuss the concept of community.

With **Reina Kingkona** Collective (**Lucía Piedra** and **Ingrid Blanco**)

## ACCESSIBILITY

---

In its commitment to universal accessibility, MACBA continually reviews and improves its facilities, as well as its conceptual principles. Within its programmes, it generates numerous activities that encourage approaches to the Museum contents and which incorporate resources adapted to the needs of the public. By understanding diversity as an element of experimentation and collective learning, we aim to make it possible for everyone to enjoy the spaces, activities and aesthetic experiences on offer.

From the conviction that art must act as an engine of reflection and social transformation, MACBA maintains an accessibility programme not only with the aim of offering access to contemporary art to all of society's collectives, but also with the desire to welcome and articulate new debates and critical conjunctures in the field of art and functional diversity.

### **Programme**

- Accessibility supports for MABCA FOR FAMILIES workshops.
- Guided visits with accessibility supports.
- Dynamic visits for people with intellectual disabilities.
- Collaborative projects with groups of people with mental health issues.

### **Flatus vocis**

*Flatus vocis* is based on the artistic practice of **Laia Estruch**, and is inspired by a mixture of performative practices of the body and experimental oral poetry. It invites the participants – adults and children – to join us, at their own pace and preference, in a collective vocal performance and action.



'Get rid of the body through the voice, make yourself a body of words, now; no, whenever you like, I'm not ordering you to, I'm not telling you, take whatever you want, use it as you wish, until you know it all, and then start again, use it on me, put it to your ear, a piece of gut, or your whole arm, or to your cheek, let the air pass through it, or an eye, suck the light, let it go, leave it there, my mouth cut into a circle, drooling, drooldrooldrool, start again.'

Taking the voice as playful, sculptural and relational material, *Flatus vocis* proposes an exploration as unique as it is collective: in our body, in the body of others, in the body of words, objects and space. Inside and out, guests and hosts, untouchable and related, mute and loud, timely and untimely, we will form a single voice with as many other voices as possible, without realising it, without knowing it and without wanting it.