

PRESS RELEASE

Elvira Dyangani Ose announces the MACBA programme for 2022

- ▶ The solo exhibitions dedicated to the work of Teresa Lanceta, Cinthia Marcelle and María Teresa Hincapié will star in the MACBA exhibition programme for 2022.
- ▶ In addition, in the autumn, Carrie Mae Weems, a leading contemporary artist, will occupy the Capella MACBA with a video installation that will dialogue with an exhibition held at the KBr Fundación MAPFRE and Foto Colectania, curated by Elvira Dyangani Ose.
- ▶ In the autumn, we continue with a project by Mariana Botey and El Espectro Rojo, in collaboration with Brian Cross, Dr. Lakra and Francisco Taka Fernández, dealing with the myths of the indigenous Mixe people.
- ▶ The exhibition of the MACBA Collection on the first floor of the Museum is to be reformulated in a thematic and non-chronological way, emphasising those aesthetic practices that have yet to be included in the Museum's narratives. A first step to rethinking the Collection based on its absences, under the guidance of a new advisory committee.
- ▶ The PEI Independent Studies Programme will have a new edition in early 2023. Entitled *Where are the Oases?*, it will be directed by Elvira Dyangani Ose, Kader Attia and Max Jorge Hinderer Cruz, and will focus on decolonial practices. Run in collaboration with the Akademie der Künste der Welt in Cologne and La Colonie in Paris, it will aim to become a decentralised network and a tool for sharing knowledge.
- ▶ Under the title *A Possible Museum*, the entire MACBA team will participate in a transversal project, led by Yaiza Hernández Velázquez, which will interconnect and review all the working dynamics in a participatory process leading to a public programme.

Barcelona, 10 February 2022 - Elvira Dyangani Ose presents the MACBA programme for 2022, six months after being elected Director of the Museum. During these months of contact with the city and the institution, she has begun the process of laying the foundations that will allow her to deploy her ambitious programme for the coming years, a period in which MACBA will grow in many different ways. To achieve this exciting challenge for both the Museum and Barcelona, she has been taking the pulse of the city by holding meetings and conversations with all the people, groups and institutions involved in the life of MACBA. An active internal and external listening exercise that began with the team and the cultural agents that make up the various MACBA communities.

An example of this is the project *A Possible Museum*, which, under the guidance of theoretician and Goldsmiths College lecturer Yaiza Hernández, will involve all the people who carry out the work – not always visible – that sustains the life of the Museum. An exercise that thoroughly rethinks the established dynamics in order to subvert and optimise them, allowing the Museum to face future challenges and reach out to all those who want to be included and have their say, eventually being translated into a public programme over the coming months. A project designed 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. A work by and for the MACBA community – and anyone who still does not feel part of it –, which will question institutional boundaries and think collectively about the Museum of tomorrow.

A first step in this direction is the **new presentation of the MACBA Collection** on the first floor of the Meier Building, featuring an installation by Josep Grau Garriga in the tower room. A rehanging that shuns the chronological narrative and, rather than develop existing lines and narratives, focuses on new acquisitions. 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. In the summer, we will have a first taste of this new approach with an exhibition from the fonds highlighting some of the aesthetic practices that have not yet been featured in the Museum's narratives. 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.

Closely linked to this new way of looking at the public artistic heritage as a way of openly collaborating in institutional matters, is the **new advisory committee** with five new members: Jessica Morgan, Nathalie de Gunzburg Director, Dia Art Foundation; Naomi Beckwith, Deputy Director and Jennifer and David Stockman Chief Curator, Guggenheim Museum, New York; Pablo Lafuente, Co-Artistic Director of the Museum of Modern Art, Rio de Janeiro; Shumon Basar, architect, writer and member of the Thought Council, Fondazione Prada, London; and Martí Manen, Director of Index – The Swedish Contemporary Art Foundation, Stockholm; in addition to Chris Dercon, President of the Réunion des musées nationaux – Grand Palais, Paris, who remains a member of the committee. Not only are the

members and their profiles renewed, but their remit transcends advising on the acquisition of works. From now on, they will form a team with a three-year renewable commitment and, together with the Director and the Museum staff, become ambassadors for MACBA around the world. Their approach to the Museum will help provide an external image and a holistic approach to the whole programme of activities, exhibitions, collections, donations...

The exhibition schedule has been readjusted. The solo exhibitions dedicated to **Teresa Lanceta** and **Cinthia Marcelle** will now take place during the first half of the year. ***Weaving as Open Source*** presents the work of Teresa Lanceta (Barcelona, 1951) and includes a broad selection of works from throughout this artist's career. From the Middle Atlas to the Raval, her individual universe unfolds along a visual, sonic and haptic journey, and a trajectory that is always shared with others. The exhibition is a co-production with IVAM and is curated by its director, Nuria Enguita, and Laura Vallés Vílchez. ***Cinthia Marcelle: A Conjunction of Factors*** will be the first solo exhibition for this internationally recognised artist, known for her intensely visual film work and for her powerful large-scale installations; the exhibition will bring together works from the last two decades. The exhibition ***María Teresa Hincapié: If this were a beginning of infinity*** will arrive in Barcelona in the autumn, a co-production between the MAMM (Museo de Arte Moderno, Medellín) and MACBA. This is the first exhibition dedicated to Hincapié (1954–2008), a key artist in the Colombian art scene of the eighties and nineties. María Teresa Hincapié had a unique definition of performance, which she called 'training'. Eschewing any specific categorisation, her practice embraced life, creation in motion and a search for mysticism. The exploration of everyday life and the transformation of routine actions into symbolic acts created a methodology both in her practice and in her ethical and political mindset.

In the autumn, the Capella MACBA will host the fascinating video installation ***Lincoln, Lonnie and Me – A Story in 5 Parts*** by African-American artist Carrie Mae Weems, to whom the KBr photography centre of the Fundación MAPFRE and Foto Colectania are dedicating a retrospective exhibition curated by Elvira Dyangani Ose. Over the last four decades, this artist has been anticipating many of today's recurring issues, such as class struggles, political representation, the presence of women in art and popular culture, and the critique to a structural racism that not even the triumph of the civil rights movement in the United States has been able to dismantle.

Ayuujkjä'äy Ęy Konk: A fable based on a Mixe myth will also be featured during the autumn. This project led by Mariana Botey approaches the legend of Kondoy on various fronts and under numerous categories, including documentary, bibliographic and iconographic research, fieldwork and artistic interventions. Co-produced with the Hacer Noche Festival in Oaxaca, the project is built around the notion of indigenisms and neo-indianisms towards a theoretical reformulation of transindigenisms as catalysts of modern and contemporary art in the Americas.

The Capella MACBA, the Convent's Main Hall and the MACBA Study Centre are to become an archive laboratory hosting the 27th edition of the International Symposium on Electronic Art (ISEA2022, 10–16 June), promoted by the Universitat Oberta de Catalunya UOC in collaboration with the Ajuntament de Barcelona, the CCCB, Arts Santa Mònica and the New Art Foundation. From June to September, a

specific exhibition will be held at the Capella, while the Study Centre will present ***Seismography of Struggles***, a project by Zahia Rahmani that brings together nearly eight-hundred non-European journals, including those 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 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.

Finally, the **PEI Independent Studies Programme** will launch a new edition in early 2023 under the direction of artist and curator Kader Attia; the philosopher, writer, publisher, cultural critic and curator Max Jorge Hinderer Cruz, Director of the Akademie der Künste der Welt, Cologne; and Elvira Dyangani Ose, Director of MACBA.

MACBA 2022 is taking off as a museum for everyone.

PHOTOS



<https://www.macba.cat/en/about-macba/press/images-2022#macba-2022>

PROGRAMME

<https://www.macba.cat/es/sobre-macba/programacion-2022>

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- MORE INFORMATION at [macba.cat](https://www.macba.cat) and @MACBA_Barcelona
 - MACBA: Plaça dels Àngels, 1, 08001 Barcelona,
 - OPENING HOURS: Monday, Wednesday, Thursday and Friday from 11 am to 7:30 pm; Saturdays from 10 am to 8 pm; Sundays and public holidays from 10 am to 3 pm; Tuesdays (except public holidays) closed.
 - ENTRY VALID FOR ONE MONTH
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