

**MAC
BA**

MUSEU
D'ART CONTEMPORANI
DE BARCELONA

An abstract artwork featuring a large, solid black circle in the center. Below and to the right of the circle is a large, vibrant red shape that resembles a thick, curved line or a stylized lip. The background is a textured, painterly composition of muted earth tones, including browns, greys, and off-whites, with some darker, more defined shapes in the upper left.

**FROM 18 JULY
2013
TO 6 JANUARY
2014**

**ART,
TWO
POINTS**

BARCELONA LIVES
CONTEMPORARY ART.

Special sponsors:

Fundació
Museu d'Art Contemporani
de Barcelona

**MAC
BA**

ART, TWO POINTS BARCELONA LIVES CONTEMPORARY ART. AT CAIXAFORUM

In the city of Barcelona, an oscillating dialogue has taken place between transforming modernity and the impulse of the radical, revolutionary avant-gardes. Although the avant-garde appeared only timidly and sporadically in the opening decades of the 20th century, its meanings have been woven in and out of the public consciousness of the city and its representation.

The exhibition, staged at MACBA, presents a rather unconventional vision of this dialogue between modernity and the avant-garde. More than 350 works by such artists as Ignasi Aballí, Frederic Amat, Joan Brossa, Eduardo Chillida, Pep Duran, Lucio Fontana, Eulàlia Grau, Richard Hamilton, Joan Hernández Pijuan, Jenny Holzer, Paul Klee, Antoni Llena, Muntadas, Martha Rosler, Dieter Roth, Antoni Tàpies and Jeff Wall, amongst others, guide us through this journey.

Rather than providing a chronological guide, the exhibition is structured around basic themes that interrogate works and documents from the past through the prism of contemporary creativity. The 1888 Universal Exposition and the 1929 International Exposition raised Barcelona's awareness of modernity and laid the foundations for a present that, unfolding new artistic facets and groundbreaking aesthetic proposals, has

lasted even to our day. The show traces this trajectory as far as the institutionalisation of the art avant-garde in the 1980s and 90s and the new positioning of Barcelona as a city integrated into the global culture and economy.

Whilst the exhibition rooms at CaixaForum focus on the arrival point of this journey in the 1980s and 90s, at MACBA, ART, TWO POINTS goes back to the first episode in the history of modernity, tracing its course right down to the present day. We suggest that you visit both of these centres, which together build up a joint narrative.



MAC
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—THE TWENTIETH CENTURY IS BORN

The Universal Exposition of 1888 and the International Exposition of 1929 illustrate Barcelona's first incursion into modernity. The city was made modern during a period of bourgeois industry. The entrance to this new age was led by architecture, arts and crafts and the



applied arts (now known as design). One of the modern new icons was the German Pavilion of Barcelona. Designed by Mies van der Rohe for the 1929 International Exposition, this site provided the venue for the official reception that was presided over by King Alphonse XIII and the German delegation. During the Second Republic, Mies' architectural rationalism was promoted by the GATCPAC group of Catalan architects. Today, artists like Christo, Günther Förg, Thomas Ruff and Oriol Vilanova explore the physical mark left on the city by this first modern episode.

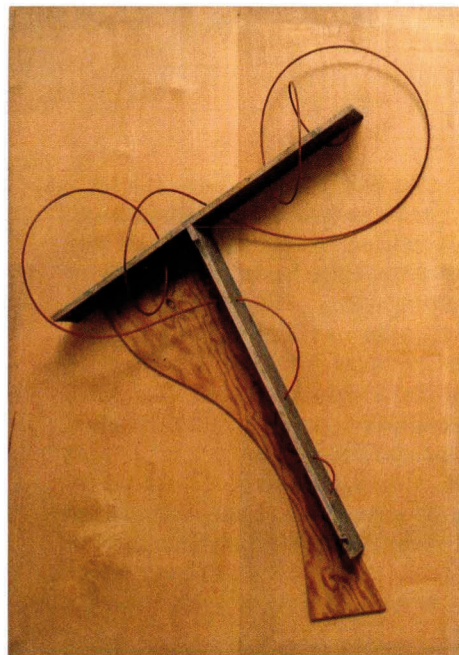
Oriol Vilanova, *Còpies*, 2000
(work in progress). MACBA
Collection. MACBA Foundation
© Oriol Vilanova, 2013

—THE PRE-WAR AVANT-GARDES

The new pedagogy led by Francesc Ferrer i Guàrdia provided another great focus of innovation. Ferrer i Guàrdia defended a non-authoritarian, rationalist, lay education that was exported to Europe and America, and his methods inspired the establishment of centres of education as the Escola del Mar school. Built in 1921 by Josep Goday, its architecture is today considered retrograde by the GATCPAC group, which generates new proposals for modern schools. In the visual arts, the experimentation of Joaquín Torres-García and Leandre Cristòfol also drank from this spirit of renovation. One of the main avant-garde elements in the artistic production of the time revolved around literature. Salvador Dalí, J. V. Foix, Josep Maria Junoy and Joan Salvat-Papasseit lie at the very heart of a period marked by political upheaval and artistic revolution.



Joaquín Torres-García, *Planos de color con dos maderas superpuestas*, 1928. MACBA Collection. MACBA Foundation © Joaquín Torres-García, VEGAP, Barcelona, 2013



Leandre Cristòfol, *Construcció lírica*, 1934. MACBA Collection. From the Government of Catalonia Art Fund © Museu d'Art Jaume Morera, 2013



—THE CIVIL WAR

During the Spanish Civil War, a building was planned that fully embodied rationalist architectural ideas, and which the Government accorded the status of an official style. Designed by Josep Lluís Sert and Luis Lacasa, the Pavilion of the Spanish Republic at the 1937 International Exposition in Paris was intended to convey to the world the tragic situation that gripped the country. It was here that Picasso's *Guernica* was shown for the first time, alongside works by Joan Miró and other artists, popular craft objects, photomontages and graphic experiments in anti-fascist propaganda. Some of these pieces were later reworked by such artists as Pere Portabella and the collective Equipo Crónica.

Antoni Tàpies, *Rinzen* (partial view of the installation), 1992-1993. MACBA Collection. MACBA Foundation. Gift of Fundación Repsol © Antoni Tàpies, VEGAP, Barcelona, 2013

—THE POST-WAR AND THE INTRODUCTION OF AN AESTHETIC MODERNITY

In the context of the years immediately following the war, examples of modern creation were few and far between. However, the magazines *Cobalto 49* and *Dau al Set*, featuring such artists as Antoni Tàpies, Joan Ponç or Modest Cuixart, led the call for a return to the painterly experiment of surrealism and poetic innovation. In architecture, the Grup R played a decisive role, evoking the spirit that GATCPAC had sought to spread before the war.

In those times, two events took place that played a key role in aesthetic evolution but which are still absent from the dominant historic narrative. Firstly, in 1951, the Spanish Pavilion at the Triennale in Milan, designed by Josep Antoni Coderch, represented a crucial moment in the development of an “atypical modernity” that positioned us in the world. Secondly, in 1955, the III Bienal Hispanoamericana de Arte was organised in Barcelona, presenting the MoMA collections to the Catalan capital. Informalist abstraction became gradually accepted within an official context that had, until then, exalted figurative art: a new aesthetic canon was emerging, one that was later revived in the 1980s, championed by such artists as Miquel Barceló, José Manuel Broto and José María Sicilia.

FLOOR 1

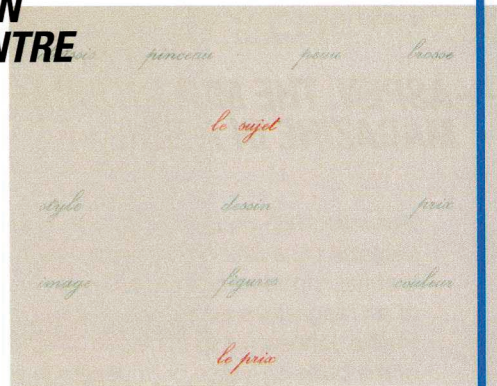
—ANTONI TÀPIES

Antoni Tàpies was a key artist in the expression of aesthetic modernity in our country. This is true of all his creative phases: from the early magical realism and the *Dau al Set* years to the eruption of informalism in the 1950s and the textured universe of signs in the 1960s and 70s. This show features a selection of works by Tàpies, and is organised in parallel to the exhibition *Tàpies. From Within*, presented at two centres: Museu Nacional d'Art de Catalunya (MNAC) and the Fundació Antoni Tàpies.

—A NEW DESIRE FOR REALITY

After the mid-1960s, running parallel in time to the social consolidation of informalist painting, art experienced a new desire for reality. Whilst the American variant of pop celebrated the object and became fascinated by the myth of the product, its European counterpart operated as a critique of mass consumerism. Öyvind Fahlström, Sanja Iveković, Miralda, Joan Rabascall, Martha Rosler and Alberto Solsona, amongst others, cast a questioning gaze alongside the more vitriolic art that revolves around a fascination with machines as evinced by the likes of Thomas Bayle, Richard Hamilton and Christopher Williams.

—LANGUAGE IN THE ART CENTRE



Marcel Broodthaers, *L'art et les mots* (partial view of the work), 1973. MACBA Collection. MACBA Foundation © Estate of Marcel Broodthaers, VEGAP, Barcelona, 2013

Recent years have also seen the recuperation of the avant-garde poetic experimentation seen before the war. Whilst artistic tradition had previously focused on the visual element, the second half of the 20th century saw language placed at the centre of avant-garde artistic practices. Marcel Broodthaers is a key figure amongst those who make words the protagonists of their work. Artists interested in the complexities of communication include Harald Klingelhöller, Edgardo Antonio Vigo and the Art & Language group. Joan Brossa adopts language and the object as a field of experiment that is also explored by such artists as Ignasi Aballí, Antoni Llena, Josep Maria Mestres Quadreny, Perejaume, Pere Portabella and Francesc Torres.

—**ASPEN. THE MULTIMEDIA MAGAZINE IN A BOX**

Between 1965 and 1971, *ASPEN. The Multimedia Magazine in a Box* embodied a new publishing format that has stood as a landmark in the self-publication of art magazines ever since. Created by the publisher Phyllis Johnson, Aspen helped to spread the idea of the *boîte-en-valise* or 'museum in a suitcase' formulated by Marcel Duchamp in 1935, proposing a new way of understanding the relations between the individual and art. As the magazine itself proclaimed: 'You don't simply read *ASPEN*, you hear it, hang it, feel it, fly it, sniff it, play with it.' The contributors to this initiative, inspired by a transversal spirit and a rejection of conventions, included some of the most outstanding avant-garde artists of the time: John Cage, Merce Cunningham, Marcel Duchamp, Yoko Ono, Robert Rauschenberg, The Velvet Underground and Andy Warhol, to name but a few.



Juan Muñoz, *Conversation Piece (Hirshhorn)*, 1995.
"la Caixa" Contemporary
Art Collection © Estate of
Juan Muñoz, 2013

—**THE RETURN TO THE OBJECT**

In the 1980s and 90s, art returned to the world of the physical object, its symbolism and its memory, its uses and its meanings. Everyday objects acquired new significance in installations by the likes of Tony Cragg, Sherrie Levine and Haim Steinbach. Meanwhile, Jenny Holzer, Pep Agut and Pep Duran were amongst those artists whose attention turned to examine the ways in which meaning and the passing of time in things is generated. Language continues to be in tension with the object. Juan Muñoz restores to art the body and the realist metaphor that minimalism and abstraction had denied it. William Kentridge uses medical instruments to explore fragility and break-up as contemporary conditions.

FLOOR 2

—THE ANABASIS BY ERIC BAUDELAIRE AND THE BUILT HISTORY

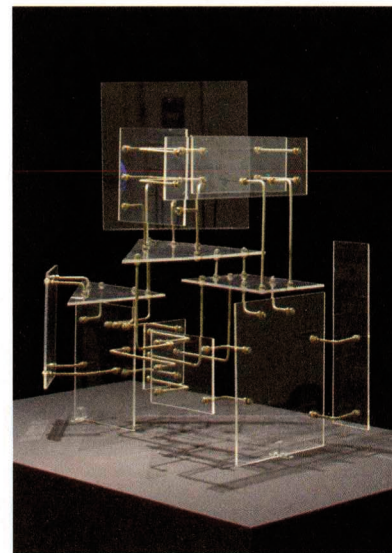
The writing of history has been seen as a product of authority. More and more, though, artists are questioning the mechanisms that can be used to write History and suggest that subjectivity and individual affections should be included in it. Eric Baudelaire shows us how the two histories collide when, in the absence of images, we are left only with the subjects' verbal account, or so-called 'oral history'. Alice Creischer questions contemporary ideas about 'painting history' as an artistic genre, whilst Muntadas and Bleda y Rosa explore the relations between history, landscape, city and the media. Nomeda and Gediminas Urbonas restore the voice – in this case, feminine – to its key role in constructing a national historical consciousness.

—THE URBAN QUESTION

These days, the city of Barcelona is undergoing far-reaching transformations. The 1992 Olympic Games provided the catalyst for vast urban, architectural, economic and human regeneration; the city entered the world tourism mainstream. The photographic works of Jean-Marc Bustamante, Xavier Ribas and Manolo Laguillo, and the sculptures of Jordi Colomer establish a dialogue with the social and territorial disintegration generated by this process.

—UTOPIA VS SPECULATION

As a symptom of a new historic moment, the urban question provides food for thought with regard to artistic practice. Constant's utopian project – including a continental leisure city that predates the idea of cyberspace – is the other side of the coin to the devastating critique of property speculation and the world of employment presented in the 1970s and 80s.



Constant, *Construction aux plans transparents*, 1954. MACBA Collection. MACBA Foundation. Fundación Repsol Collection © Constant, 2013

—THE METROPOLITAN CONDITION

If the city's birth was linked to the idea of neighbourhood and community, the contemporary metropolis is associated with expansion and organic form, a new logic of growth that generates residual spaces and autonomous urban processes. The beauty of boundaries and peripheries is something that interests artists like Lara Almarcegui, Ana Muller and Jeff Wall, who record new forms of urban expansion. The historian's urge in Dieter Roth leads him to photograph all the houses in Reykjavik. Anonymous, bereft of all human presence, these buildings evoke social conducts and habits, indicating what changes and what remains unalterable in the cityscape.

—CRAIGIE HORSFIELD, THE CITY OF THE PEOPLE

'Who is Barcelona?' was the question posed by a municipal campaign launched in the city in the early-1980s. A few years later, the 1992 Olympic Games inspired another slogan, 'The City of the People'. Between these two episodes, an intense process of social engineering successfully transmitted an image of consensus in the city. This was a new collective identity in which, however, not everyone recognised themselves. Craigie Horsfield's photographic work incorporates subject and individuality in an enormously plural city.

ART, TWO POINTS ACTIVITIES



A programme of parallel activities aimed at all audiences will be organised around the exhibition **ART, TWO POINTS**. Some activities take place at both venues, others only at MACBA and still others only at CaixaForum. Full programme: artdospunts.com.


VISITS TO THE EXHIBITIONS

Guided tours for the general public:


—At MACBA: daily guided tours included in admission price. Monday to Friday, at 4 and 6 pm. Saturdays, at 12 noon and 1, 4 and 6 pm. Sundays and holidays, at 12 noon and 1 pm. In English: every day except Tuesdays and holidays, at 4 pm; Mondays, at 6 pm
—At CaixaForum: 3€. 50% discount for clients of "la Caixa"
Reservations: tel. 93 476 86 30

Group tours by arrangement:

—At MACBA: special reductions from 15 pax. Reservations, tel. 93 412 14 13 or email to educacio@macba.cat
—At CaixaForum: groups maximum 25 pax. Advance registration, tel. 93 476 86 30. Groups with their own guides must also reserve day and time. Price per group: 60€

 Tours by arrangement and adapted for people with visual impairment*:

—At MACBA: same times as daily guided tours
—At CaixaForum: advance registration, tel. 93 476 86 30

 Tours with sign language:
—At MACBA: third Sunday in the month at 1 pm
—At CaixaForum: advance registration, tel. 93 476 86 35 or email to seducatiu.caixaforum@fundaciolacaixa.es


*The exhibition at MACBA includes a space where the show can be perceived using all the senses, and offers blind people the chance to touch certain works wearing gloves.

ACTIVITIES FOR ALL AUDIENCES

EXPERIENCE MACBA

Enjoy more than 50 artistic activities, including music, dance, new art and other surprises. With the participation of Angels Margarit, amongst many others.


Times: Saturdays at 7 pm, from 21 September. Admission free with Museum ticket. Admission free throughout the year with the PASSI card (15€)

Sponsored by 

Coffee-Debate with the Arts

Enjoy the exhibitions in a different way. Firstly, a guided tour to explore the particular interests of each different group in depth. Next, the group exchanges impressions in a relaxed chat over a cup of coffee.

—At MACBA: *The Battle of the Images. Figurative and Abstract Art*. From September, every Thursday from 5 to 7 pm. Places limited. Registration on tel. 93 412 14 13 or by email to educacio@macba.cat. Price per person: 4€. 50% discount for clients of "la Caixa"

Sponsored by 

ACTIVITIES FOR SENIOR CITIZENS

Coffee-Debate with the Arts

—At CaixaForum: *How is Identity Formed?* Every Tuesday, from 4.30 to 6.30 pm, from 17 September. Groups minimum 10 pax, maximum 25 pax. Registration on tel. 93 476 86 30. Price per person: 4€. 50% discount for clients of "la Caixa"

FAMILY ACTIVITIES

CaixaForum

Family visits + 7

These visits propose a route around the exhibition, and include participatory activities and suggestions. Registration on tel. 93 476 86 30. Price per person: 2€.

Educational area + 5

Action laboratory: inside the

exhibition area is a space where families can take part in activities inspired by different areas taken from the show itself.

Times: Monday to Friday, from 10 am to 8 pm. Saturdays, Sundays and holidays, from 10 am to 9 pm. Wednesdays throughout July and August, open until 11 pm.

CLIENTS
"LA CAIXA"
DESCOMPTA 50%

MACBA
EN FAMILIA
MACBA for Families: a programme aimed at providing a place where young and old can meet and exchange ideas. Visitors are invited to actively participate in reflection and creative experimentation, accompanied by the artist who leads the activity. From 5 years.

—Workshop *Invent Your City*: every Wednesday at 12 noon, from 03/07 to 28/08

—During the Festivity of La Mercè: great participative MACBA for Families workshop! 24 September, throughout the day. Free of charge.

—Workshop *Art: Unusual Connections*. From 28/09 to 10/11

—Workshop *World, Material and Gesture*. From 16/11/2013 to 5/01/2014

—Workshop *Artistic Scores. Christmas Workshop*. 23, 27 and 30 December, 2013; 2 and 3 January, 2014. Morning and afternoon. Price: 3€. "la Caixa" clients: 2€.

Times: Saturdays, 12 noon and 5.30 pm. Sundays, 12 noon. No advance reservation required. Places limited.

ART COURSE

*What is the Art Complex?
20th- and 21st-century Art in a
Post-Fordist Key*

The course is structured around presentations of works from the MACBA and "la Caixa" Foundation collections. The script focuses on the conditions of cultural production in the 20th and 21st centuries, often marked by the urban question and the emergence of lifestyles linked to art. Guests will include Joan Ramon Resina, Juan José Lahuerta, Diedrich Diederichsen, Ute Meta Bauer and Viviana Narotzky.

9, 10, 16, 17, 23 and 24 October and 7, 8, 13, 14, 20 and 21 November.

ROUND TABLE

Collecting, Sharing, Showing

A conversation with the members of the acquisitions committees of the two collections: Chris Dercon, director of the Tate Modern (London, United Kingdom); Suzanne Ghez, director of the Renaissance Society (University of Chicago, USA); Ivo Mesquita, artistic director at the São Paulo State Art Gallery (Brazil); Joanna Mytkowska, director of the Warsaw Museum of Modern Art (Poland); and

Vicente Todolí, artistic director of Hangar Bicocca (Milan, Italy). At CaixaForum, Monday, 16 September at 7 pm. Admission: 4€

SEMINAR

Tàpies as a Symptom. A Modernity without Correspondence

The name Antoni Tàpies embodies a problematic modernity. His work, occupying three-quarters of the 20th century, shows that he was in tune with the cultural movements of his day. An international seminar with the participation of, amongst others, Dawn Ades, Barry Schwabsky and Xavier Antich.

Friday 18 and Saturday 19, October. Free of charge

Organised by: Fundació Antoni Tàpies and Museu d'Art Contemporani de Barcelona (MACBA). In cooperation with the Museu Nacional d'Art de Catalunya (MNAC)

Further information:
www.artdospunts.com
Registration and prices: by Internet and at ticket offices at both centres.



CaixaForum.com/agenda

EDUCATIONAL ACTIVITIES

AT CAIXAFORUM

Dramatised visit

The aim of the visit is to generate a dialogue between the educator and the pupils. The tour revolves around a central idea: how our personal memory is constructed, that is to say, how the media, politics, education and currents of thought of a particular time shape our identity, and what resources artists use to express these concerns in their work.

Workshop *Short Distance*

This workshop seeks to reduce the distance between ourselves and the art of our time. Through observation, dialogue and the use of teaching materials, we explore a small group of works. Next, we take part in a creative activity to discover how we can use different media to give form to the ideas we have been working with.

Activities aimed at schools groups from primary third year to ESO compulsory education, baccalaureate and vocational training. Advance registration and prices: tel. 93 476 86 30 or email to www.eduCaixa.com

AT MACBA

Activities for schools and teachers

A wide range of programmes aimed at primary, secondary and baccalaureate pupils, teacher training, special education and other specific groups. Registration and prices: www.macba.cat/en/education or tel. 93 412 14 13

* The entire ART, TWO POINTS activities programme is subject to last-minute changes. www.artdospunts.com

MACBA
Plaça dels Àngels, 1
08001 Barcelona

CaixaForum
Av. Francesc Ferrer i Guàrdia, 6-8
08038 Barcelona

Communication sponsors:

LAVANGUARDIA  **CATALUNYA**
RÀDIO

ADMISSION PRICES

Joint admission: 11€

MACBA: 9€

("la Caixa" clients: 4.50€; PASSI card and Friends of MACBA: free of charge)

CaixaForum: 4€

("la Caixa" clients: free; PASSI card and Friends of MACBA: 50% discount on admission for holder and one guest)

Ticket sales at

artdospunts.com, macba.cat
and caixaforum.com/agenda

With the **MACBA PASSI** card, you can visit the exhibition ART, TWO POINTS and enter the Museum as often as you like throughout a year for 15€.

Every Saturday, moreover, this pass allows you to enjoy the EXPERIENCE MACBA programme: more than 50 artistic activities including music, dance, experimental performance and surprises.

Friends of MACBA

Enjoy contemporary art in a unique, exclusive way. MACBA invites you to private exhibition previews and to visit well-known artists and cultural institutions in the city. Further information: www.macba.cat/en/friends

artdospunts.com

What about you? How would you define art today? Leave your reply, read what others have written and share it all through the exhibition website networks.

ART, TWO POINTS APP

A different, new way of enjoying your visit to the Museum. We provide you with new content based on a selection of works in the exhibition ART, TWO POINTS. Certain selected works, at both MACBA and CaixaForum, allow you to access audio, video, images, quotations and interesting content that will enable you to experience the exhibition in a surprising way.

1—Download the App, available for



2—Focus on the works with this symbol. The white dot on the ground indicates the best perspective for focusing.



3—Share your experience at



DOWNLOAD



**MORE THAN 80 ARTISTS
AND 350 WORKS AT MACBA**

**IGNASI ABALLÍ, JOAN BROSSA,
EDUARDO CHILLIDA, JORDI
COLOMER, PEP DURAN,
ÖYVIND FAHLSTRÖM, LUCIO
FONTANA, RICHARD HAMILTON,
JOAN HERNÁNDEZ PIJUAN,
JENNY HOLZER, PAUL KLEE,
MUNTADAS, JUAN MUÑOZ,
MARTHA ROSLER, DIETER ROTH
AND JEFF WALL, AMONGST OTHERS.**

**MORE THAN 35 ARTISTS
AND 55 WORKS AT CAIXAFORUM
JANINE ANTONI, MIROSLAW
BALKA, JOSEPH BEUYS,
PÉPE ESPALIÚ, ROBERT GOBER,
FELIX GONZALEZ-TORRES,
GUILLEN-BALMES, MIKE KELLEY,
JANNIS KOUNELLIS, BRUCE
NAUMAN, CINDY SHERMAN,
NANCY SPERO AND ROSEMARIE
TROCKEL, AMONGST OTHERS.**

—ART, TWO POINTS BARCELONA LIVES CONTEMPORARY ART. AT CAIXAFORUM

At CaixaForum, the exhibition traces the transition between the emancipating utopias of the late-modern period and turn-of-the-century artistic practices, which transmit the concerns of the post-modern generation.

The existentialist spirit that has nourished artistic manifestations since the post-war period links up to the anguish of an art that questions the old, western aesthetic discourse, bourgeois and masculine. The new sensibility generated by scepticism about universal principles enables the many different voices of society to be heard, the afflictions of the individual dispossessed of centrality to be transmitted. Fragmentation, break-up, pain and the body erupt as new artistic subjects in an ever-smaller world.

The works featured at CaixaForum express critical, at times irreverent attitudes, as well as personal and emotive approaches exploring questions of identity, difference and vulnerability.



***ALSO AT
CAIXAFORUM
—UNTIL
29 DECEMBER
2013***

**ART,
TWO
POINTS**

**BARCELONA LIVES
—CONTEMPORARY ART.**