

PRESS RELEASE

**2024 MACBA Programme. Ecofeminist, critical and participatory,
it wants to inspire radical social changes through art**

► MACBA inaugurates a new season inviting over one hundred individuals and collectives from Barcelona's social spectrum to occupy the tower of the Meier building. This is part of the *108 Days* exhibition, by Lydia Ourahmane (Algeria, 1992), a newly-commissioned production that takes its title from the number of days that this proposal, which alters the Museum's modus operandi, will be open to the public.

► The solo exhibitions dedicated to Jordi Colomer, Mari Chordà and Teresa Solar, the photographic project *Unknown City Beneath the Mist. New Images from Barcelona's Peripheries*, and the small-format exhibition dedicated to the disappeared *Visual* magazine, will play an important part in the season's programme.

► Halfway between public programme and exhibition, the projects *Song for Many Movements: Scenes of Collective Creation* and *[contra]panorama* will focus on the processes of agency and co-responsibility, asking what are the forms of collectivity, solidarity and infrastructural work that, historically and in the present, have generated the aesthetic, political, cultural and social forms that ended up creating the institution.

► Thanks to a collaboration with TBA21, the space of the Capella MACBA will host a film installation by the filmmaker, artist and performer Wu Tsang (Worcester, Massachusetts, 1982), on the multiplicity of meanings embodied in the protagonist of Bizet's opera, *Carmen*. The exhibition will be accompanied by a series of performances in collaboration with the Grec Festival.

► The metamorphosis of *MACBA Collection: Prelude. Poetic Intention* will continue to deploy new dialogues with the incorporation of works by Ignasi Aballí, Mar Arza, Yamandú Canosa, Francesc Torres, Manolo Laguillo, Xavier Ribas and Antoni Tàpies. In the middle of the year, a new rehang will add works by Adrián Balseca, Katia Kameli, Danica Dakić, Younès Rahmoun, Dora García, Soledad Sevilla, Marcel Broodthaers, Daniel G. Andújar, 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.

<https://www.macba.cat/ca/sobre-macba/premsa/roda-premsa-temporada-2024>

Barcelona, 28 November. 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, like the artist herself, who moved to Barcelona in 2021. With this gesture, a real declaration of intentions, MACBA inaugurates its 2024 season.

Halfway between public programme and exhibition, at the beginning of the year, two special projects, ***Song for Many Movements: Scenes of Collective Creation*** and ***[contra]panorama*** will invite us to think about the ways of knowing that link and connect the inside and the outside of the Museum and the exhibition space. On the one hand, *Song for Many Movements: Scenes of Collective Creation*, curated by María Berríos and Sabel Gavaldon, will configure a rich public programme, accompanied by a scenography made up of moving archives, graphic and audiovisual pieces that question the limits between work and document. Featuring different agents, artists, musicians, poets and researchers, and national and international organisations and collectives, this is a project born from a new transversality linking all the Museum's projects, while recovering the experiences of mutual support and solidarity that have worked in the production of the common, and continue to do so. The project will experiment with the permeability of the Museum and with opening up and exposing the entrails of the Meier building, activating the ground floor over a period of seven weeks in order to create a place for meeting, talking and listening, while initiating ongoing processes of research that may include proposals that have already taken place in the Museum, and also future ones. On the other hand, with a multidisciplinary and assembly curatorial team, formed by Alicia Escobio, Yaiza Hernández, Yolanda Jolis, Isaac Sanjuan and Anna Ramos, *[contra]panorama*, the second edition of *Panorama*,¹ will initiate a choral dialogue with Elena Blesa, Antonio Gagliano, Dora García, Albert Gironès, Nicolás Malevé, Montserrat Moliner, Julia Montilla, Eva Païà, Marina Ribot, Jara Rocha and Verónica Lahitte, in order to interrogate and incorporate from the perspective of artistic practice issues as complex as work and material conditions, social class and bureaucracy. At first, *[contra]panorama* will play with mutual contamination, occupying the atrium of the Museum in an intersectional programme linked to *Songs for Many Movements: Scenes of Collective Creation*.

Visual Origin. Film/Video/Information is part of a series of small-format exhibitions exploring magazines and periodicals as spaces for critical thought. On this occasion, the exhibition, curated by Juan Buñill, will focus on *Visual* magazine (1977–78) and the significant contributions of its founders to art, television images and experimental cinema. Published by the group FVI/Film Vídeo Informació,

¹ The exhibition *Notes for an Eye Fire* (MACBA, 2021–22) was the first edition of *Panorama*, an initiative with which the Museum fulfils its commitment to local artists and cultural agents, in order to introduce the new voices that configure our city's contemporary culture to the general public, both local and international. <https://www.macba.cat/es/exposiciones-actividades/exposiciones/apuntes-para-un-incendio-de-los-ojos-panorama-21>

whose initial nucleus was made up of Eugènia Balcells, Eugeni Bonet, Juan Bufill, Carles Hac Mor, Manuel Huerga, Ignacio Julià and Luis Serra, it was not meant as a film magazine, but, as expressed in the prologue of the second edition of the publication (1978), 'a journal of information and study of the audiovisual world, but from perspectives totally outside the industry'.

'All the things that can't be said literally or directly must be said through humour, and then humour becomes more tragic than tragedy', said **Jordi Colomer** (Barcelona, 1962) in an interview with Radio Web MACBA, (Fons d'Àudio RWM 27, 2014). Humour, of course, but also play, participation, parades and processions are present in the work of this artist featured in his solo exhibition at MACBA, curated by Martí Peran, which will test the porosity of the Museum. An extensive survey of Colomer's work from the late eighties to the present through multiple formats: sculptures, collages, installations, photography, video and live performances. An approximation to the work's scenographic dimension, where the illusory and the real come together in a continuous back-and-forth. How and where are communities built? Who are their actors? What are their temporalities? How are their imaginaries constituted? These are some of the questions posed by the different works displayed here in a kind of urban mobile experience typical of fairs and other ephemeral environments.

The photographic project ***Unknown City Beneath the Mist. New Images from Barcelona's Peripheries***, 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. The project has been commissioned by Pla de Barris (Neighbourhood Plan), of Barcelona City Council, and is curated by Jorge Ribalta, who was also the curator of *Universal Archive: The condition of the document and the modern photographic utopia*, in 2008 at MACBA. Ribalta, together with Joan Roca, was behind the Survey Barcelona Concept, a series of photographic commissions produced in 2007, which configured a diagnosis of the city and its poles of innovation. On this occasion, there are thirteen commissioned works, some of a transversal character spanning different neighbourhoods, and others constructed as field studies of a more specific nature. The participating artists, all with links to the city of Barcelona, are: 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.

A personal commitment to feminism, the fight for women's rights and visibility, and activism are closely linked to the work of Mari Chordà (Amposta, 1942). Co-produced by MACBA and MAM Museu d'Art Modern, Tarragona, and curated by Teresa Grandas, ***Mari Chordà... And Many Other Things*** features a wide selection of works by this painter, poet and activist. In her work, comprising drawings, installations, sculptures (understood from the point of view of mobility), photographs, poems and objects, it is essential to transmit and share pleasure, which Chordà sees as a transgressor element. Included in the exhibition will be four works belonging to the MACBA Collection: *Llàgrimes* (1966), *Líquids* (1966), *Coitus Pop* (1968) and *Vulva* (1968).

A symbol of freedom and a conduit for misogyny, a sacrificial icon, an impure, generative force that constitutes a threat to Europeanness. Such is the multiplicity of meanings embodied by the protagonist of Bizet's opera *Carmen*. MACBA will premiere the film installation by the filmmaker, artist and performer **Wu Tsang** (Worcester, Massachusetts, 1992), who was the recipient of the prestigious MacArthur grant in 2018. With a combination of documentary and narrative techniques with fantastical detours into the imaginary, her works explore hidden histories and marginalised narratives. On this occasion, the film, shot in Seville, looks at the popular constructions of the myth of Carmen.

A co-production between the Museo CA2M, Madrid, the Fondazione Sandretto Re Rebaudengo, Turin, and MACBA will bring a solo exhibition of the work of **Teresa Solar** (Madrid, 1985) to Barcelona. Curated by Tania Pardo and Claudia Segura, it 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 resistance of language and the morphology of speech are two characteristics of the work of this artist. Combining recent and early works, sculpture will be reinforced by the inclusion of the practice of drawing.

Continuing with this metamorphic exhibition's desire to support local creation, **MACBA Collection: Prelude. Poetic Intention** is once again 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. In January, the following works will be introduced: *Vitrinas CMYK* (CMYK Vitrites, 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.

To carry out this programme, MACBA has a total budget of 13,025,070 € for the year 2024. Of this, 11,129,649 € come from the public administrations that make up the MACBA Consortium, and 1,895,421 € from our own predicted income. Of the total budget, 12,840,211 € will be allocated to general expenses, and 184,859 € to investments. Of the budget allocated to general expenses, a total of 2,250,769 € will be destined to exhibitions, Public Programmes, PEI, RWM and the Departments of Education, Publications and Communication.

Finally, regarding the number of people visiting the exhibitions and participating in the activities programmed by MACBA, 2023 had the highest figure of the last four years. With the data closed until October, the Museum received 208,000 visitors, which represents an increase of 10% compared to 2022. With two months left until the end of the year, the number of visitors is already higher than the total number reached in 2021. The final figures will be updated and made public at the end of the year.

With this ecofeminist, critical and participatory programme, MACBA aims to inspire social changes through art.

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- MORE INFORMATION AT macba.cat and @MACBA_Barcelona
 - MACBA: Plaça dels Àngels, 1, 08001 Barcelona,
 - HOURS: Monday, Wednesday, Thursday and Friday from 11 am to 7.30 pm; Saturdays from 10 am to 8 pm; Sundays and holidays from 10 am to 3 pm; Tuesdays except holidays, closed.
 - SATURDAY MACBA afternoon, free admission