

PROGRAMME 2021–22

EXHIBITIONS

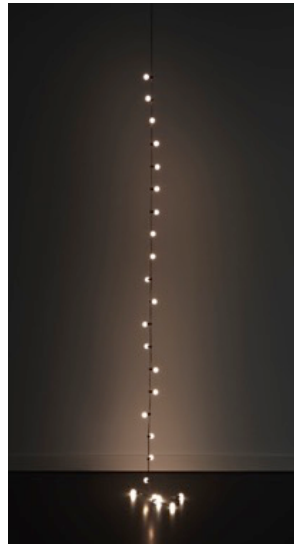
► FELIX GONZALEZ-TORRES: THE POLITICS OF RELATION

Press conference: 24 March 2021

Opening: 25 March 2021

Dates: 26 March – 12 September 2021

Curated by: Tanya Barson, Chief Curator at MACBA



Felix Gonzalez-Torres, *Untitled (Last Light)*, 1993

Light bulbs, bulb sockets, electric wire and transformer. Variable dimensions depending on the 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 of The Felix Gonzalez-Torres Foundation. Photo: Jordi V. Pou. MACBA Collection. Fundació MACBA. Deposit of Brondesbury Holdings Ltd.

In March 2021, MACBA will stage a major solo exhibition of the work of Felix Gonzalez-Torres (American, born in Cuba, 1957, died in Miami in 1996, following complications derived from AIDS). The exhibition will be held from 25 March to 12 September 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' work in relation to Spanish, Latin American and Caribbean culture, not as a simple, singular biographical narrative, but rather as a way of complicating an 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 emphasise 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*.



Felix Gonzalez-Torres, *Untitled,* 1990
Metallic 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 focusing on the specific 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, judgement 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 colours 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 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 his 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-essentialist identity politics, rejecting the simplistic categorisations into which it is often subsumed, 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 the care taken in the construction of his titles means they become a kind of 'Shibboleth', their meaning shifting such that they become a password indicating the identification with 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.

► IN REAL TIME. RAFAEL TOUS COLLECTION OF CONCEPTUAL ART

Press conference: 12 May 2021

Opening: 13 May 2021

Dates: 13 May – 21 November 2021

Metrònom: 13 May – 21 November 2021

Convent: July – November 2021

Curated by: Antònia Maria Perelló, Curator and Head of the MACBA Collection, and Clàudia Segura, Curator of Exhibitions and the Collection.



Carlos Pazos, *No hay Replay*, 1989

View of the installation at Sala Metrònom, Barcelona, 1989

© Carlos Pazos, A+V Agencia de Creadores Visuales, Barcelona, 2020

Courtesy of 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.



Àngels Ribé: *Acumulació/integració*, 1973

View of the installation at MACBA, 2011 © Àngels Ribé, Barcelona, 2020 Photo: Rafael Vargas

Initially scheduled for November 2020, to coincide with the celebration of the 25th anniversary of MACBA's opening, the exhibition has been postponed to May 2021, due to the restrictions imposed by COVID-19. Dedicated to the Rafael Tous Collection, it will occupy various spaces in the Museum and even beyond it: to the reopened Sala Metrònom in the Born, the iconic space where Tous developed his intense artistic activity from 1984 to 2006, and where he consolidated his collection. Involving artists of different generations, the space became key to the understanding of our cultural life during that period through its numerous productions, performances and exhibitions.

The exhibition *In Real Time. Rafael Tous Collection of Conceptual Art*, curated by Antònia Maria Perelló and Clàudia Segura, will explore the poetic commitment, as well as the political and social content of the Conceptual proposals generated from the 1970s to the 1990s, and brought together by Tous in a unique collection in our country. It features artists who eschewed traditional media in favour of photography, film, performance and, above all, installation. They prioritised research and process instead of the finished work, and sought new forms of production and audience participation, while mirroring the ideologies and political commitment of a crucial period in the history of our country.

The exhibition will represent all the artists in the Rafael Tous Collection, grouped together according to their common conceptual interests. Included will be Àngels Ribé, Francesc Abad, Jordi benito, Àngel Jové, Carlos Pazos – with a solo display of his production at the Capella –, Ferran Garcia Sevilla, Eugènia Balcells, Miralda, Antoni Muntadas, Joan Rabascall, Francesc Torres, Jordi Cerdà, Antoni Llena, Jaume Xifra, Jordi Pablo, Pere Noguera and Benet Ferrer. Extending the exhibition to the Sala Metrònom will enable us to pay a long-overdue tribute to Jordi Benito with his installation *Les portes de Linares*, originally conceived for this space.

The Rafael Tous Collection is unique and represents some of the most significant contributions of Catalan artistic production. The donation of this collection to the city of Barcelona is an exceptional event, possibly the most generous gesture of the last decades of unparalleled significance in the history of MACBA and probably most museums in Spain. A year after its public announcement, the time has come to offer our city a comprehensive survey of the Rafael Tous Collection and to show our gratitude to this remarkable collector for his generosity towards Catalonia and the artists he has supported from the beginning of their careers, mostly during the 1970s, until today.

► PANORAMA 21: Notes for an Eye Fire

Press conference: 20 October 2021

Opening: 21 October 2021

Dates: 22 October 2021 – 27 February 2022

Curated by: Hiuwai Chu, Exhibitions Curator MACBA, with Latitudes (Max Andrews and Mariana Cánepa Luna).

Panorama 21: Notes for an Eye Fire is a project that aims to reaffirm the Museum's commitment to the vitality of local production, by supporting site specific creation and reconsidering what it can offer – and how it can be best used – through a new generation of artists and audiences. Conceived as a long-term commitment by MACBA to support local practice, this is an initiative that aspires to make an enduring contribution to the resilience of Barcelona's cultural ecosystem.

Panorama 21: Notes for an Eye Fire, which takes its title from a book of poems by Gabriel Ventura (*Apunts per a un incendi dels ulls*, Documents Documenta, 2020), will be co-curated by Hiuwai Chu (Curator, MACBA) together with Latitudes, the curatorial duo formed in 2005 by Max Andrews and Mariana Cánepa Luna. This type of collaborative work aims to widen institutional practices and bring independent perspectives, through a scheme that it is hoped will be maintained in the future.

Occupying the entire second floor of MACBA's Meier Building, it will consist of a group exhibition featuring a number of newly realised projects alongside recently produced works. Moreover, Hiuwai Chu and Latitudes conceive this inaugural edition as a curatorial, editorial and communication channel where in-venue displays encompass a wider spectrum of online programming, publishing, streaming and engagement with MACBA's users beyond the Museum walls.

Borrowing from the practices of an increasingly socially engaged generation of artists, *Panorama 21: Notes for an Eye Fire* is not guided by a top-down thematic focus. Instead, it is already growing in a cumulative and responsive way from a ground-up perspective on Barcelona, the region and its imaginary. It aspires to amplify the voices of local artists and cultural producers that are working in unprecedentedly challenging times.

The project will draw from the panoramic notion of a wide view seen from a fixed point, as well as the innovation that was the origin of the word itself – a neologism coined by the Irish artist Robert Barker from the Greek *pan* (all), and *horama* (view) to describe his paintings of Edinburgh, Scotland, at the end

of the eighteenth century. Long before the invention of cinema and the proliferation of screens that now characterise contemporary life for many of us, panoramas offered one of the most surprising and popular visual spectacles.

A panorama was an immersive combination of painting, theatre and architecture. A vast 360° depiction of a city, landscape or battle scene that was presented in a purpose-built circular building. Viewers entered through a tunnel and emerged onto a platform at the centre of the structure and into a startling wrap-around experience. Panoramas could offer a vicarious form of travel. The first such presentation opened to the public in London in 1791, yet the invention really took off in Europe during the following two decades when international travel was severely restricted due to the Napoleonic Wars. Barcelona's 1888 Universal Exposition presented no less than three panoramas in the city, representing views of the fabled peaks of Montserrat, the Siege of Plevna and the Battle of Waterloo.

Resonating with the trans-disciplinarity of these display devices, and their desire to inform and captivate, *Panorama 21: Notes for an Eye Fire* nevertheless turns the page on their seamless vista of past conflicts and decisive victories, to imagine instead a structure for supporting a fertile and diverse landscape of many complex artistic positions.

► CINTHIA MARCELLE

Press conference: 17 February 2022

Opening: 17 February 2022

Dates: 18 February – 5 June 2022

Curated by: Isobel Whitelegg

MACBA presents the first solo exhibition in Spain of Cinthia Marcelle (b. 1974, Belo Horizonte, Brazil; lives and works in São Paulo).

Over the past decade, Marcelle has become internationally known for her potent moving-image works and powerful large-scale installations. At the same time, her monumentally-scaled work has always been accompanied by the production of drawings, photographs, small objects and subtle forms of spatial intervention. Bringing together a body of work produced since in the early 2000s, the exhibition will emphasise Marcelle's constant preoccupation with the dynamics of collectivity and the poetics of accumulation, multiplication and repetition. It will also bring into focus the distinct aesthetics of her work, including static long-takes, atmospheric mise-en-scènes, and the repeated use of materials and colours that speak of the specific contexts of production.

Marcelle's moving-image works and large-scale installations are realised in collaboration with individuals from pre-existing groups or communities, including labourers, activist blocs, industrial workers, musicians and museum staff. Through a combination of collective action and its indirect representation, the work proposes new circuits by disorganising existing systems, and produces subtle associations with class, labour and hierarchy. Through drawing, and the production of more 'home-made' films, Marcelle also focuses attention on intimate forms of inter-subjective relation, including memory, collaboration, education, influence and love.

Marcelle's first group of films, *Unus Mundus* (2004–05), documented the absurd, tender or confrontational consequences of a series of choreographed urban interventions. In *Confronto* (2005), a fire-juggler, entertaining drivers waiting at a busy intersection, fails to move aside when the lights change. Instead, he is steadily joined by more and more companions. Growing in number and blocking the traffic, their actions provoke a cacophony of car-horns. In this series, Marcelle seemed to be wilfully upsetting the social order that underpins everyday life. Since then, the existence of a 'coefficient of chaos and anarchy' within our dominant economic and political systems has grown ever closer to the surface. Recent works made in partnership with artist Tiago Mata Machado establish a perspective on political and economic crisis by focusing on collective behaviours in their most tensile state. The

confrontations documented by the *Divine Violence* trilogy (2011–16) and *Nau/Now* (2017) are both staged and spontaneous, fictional and entirely true to life.

MACBA's retrospective includes new iterations of Marcelle's two most recent large-scale installations, *A Morta* (2019) and *The Family in Disorder* (2018). Both works relinquish authorial control in favour of collective decision-making. In a new and re-titled version of *A Morta*, Marcelle will create a temporary radio station broadcasting twenty-four hours a day within the space of the Museum. Within the installation, or online via the platform aarea.co, members of the public assume the role of characters in an existing play by selecting songs for live transmission. In the process, the play's original dramaturgy is re-made to a rhythm of unexpected choices, interruptions and pauses.

In *The Family in Disorder* (2018), described by the artist as the representation of a 'rupture', the disorderly and collective process explored by Marcelle is revealed in the final form of this two-part installation. A group of participants are invited to 'occupy the space' with bulk quantities of the materials commonly used by Marcelle, including bolts of cloth, plastic sheets, wooden beams, bricks and chalk. The result undermines the sovereign power of the eponymous artist by erasing Marcelle's signature style. Presented at MACBA in a new configuration, *The Family in Disorder* provides decisive punctuation for Marcelle's first solo exhibition in Spain.

Isobel Whitelegg is an art historian, writer and curator, specialising in contemporary art from Latin America (especially Brazil) and its histories. In 2009 she curated Cinthia Marcelle's first London exhibition, *This Same World Over*, and has written regularly about the artist's work since then. She is Director of Postgraduate Research at the School of Museum Studies, University of Leicester, and was formerly Head of Public Programmes at Nottingham Contemporary and LJM Research Curator at Tate Liverpool. Exhibitions curated include *Signals, if you like I shall grow* (Kurimanzutto, New York, and Thomas Dane, London), *Equipe 3* (Museu da Cidade de São Paulo, São Paulo) and *Geraldo de Barros, What Remains* (The Photographers Gallery, London).

► TERESA LANCETA

Press conference: 6 April 2022

Opening: 7 April 2022

Dates: 8 April – 11 September 2022

Curated by: Nuria Enguita

In the early seventies, Teresa Lanceta (Barcelona, 1951) made the decision to weave as a means of artistic expression, forcing the limits of what is or is not considered art. Her approach to weaving focuses on formal elements, on what makes fabrics original and unique: the threads, materials, traditions and techniques. A way of making without a preliminary cartoon, in which subject and background, object and language, support and image are constructed simultaneously, without retracing her steps and accepting mistakes.

Weaving has allowed Lanceta to understand a primal and universal code with a clear inner law, a law that crosses physical, temporal and cultural boundaries, that feeds the creative imagination and from which to develop a personal language. Her work is not blind to ecological reflection and claims the utility of art and collective creation versus the idea of individual genius. Collective art is not to be considered as a unifying magma or a giant hand that encompasses everything, but as the result of the creativity of specific people, an open code that allows its reading, transformation and transmission.

Since the beginning, Lanceta has remained faithful to the loom and weaving as a way of expressing an artistic will. Her interest in repetitive forms – such as the stripe, triangle or rhombus – does not respond so much to their intrinsic expressive and symbolic qualities as to their ability to communicate a way of being in the world, of living and talking about life. The transmission and mutation of forms unites past and future, tradition and creativity, technique and thought. And that is where Lanceta's original synthesis is produced, the heart of her work, which has led her to delve into historical and social issues including other techniques and ways of making, such as video, drawing and storytelling. The survival of the other, and the memory of the other, is present in almost all of her work. She is interested in women's work by means of non-verbal communication of histories and affections or the different forms of community life. Throughout her career, fabric has been a motif, material and mode of creation, which has been transformed through various approaches and themes.

This exhibition spans Lanceta's entire career from the seventies to the present, and includes a wide selection of her tapestries, canvases, paintings, drawings, writings and videos, offering the most comprehensive approach to her work to date. In addition, Lanceta has invited other authors to



contribute to the exhibition: La Trinxera, Olga Diego, Leire Vergara, Nicolás Malevé, Virginia García del Pino, Pedro G. Romero, Paula Crespo, Isabel Carballo and the project *Els oficis del Raval*, in collaboration with the IES Miquel Tarradell and the Museum's Department of Education (2020–22)

► BLUE & BLACK FUTURES

Press conference: 14 July 2022

Opening: 14 July 2022

Dates: 14 July 2022 to 8 January 2023

Curated by: Tania Adam and Clàudia Segura, Curator of Exhibitions and the Collection.

July 2022 sees the inauguration of *Blue & Black Futures*, co-curated by Tania Adam and Clàudia Segura, with the input of Kodwo Eshun, Elvira Dyangani Ose and Greg Tate. Taking as its starting point different futuristic approaches such as afrofuturism, African futurism and Caribbean technopoetry, the exhibition explores universes of possibilities conceived by black artists, writers, musicians and poets from the nineteenth century to the present in Africa, Europe and America. Displacing the centre of contemporary black subjectivity from the idea of Western progress, they confront the future in an act of resistance inscribed in black speculative thought. Through different creative manifestations (audiovisual practices, sonic maps, rites, comics, literature, poetry, imaginary cartographies...) that draw on science fiction, technoculture, spatial iconographies and African ancestral mythologies, among other themes, they create a constellation that inhabits the existing frictions between the different ways of predicting tomorrow/s.

The title of the exhibition alludes to the mythical and ancestral origin of Africa as the starting point of a blackness that spreads across the 'Black Atlantic' in different Afro-diasporic cultures, which, despite being heterogeneous, have the border experience in common. For this reason, 'you have to go back to zero to start over', argued the emblematic musician and poet Sun Ra, 'and that zero, dark and absolute, is in outer space'. This union between blue and black, together with the reminiscences of musicality and violence, points to the dark waters of the maritime transit routes associated with slavery and contemporary migrations.

Blue & Black Futures compiles a set of divergent futuristic fantasies and ideas in continuous dialogue with blackness, both past and present. The project formulates visions and questions about the future of a black condition that declares itself a body in constant rebellion. The exhibition is an unequivocal political commitment to the utopian idea of a new world radically different from the one we have inherited: humanity without races.

► MACBA ROUND THE WORLD:

CO-PRODUCTIONS – TRAVELLING EXHIBITIONS 2020

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: second half of 2021**

Fina Miralles: I Am All the Selves that I Have Been

Exhibition organised by MACBA Museu d'Art Contemporani de Barcelona, in collaboration with MADRE Museo d'Arte Contemporanea Donnaregina, Naples; and Index and Marabouparken Konsthall, Stockholm. With the support of the Institut Ramon Llull.

MACBA: 5 November 2020 – 5 April 2021

✓ **MADRE, Naples: 22 October 2021 – February 2022**

✓ **Index and Marabouparken, Stockholm; April – June 2022**

PROGRAMME 2020

EXHIBITIONS

Study Centre

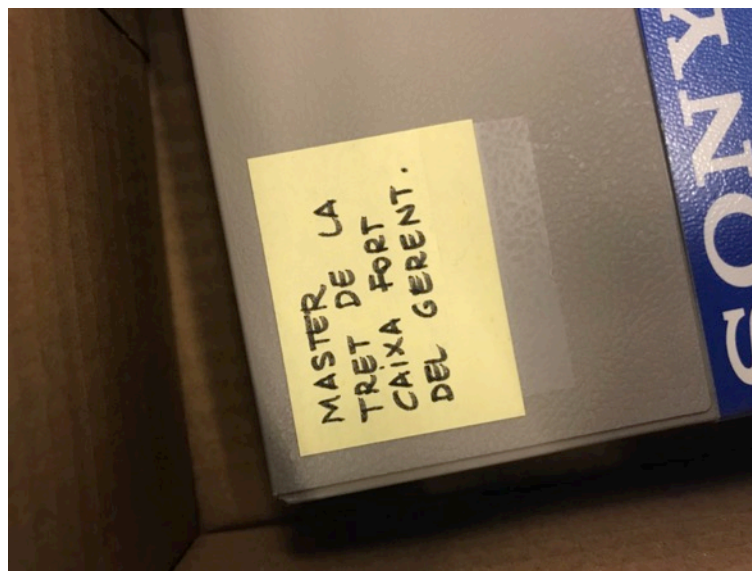
► SAMPLER #4: Things that happen

Press conference: 22 April 2021

Opening: 22 April 2021

Dates: 23 April to 8 October 2021

A project by Enric Farrés Duran with the Museum's historical archive



Since its inception, MACBA's historical archive has been dedicated to conserving, cataloguing and disseminating all the documentation generated by the activities produced by the Museum. Over this period, our exhibitions, concerts, publications, study programmes, workshops, lectures, radio broadcasts and various meetings have already generated over sixty-thousand documents, forming a historical archive under permanent construction.

On the occasion of the Museum's 25th anniversary, Enric Farrés Duran has developed a project with the Museum's Historical Archive. Through a process of research, the artist has delved deep into the archive, reviewing the limits of its definitions to reveal its inner core. We know that an archive is not only made up of the documents it contains, but also everything that allows them to be available. The notion of archive that we address here refers to fundamental aspects such as the different spaces where these documents are kept, the data structures into which they are inserted and the people who interact with

them. All of these elements are parts of the common construction of the meaning of the document, a constantly shifting meaning for an ongoing archive.

By immersing ourselves in this archive, some questions have arisen such as: Are the documents always at our disposal? Are the documents the props of our research? What data does a document contain and what hierarchies are established between that data? Can a fungus constitute the contents of a document? If by definition we consider that an archive is open and that the user has permanent access to its contents, what does it mean to exhibit an archive? To whom are we exhibiting it? What does it show and what does it hide? And finally, how is it shown? These questions, among others, have been fundamental to the conception of this project, composed of a programme of public activities and an exhibition. The way in which the activities are conceived and relate to the exhibition and the archive challenges the usual operating logics of the institution, while underlining, pointing out and making them visible.

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 llegat 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 had a solo exhibition at Uma Certa Falta de Coerência (Porto), performed 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.

► REPAIR MANUALS AND COSMIC SOUNDS:

Self-publishing to heal the entire universe

Press conference: October 2021

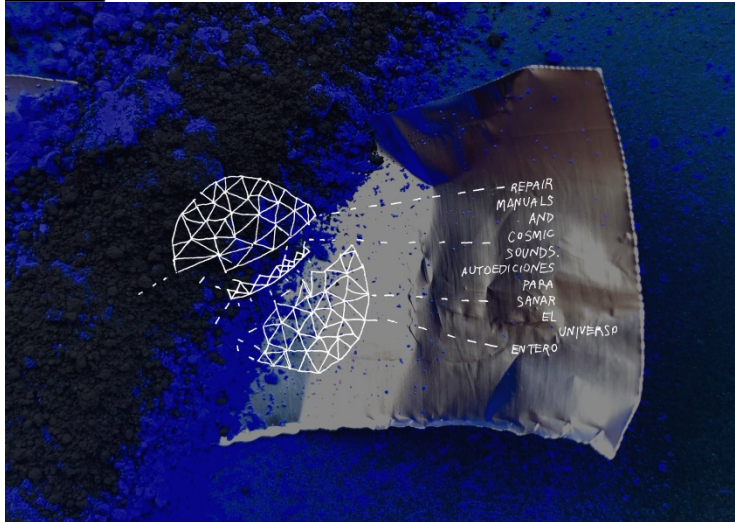
Opening: October 2021

Dates: 28 October 2021 – May 2022

A project curated by Magui Dávila and Maite Muñoz

Repair Manuals and Cosmic Sounds is an expanded exhibition with the aim of updating certain collective and experimental desktop-publishing practices, and addressing urgent issues concerning the self-management of resources and the climate emergency. The research is based on the impact that the work of the difficult-to-classify architect, inventor and utopian Buckminster Fuller has had on the experience of alternative ways of inhabiting space and relating to the environment on a 'do-it-yourself'/'less is more' basis. The influences that these and other utopian theories have had on thought and creation can be found in publications such as *Whole Earth Catalog* or *New Woman's Survival Catalog*, two guides to alternative resources published in the late 1960s and early 1970s. These countercultural references were the precursors of many other publications that support alternative collaboration networks based on self-management and feminist libertarian ecology.

Pacifist community projects like Drop City, The Farm or The Diggers; anarchist ventures like Provo and Christiania; or those based on radical design and architecture, such as Archigram or Ken Isaacs, all used self-publishing to independently disseminate ideas that propose an awakening of a new spiritual life outside the system. But these projects did not limit themselves to circulating their ideas on paper, for in their willingness to experiment and expand awareness, often under the effects of lysergic cocktails and by the use of synthesisers, they employed music as a catalyst in sound meditations, while turning dance floors into pacifist barricades and parties into spaces of resistance. Records such as Mort Garson's acclaimed *Plantasia* used synthesisers to create music for both plants and humans, promoting a new relationship with nature that deactivates the anthropocentric vision, while talking about the paradigm shift caused by the first photographs of planet Earth taken from outer space in 1968 and its influence on the emergence of ambient music.



All these historical references have had a more or less conscious impact on contemporary culture and on environmental movements. From science, activism, creation and thought, these movements face the ecological crisis, promoting a necessary alliance between species, an ecofeminism capable of healing the wounds inflicted on the planet and its inhabitants by patriarchal capitalism. These movements continue to draw on the dynamic and viral character of publications in their physically light and resistant structures – such as the *dymaxion* and Fuller’s geodesic domes—; on the resilience of books and records as sensual objects in a world of obsolescence and virtualities.

► SEISMOGRAPHY OF STRUGGLES: Towards a Global History of Critical and Cultural Journals

A project by Zahia Rahmani

Press conference: June 2022

Opening: June 2022

Dates: June 2022 – October 2022

Curated by: Zahia Rahmani

Seismography of Struggles is the result of a research project that brings together nearly 800 non-European journals, including those from the African, Indian, Caribbean, Asian and South American diaspora, that were produced in the wake of the revolutionary movements from the end of the eighteenth century up to the watershed year of 1989, with the fall of the Berlin Wall. These periodicals voice the critical resistance of populations who have experienced colonialism, slavery, apartheid and genocide. Also included are journals from others who have experienced violent dictatorships, as well as brutal political and cultural upheavals.

For over two centuries, print media has been a space that has accommodated varied experiences. Born out of a sense of urgency in response to colonialism, these journals have supported collective aspirations, critical, political, aesthetic, poetic and literary projects, while helping to sustain graphical and literary creativity. A fragile object, the journal often pulled together difficult material that was motivated by noble causes and the determination of committed authors to support communities and their aspirations.

Presented chronologically, the narrative unfolds through a three-channel audiovisual installation composed of two films with a montage of images from the journals and a third that shows a collection of historic manifesto texts. Some of the original publications are shown in display cases, complemented, in MACBA's presentation, by research work conducted with the fonds of the Museum's archive.

Seismography of Struggles offers non-Eurocentric perspectives of history and allows us to reassess the intellectual, artistic and political dynamics that were exercised at the heart of colonial empires. Despite the wide geographical and territorial areas of origin, these journals bear witness to an expression of global solidarities through their common anti-colonial stance and desire for emancipation.

Algerian-born **Zahia Rahmani** is an art historian and writer of fiction, memoirs and cultural criticism. In 2015 she founded the Global Art Prospective, a collective of young researchers and agents within the

art scene who are specialists in non-European territorial and cultural spaces. Rahmani is Director of the Research Programme on Art and Globalisation at the Institut National d'Histoire de l'Art (INHA), where the collective, multilingual and decentralised research was conducted for this project.



PHOTOS here

<https://www.macba.cat/ca/sobre-macba/premsa/imatges>

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■ **MACBA:** Plaça dels Àngels, 1, 08001 Barcelona,

■ **HOURS:** MONDAY, WEDNESDAY, THURSDAY AND FRIDAY FROM 11 A.M. TO 7.30 P.M. SATURDAYS FROM 10 A.M. TO 8 P.M. ; SUNDAYS AND PUBLIC HOLIDAYS FROM 10 A.M. TO 3 P.M.; TUESDAYS (EXCEPT HOLIDAYS), CLOSED.

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