

2024 EXHIBITIONS

108 Days

Lydia Ourahmane

Dates: 29 November 2023 – 1 April 2024

Inhabiting, gathering, sharing, being permeable..., these are all qualities that infuse the site-specific project *108 Days* by Lydia Ourahmane (Saïda, Algeria, 1992) in the Museum tower. The title refers both to the days the exhibition is open to the public and to the number of participants who have been invited by the artist to engage with the space during this period.

108 Days carries an extended city context into the Museum by foregrounding individuals or collectives who form part of its social landscape. These guests have been specifically chosen by Ourahmane, who has lived in Barcelona since 2021. The space is not occupied by any finished artwork or objects, but by what each participant deems urgent and incisive, with the aim of promoting critical dialogue and exchange with the space, the institutional framework and whoever enters and spends time in it. With this work, the artist presents a significant alteration to the way the Museum normally operates, firstly by leaving this gallery space empty, aside from those elements necessary for the performance of any foreseeable task, and secondly by interpreting the Museum's commission to produce an artwork by inviting 108 participants. The trust between the artist, the institution, the guests and the audience is what lends significance to the work.

Like many of her projects, *108 Days* relates to the artist's immediate surroundings and engages with the social, political and experiential, while being invariably rooted in personal histories and experiences, whether individual or collective.

Ourahmane's praxis poses the following questions: How can the institutional structures and parameters that define contemporary societies be defied? How can vigilance and the impositions of bureaucracy be overturned? How can artworks involve active and effective protests? Through these inquiries Ourahmane brings the personal into the political field and the domestic into the field of history.

MACBA Collection: Prelude. Poetic Intention

Curated by: Elvira Dyangani Ose and Antònia Maria Perelló, Claudia Segura, Patricia Sorroche.

Until the end of 2025. New additions January / June 2024

MACBA Collection: Prelude. Poetic Intention is intended as an exercise in which the concept and the experience of 'art' are presented as a generating and emancipatory principle from the basis of reflection and critique.

Throughout 2024, the exhibition will introduce new discourses and dialogues with the incorporation of recently acquired works. The changes will take place at two specific moments.

In January, the following works will be introduced: *Vitrinas CMYK* (CMYK Vitrines, 2011), by Ignasi Aballí; *Armario de aristas* (Cabinet of Edges, 2020), by Mar Arza; and *Inestable Eu* (Unstable Eu, 2019), a work by Yamandú Canosa featured in the Uruguayan Pavilion of the 58th Venice Biennale. They will establish a dialogue with works by Francesc Torres, Manolo Laguillo, Xavier Ribas and Antoni Tàpies. We particularly wish to emphasise the incorporation of the latter on the occasion of the centenary of the artist's birth.

In June, curatorial changes will significantly alter the structure of the exhibition through new narratives and relational models. The section dedicated to orality and non-linguistic codes will feature video works by Adrián Balseca, Katia Kameli and Danica Dakić, together with the installation *77* (2014), by Younès Rahmoun, composed of seventy-seven lanterns representing the seventy-seven branches of faith in Islam.

Speech, signs and codes find different approximations in the works of Dora García, Soledad Sevilla, Marcel Broodthaers, Daniel G. Andújar and Antoni Tàpies, whose works accentuate the political aspects of language.

A diversity of independent political positionings, some feminist and queer, are represented in the works of Mireia Sallarès, Cabello/Carceller, Pepe Espaliú, Sinéad Spelman, Lucia Nogueira, Susy Gómez, Lola Lasurt, Helena Vinent, Leonora de Barros, Carmen Calvo and Charo Pradas, among others. These are practices that analyse the mechanisms imposed by representation, affecting all spheres of politics, society and culture.

Finally, and in accordance with our wish to develop specific projects offering new ways of occupying and inhabiting the spaces of the Museum, a project by Eva Fàbregas, co-produced with the Fundación Botín, will join Luz Broto's installation, a work-in-progress begun at the start of the exhibition.

Installed in the Museum tower will be two works by Teresa Solar, *Tuneladoras* (Tunnel Boring Machines, 2022), which featured in the 59th Venice Biennale and were acquired for the MACBA Collection that same year.

Visual Origin

Film/Video/Information

Dates: 29 February – 26 May 2024

Curated by: Juan Bufill

Artists: Eugènia Balcells, Eugeni Bonet, Juan Bufill, 'En la ciudad...' Collective, Carles Hac Mor, Manuel Huerga, Ignacio Julià, Luis Serra

In June 1977, a group of experimental film and video makers, photographers, poets and artists working with alternative media founded FVI/Film Vídeo Informació, in Barcelona. The initial nucleus was made up of Eugènia Balcells, Eugeni Bonet, Juan Bufill, Carles Hac Mor, Manuel Huerga, Ignacio Julià and Luis Serra.

The members of FVI wanted to explore and promote – individually and collectively – the possibilities of experimental cinema and video in an interdisciplinary context and according to a broad and progressive notion of the arts. To do this, they organised screenings and edited two issues of *Visual* magazine (1977–78), coordinated by Balcells, Bonet and Huerga. Their objective was to open debates and reflect on the audiovisual field at a time that was deemed foundational: a moment of political transition, liberation, and mental and sensory opening. Among the authors promoted and supported by FVI and *Visual* were Chantal Akerman, Anthony McCall and Michael Snow, as well as a classic like Carl Theodor Dreyer.

This exhibition will focus on the attitude and project that FVI and *Visual* represented as foundational, critical and creative initiatives, resulting in numerous subsequent manifestations and collaborations in the visual and audiovisual fields.

The exhibition presents a selection of works that will shed light on some of the contributions of the members of this group made between 1976 and 1989, both as joint collaborations and as individual works, especially in experimental film, video and television.

In 1979, the FVI group was fragmented when some of its members were conscripted into military service. *Visual* magazine would come to an end after its second issue. However, most of the members continued to collaborate on common projects. For example, Bonet, Bufill and Huerga were the promoters of the exhibition *Cinéma d'avant-garde en Espagne. Une anthologie* (Avant-garde Cinema in Spain. An Anthology), finally curated by Eugeni Bonet and Manuel Palacio, and presented at the Centre Pompidou in 1982. The exhibition rescued the figure of José Val del Omar from long oblivion.

Bonet became one of the first promoters, theorists and programmers of video art in Spain. In the premises that were the headquarters of FVI – at carrer Berlinès in Barcelona – Rafael Tous opened the legendary Metrònom, whose programming was advised by three members of FVI. And in 1985, Huerga and Bufill created, together with Jordi Beltran, the programme *Arsenal*, on TV3, an audiovisual experiment that saw the introduction of counter-cultural languages into mainstream television.

This project is part of a new series of small-format exhibitions that will explore the emergence of magazines and periodicals as a space for critical thinking, but also as foundational gestures capable of generating new contexts for artistic practice.

The exhibition is complemented by various screenings in the MACBA auditorium and in the Filmoteca de Catalunya.

Jordi Colomer

Dates: 10 May – 24 September 2024

Curated by: Martí Peran

The exhibition offers an extensive overview of the work of Jordi Colomer from the late eighties to the present through multiple formats: sculptures, collages, installations, photography, video and live performances. Most of the works are productions carried out in specific contexts in cities around the world. Some test the porosity of the museum, with what is happening inside the galleries often reverberating outside and returning with new contributions.

The exhibition presents an approach to Colomer's work based on its scenographic dimension, where the illusory and the real come together in a continuous back-and-forth. In the impurity of theatricality, fiction acquires a real dimension through the actions of its characters and the materiality of its staging. Through this ambivalence, fabulation becomes political by affirming that we can discuss collective life while it is imagined and simultaneously realised, as if it were an authentic prefiguration; that modality of direct action that tests possibilities in real time and in specific places.

For the effective deployment of this kind of prefiguration of another life, another communal model and another eventual city, in the exhibition numerous situations take shape and multiple questions are raised: How and where are communities built? Who are their actors? What are their temporalities? How are their imaginaries constituted? Various object-sculptures populate the installation in the manner of an elementary alphabet with which to address these questions. Among the numerous projects, sometimes the emphasis falls on spaces with the greatest entropic energy (suburbs, rooftops, deserts and all kinds of thresholds); at other times, on the invention of rituals capable of stimulating the imagination, creativity and the emancipation of

behaviour (play, humour, participation, parades, processions, etc.), often orchestrated by a leader or crier, capable of adopting various profiles and equipped with different tools with the potential for transformation (slogans, maps, models).

The exhibition is organised as a concatenation of scenes that challenge the chronological order and create contamination between geographies, stories, objects and audience participation inside and outside the Museum. The general atmosphere is 'deeply nomadic'. Inside the Museum, in an organic (dis)order, the different projects coexist in an environment where simultaneity, fragility and different itineraries are encouraged to create the kind of urban mobile experience typical of fairs and other ephemeral environments. Outside the Museum galleries, the heterogeneity of the public space multiplies the agents invited to join this dynamic.

On the occasion of the exhibition, three new works have been created: *ABECEDARIO (Opereta)*, *Spanish Coast* and *El Balcó*.

PUBLICATION

Jordi Colomer

Eclecticism, accumulation, superposition, relationship, celebration... these are some of the words that might best describe the publication on the work of Jordi Colomer (Barcelona, 1962). The exhibition is an extensive survey of Colomer's artistic and vital universe with a selection of around fifty works from the late eighties to the present, featuring sculptures, collages, installations, photography, video and live performances. Included in the publication are a selection of essays by Martí Peran, Benedetta Casini, Ignasi Duarte, Carolina Olivares and Núria Gómez Gabriel, focusing on the various aspects of Colomer's practice. The aim is to challenge the chronological order of the narrative in favour of a contamination of stories leading to a better understanding of the artist's universe. The book will be published as a single edition in Catalan, Spanish and English.

Unknown City Beneath the Mist. New Images from Barcelona's Peripheries

Dates: 20 June 2024 – 12 January 2025

Curated by: Jorge Ribalta

A photographic project by Laia Abril, Bleda y Rosa, Gregori Civera, Gilbert Fastenaekens, José Luis Guerin, Manolo Laguillo, Pilar Monsell, Mabel Palacín, Pedro G. Romero, Martha Rosler/Raquel Frieria/Creadoness, Carmen Secanella, Jeff Wall and Jorge Yeregui.

Commissioned by Pla de Barris (Neighbourhood Plan), Barcelona City Council

This photographic project, about Barcelona seen from the suburbs that sprang up as a result of postwar migration to the city, is in line with the tradition of local photographic projects about urban development since the Olympic era. A critical and civil tradition that sees photography as a counter-discourse to advertising.

Historically, the periphery has always been the most innovative part of the city, the place where emerging tendencies first manifest themselves. Hence, a project about the periphery will work as a future prospect of the evolution of Barcelona in the next few years and offer significant documentation about the city during the current decade.

In the past, Barcelona's suburbs have grown in two opposite geographic areas: the north and north-west zone, from the Besòs River to the hills of Collserola, and the south and south-east zone, which includes the historic centre of the Raval and the Gothic Quarter, and the back of Montjuïc, which borders with the harbour and the Zona Franca.

The project includes thirteen commissioned works, some of a transversal character spanning different neighbourhoods, and others constructed as field studies of a more specific nature. Their focus is also varied, with some purely topographic, while others address social issues.

Although this is mostly a photographic project, some works in cinematic or video format have also been commissioned. The selection criteria have been: gender parity, a balanced number of local and non-local, Spanish and international artists, of different ages and generations, who have produced work in Barcelona or have links with the city, and have a relevant track record within the documentary tradition and a body of work that fits the project.

Besòs. **Gilbert Fastenaekens**

Mountain ridge between Collserola and Ronda de Dalt. **Manolo Laguillo**

The memory of neighbourhood movements in Nou Barris and the emergence of new social movements at the beginning of the twenty-first century. **Pilar Monsell**

The Rec Comtal and the water system in the city. **Jorge Yeregui**

The agricultural area around La Ponderosa, in Vallbona. **José Luis Guerín**

The Baluard Health and Social Care Centre, the venipuncture surgery in the Raval. **Laia Abril**

El Carmel: Monument to *Últimas tardes con Teresa*. **Jeff Wall**

Turó de la Rovira: A micro-archaeology of the city. **Bleda y Rosa**

Las Casas Baratas. **Gregori Civera**

Emerging flamenco scene in Nou Barris. **Pedro G. Romero**

Park and periphery, the foothills of Montjuïc in Poble Sec. **Mabel Palacín**

Weaving dreams: Sewing workshop with Afghan women refugees in the Raval. **Martha Rosler, Raquel Frieria, Creadoness**

La Marina, from last periphery to an advance of the future. **Carmen Secanella**

PUBLICATION

Archipelago: New Images of the Neighbourhoods of Barcelona

MACBA and Barcelona City Council, through the programme Pla de Barris (Neighbourhood Plan), have commissioned a photographic and audiovisual project, with the participation of local, national and international artists. The aim is to create a visual and documentary fonds representing the urban and social history of Barcelona, especially that of the neighbourhoods supported by Pla de Barris, which have historically been overlooked when presenting an image of the city. The publication includes documentation of the works of the thirteen invited artists: Laia Abril, Bleda y Rosa, Gregori Civera, Gilbert Fastenaekens, José Luis Guerín, Manolo Laguillo, Pilar Monsell, Mabel Palacín, Pedro G. Romero, Martha Rosler/Raquel Frieria/Creadoness, Carmen Secanella, Jeff Wall and Jorge Yeregui. Also included are a selection of texts, such as a conversation about Juan Marsé as an artistic referent in the suburbs of Barcelona, an essay on neighbourhood movements and the emerging social agents in Barcelona, as well as conversations with Jordi Martí and Lluís Rabell. There will be one Catalan edition and one Spanish edition.

Mari Chordà

Dates: 5 July 2024 – 12 January 2025

Curated by: Teresa Grandas

Co-production MACBA, Museu d'art contemporani de Barcelona, with MAM, Museu d'Art Modern, Tarragona (2 February – 28 April 2024)

Mari Chordà... And Many Other Things, presents the life and work of Mari Chordà (Amposta, 1942), which are inseparable. Approaching the career of this artist cannot be done from her work alone, which includes drawing, installation, sculpture (understood from the point of view of mobility), photography, poems and playful objects. Everything is closely linked with a personal commitment to feminism, the fight for women's rights and visibility, and activism.

The exhibition takes the title of her first book of poems, which was presented at the first Jornades Catalanes in 1976, to be followed by *Quadern del cos i l'aigua*, *Locomotora infidel del passat*, *Umbilicals* and the more recent *No com un so*. Her artistic work developed from painting and is closely linked to her poetic writing, raising questions about the body, pregnancy and motherhood, the expression of sexuality and bodily fluids, as a reaction to an oppressive and puritan society that concealed these issues. In 1968, she inaugurated La Llar in Amposta, a place campaigning for cultural action and social demands. She was part of the group of women who created the Bar-Biblioteca la Sal in Barcelona in 1977, a recreational and cultural space where women would feel welcome and supported, and which gave rise to Edicions de La Sal. This publishing house did an extraordinary job of publishing works by women writers in different collections, from Catalan classics, to fiction, essays and poetry. Without forgetting the Agendes de les Dones (Women's Agendas), which appeared from 1978 to 1990, and were subsequently published by Les Pumas between 1996 and 2002. A feat that overturned the archetypal notions that have shaped and still shape the values of our society.

Her work and activism are an effort to transform the gaze and an appeal for action; to promote the recognition of women artists. Through her work, she believes it is essential to transmit and share pleasure, which she understands as a revolutionary and multifaceted element. Pleasure, play, reflection and action are aspects that she combines as forms of impact to fight for culture, territory and roots, and the role of women in society.

PUBLICATION

Mari Chordà... And Many Other Things

Conceived as an essay, the publication features a significant representation of the work of Mari Chordà (Amposta, 1942), with special emphasis on painting, poetry and the artist's activist and feminist facets. Together with essays by Teresa Grandas, Andrea Soto Calderón, Mar Arza, Conxa Llinàs and Clàudia Elies, the publication also includes an illustrated chronography of the artist. It will be published as a single edition in Catalan, Spanish and English.

Wu Tsang

Dates: 19 July – 3 November 2024

In collaboration with TBA21

MACBA will premiere Wu Tsang's new film installation about the myth of Carmen, commissioned by TBA21 and filmed in Sevilla.

Wu Tsang (b. 1982, Worcester, Massachusetts, United States) is an award-winning filmmaker and visual artist. Tsang's work crosses genres and disciplines, from narrative and documentary films to live performance and video installations. Tsang is a MacArthur 'Genius' Fellow, and her projects have been presented at museums, biennials, and film festivals internationally. Awards include 2016 Guggenheim Fellow (Film/Video), 2018 Hugo Boss Prize Nominee, Creative Capital, Rockefeller Foundation, Louis Comfort Tiffany Foundation, and Warhol Foundation. Tsang received her BFA (2004) from the Art Institute of Chicago (SAIC) and an MFA (2010) from University of California Los Angeles (UCLA). Currently Tsang works in residence at Schauspielhaus Zurich, as a director of theater with the collective Moved by the Motion.

The exhibition will be accompanied by a series of performances in collaboration with the Grec Festival.

Teresa Solar BIRD MACHINE DREAM

Dates: 31 October 2024 – February 2025

Curated by: Claudia Segura and Tania Pardo

Co-production MACBA Museu d'Art Contemporani de Barcelona, Museo CA2M, Madrid, and Fondazione Sandretto Re, Turin

The resistance of language and the morphology of speech are two characteristics of the work of Teresa Solar (Madrid, 1985). Her work is based on a continuous search for multiple concepts presented as enormous sculptural installations that, in recent years, have become more complex through forms related to resistance, hollowness, the body and bone structure. The artist began using drawing and video as her fundamental work tools, but over time her production has come to focus on sculpture, exploring new materials with which she articulates forms that refer to elements related to the organic and lead to a world of metaphors that hint at the flow of currents, voids and the connectivity between orifices and gaps.

The Museo CA2M and MACBA were the initiators of this solo exhibition of the work of Teresa Solar, showcasing her production in recent years. Curated by Tania Pardo – Assistant Director of Museo CA2M – and Claudia Segura – Curator of Exhibitions and Collections at MACBA –, the exhibition alludes to the relationship with matter, language and bodily production through a museography that varies, changes and expands in a very different way in each of the three participating venues.

The first presentation of the project will be at the Museo CA2M, seen here as a 'space of contraction'. From there it will travel to MACBA, where the incorporation of new works will turn

it into a 'space of dilation'. In the first of these two chapters, titled *El codo y el cuchillo* (The Elbow and the Knife), emphasis will be placed on two large installations that condense Solar's research in recent years. In the second showing, provisionally entitled *El codo, el cuchillo y la lengua* (The Elbow, the Knife and the Tongue), the exhibition will create a dialogue between the fictional and the real, delving deeper into the narratives about the process, in which new forms and plastic surfaces alluding to the organic are juxtaposed, together with smooth and shiny industrial finishes. Combining recent and early works, sculpture will be reinforced by the inclusion of the practice of drawing, which will help to reflect upon and organise the perception and experience of the origins of each form, and other ideas that orbit them.

Following MACBA, the exhibition will travel to the Fondazione Sandretto Re Rebaudengo, Turin, where it will be curated by Irene Calderoni, Chief Curator of this foundation, who will put forward a new reading of Solar's work, while maintaining some installations shown at the previous venues. It is an exhibition that mutates in each venue, exploring other forms of complicity between institutions, with the artist's practice adapting to the space in which it is located.

In parallel with the exhibition, a catalogue will be published in Catalan, Spanish and English, designed by the This Side Up studio, and featuring texts by the exhibition's curators Tania Pardo (Museo CA2M), Claudia Segura Campins (MACBA) and Irene Calderoni (Fondazione Sandretto Re Rebaudengo), together with essays by Chus Martínez, Manuela Moscoso, and a conversation between Cecilia Alemani and the artist. The book will include a wide selection of Solar's works, as well as a selection of her preparatory drawings.

Teresa Solar's work is part of the Collections of Museo CA2M and MACBA.

2024 EXHIBITIONS PROGRAMME

[contra]panorama

Dates: 10 February – 1 April 2024

Curated by Alicia Escobio (Public Programmes), Yaiza Hernández Velázquez (Goldsmiths), Yolanda Jolis (Education), Anna Ramos (Radio Web MACBA) and Isaac Sanjuan (Education).

A panorama is a total vision, showing us an image that our bodies can rarely reach, a vision of the landscape that surrounds us without interruptions, without obscured areas or obstacles. As

a general vision it skirts round the incumbrance of particularities, detecting only what is important, what is relevant. It presupposes a privileged place for the viewer, a place from which to take on board what falls under our gaze; a gaze not constrained by the limits of the corporeal, which abstracts while hierarchising. This simultaneous desire to encompass everything, to give a coherent picture of the world, while selecting and highlighting what is considered important, has been the engine that has fuelled the history of the modern art museum. In this sense, the museum shares the intricate overlap of cartographic technologies – such as the panorama – with modern processes of surveillance, submission and domination, and their colonial interventions. And perhaps there is no other exhibition format where the panoramic impulse – and the colonial spectrum – is as present today as in the biennial format. It is there where the universalism of the classical museum, now labelled ‘global’, is shown with fewer qualms, where the curatorial committee, occupying that ideal parapet that facilitates uninterrupted panoramic vision, sets itself the task of selecting ‘the best’ art at all times and in all parts of the world.

It is from this position, with its intrinsic problematisation, that *[contra]panorama* begins. The [contra] of this new instalment of *Panorama* refers to thinking in and from outside the field: from liminal spaces and the complexity of relationships, practices, structures and (inter)dependencies that operate in the interzones, that ambiguous but necessary space of articulation, of ways of doing and knowing that link and connect the inside and outside of the exhibition space. This shift of gaze stems from the deliberate decision of Elvira Dyangani Ose to appoint as curators a collective voice formed by the Museum’s inhouse team – including Education, Public Programmes and Radio Web MACBA –, who, in their turn, have incorporated the philosopher Yaiza Hernández into the project and their discussions. And it is from these areas and learning spaces, with their own ways of inhabiting and relating to the exhibition spaces – which are often seen as mediation – that the conversation about *[contra]panorama* begins.

It is also from these seams, tears and fissures that apparently marginal, less visible and, why not, uncomfortable issues – yet fundamental for the reproduction of the ecosystem and cultural facilities – take on relief and texture. Understanding – and defending – artistic research in and from the processual, together with listening and that porous and elusive matter whose shape and contour require different formats.

Throughout 2024, *[contra]panorama* will conduct a choral dialogue with Elena Blesa, Antonio Gagliano, Dora García, Albert Gironès, Nicolás Malevé, Montserrat Moliner, Julia Montilla, Eva Paià, Marina Ribot, Jara Rocha and Verónica Lahitte – and possible additional agents that might be deemed necessary to the process – in order to interrogate and incorporate from the perspective of artistic practice issues as complex as work and material conditions, social class, bureaucracies, labour outsourcing processes, certain sectoral debates and/or the datafication of the museum visit. It is through this relationship with others, and the vindication and care of existing knowledge, that the project begins by looking back, as a prologue, rereading from the

present two antecedents in which we identify some of the questions of *[contra]panorama* that had already been raised. On the one hand, the case of Barcelona Art Report, a single-edition triennial that took place in 2001; and on the other, that of Dora García's project *The Kingdom*, an extended performance in the form of a novel, programme and prophecy that is part of the MACBA Collection and which turned twenty-years old in 2023.

Songs for Many Movements: Scenes of Collective Creation

Dates: 10 February – 1 April 2024

Curated by: María Berríos and Sabel Gavaldon

In her poem 'A Song for Many Movements', Audre Lorde reminds us that 'our labour has become more important than our silence'. There is a strength arising from the voices and sounds of coming together, even the necessary pauses and breaks have their sonorities. It is in these multiple ways of sustaining each other and in these ongoing rehearsals of ways of being together that scenes of collective creation are articulated. These spaces are what sustain and hold up collective bodies, but also institutions.

Song for Many Movements is an experiment in which the ground floor of the Meier building is transformed into an ephemeral stage for encounters, conversations and shared listening. It is a provisional opening of ongoing research taking place within the Museum, but also pointing at that which is to come. In this first moment, the project takes the form of an open invitation, a space to be inhabited and yet to be defined. A display of energies in progress and documentary bodies that refer to processes of collective creation of the present, the past and the living memory of what is to come. This initial invitation is not so much an exhibition as a rehearsal in different ways of mutual exposure and sustenance of one another. It consists of a series of encounters that intertwine exiting lines of work that delve into and traverse the bowels of the Museum.

The notion of collective creation does not only refer to what is done collectively, as we know all labour is collective, regardless of who signs it. Nothing happens in a vacuum and that is why every piece, everything that is made, is simultaneously document and witness to the pluriverse that gave it life. Collective creation refers to kitchen conversations, to the bodies that come together and accompany each other, to acts of protest that bring together strangers and loved ones in the streets. Collective creation refers to spontaneous alliances, but also to the shared stories that inhabit us. It also refers to networks of mutual support and artistic solidarities that articulate and support each other in calling out the inadmissible. It refers to the non-scripted and to that occurring behind the scenes. It points to the brewing, that which happens before the heroic moment when some burst into, and are named, in the narratives of history, while others are silenced and erased. Collective creation refers to the collective synergies prior to the

instituting moments, when ideas become fixed. It is the invisible theatre of everyday life, which becomes present in the life of the commons. Among the participants of *Song for Many Movements* are: Tania Adam, Marwa Arsanios, Chimurenga, Collectif Mohamed, El Palomar, Nancy Garín, Daniel Gasol, Grupo Cine Liberación, Grupo de las Cosas, Grupo Experimental de Cine de la Cineteca del Tercer Mundo, Past Disquiet (International Art Exhibition for Palestine 1978), Emily Jacir, La Rara Troupe, Lesley Lokko, Leve, Lumbung Press, Marina Monsonís, Metzineres, Museo de la Solidaridad Salvador Allende, Ocaña, Vijay Prashad (Tricontinental), Joan Rabascall, Radio AlHara, Marlon T. Riggs, Top Manta, Tucson, Tucumán Arde, Rolando Vázquez and Video-Nou/Servei de Vídeo Comunitari.

The programme will also include activities linked to different ongoing projects and Museum networks such as the Independent Study Programme (PEI), The Kitchen at MACBA, *[contra]panorama*, L'Internationale, Cinema as Assembly and Pla de Barris.

2024 PROGRAMMES

After a five-year journey in which a cycle has somehow been completed, we are recasting and reformulating *The Kitchen at MACBA* in 2024. Among other changes, we will be opening registration to a wider group of participants; putting more emphasis on the open sessions of *The Kitchen* (there will be six next year), which will also take on a more theatrical and performative nature; changing the frequency of the 'closed' kitchens or workshop sessions, with participants sharing the spotlight in a co-learning space.

The Kitchen at MACBA

Workshop with Marina Monsonís

The Kitchen at MACBA is a meeting place open to the participation of all, especially people and organisations that want to share their knowledge and experiences around the kitchen.

This is a kitchen located in the context of the climate emergency and the food crisis. Urgent issues such as the end of fossil fuels, the depletion of natural resources, food sovereignty and sustainable consumption are approached from reflection, care and slowness, because the current eco-social crisis tells us to stop, change pace and find alternatives that will allow us to imagine another possible future.

The Kitchen at MACBA believes in the importance of slow cooking. This is intended as a safe space from which to embrace complexity and learn to live better with our contradictions, critically reviewing tradition and culinary memory, without losing sight of their colonial legacies, so deeply rooted in our customs. Through the exchange of ideas between participants, a knowledge without hierarchies is deployed. Held fortnightly throughout the year, the content of the workshops is articulated around the questions 'what do we want to learn' and 'what do we want to teach'.

Since November 2018, The Kitchen at MACBA has addressed a wide variety of issues from an ecofeminist perspective: left-over cooking, recipe hacking, seasonal and local products, forgotten ingredients, edible weeds, fermentations, agroecology, the social distinction between cooks and chefs, table rituals and fisheries extractivism, among many others.

Over the course of five years, this kitchen laboratory has established itself as a collective learning space that is at the forefront of the new forms of institutionality that we want to test for the MACBA of the future. The Kitchen at MACBA will return in 2024 with a new format: we will expand the debate and presentation sessions open to the general public – up to six annual sessions of The Open Kitchen – and we will be opening registration to form a wider group of collaborators to participate in the workshops.

Programme run by Marina Monsonís, artist and activist for food sovereignty, together with Yolanda Nicolás, Public Programmes Coordinator, and Sabel Gavaldon, Head of Public Programmes at MACBA.

In collaboration with L'Internationale

Marina Monsonís is a visual artist who works with hybrid and heterogeneous processes of social transformation rooted in territories, in collective, community and pedagogical projects that relate marine sciences, place-based design, gastronomy, graffiti, radical geography, ethnography and critical, oral and gestural memory. She works on projects that connect the kitchen with political, critical, social and transgenerational aspects to create debates and transmit knowledge about the complexities and conflicts that inhabit km 0. She is interested in the coexistence of radical spaces where people become constellated in research, techniques, local and global knowledge, old and emerging, maintaining a generous and enriching ecosystem, where joy, exchange and harmony dominate the table. She has directed The Kitchen at MACBA since it began in November 2018.

CRYPsis

Institute for Postnatural Studies x Daniel Steegmann Mangrané

April 2024

Curated by the Institute for Postnatural Studies, with the support of MACBA Public Programmes

Crypsis – that is, the ability of certain animals to camouflage themselves, go unnoticed or blend in with their surroundings – can also refer to the audible. Some moths, for example, emit ultrasonic frequencies that confuse bats when they try to detect them through the echo of their screeches. The Institute for Postnatural Studies proposes a series of experimental activations of Daniel Steegmann Mangrané's exhibition based on listening.

Through performances, listening sessions and artistic mediations, this public programme aims to expand the perceptual and conceptual layers of Steegmann Mangrané's exhibition, *A Leaf Shapes the Eye*. Inspired by camouflage and echolocation strategies, *CRYPSIS* is an invitation to navigate the Museum space giving priority to the sense of hearing. Over several days, the Institute for Postnatural Studies will bring together artists, musicians and thinkers whose work produces echoes and reverberations, with the aim of interweaving new relationships between the work of art, our bodies and the space around them.

The Institute for Postnatural Studies is a centre for artistic experimentation from which to explore and problematise postnature as a framework for contemporary creation. Founded in 2020, it is a platform for critical thinking, an online site that brings together artists and researchers concerned about the global ecological crisis, through experimental formats of exchange and production of open knowledge.

In 2023, they curated *The Listening Affect*, a festival for sound ecologies, in collaboration with the Galeria Municipal do Porto, and are currently collaborating in the curatorship of various projects such as the *Interior Ecologies* symposium, with the Haute École d'Art et de Design, Geneva, and the *Bordering Plants* exhibition, with the Fine Arts Academy, Vienna. In 2021, they organised the exhibition project *Un lago de jade verde* (A Green Jade Lake), in CentroCentro, Madrid; and in 2022, the public programme for the *Wu Tsang: Of Whales* exhibition, in collaboration with the Museo Nacional Thyssen-Bornemisza and TBA21. They have organised conferences, workshops and activations in major national and international institutions, such as Museo Jumex, Galería Travesía Cuatro, ETH Zurich, University of Bologna and Medialab Prado, among others, and edited various publications through their Chtulhu Books editorial platform.

Invocations

Programme of spells, incantations and oracles

June 2024

Invocations is a programme of performance, music and live arts exploring the potential of ritual as a catalyst for transformative experiences. To mark the summer solstice, this programme of spells, incantations and oracles invites us to consider the subversive dimension of rituals and forms of knowledge that have been relegated to the margins of modernity.

The summer of 2023 saw the first edition of the programme, with the participation of local and international artists, such as Marina Monsonís, Jesús Jeleton, Bryanna Fritz and Patricia Domínguez, and musicians and DJs such as Manuka Honey, Jovendelaperla and Safety Trance. For this, we collaborated with various organisations in the city, from the Sàlmon Festival and Hangar, to collectives from the Raval, such as Metzineres and the Union of Street Vendors of Barcelona.

In 2024, we will return to MACBA, coinciding with the summer solstice, with the same format we used last year. The event will take place at the end of June or beginning of July (dates to be confirmed).

TRAVELLING EXHIBITIONS

Bouchra Khalili: Between Circles and Constellations

Sharjah Art Foundation, autumn 2024

Corpus Infinitum

Munch Museum, Oslo, February – May 2024

Mari Chordà... And Many Other Things

Co-production with the Museu d'Art Modern, Tarragona

Dates: Tarragona: 2 February – 28 April 2024

Teresa Solar

Co-production with Museo CA2M, Madrid, and the Fondazione Sandretto Re Rebaudengo

Museo CA2M dates: 17 February – May 2024

Dates Fondazione Sandretto Re Rebaudengo: To be confirmed

EDUCATION

We think of educational activities as plaited strands, hands weaving threads, with which we try to generate and develop an educational community that turns the museum into a classroom. Our Department of Education could be compared to the act of weaving while singing, to a choral way of learning, to a network of links of proximity on a human scale. We do it with our hands and with them we follow the threads that will take us to other narratives of the world.

With plaits, hands and threads we construct this educational community and try to maintain it with determination. The community is formed by a team of over twenty female artists, educators and researchers who together weave a programme of visits and workshops for all levels of education, establishing a dialogue with a total of 8,600 participants, including young and teenage girls, and adult women. Also taking part are teachers and schools. Thus, through a programme of teacher training, art projects in schools, educational resources and collaborative projects, we collaborate with a total of 19,000 participants, between students and teachers.

Equally, and given the complexity of our position, we firmly believe in the necessity of working within the ecosystem of the agents operating in the Raval. To this aim, we run continuous programmes addressed at girls and young women, as well as educational centres and schools throughout the year, generating complicities in a constellation of 1,700 participants.

A series of threads that will help us to continue to weave collectively by working together on new projects for 2024, such as:

- An experimental publishing project (*) in Catalan and other languages, acting as a living archive and a space for transferring our practices in art and education.
- The co-production of the project 'Creating a device for mobile art together', in collaboration with IVAM, Es Baluard Museu and the Centre d'Art La Panera.
- The creation of a Young People's Committee at MACBA, as an opportunity to become more attuned to young people's voices, taking on board their participation and agency when deciding on the dynamics and contents of the Museum.

(*) This publication is the first issue of a new collection dedicated to the field of education and has been made possible thanks to the collaboration of MACBA's Departments of Education and Publications. The collection is intended as a platform for reflection and exchanges around thought and education, aimed at cultural workers (artists, curators, managers, etc.) with links to education and pedagogy. Each issue will address a specific subject and will feature textual and graphic interventions based on the experiences and knowledge imparted by the different activities of the Museum's Department of Education.