

**The MACBA Collection will be at the centre of the 2018 programme,
together with Raqs Media Collective, Melanie Smith, Oscar Masotta,
Jaume Plensa, Francesc Torres and Domènec**

In 2018, MACBA will take a step forward in the presentation of the Collection.

Our Collection is part of the public heritage and, after three decades in existence, is overflowing the spaces of the Museum. It contains nearly 6,000 works offering multiple readings and is open to anyone interested in discovering a continuous account of contemporary art. Over the years, the MACBA Collection has become a global referent generating narratives outside the univocal line and refusing to replicate the hegemonic imaginaries.

From October 2018, **MACBA will be presenting the Collection permanently.** The first floor of the Meier building will offer an account of the art of the twentieth and twenty-first centuries. A chronological journey, although not strictly linear, showing the visitor an approximation to an art in tension, relating to the events that marked the history of the convulsed twentieth century and configured contemporary society. The works will be presented in rotation, so as to offer a polyhedral vision, but also to maintain our policy of lending works to other international museum exhibitions. This is a major commitment and a qualitative leap for a Collection that has now reached maturity.

To show the Collection as the backbone of the Museum, some of the more relevant works will be shown permanently: those that can best reflect the poetic and political policies of the history of the institution, by becoming our signs of identity and a powerful referent for the public and the collective imaginary. *La ola* (The Wave) by Jorge Oteiza; *Barcelona* by Eduardo Chillida; the mural *Together We Can Stop AIDS* by Keith Haring; and *Rinzen* by Antoni Tàpies, among others, are works that would be unimaginable in a location other than MACBA. Besides these celebrated pieces, there will be alternative examples of works that have contributed to the redefinition of histories, such as Jenny Holzer's *Truisms* or the work of the Guerrilla Girls. Beyond this repertoire, the selection of works that can be regarded as being part of MACBA's identity must be widened and be permanently available, so affective links can be

created between the citizens and the Collection of a public museum that preserves the art of our time.

In this sense, the quality and number of the vast and rich Fonds of the MACBA Collection will allow us to show not only a chronology of the arts, but will also make it possible (if not compulsory) to permeate the Museum's publications and education programme, and to establish a dialogue with the exhibitions.

EXHIBITIONS

MACBA's 2018 exhibition programme has a recurring theme: the conditions that led from modernity to contemporaneity. Every project for this year reflects, through the recent history of art, on how our present has been built. We have opted for a narrative that walks away from evolutionist history, based on a colonial way of thinking and exclusive of everything that does not fit its parameters. This year's exhibitions defend the complexity of the artistic act and assume its contradictions. Seeing art as a critical social space, they trace alternative itineraries, away from hegemonic history. In this sense, the 2018 MACBA programme, as a whole, will show the formal strength of a wide spectrum of artworks from the second half of the last century that embrace artistic theory and practice as parts of a whole and include the relationships between art and other areas of thought, such as music, psychoanalysis, architecture and literature. Equally, utopias will also be present. These are usually regarded as ideal projections on the future, but they also bring new ways of thinking about the real, of forging new relationships and ways of doing.

Throughout 2018, MACBA will investigate the interrelation between artistic manifestations and the construction of knowledge and heritage, tracing their origins to very diverse sources. Francesc Torres has expressed his desire to donate his archive to the MACBA Study Centre. For his installation ***Space for a Non-Transferable Anthropology***, the artist has collected a number of objects that are key to his creative process in a newly created work, which he will also donate to the Museum. For his part, **Domènec's** exhibition will examine the key role played by architecture in the transition from modernity to contemporaneity. **Oscar Masotta. *Theory as Action*** will expose the relationship between late Francoism and the first transition and the exiled Latin-American intellectuals, and the relationship between theory and practice as such. **Melanie Smith**, on the other hand, from the immense complexity of Mexico City and the whole of Latin America, and paying special attention to the absurd and contradictory,

will reflect on how social and economic history and the situation faced by nature have been interwoven with art history in the last decades.

The season will end with two major exhibitions. The first is a collective show curated by **Raqs Media Collective**, a group from Delhi formed by Shuddhabrata Sengupta, Jeebesh Bagchi and Monica Narula who will hypothesise on all possible futures in an exercise of political and aesthetic speculation. The protagonist of the last exhibition of the year will be **Jaume Plensa**. In collaboration with the Museo Reina Sofía, Madrid, the show will highlight the profound diversity and complexity of his work from the 1980s to the present.

PROGRAMMES

Together with the discussions that are activated in the course of a visit to the exhibitions and the construction of stories generated by the layout of the Collection, the Museum's public programmes are conceived as a machine capable of voicing new forms of political subjectivity and creating imaginaries that can challenge the crisis of civilisation caused by ecological collapse and the end of fossil fuel. In this sense, MACBA's Programmes Area is defined by its transversality, a consequence of the diverse nature of its patrimonial assets: MACBA's **Documentary Archive and Library**; **MACBA Study Centre** as a space dedicated to researching the Fonds of the Museum and the guidelines of its programming; the **Independent Studies Programme (PEI)**, whose aim is to contribute to the activation of new forms of citizenship; the **Public Programmes**, whose aims include contributing to the activation of new forms of citizenship; and the **Education Programmes**, which regard education as an aesthetic practice capable of generating new forms of subjectivity and consolidating stable relationships with different communities and collectives.

The year 2018 will see the consolidation of the programme that has been developed during 2017 in order to establish a framework of research guidelines, and with the desire to set some annual dates in the programme. Consequently, in May there will be a second edition of the performance programme *Idiorhythmias*, which will approach the practice of the Norwegian artist Mette Edvardsen with the presentation of four of her performative works; in the summer, there will be a second edition of the music programme *Lorem Ipsum. Sound Extravaganza*, and the cinema programme *Focus*, with the presence of Cheryl Dunye; and in the autumn, a second edition of *Critical Visualities*, an annual programme dedicated to the nature of the image, forms of vision and the

political construction of the gaze, which this year will focus on the qualities of performative cinema or expanded cinema over various sessions called *Cabaret*. These will complement other permanent programmes like the Independent Studies Programme, MACBA for Families, Parlem de..., Habitació 1418, among many others. In the first quarter of 2018, we will celebrate the **tenth anniversary of the opening of the MACBA Study Centre** with an international seminar, **The Condition of the Contour. On the Archive and its Limits**, and the exhibitions *The Dislocated Archive*, on queer archives in Barcelona, and *AIDS Anarchive* by Equipo re.

PUBLICATIONS

Besides the publications of Akram Zaatari, Joan Brossa and Rosemarie Castoro, which will come out in 2018, and those accompanying the exhibitions, **MACBA will initiate the collection Et al., together with the publishing house Arcàdia**, a new project that will allow the Museum to publish the ideas discussed in debates, lectures, seminars, etc. with the aim of creating a common space for studying and sharing the reflections generated.

BEYOND MACBA

One of MACBA's signs of identity is that it produces most of its exhibitions and programmes in collaboration with a wide network of international museums, art centres, universities and research centres. Some of the exhibitions hosted by MACBA in 2017 will travel to other venues. The exhibition *Akram Zaatari. Against Photography. An Annotated History of the Arab Image Foundation*, currently at K21 in **Düsseldorf**, will travel to the NMMCA in Seoul, South Korea; *Hard Gelatine* is currently at Hiriarte in **Pamplona**; and *Brossa Poetry*, currently at MACBA, will travel to Artium in **Vitoria**. **The MACBA Collection will travel for the first time to the United Arab Emirates: From Barcelona to Abu Dhabi** will open on 1 February, featuring a selection of works from the Collection. *Enthusiasm. Challenge and Obstinacy in the MACBA Collection*, including thirty key works, will continue its journey round nine towns in the province of Barcelona, thanks to an agreement with the Diputació de Barcelona.