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TERESA LANCETA: WEAVING AS OPEN SOURCE

Press conference: 6 April 2022, 11.30 am
Opening: 7 April 2022
Dates: 8 April to 11 September 2022
Curated by: Nuria Enguita and Laura Vallés Vilchez
Co-production of MACBA Museu d’Art Contemporani de Barcelona and IVAM Institut Valencià d’Art Modern

Teresa Lanceta: Weaving as Open Source features a wide selection of works from throughout this artist’s career. The exhibition approaches the work of Teresa Lanceta (Barcelona, 1951) through a series of tapestries, weavings and canvases, as well as a selection of drawings, photographs and videos. The works are presented in dialogue with a number of fellow artists, producing a complex proposal that transcends the materiality of the pieces and engages their performative and connective capacity.

Lanceta understands the act of weaving as a critical activation of the imagination that goes beyond material limits. It functions as an open source of repetition and rupture, from which a technical knowledge that is always complex and plural can be read, transformed and transmitted. It is an act...
that denotes a process prior to its culmination as an image. It is also a ‘technical’ skill because, as the definition of techné suggests, it depends on a geographical, cultural and human context, be this the Raval neighbourhood in Barcelona, where Lanceta lived, the Moroccan Middle Atlas, where she returned every year for three decades, or the history of the Moorish peoples on the Peninsula in the fifteenth century.

Orality plays a fundamental role in Lanceta’s evolving narrative. To reflect this, rather than follow a chronological order, the exhibition spotlights projects that together weave a story and identify the artist’s voice.

The works presented in the five galleries poetically question concepts that were once considered antagonistic. For example, ‘collectivity and authorship’, traditionally understood through the exaggerated lens of the individual; ‘remediation and history’, or the capacity to negotiate uncomfortable recent pasts; ‘performativity and matter’, which puts labour in a space of shared experience of bodies and objects responding to conscientious work; and, finally, ‘orality and biography’, which highlights the feminist teachings by which art was a life practice. In this sense, Lanceta’s work is memorable: its critical potential lies in its ability to construct memory.

The open vision of Lanceta is reflected in the shared authorship with Olga Diego, Pedro G. Romero, Leire Vergara, and the project Shared Cartography of the Trades of the Raval, carried out in collaboration with Nicolas Malevé, the Miquel Tarradell secondary school and MACBA Education Department. The exhibition also includes the collaborations of La Trinxera in the work El Pas de l’Ebre (2015); Virgina García del Pino, editor of the video Las cigarreras (2011/2022) and Xabier Salaberria, designer of the exhibition installation, as well as loans from the photographers Isabel Carballo and Laura Crespo.

Teresa Lanceta, Nicolas Malevé, Institut Miquel Tarradell and MACBA Education Department

Els oficis del Raval (The Trades of the Raval), 2019-22

© photos: Nicolas Malevé
SEISMOGRAPHY OF STRUGGLES:
A global history of struggles and revolutionary movements through their publications

Dates: 9 June to 25 September 2022
Ground floor MACBA Study Centre
Curated by: Zahia Rahmani

Collaboration between MACBA Museu d’Art Contemporani de Barcelona and UOC Universitat Oberta de Catalunya, within the framework of ISEA International Symposium of Electronic Art

Seismography of Struggles is the result of a research project that brings together, in a digital format, nearly eight hundred non-European critical and cultural periodicals, including those originating from the African, Indian, Caribbean, Asian and South American diasporas 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 publications voice the critical resistance of peoples who have endured colonialism, slavery, apartheid and genocide. Also included are journals from other peoples 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 publications have supported collective aspirations, critical, political, aesthetic, poetic and literary projects, while helping to sustain graphic and literary creativity. A fragile object, the journal often pulled together difficult material that was motivated by noble causes and the determination of authors committed to supporting 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 publications and a third that shows a collection of historic manifestos.

*Seismography of Struggles* offers non-Eurocentric perspectives on history and allows for a reconsideration of the intellectual, artistic and political dynamics that took place at the heart of colonial empires. Despite the breadth of geographical and territorial areas of origin, these publications bear witness to expressions of global solidarity through their 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.
MACBA COLLECTION: NEW PRESENTATION

Press conference: 29 June 2022
Opening: 30 June 2022
Dates: 30 June 2022 to June 2023

At the end of June, a new exhibition from the MACBA Collection will be presented on the first floor of the Meier Building. Like a musical prelude, this presentation anticipates what is to follow, with the opening of the new Museum building and the opportunity to offer a new vision of the Collection. Poetics and politics enter into a dialogue that reflects on the inherent relationships between the artwork and its context, the artwork and the subjects around it, and the artwork and the material culture it generates. A journey through case studies, which incorporates works that have recently been acquired or had not been exhibited until now. Works by Lúa Coderch, Ignasi Aballí, Dora García, Mirtha Dermisache, Albert Serra, Mar Arza, Rosângela Rennó and Concha Jerez, among others, will be on display.

Ignasi Aballí. **Vitrines CMYK**, 2011. Perspex, digital printing and aluminium. 4 vitrines: 180 x 180 x 60 cm each. MACBA Collection.
MACBA Foundation. Work acquired thanks to the Fundació “la Caixa”. © Ignasi Aballí. Photo: Courtesy of the artist
One of the protagonists of this unwritten story is Josep Grau-Garriga (Sant Cugat del Vallès, 1929 – Angers, 2011) to whom the exhibition dedicates the significant space of the tower room. A painter and tapestry maker, Grau-Garriga is an international referent in the transformation of tapestries during the second half of the twentieth century. A contemporary of artists such as Josep Guinovart, Joan Josep Tharrats, Albert Ràfols-Casamada, Aurèlia Muñoz and Maria Assumpció Raventós, he worked with Joan Miró, Josep M Subirachs and Antoni Tàpies, among others. In 1964, he had his first solo exhibition of tapestries at the Sala Gaspar, Barcelona, and the following year he took part in the II Biennale Internationale de la Tapisserie Moderne in Lausanne. From that moment, his work began to be recognised internationally with exhibitions around the world, and is included in the collections of major museums such as The Metropolitan Museum of Art, New York; Musée d’Art Moderne de la Ville de Paris; Museo Rufino Tamayo, Mexico City; Museo de Arte Abstracto, Cuenca; and MACBA, Barcelona. In 2011, the year when he died, his work was featured in the 22nd Biennale of Sydney.

Grau-Garriga, who set up the foundations for the Escola Catalana del Tapís (Catalan School of Tapestry), has been recognised by traditional artistic historiography, and now, from the Museum, we wish to acknowledge his importance in the construction of contemporary art discourses.

Rosângela Rennó


CINTHIA MARCELLE: A CONJUNCTION OF FACTORS

Press conference: 13 July 2022
Opening: 14 July 2022
Dates: 15 July 2022 to 8 January 2023
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 created in collaboration with individuals from pre-existing groups or communities, including labourers, activists, 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 and 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 LJMU 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).

*LEITMOTIV*, 2011 Video, colour, sound, 4 ‘16”
CARRIE MAE WEEMS:

Lincoln, Lonnie and Me

Press conference: 11 October 2022
Opening: 11 October 2022
Dates: 12 October 2022 to 8 January 2023
Capella MACBA
Curated by: Elvira Dyangani Ose
Collaboration of MACBA Museu d’Art Contemporani de Barcelona with KBr photography centre of the Fundació Mapfre and Foto Colectania

Carrie Mae Weems, Lincoln, Lonnie, and Me - A Story in 5 Parts, 2012
Installation view
© Carrie Mae Weems. Courtesy of the artist and Jack Shainman Gallery, New York.

‘I’m determined to find new models to live by. Aren’t you?’ – Carrie Mae Weems

In the context of a collaboration with Mapfre KBr and Foto Colectania, where over four decades of Weems’ photographic work will be presented, the Capella MACBA will host Lincoln, Lonnie and Me, a video installation that, staging life-size phantasmagorical figures, examines the formulation of historic narratives and how past tragedies are constantly renegotiated through Weems’ relationship with Abraham Lincoln and Lonnie Graham.
With the presentation of this major installation in the Capella, MACBA partners with these leading institutions to revisit Weems’ seminal trajectory. A joint effort to highlight how, through a practice that has persistently proved ahead of its time, she has succeeded in reflecting on a complex past while projecting her work into the future, conveying a tireless sense of hope.

This proposal, which will unfold in three different venues in Barcelona, will evolve from a chronological to a conceptual approach and feature some of Weems’ seminal photographic series, as well as her methodological pursuit of insisting on certain images and tropes, revealing a practice that develops inquisitive narratives around gender, race, class, history and representation. Weems’ praxis aims to transcend her immediate context to establish a dialogue with a multiplicity of communities, a call and response that connects different generations on the basis of reciprocal influence, responsibility and care.

Presented by Mapfre KBr, Foto Colectania and MACBA, within the framework of this project, three exhibitions and an intervention in the public space will take place in Barcelona from October 2022 to January 2023.

MARÍA TERESA HINCAPIÉ:
IF THIS WERE A BEGINNING OF INFINITY

Guest artists:
María José Arjona, Coco Fusco, Mapa Teatro and José Alejandro Restrepo

Press conference: 18 October 2022
Opening: 20 October 2022
Dates: MACBA 20 October 2022 to 26 February 2023 / MAMM Museo de Arte Moderno de Medellín: 16 March to 12 June 2022
Curated by: Claudia Segura, MACBA, and Emiliano Valdés, MAMM
Co-production of MACBA Museu d’Art Contemporani de Barcelona and MAMM Museo de Arte Moderno de Medellín. In collaboration with Graner

María Teresa Hincapié: If this were a beginning of infinity is the first exhibition dedicated to the practice of María Teresa Hincapié (1954–2008), a Colombian artist specialising in what we might call ‘the poetics of everyday life’ in performance, transforming routine actions into symbolic acts to create a methodology in her practice. Hincapié had a unique definition of performance, which she called

‘I'm not interested in dead art. I believe that life is art and my body is my living art. My body is the one that moves, that looks, that gets tired, that is exhausted. This is my proposal.’
María Teresa Hincapié (1954–2008)
‘training’. Eschewing any specific categorisation, her practice oscillated between life, creation in motion and a search for mysticism.

The exhibition reveals the importance of Hincapié’s understanding of artistic creation as the necessary ephemeral and mutable conditions for a ‘search for the sacred’. Using the potential of affection as a mechanism of interaction with the late artist, the exhibition vindicates collective interaction as a producer of knowledge and an imperative vehicle of transmission.

In 1990, Hincapié received the First Prize at the XXXIII National Salon of Colombian Artists for her long-running performance *Una cosa es una cosa* (A thing is a thing). It was the first time that this prize had been awarded to an ephemeral, non-objectual work or to a woman. The action consisted of placing all the possessions from the artist’s house in the exhibition space. For eight continuous hours a day for several weeks, she dedicated herself to creating a dance with her body while reorganising the different elements according to changing criteria. She received this distinction again in 1996 with *Divina Proporción* (Divine Proportion), a performative work in which she spent several days living in the exhibition space, walking very slowly while sowing grass on the concrete floor.

Hincapié was born in Armenia, Colombia, and died at the age of 54 after a long illness. She became a key figure in the development of performance art during the 1980s and 1990s and was a thoughtful voice exploring bodily practices. Initially trained in theatre as a member of the Acto Latino group, she was influenced by the ideas of Jerzy Grotowski (1933–1999) and the experimental horizon that this Polish theatre director had opened around the concept of ‘poor theatre’, as well as by the explorations of Eugenio Barba, leading to Hincapié’s interest in a clean and simple dramaturgy.

In the mid-1980s, her practice took a decisive turn towards a greater inquiry into the performative, marking a seminal moment in the genesis of contemporary artistic practices in Colombia. The exploration of everyday life and the transformation of routine actions into symbolic acts created a methodology for her practice. Art became the raison d’être of her existence, not only providing a framework for her creativity but also influencing her ethics and understanding of politics. In 1995, she began her ambitious project *Hacia lo sagrado* (Towards the Sacred) with a walk from Bogotá to San Agustín, a journey that lasted twenty-one days, during which she combined her survival and ritual actions with a mystical thinking that, from that moment, became the core of her poetics.

Multiple questions arise when attempting to exhibit Hincapié’s work in a museum in order both to expose the importance of her practice and her new conception of the body and its context in the field of performance. How do you make this visible with archive documents, photographs, videos or works on paper? By wanting to include the physicality, gesture, stillness, silence, movement and presence that emanate from her work, while avoiding a re-enactment – to which she was completely opposed –, the exhibition *Maria Teresa Hincapié: If this were a beginning of infinity* at MAMM (16 March – 12
June 2022) and MACBA (20 October 2022 – 26 February 2023) involves combining new voices inspired by Hincapié’s practice.

Therefore, in this first exhibition dedicated to the work of the artist, a vast selection of her works will be presented: archive material from performances, photos, videos, written documentation, slides, visual testimonies, etc. Works created by José Alejandro Restrepo for Hincapié will also be included, as well as three projects commissioned specifically for the exhibition that open an essential debate on movement, bodies and the cognitive legacy of a practice that is itself destined for transformation. The artists and groups invited to develop a new work that dialogues with Hincapié’s performative language, with a praxis that is closely linked to that of the artist, are: María José Arjona (Colombia), Coco Fusco (Cuba) and Mapa Teatro (Colombia). In order to establish the potential of affection as a mechanism for interacting with the late artist, the underlying intention is to reproduce an attitude that Hincapié supported during her life and artistic career, and that is associated with the idea of sharing and creating a community. At the end of the nineties, she acquired some land (La Fruta) in the Sierra Nevada de Santa Marta where she created an artists’ residence that she called Aldea-escuela, a project that she kept going until her final days. Hincapié was convinced that living in a community was a way of producing knowledge and an essential vehicle for its transmission.

Maria Teresa Hincapié, Vitrina, 1989/2020 (fragment). Long-running performance in the commercial premises of the building on Avenida Jiménez and Carrera 4º, Bogotá. 11 Photographs. Pigmented inks on 188 gm PhotoRag paper on 2 mm Forex. 40 x 60cm / 40.5 x 60.5 cm framed. Edition of 2. Courtesy: Private collection
AYUUKJÄ’ÄY ÉY KONK.
A FABLE BASED ON A MIXE MYTH

A project by Mariana Botey and El Espectro Rojo, in collaboration with Brian Cross, Dr Lakra and Francisco Taka Fernández

Press conference: 9 November 2022
Opening: 10 November 2022
Dates: 10 November to 26 February 2023
Curated by: Pablo Arredondo Vera
Collaboration between MACBA Museu d’Art Contemporani de Barcelona and Hacer Noche, Oaxaca

Can we humans really return or, rather, is return always a new journey to a different time and place? It seems that the true return is vetoed to humans; only heroes return and thus restore the world. Could it be that we humans can only hope to return, or can we perhaps ask for it, invoke it, induce it? Where do heroes return from? Or could it be that they simply return to themselves, that their return is reflexive? That rather than returning from another time and place, they return to their other denomination, their other form, to themselves?
The restitution of cyclical time, of infinite alternation, the infinite primeval movement is an element common to all cultural regeneration movements on the American continent. In this context, colonisation and the European presence not only imply the subversion of the cosmic order, but also its interruption. We live not in the upside-down world but in the non-world, where the rhythmic attainment of life and death, up and down, seed and flower, day and night, man and woman cannot go on flowing. The cycles have stopped and humans no longer preserve and complete the world, but are outside of it, under Western and modern teleological transcendence, waiting. In this stagnation, the hero becomes mountain; his sister, mist; and his palace a ruin. The immanence of the cosmic order becomes landscape; pure and total potential, waiting for the return.

Never conquered, the Mixe people speak one of the last living languages of the Mixe-Zoquean family. Linguistically, they are the closest relatives and natural heirs of the so-called Olmecs, the Mesoamerican mother culture. In the words they speak, the maize they grow, the stories they tell and the rites they perform, is to be found, encrypted, a world to which – initiated or not – no one can ever return. This, however, does not mean that this world has been destroyed, erased or annihilated. While we can never return, the hero always returns: this is what makes him a hero. Water always returns to its channel; by the principle of symmetry, the cosmic order cannot be interrupted forever: there is no greater certainty than the end of our time and the advent of the times that once were.

Through documentary, bibliographic and iconographic research, fieldwork and interviews, the team approaches the myth of Kondoy on various fronts and under numerous categories. At the same time, the analysis and reflection on all this collected material brings the team closer to the basic structure of the myth and its social, territorial, political, spatial and landscape implications.

The project seeks to address a new perspective on the history and current status of global art from a critical review of one of the richest, most problematic, recurrent and unique manifestations. The project is built around the notion of indigenisms and neoindianisms towards a theoretical reformulation of transindigenisms as catalysts of modern and contemporary art in the Americas. A contemporary proposal with a future horizon that brings with it a new understanding of the influx of intersections and displacements of the development of an original and unique aesthetic way of producing the cultural meanings of the region.
PROGRAMMES

Beyond exhibitions that aspire to leave no visitor indifferent, the Museum wants to challenge, connect and dialogue with the full diversity of its audiences. To achieve this, it deploys a powerful programme of activities that transcend the exhibition space. Public and educational programmes aim to connect with diverse audiences through projects that work with content derived from the Museum’s lines of research, while pushing the boundaries to go further. The formats, time frames and intensities of each proposal generated by the Museum aim to harmonise with the interests and needs of the audiences that make up the MACBA community.

The exhibition contents are complemented, reinforced and expanded through academic seminars: two-day seminar Being leaf, being stone, being earth: Deviations and interruptions in Catalan Conceptualism, with Maite Garbayo, Andrea Valdés, Pilar Bonet Julve, Fernando Davis and El Palomar (17 and 18 March); and the one-day seminar Repair Manuals, with Natalia Piñuel and Félicia Atkinson (20 May); conversations with artists and curators: conversation between Teresa Lanceta, Nuria Enguita and Laura Vallés Vilchez (7 April); conversation between Cinthia Marcelle and Isobel Whitelegg (14 July); and the programme Let’s talk about..., a space for debate between different agents and artists from the city and the public that regards exhibitions as catalysts of the imagination and generators of discourses that often go beyond the preconceived readings of the institution or the curatorial team.

In relation to the exhibitions, Teresa Lanceta’s collaborators and co-authors will have activations and moments of visibility, featuring Olga Diego, Pedro G. Romero and Leire Vergara, while the pupils of the Miquel Tarradell secondary school, who have been working for three years on the project The Trades of the Raval, will play Hosts to neighbours, relatives and friends. The installation The Family in Disorder and a new version of A Morta will be activated on the occasion of Cinthia Marcelle’s exhibition; and to accompany the exhibition by Maria Teresa Hincapié, Santiago Zuluaga will present the installation El espacio se mueve despacio, while Mapa Teatro will give a performance. In addition, we are preparing further initiatives around the film work of Carrie Mae Weems.

What a book can do, a series of meetings between artists, publishers and people from our immediate art world, during which they reveal what is hidden or can be hidden behind their publications, will this year include the participation of Maite Muñoz and Magui Dávila, FerranElOtro, Oliver Mancebo and Marta Postigo, among others. In addition, books will have other spaces for presentation, listening and conversation, such as Las disidencias with Martí Manen and Raisa Maudit (22 February) and Escenas Catalanas: errancias antropológico-sexuales with Héctor Acuña / Frau Diamanta (10 March).
Regarding the live arts, the Museum is committed to transdisciplinary and multimedia creation, promoting its own programmes while forging alliances and collaborating with prominent agents of the city’s cultural life. We begin with the programme Let’s sound..., musical activations in dialogue with the exhibition Repair Manuals and Cosmic Sounds, with the participation of h waas (Helga Juárez, 10 February), Draft (17 February) and Molero (3 March). The fifth edition of Lorem Ipsum will take place in July, presenting proposals that operate in the cracks and folds of many things at once, like music, performance, artistic research and experimentation. Projects such as Dansa Metropolitana (Gaston Core’s Desert Diptych, 12 March), the Festival Grec (July) and Club9 will continue to collaborate with the Performing Curation ARTefACte programme (September). The open call shared with La Casa Encendida for Artists in residence 2022 will take place within the Acento Festival (May), offering a space for sharing creative and research processes focused on the body and performance.

MACBA continues to promote and host working and study groups that meet regularly to reflect and debate on topics related to the Museum’s lines of research. The aim of these groups, made up of people with similar interests but different backgrounds, is to build a collective and horizontal self-training experience in a space for experimentation and the exchange of knowledge and practices. This year will see the continuation of working groups such as The Kitchen, with Open Kitchen moments in which to share, in an expanded format, some of the group’s reflections; RWM (Radio Web MACBA); Collection Working Group; Tenia coses adormides (Some things were lying dormant), with the Ciutat Vella Community Rehabilitation Centre; and the work with the Metzineres collective. The extracurricular workshop Neighbourhood Boys and Girls has become a self-created working group reflecting on the limits of the Museum and forcing it to become ‘playable’, while the Exoteric Department, a group of young people of 18+, will apply a self-learning approach for a year to research on contemporary art and thought. An open line of work that tightens the boundaries of the Museum and fosters appropriation and a sense of belonging.

Radio Web MACBA continues to produce podcasts that explore radical pedagogies, climate change, feminisms, southern epistemologies, care and listening, interspersed with artistic research, critical thinking, activism and sound creation. RWM brings together an archive of over 800 podcasts, soundtracks, texts and other digital artifacts, available online for free. Added to this are two institutional collaborations this year: the artistic residency at Phonos / UPF (Barcelona) and a residency at the Wysings Arts Centre (UK).

A Possible Museum project is a new way of approaching the institution. One of the collateral effects of the growing prominence of curating within the field of art production has been the transformation of the artistic director into an authorial figure, who must leave their signature on the Museum. The arrival of a new leadership is often heralded as that of a new individual vision that will reshape the institution in their image, marking a ‘new era’ that owes little to the past. This way of understanding the function of the director not only legitimises and serves to perpetuate extremely hierarchical and
vertical relationships of power, but also dismisses all existing knowledge. The intention of this project is, above all, to generate the necessary time and space to take off in another direction, generating a context of listening and mutual learning among the broad community that makes up the Museum, of which management is only one part.

Conceived from the beginning as a slow-to-medium-term project, it aims to put a temporary halt to the productive flux in order to denaturalise habits and norms that have ceased to be questioned and enable the practice of thinking collectively about other forms of doing. Far from starting with a clean slate, it will share existing knowledge and try to identify what is still needed. With the history of the institution in mind, the project will revaluate what has already been done, recover unrealised projects that can now be reformulated and give new impetus to good intentions that never materialised. A Possible Museum is not only the Museum that could be but is not, the ideal projection of some unfulfilled desires. A Possible Museum is also what can be done, the framework of possibilities that open up, yet are still restricted by what already exists. It is neither the avant-garde impulse to produce anew while rejecting the past, nor the conservative instinct to perpetuate what is already established, but the affection with which we can take care of something for its own good, and not only, nor always, to make it grow.

MACBA conceives education as a backbone that articulates the role of the Museum in the neighbourhood, the work with the Collection, with the body, and does so by freeing pedagogy and questioning normality, incorporating care, collective creation, being together and reflecting on the construction of history. This is an ambitious field of action, which aims to involve all the actors associated with the Museum, promoting collective reflection and participation through workshops, courses, working groups and visits, accompanied by artists and groups with which we collaboratively build the project: Avalancha, Estel Boada, Cristina Celada, Itxaso Corral, Jordi Ferreiro, Cristina Fraser, Eulàlia Garcia Valls, Jorge Horno, Núria Inés, Teresa Lanceta, Marc Larré, Joan Manel Pérez, Àngela Peris, pli-é collective, Alba Rihé, Anna Irina Russell and Marc Vives.

The projects promoted by the Museum are aimed at schools and all levels of education, teachers, children, young people and also families, and are always attentive to the functional and cognitive diversity of the participants, so that everyone can enjoy the Museum. An educational proposal that expands throughout the territory and reaches the classrooms directly with the programme Postdata: Artists’ correspondence in schools or with the series Art histories from Barcelona, an audiovisual programme for the construction of another history of art from our context.

Inside the Museum, What does a museum sound like? becomes a first sensory experience for the little ones; Draw, copy and distribute or how to question the Collection through drawing and the production of graphic messages; Narratives from a Collection, a dialogic interaction with students in order to construct narratives based on the Collection; Seasonal, visits to temporary exhibitions; In residence, with Marc Vives at the Moisès Broggi secondary school; and the Sponsor project with local schools:
Drassanes, Institut escola Elisabets, Institut Miquel Tarradell (*The Trades of the Raval*), Escola Castella, Institut Consell de Cent and Escola Bressol Canigó.

*Working Conditions*, which began last November, continues to offer a space for dialogue, listening and reflection on the living, material and conceptual conditions involved in being an artist here and now, and which will be intertwined with *A Possible Museum*.

As for teachers, shared learning spaces continue to open up, such as the sixth edition of *P2P. D’igual a igual* with Marc Larré (February) and Teresa Lanceta (March), and, in the summer, the *Narcises insubmises* course and the *Artists’ Laboratory* with Nicolas Malevé (July), a space for research and collaboration to share creative processes and reflect on the possibility of introducing art in schools.

Finally, *MACBA for families* offers the possibility of being together, in defiance of the pace of life, to set in motion the established roles. Artists Neus Frigola, Park Keito (Kotomi Nishiwaki and Miquel Casaponsa) and Aldemar Matias will work on Saturdays with extended families arriving at the Museum, while Laia Estruch and Guillem Martí will host a new edition of *Flatus Vocis*, a family workshop for children with autism. For young people who come to the Museum without adults, we have opened a weekly space for dialogue and listening that emphasises the conjunction between young people’s lives, artistic practice and the Museum, with Las Ácaras, (Gala Gabaldón, Marcos G. Barker and Alvie Gual-Cibeira), an artist collective working with young people.
The next Independent Studies Programme (IEP) will have a conceptual direction shared between Max Jorge Hinderer Cruz, Bolivian-German writer, curator and philosopher who is currently artistic director of the Akademie der Künste der Welt, Cologne; Kader Attia, an artist who grew up between France and Algeria, curator of the 2022 Berlin Biennale and founder of La Colonie, Paris, in 2016; and Elvira Dyangani Ose, Director of MACBA. In addition to thinking and planning the programme, this management team has established a collaborative network promoted by MACBA, the Akademie der Künste der Welt and La Colonie.

**Dates:** The PEI will begin in March 2023 and run for four terms until June 2024.

During the preparation period in the autumn of 2022, online talks will be held between the Akademie, La Colonie and the PEI about the programme’s working lines, which will take the form of PEI Open seminars in the autumn.

**INDEPENDENT STUDIES PROGRAMME 2023–24**

Which Independent Study Programme is relevant today? And for whom can it be useful? The forthcoming edition proposes a critical review of the various editions and formats of the programme, which, since its inception in 2006, has been formulated as a tool for learning and institutional critique. A device that generates research platforms, formal and informal, and which, standing in the complex balance of being both inside and outside the Museum, proposes a reflection on the field of artistic practices that link art to the humanities and social, political and institutional intervention.

Titled *Where are the Oases?*, this new edition of the PEI aims to analyse the notion of oasis as a space of ideological resistance and generation of shared knowledge. In a clear allusion to the geographical poetics of Édouard Glissant, in which context is the essence of writing and political action, this PEI is established as an archipelago, networked and decentralised; as a series of self-sufficient and interconnected modules, which expand the Museum’s desire to connect a community that extends beyond the group of face-to-face participants in Barcelona. To this end, it brings together agents from the immediate context, as well as international ones, linked to programmes and seminars promoted
by our colleagues at La Colonie and the Akademie. A programme that focuses on the urgency of connecting different activisms and decolonial, feminist, ecological and heritage critique, in the face of the threat from fascism and its interdependence with a state of neoliberal surveillance. A network that bases its actions on the notion of relevance, and cannot be produced without taking into account the interweaving of the class problem with capitalism and the need to take care of the fragility of democratic forms.

**Max Jorge Hinderer Cruz**, Bolivian-German writer, curator and philosopher. He is currently Artistic Director of the Akademie der Künste der Welt (Adkdw), an art institution based in Cologne, Germany, which serves as a think tank for an international network of thinkers, cultural agents and artists. He was previously Director, since 2019, of the Museo Nacional de Arte - MNA, La Paz, Bolivia. Coordinator in 2014 of the Programme of Autonomous Cultural Actions (P.A.C.A.), São Paulo. Between 2008-11, he was co-curator of the exhibition *Principio Potosí* (MNCARS Madrid, HKW Berlin, MNA / MUSEF La Paz). He is the author of the book *Hélio Oiticica & Neville D’Almeida: Block-Experiments in Cosmococa – program in progress* (Afterall / MIT Press, 2013).

**Kader Attia** (France, 1970) grew up in Paris and Algeria, trained in Paris and Barcelona, and has lived in the Congo and South America for a number of years. He has a long international career as an artist, is curator of the Berlin Biennale 2022 and founder of La Colonie in 2016, a space in Paris to share ideas and provide an agora to discuss ways of decolonisation not only of peoples, but also of knowledge, attitudes and practices. Attia and La Colonie aim to decompartmentalise knowledge through a cross-cultural, transdisciplinary and transgenerational approach. Driven by the urgency of social and cultural reparations, its aim is to bring together those who have been destroyed or exiled.

**Elvira Dyangani Ose**, Director of the MACBA.
POSSIBLE ARCHIVES

During the summer of 2022, the Capella MACBA, the Convent’s Main Hall and the ground floor of the Study Centre will present projects related to the archive and its many possible readings and activations, at different times and in various formats, and in collaboration with other agents and institutions:

From June to September, the Capella will present a selection of works, mainly from the MACBA Collection and Archive, which will reflect on the expanded notion of archive, memory and registry.

At the same time, the ground floor of the CED will show the digital archive *Seismography of Struggles*, a collective, multilingual, decentralised and committed research project, led by writer and art historian Zahia Rahmani. This audiovisual installation, accompanied by an exhibition of publications and a searchable database, subverts the milestones in the history of critical and cultural journals by changing the assumed geography. It shows a census of non-European magazines, or those produced in the diaspora, following the revolutionary currents from the end of the eighteenth century to the subsequent decolonisation movements.

From 10 to 16 June, MACBA joins forces with various institutions and agents in the city to host a summit dedicated to archives within the framework of ISEA2022, the 27th edition of the International Symposium on Electronic Art, promoted by the UOC Universitat Oberta de Catalunya, in collaboration with Barcelona City Council, the CCCB, Arts Santa Mònica and the New Art Foundation. MACBA will take part in the organisation and will be the headquarters of the Second Summit on New Media Art Archiving. In the Convent’s Main Hall, there will be a laboratory-relational space for working sessions and project presentations, for being, thinking and sharing in a place open to citizens’ initiatives like the Open Archives of Living Culture (Barcelona City Council), and in particular to memory projects (oral, audiovisual, etc.) in the Raval district.
**PUBLICATIONS**

*Passion and cartography for an eye fire, as part of the Panorama 21 project*

[20 February 2022]

This booklet is published to coincide with the closing of the exhibition. It includes a poem by Gabriel Ventura and a selection of images from the installation of the works in the MACBA galleries. Ventura’s verses were sung and read in the exhibition spaces by the singer-songwriter Pere Martínez and the author of the poem. This is a free and unpredictable cartography of the alliances and frictions created by the different voices in the exhibition.

The booklet was designed by Ana Domínguez and is published in Catalan.

*Teresa Lanceta: Weaving as Open Source*

Published in a co-edition with IVAM

[7 April 2022]

The book covers the Teresa Lanceta exhibition at MACBA and IVAM. It includes an extensive conversation between the curators (Nuria Enguita and Laura Vallés Vilchez) with the artist, who works alone or in collaboration, and the contributions of philosopher Miguel Morey, curator Bonaventure Soh Bejeng Ndikung and Laura Vallés Vilchez. It also includes various collaborations between the artist, people and institutions, and an extensive reproduction of tapestries, canvases, paintings and writings by Lanceta, which help us to understand her career from the seventies to the present day.

The publication has been designed by Hermanos Berenguer and is published in three editions: Catalan, Spanish and English.

*Cinthia Marcelle: A Conjunction of Factors*

[14 July 2022]

The book features a selection of works by the artist from the late 1990s to the present day that show her interest in the collective dynamics and poetics of accumulation, multiplication and repetition. It is accompanied by an essay by the art historian, writer and curator of the exhibition Isobel Whitelegg.

The publication has been designed by Estela Robles and is published in a bilingual Spanish and English edition.
María Teresa Hincapié: If this were a beginning of infinity

Published with the support of the MAMM Museo de Arte Moderno, Medellín

[October 20, 2022]

A monographic publication will accompany the exhibition of the work of María Teresa Hincapié. It will include essays by curator, art critic and historian Carolina Ponce de León; lecturer and researcher José Antonio Sánchez; curator, historian and researcher Carmen María Jaramillo; curator Paula Bossa; and Claudia Segura and Emiliano Valdés, curators of the exhibition. The book will feature a wide selection of images of the artist’s actions and works, as well as views of various installations. All works will be accompanied by an explanatory text.

The book was designed by Estudio Tangrama in Bogotá and is published in a bilingual Spanish and English edition.