

The Museu d'Art Contemporani de Barcelona
invites you to the opening of the exhibition

ASIER MENDIZABAL

on Thursday, 24 January 2008, at 7.30 pm

MAC Museu d'Art
BA Contemporani
de Barcelona



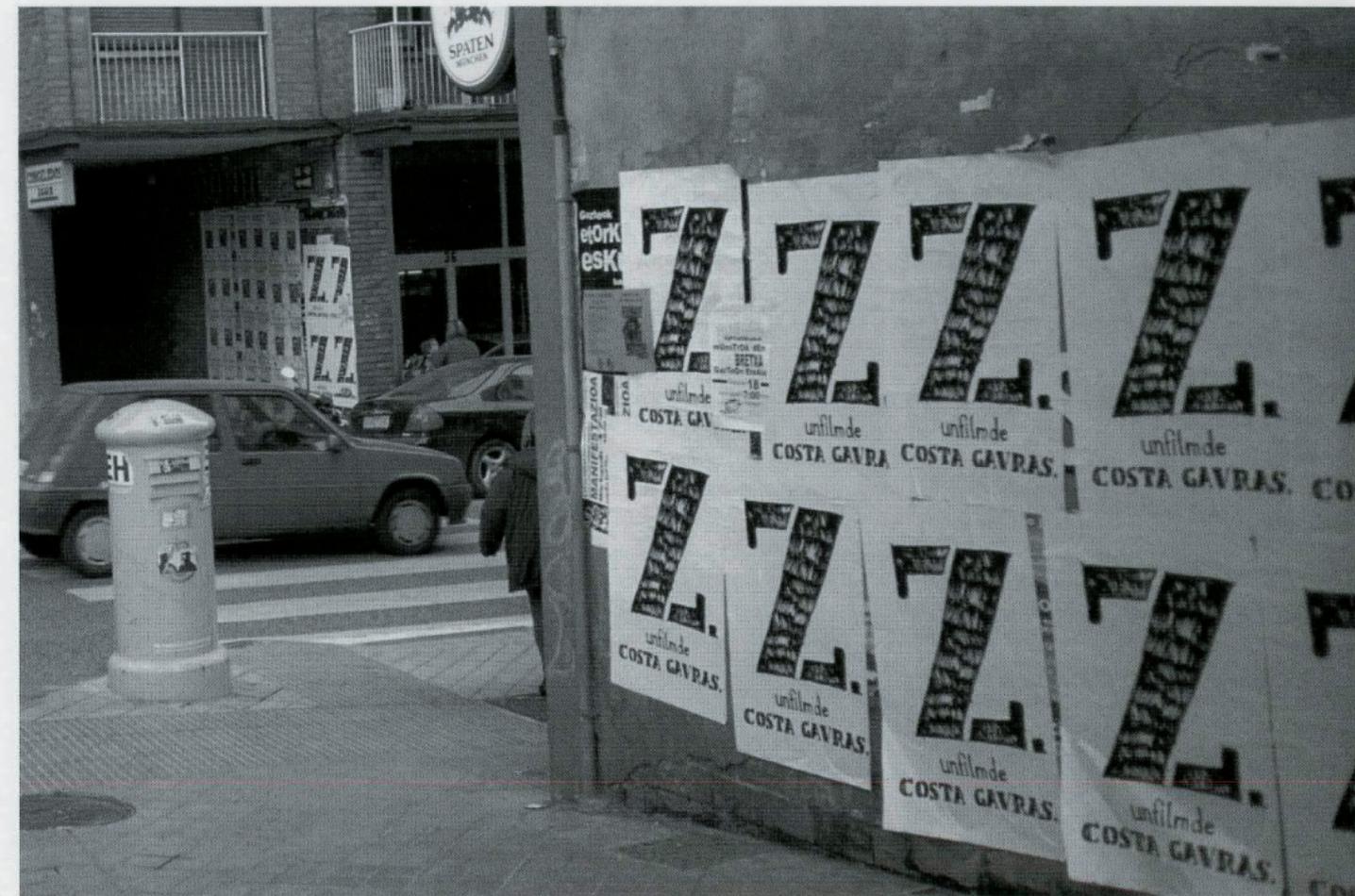
Cinema, 1999

ASIER MENDIZABAL

3.

The aspect which most irritated the punk community of the welter of anti-imperialist references The Clash introduced in a youth culture hitherto more tempted by two opposed poles, the cynical nihilist one and the ironic Situationist one, was their resorting to the orthodoxy of the internationalist far-Left. In particular, their taste for depictions of the paramilitary, which they borrowed from South-American guerrilla fighters or European armed groups. There was something more in that fascination with the military that had to do with a certain notion of comradeship, which is the cause of the desire that remains hidden in its vindication of the struggle. Ripped uniforms, flags as a backdrop to their concerts, backdrops with projected WW2 bomber pilots, allusions to the RAF (the fraction, not the bomber pilots' entity) or to the Red Brigades referred more to the enjoyment sustaining the group as a paradigm of fraternity than to a vision of the world that they were seeking to preach. The public explanation given of the traumatic expulsion of their drummer Topper Headon was of the ideological sort. As in a purge, it was explained that Topper Headon didn't share the group's political project. The truth is that the insupportable thing for the group was the drummer's devastating addiction to heroin, which rendered their functioning as a collective impossible. In line with that idea of loyalty as a paradigmatic value, the group didn't survive the expulsion and publicly made, on repeated occasions, a severe and very emotional self-criticism of the failed attempt to continue by changing members. What always strikes me about all this is that in spite of all the insistence on the signs of "boy-scoutism" as virile fraternity, the formal element that really maintains the threatening military tone of The Clash's music proceeds from Topper Headon himself. The way in which he tunes the snaredrum and the energy with which he plays it to make it sound, in all their songs, like a machine-gun.*

disjecta membra



ACTIVITIES AROUND THE EXHIBITION

Conversation between Asier Mendizabal and Peio Aguirre

Friday 25 January, 7.30 pm

MACBA Auditorium. Admission free. Limited seating

Workshop with Asier Mendizabal

From 25 to 29 February, from 6 pm to 9 pm

Pre-enrolment

Aula MACBA. Limited seating

Video screening

Goierry Konpeti by Asier Mendizabal and Iñaki Garmendia

Monday 25 February, 7.30 pm

MACBA Auditorium. Admission free. Limited seating

EXHIBITION: FROM 25 JANUARY TO 18 MAY 2008

**Museu d'Art
Contemporani
de Barcelona**

Plaça dels Àngels, 1
08001 Barcelona
www.macba.es

Museum Opening Hours:
Daily, 11 am - 7.30 pm
Saturdays, 10 am - 8 pm
Sundays and public holidays, 10 am - 3 pm
Tuesdays, closed
Mondays, open

GUIDED TOURS

(included in the ticket purchase)

Weekdays and Saturdays at 6 pm

Sundays and public holidays at 12 pm

Available in **English** on Mondays

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