

How do we want to be governed?

Dates: From September 22 to November 7, 2004

Curator: Roger Buergerl

Production: Museu d'Art Contemporani de Barcelona (MACBA), in collaboration with the University of Lüneburg (Germany)

Locations: IES Barri Besòs (c/Pujades, 397), Palo Alto-Nave XYZ (c/Pellaires, 30-38), Centre Cívic de La Mina (c/Venus, s/n, Sant Adrià del Besòs)

The exhibition *How do we want to be governed?* is presented in various public spaces in the Poblenou-Besòs district in Barcelona and is articulated as an itinerary through the city. This itinerary has not only a spatial dimension but also a temporal one that unfolds in time. The different spaces that house the exhibition open and close successively like a stage setting that is in the process of permanent change. Moreover, the exhibition's flow generates a context for public programs (debates, lectures, performances, screenings) that take place in the exhibition spaces as well as in other venues throughout the district.

Without a doubt, *How do we want to be governed?* is an expanded exhibition that includes seminars, lectures, and film screenings and that has two principle objectives: to reinvent the museum's presence in a former industrial neighborhood in the process of transformation and to relate the museum's presence to what has been described as the *mobilisation citoyenne mondiale*—that is, to the creation of a global public opinion that reclaims planetary democracy and the just distribution of common goods. What is the function of art in all of this?

The content of the exhibition unfolds along three themes:

First, modernity is understood as a category that is not exclusively universal but as one that incorporates specificities and aberrations through the manner in which it is produced in different parts of the world: industrialization, urbanization, secularization, individualization, bureaucratic administration, etc.

Secondly, there is neoliberal immanence and the passage to postfordism. What types of postfordist points of view do we face in various parts of the world? What lessons can we extract from the local within a transnational dialogue? In relation to this theme, of particular interest is the revival of premodern phenomena such as radical regionalism. Yet the focus is not on ethnic neighborhoods within multicultural metropolises but above all on the relations between diasporas and origins.

The third theme is the state of exception as the rule—the total mobilization of subjectivity in postfordism or, pace Paolo Virno, “subjectivity put to work”—as well as the discourse of the radical subject.

The exhibition begins in a public education centre, the Institut Barri Besòs, which performs the important labor of providing public services to the neighborhood and also acts as a meeting place for the district’s social movements. Next, among other places, the itinerary continues to a historically industrial area that has been reconverted for tertiary production—Palo Alto, in the valuable urban ensemble found on Pellaires Street—and goes on to the Centre Cultural de La Mina, a cultural space characteristic of Barcelona’s new social-democratic urbanism of the 1980s. The centre is situated in a neighborhood that materializes the insufficiencies and inequalities of existing public policy in the metropolitan area. Finally, in its last stage, the itinerary proceeds to the Centro Comercial Diagonal Mar, a commercial centre that emblemizes new public spaces’ privatization but also their unforeseen forms of appropriation. This itinerary, with its discontinuities and tensions, is a reading of the city’s history that contrasts with the dominant imaginary. It

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PARTICIPANTS: Sonia Abian (Misiones/Argentina), Ibon Aranberri (Bilbao), Maja Bajevic (Paris), Sergio Bologna (Milano), Alice Creischer (Berlin), Danica Dakic (Sarajevo), Ines Doujak (Wien), Patrick Faigenbaum (Paris), Harun Farocki (Berlin), Peter Friedl, Grup OCHUB (Barcelona), Grupo Play-Back (Barcelona), Sanja Ivecovic (Zagreb), José Francisco Marín (Barcelona), Ramon Parramón (Barcelona), Carlos Piégari (Misiones/Argentina), Precarias a la deriva (Madrid), Florian Pumhösl (Wien), Alejandra Riera (Paris), Joan Roca (Barcelona), Dierk Schmidt (Berlin), Jordi Secall (Barcelona), Andreas Siekmann (Berlin), Colectivo Situaciones (Buenos Aires), Minze Tummescheit (Berlin), Olivier Zabat (Paris) and the artists from Ex Argentina (Die Glücklichen Arbeitslosen, Leon Ferrari, Los Trabajadores de Brukman, Bureau d'Etudes, Bernadette Corporation, Antel Walczak, and of course Alice Creischer and Andreas Siekmann).

CURATOR: Roger Buerger is an independent curator and professor at the University of Lüneburg (Germany). He has curated various exhibitions at international art centers and is currently the artistic director of DOCUMENTA 12, which will take place in Kassel, Germany, in 2007.

ACTIVITIES: Within the context of this project, various events are programmed such as lectures, roundtables, performances, workshops, debates and screenings that will take place in the exhibition venues as well as in other places throughout the same district. The exhibition's diverse spaces thus open and close successively like a stage setting in process. Also, in relation to this project, the Museum presents "To think in images," a film program of the work of Harun Farocki, from October 21 to December 16 (at MACBA), as well as the last film of Allan Sekula (November 6).

How do we want to be governed?

Presentation to the Media: September 21, 2004, 11.00 a.m., in the Institut Barri Besòs (c/Pujades, 397)

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For further information and/or graphic material: www.macba.es
Press and PR Office of the MACBA - Tel. 93 412 08 10 - e-mail: press@macba.es

NEXT EXHIBITIONS AT MACBA:

- MACBA COLLECTION (Oktober 14, 2004 – January 9, 2005)
- VITO HANNIBAL ACCONCI STUDIO (November 17, 2004 – February 20, 2005)

NEXT EXHIBITION:

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Plaça dels Àngels, 1 - 08001 Barcelona
Tel. 93 412 08 10 - fax 93 412 46 02 - e-mail: press@macba.es

How do we want to be governed?: Activities

"Art, education and power"

Roundtable discussion

Wednesday, September 22 at 7:30pm

Institut Barri Besòs (c/Pujades 397)

Including Manuel J. Borja-Villel, Roger Buergerl, Marina Subirats and Marta Cid

This roundtable presents the exhibition "How do we want to be governed?" and proposes a debate on the methods of artistic practice, educational processes and forms of government.

"Psycho"

Performance

Wednesday, September 22 at 10pm

Centre Cívic de La Mina (c/ Venus con c/Ponent)

By Maja Bajevic

Capitalism, globalization, city

The model of the city and its consequences.

Public debates.

Tuesdays at 7:30pm. Institut Barri Besòs (c/ Pujades 397)

Free admission. Limited seating.

The objective of these debates is to present what form of social producing, living and organization the current model of the city being created in Barcelona entails; to analyze how this model is indexed in the economic and social fabric and evaluate its consequences for the development of the city, the well-being of the population and the transformation of the existing social system.

Coordinated by the Observatori Crític sobre Habitatge i Urbanisme de Barcelona (OCHUB, Critical Observatory on Housing and Urbanism in Barcelona), part of the seminar *Economía Crítica TAIFA*.

Program

September 28 at 7:30pm

The city in modern society

Miren Etxezarreta and Nuria Pascual

This session is the most theoretical and contextualizes the other sessions. It attempts to propose the role of the city within capitalism's present process of accumulation and the neoliberal political economy; what does this mean in the city and what are its economic and social consequences.

October 5 at 7:30pm
Living in the neoliberal city
Miriam Jover and Gemma Galdon

First attempt to approach Barcelona's problematic with respect to the material conditions of life in the city: production and service system, the housing problem, gentrification, and the problem of public transport.

October 19 at 7:30pm
The largest store in the world? (¿La millor botiga del món?)
Gemma Cortabitarte and Francisca Limeres

This session, also centered on Barcelona, will focus on the problem of leisure, diversion and relational spaces. Taking as point of departure the Forum 2004, it will attempt to give an idea of how decisions have been made in relation to this event and what role the interests of private capital have played in these decisions, which then attempt to be legitimized in the face of public opinion. It will speak to themes related to "How do we want to be governed?" in order to attempt a broad analysis of the participatory processes that are proposed by current models.

November 2 at 7:30pm
Final debate. Conclusions and proposals.

Art and polis

Itineraries

Debate tours to the exhibition and the urban fabric in which it takes place. The tours are comprised of three acts (experiences, territories, expressions) and depend on the participation of individuals in the fields of art, urban studies and associated movements.

Coordinated by Joan Roca

Limited enrollment. Free registration: please call 93 412 14 13 from Monday–Friday (except Tuesdays) from 10 am – 2 pm.

Program

Sunday, October 3 from 11am – 2pm
The exhibition in Besòs

With Roger Buerger, Lluís Estrada, José Gil, Maria Martí, Carlos Díaz and Magda Meseguer.

Sunday, October 17 from 11am – 2pm

The exhibition in Poblenou

With Carlos Piégari, Sonia Abian, Salvador Clarós, Jordi Fossas, Joan M. Soler, Mercé Tatjer and Jorge Ribalta.

Sunday, October 24 from 11am – 2pm

The exhibition in La Mina

With Manuel J. Borja-Villel, Ramon Parramon, José Francisco Marín, Noemi Cohen, Josep Maria Monferrer and groups from La Mina.

*This program is subject to last minute changes.

Art and polis in the school

Wednesday, September 29 from 5:30-7:30pm

Debate tour to the exhibition in the Institut Besòs and the presentation of the "Parlament dels Joves del Besòs" project. Recommended for primary and secondary school educators with the possibility of programming subsequent visits for school groups.

Directed by Josep Catà, Joan Roca, José Ramón Sampayo and José Núñez.

Limited enrollment. Free registration: please call 93 412 14 13 from Monday–Friday (except Tuesdays) from 10 am – 2 pm.

How do we want to be autonomous workers?

Lecture

Given by Sergio Bologna

Thursday, September 30 at 7:30pm. Institut Barri Besòs (c/ Pujades, 397)

Reflexion on the post-Fordist mentalities of the middle classes, second-generation autonomous work and the role of education in capitalist restructuring.

Free admission. Limited seating. Simultaneous translation service available.

The politics of images

Workshop-seminar by the Colectivo Situaciones

October 7-13, 2004 (various spaces, consult program)

"Strange winds blow. But not just the air, the climate has become strange. The echoes of December were too much...too intense, too destructive, too much street, too many dismissed, too much contemporaneousness...time has been leveled. The current serenity—woven of fierce mirages and indifference—hides that which we have all seen: we have returned weaker from that beyond. We do not have words to describe what we have seen. Thus the current tranquility is more or less fragile. No so much because injustice threatens—as something exterior that could invade us—but because it now lives in us (now we know that we are also made up of its madness)."

Extract from a correspondence between the Colectivo Situaciones and Alice Creischer and Andreas Siekmann within the framework of Ex Argentina.

Program

Thursday, 7

7:30pm

"The politics of images," conversation between Colectivo Situaciones and Alice Creischer and Andreas Siekmann.

Institut Barri Besòs (c/ Pujades, 397).

Free admission. Limited seating. Simultaneous translation service available.

Friday, 8

4pm

"To be governed or to be ungovernable? Kirchner, Zapatero and the experience of Barcelona," workshop by the Colectivo Situaciones and Espai en Blanc.

MACBA Auditorium (Plç dels Àngels, 1). Free admission. Limited seating.

7:30pm

Presentation of the book "El infinito y la nada" (Infinity to Nothingness) by Santiago Lopez Petit, with the participation of Marina Garcés, Raúl Sánchez and the Colectivo Situaciones.

MACBA Auditorium (Plç dels Àngels, 1). Free admission. Limited seating.

Monday, 11

4pm

"Disarming insecurity," workshop by the Colectivo Situaciones and Margarita Padilla from the Laboratorio in Madrid.

Espai Obert (c/ Blasco de Garay, 2). Free admission. Limited seating.

7:30pm

"Interventionist politics today," assembly with collectives from Barcelona
Espai Obert.

Espai Obert (c/ Blasco de Garay, 2). Free admission. Limited seating.

Wednesday, 13

4pm

"Outline for criticism," lecture within the framework of the course by Santiago
López Petit on the Situationists.

Department of Philosophy, Room 23, Universidad de Barcelona, Zona Universitaria.
Free admission. Limited seating.

I sing with my soul

Performance

By Ines Doujak, Daniela Wick and the Grupo Play-Back

Thursday, October 21 at 7:30pm

Centre Cívic de La Mina (c/ Venus con c/Ponent)

The Grupo Play-Back, from Casal de Gente Mayor de Sant Crist-Badalona, has
existed for more than fourteen years. For this reason, they offer a broad repertory
of various styles (such as Fandangillos, Zarzuelas, Flamenco, comical songs and
much more). Each one puts all their love, heart and talent in order to provide a
unique performance.

Free admission. Limited seating.

How do we want to...?

Public session within the framework of the workshop "Technologies of gender:
Minority identities and critical representations"

Saturday, October 23 at 7:30pm. MACBA Auditorium (Plç dels Àngels, 1)

The workshop aims to reappropriate gender's technologies of production in order to
give visibility to minority discourses, to post-pornographic rhetoric and to non-
normative forms of sexuality's prosthetic incorporation. If the notion of post-
pornography made operative the performative criticism of identity in the field of the
representation of sexuality, the notion of prosthetic gender allows understanding
the body—as much bio (bio-men/bio-women) as techno (transsexual or
transgender)—as a space of incorporation and technology.

This session, the last from this first cycle, will present a selection of critical interventions, visual documents, performative practices and prosthetics produced in the workshop during this first period of work.

Workshop directed by Beatriz Preciado

Program

Porno Cinema Forum

Detrás de la Puerta Verde (Behind the Green Door) by Jim and Artie Mitchell, 1972.
With the participation of Javier Codesal

Pornography Lecture, post-pornography and public sex
Beatriz Preciado

Presentation and show of the sexual prosthesis line
Diana Daussà

Selection of post-porno shorts from the workshop
Presented by Yolanda Vera Ferrera and Elena González Polledo

Performances

Presentation by Itziar Ziga, grupo PosOp and other workshop participants

Harun Farocki. To think in images

Film program, lecture, and workshop
From October 26-December 16.
MACBA Auditorium

The work of Harun Farocki (1944), one of the most original, complex and sophisticated of modern German cinema, will be approached in various formats: a film program that will screen a selection of his work, a lecture given by the author together with Roger Buerge, and a workshop on film analysis.

An author of an unclassifiable cinema, for which the categories "essay" and "documentary" remain insufficient, Farocki has developed through his work a chance ordering of images that allows him to discover the ideology that underwrites the technique—or the way in which the technique is at the same time capable of generating new structures of thought. These "essays in the classification of images" acquire different forms in his work, embracing everything from the images of cinema's precursors (oil painting, photography) to its inheritors (video, digital). Farocki interrogates the social intersections between war, economy, and politics, against the backdrop of an audiovisual history of civilization.

PROGRAM

TUESDAY, OCTOBER 26. Inaugural session.

SCREENING, 7PM

Jean-Marie Straub und Daniele Huillet bei der Arbeit an einem Film nach Franz Kafkas Romanfragment "Amerika", 1983, 26 min.

LECTURE, 7:30PM

Subtext and subimage

Lecture by Harun Farocki, filmmaker, and Roger M. Buerge, independent curator and critic as well as Director of Documenta XII (Kassel, 2007).

Where: MACBA AUDITORIUM. Free admission. Limited seating. Simultaneous translation service available.

SCREENINGS: Thursdays at 7:30pm

NOVEMBER 4

Bilder der Welt und Inschrift des Krieges, 1988, 75 min.

NOVEMBER 11

Videogramme einer Revolution, (with Andrei Ujica) 1992, 106 min.

NOVEMBER 25

Arbeiter verlassen die Fabrik, 1995, 36 min.

Stilleben, 1997, 58 min.

DECEMBER 2

Die Bewerbung, 1997, 58 min.

DECEMBER 9

Gefängnisbilder, 2000, 60 min.

DECEMBER 16

Die Schöpfer der Einkaufswelten, 2001, 72 min.

ATTENTIVE READING

WORKSHOP DIRECTED BY HARUN FAROCKI AND ROGER M. BUERGEL

From October 27-29, 2004, from 4-9pm

Hangar (Passatge del Marques de Santa Isabel, 40)

This workshop will combine the screening of three films and their subsequent critical analysis. Proceeding scene-by-scene and by selecting particular stills, the workshop will experiment with new approaches and discourses—in between the critical essay, cinematographic criticism and film studies—that relate to the films. The selected films present different characteristics through their traditional and

experimental orientations as well as through their production budgets.

Pre-registration. Limited enrollment.

The workshop will be conducted in English without translation.

Pre-registration: From September 27-October 8, 2004.

Please mail a CV and short essay explaining your interest in participating in the workshop to MACBA's Public Programs Department (servcult@macba.es, fax. 93 412 46 02).

Registration:

From October 18-22 (except Tuesday) at the MACBA reception desk, with prior confirmation.

Price:

Regular: 60 euros

Students and unemployed: 40 euros

MACBA Friends, Members of AAVV and Goethe Institute students: 30 euros

Collaboration between MACBA and the Goethe Institute

Industrial Patrimony: beyond architecture

Third meeting of industrial legacy and innovation

Can Ricart – Hangar

Passatge del Marques de Santa Isabel, 40

Friday and Saturday, November 5 & 6, all day

This meeting (organized by the Fòrum Ribera of Besòs, the Associació de Veïns i Veïnes of Poblenou and the Arxiu Històric of Poblenou) continues the debate from the previous ones in June 2003 and March 2004. It concentrates on the cultural, educational, and economic role of Poblenou's industrial legacy, which is at the same time a historical witness, collective memory and fabric of space and constructions with their own particular beauty.

Free admission. Limited seating.

Registration: please inform of your attendance (free) and participation in the lunch (10 €) to info@forumriberabesos.net or send a fax to the attention of "jornades patrimoni" to 93 487 00 09

For more information: tel. 93 412 08 10, ext. 389, from Monday–Friday (except Tuesday) from 10am – 2pm, or consult www.forumriberabesos.net and www.macba.es

A collaboration between: Hangar, Grup Fàbrica i Medi Urbà de la Universitat de Barcelona, Fundació Antoni Tàpies, MACBA, agrupacions de Patrimoni (AADIPA),

d'Arquitectes Urbanistes (AAUC) i de Joves Arquitectes (AJAC) del Col·legi
d'Arquitectes y Districte Sant Martí de l'Ajuntament de Barcelona

Work, precariousness, consumption

Video program

Friday, November 5 at 5pm. FNAC Auditorium – Diagonal Mar (Av. Diagonal 1)

- Precarias a la deriva (Women workers adrift): "A la deriva por los circuitos de la precariedad femenina", 60 min., 2004
- Minze Tummescheit: "Jarmark Europa", 120 min., 2004
- Oliver Zabat, "1/3 des yeux", 2004, 70' min.

Free admission. Limited seating. Simultaneous Translation.

Allan Sekula: "Lottery of the Sea", 2004

Video program

Saturday, November 6 at 7:30pm. MACBA Auditorium (Plç dels Àngels, 1)

Screening of the photographer Allan Sekula's most recent video.

Free admission. Limited seating.

Editorial

Roger M. Buergel

What a silly question: "How do we want to be governed?" – But silly questions have their virtue. Posed at the right time and in the right place (say, Barcelona in 2004), they might open up a field of speculation that can contribute substantially to new forms of action, new forms of organisation, new forms of relationality -- forms that are badly needed in order to overcome the insufficiencies, if not downright failures, of "capitalist parliamentarism" (Alain Badiou).

Of course, when we talk about government we have something much broader in mind than what this term usually means. In the 16th century, according to Michel Foucault, "government did not only refer to political structures or to the management of states; rather it designated the way the conduct of individuals or of groups might be directed. [...] It did not only cover the legitimately constituted forms of political or economic subjection, but also modes of action, more or less considered and calculated, which were destined to act upon the possibilities of action of other people. To govern, in this sense, is to structure the possible field of action of others." (1)

In a way, we want to come back to this pre-modern notion of government. It seems to offer an indispensable tool for reworking many of the false opposites of modern discourse (like micro- and macropolitics or the individual and the state)

So, here is the notion we are working with: a mode of action that does not act directly on other people but upon their realms of action – an action upon an action. Contaminating corn fields with genetically modified crops is therefore "government", as was the blocking of the roads into Buenos Aires by the movement of the Piqueteros.

Art has a few things to say about "an action upon an action". Ibon Aranberri's slide-projection *Fireworks on Powerstation* (2003), for example, invites us to look back at a particular protest-movement of the 1970s, provoked by the building of a nuclear power-plant

near Lémoniz (Basque Country). The chain of images seem to read this protest not only as being directed at something, a particular issue, but also as a pretty abstract exercise in “how to constitute a public”. Precisely this level of abstraction (brilliantly related by Aranberri to artistic abstraction under Franco) has to be learned and kept in mind if the political protest movements of today won't collapse like a soufflé after each new state of excitement.

But “an action upon an action” might also point to situations or political experiments which never had a chance to materialize because they have been terminated like, for example, the Parisian Commune by acts of violence. In her *Projet pour le sujet et le pouvoir (la voix lyrique)* (2001) Alejandra Riera is developing an aesthetic strategy to get access to a historical experience from which we are cut off.

By turning the memorial wall dedicated to the fallen Communards into a transparent screen, her work helps us to realize that historical memory's rich potential is in our own hands and that some parts of that very potential want to be kissed back into life – through the medium of the aesthetic imaginary.

As these two examples might suggest, “government” is an universal subject. Not surprisingly, when I first met the group of people from Barcelona which MACBA brought together in order to work with me on the exhibition – Joan Roca, Miren Etxezarreta, Salvador Clarós, Noemi Cohen and Merce Tatjer –, my concept was criticized for being too unspecific: “The exhibition could take place in the stratosphere”, one of them said. Which was, of course, true. But the stratospherical aspiration should be understood in terms of the modernist legacy or, better still, as an attempt to recuperate the idea of a universal horizon. However, it is equally true that the various perspectives which constitute this horizon have to be both specific and precise. Otherwise we will never arrive at, and share, a sensibility for the particular dynamics which haunt our poor planet on which, for better or for worse, everything is connected to everything else (the melting ice-knaps of Kilimanjaro to the burning rain forest in Brasil, or the feverish drive for individualization to modern societies totalizing effects).

The particular artworks, performances, and talks MACBA invited me to show in Barcelona had been assembled and commissioned over a

couple of years – in the framework of a network of exhibitions called *The Government*, curated by my partner, Ruth Noack, and myself. They had no specific relation to what “government” could mean in Barcelona. But when our little group here started to work on the exhibition it became quite obvious that many struggles, local utopias, artistic procedures, and so on, have at least as much in common as each of them is singular. The urban transformation of Poblenou, for example, its gentrification, the fate of its textile industry and the destruction of industrial heritage are subjects you can find in many, many cities. The group had a chance, in other words, to work out a common space – an exhibition – in which the relation between the local and the global could be made almost literally to take place. To arrive at such a constellation was in the end not so difficult, even if the process involved some hassle from all sides. It was not so difficult because the local contributions by Tatjer (who worked with Sonia Abian and Carlos Piegari, two artists from Argentine but recently immigrated to Spain), by Etxezarreta (who, as an economist, felt a need to transcend the form of academic talk), and by Joan Roca (who had worked for many years with the French photographer Patrick Faigenbaum on a topography of Barcelona) were not localist but deeply aware of the “big picture”, while each of the artistic contributions, realized in the framework of *The Government*, represented a particular viewpoint, focusing as, for example, Sanja Ivecovic’s *Nada Dimic-File* on women’s memory of socialism at a textile factory in Zagreb which is currently transformed into, yes, a business center. To sum it up: over time the false opposition between the local and the global evaporated.

One more point deserving some clarification here is the role of the museum in all this and, even more generally, what role art has to play in political struggles. Let me start with the premise that art has no role at all but that we desperately need its constitutive disfunctionality in order to overcome the political rationality we live in. This is the romantic program: Because art operates outside of any of the given parameters of reason it can contribute to, or even be the medium of, any critique of reason. Of course, I am well aware that this position is a myth. But I am also thinking that there is a strategic reason to act as if this myth were the truth. Otherwise, our political imagination would be confined to what we already are -- which is simply depressing. In short, art builds on the incommensurability between the limits of actual experience and

the limitless wandering of the imaginary. Which brings us back, full circle, to our original question – Com volem ser governats? – and to the role of the museum where this “limitless wandering” should take place.

You will realize that for this exhibition the museum will look like a scattered event that encompasses three different sites (Institut Barri Besòs; Palo Alto; Centre Cívic de La Mina) as well as some street space. You will also realize that this exhibition will transform itself over time, that the three spaces interact with each other but with different arguments and temporalities. In other words, not only is “an action upon an action” the exhibition’s subject. It also constitutes its very form – a form already implicated by the effort of collaborative articulation which is not an end in itself but the very medium that might transform the audience from a passive, appropriating (or failing and resentful) subject into a collaborative activity. The meaning of art will happen only at the moment of an engagement between work and viewer.

One last word about the collaborative aspect: some important elements of Com volem ser governats? derive from ExArgentina – Pasos para huir del trabajo al hacer, an exhibition conceived by two artists, Alice Creischer and Andreas Siekmann, and shown in the spring of 2004 at Museum Ludwig in Cologne. This exhibition was developed from within Argentine and can be read as an account of the financial and political or, better, the financial as political crisis that hit the country in 2001. It might serve as a template for the future of the European middle-classes.

1) Michel Foucault, “The Subject and Power,” in Hubert L. Dreyfus and Paul Rabinow, Michel Foucault: Beyond Structuralism and Hermeneutics, Chicago 1982, p. 221

The itinerary. An institute, factory and neighborhood center on the eastern waterfront

Joan Roca i Albert

The Barcelona waterfront has not only been the most sensitive seismograph for the city's transformation in concrete terms, but it is also, due to the various factors that have intervened in its configuration, a space capable of inciting a rich vision of the contemporary world and two centuries of history: from the industrial suburb of Poblenou that already existed prior to the 1859 Cerdà Plan (a plan that can be considered the most important legacy of modern thought left to Barcelona during the industrial era) to the idea of a city with beautiful views proposed in 1903 by Pan Jaussely (a plan so appreciated by the nineteenth century) but that was only materialized a century later with the coastal renovation projects from the Villa Olímpica to the Fórum 2004 spaces. And, in the meantime, the area has sustained expansion as an industrial zone made up of working class residents who are little attentive to urban plans. This has been reinforced since the second decade of the nineteen hundreds with the arrival of electricity from the Pyrenees and the construction of new regulating centers on the Besòs shores. Only when the factories became obsolete and the territory they occupied converted into available assets were the plans rescued and new projects realized for the area's urban renovation.

On the eastern waterfront in Barcelona, from the Ciutadella to Besòs, we find the most significant urban conceptualizations: from the rationalism of Cerdà and the *beaux-arts* city of Jaussely to the expectations of the General Metropolitan Plan and to the eclecticism of the current plans and projects; the large corporate interests from factories and electric companies to urban promoters and the newly arrived global companies; the most varied forms of conception and popular struggles from the cooperativeness and utopianism of the 19th century to new social and urban movements of the 21st, while passing through the radical populism and anarchism of the early 20th century to forms of resistance to

Francoism and the local movements of the transition and democracy; and the most recognized proposals for putting the city on the world map today. If Poblenou was the major industrial district in the Mediterranean, the Olympic Games and F6rum 2004 have held the privileged place for urban construction in the area, while the plan22@ proposes a district of activities based on new technologies in what was the heart of industrial Poblenou.

Thus the itinerary that the exhibition physically proposes—an educational institute, factory and the Mina’s neighborhood civic center—is more than a simple urban itinerary. It is also an itinerary through the time and space of the local materialization of the developments, dilemmas and conflicts of the first, second and third industrial revolutions’ societies.

The first space of the exhibition is the Institut Barri Bes6s. A secondary education center that, with all the difficulties proper to a public education institution in an area that was suburban for many years, brings us closer to one of the popular classes’ most sustained aspirations in the area: education. A goal always difficult in areas where one must attend to a great variety of situations: from persistent illiteracy to youth that could opt with success for higher education. Close to where there previously flourished popular community centers and radical clubs and where, during late Francoism (*tardofranquismo*) new educational experiences emerged (ranging from anarchic inspiration to basic Christianity), the Institut Barri Bes6s represents the intent—always precarious within a functional structure—of maintaining a close link to the social fabric of the neighborhood it services. This opening to the exterior has converted it, today as before, into a meeting point for multiple reflections at the citizens’ reach. This was made evident at the conference “The future of the urban peripheries,” organized by the Institut in 1989, at the initial moment of Barcelona’s recent transformations.

In this aspect, the link between a secondary education center and MACBA also points to a permeability between the cultural and educational networks that goes beyond offering cultural programs to schools; it thus situates itself in the space of synchronization between a popular area’s social fabric and high art. The exhibition project linked to the Institut does not emerge from nowhere.

Rather it arrives after a long history of collaborative work through the Fòrum de la Ribera del Besòs, a kind of "market of ideas" that, since Autumn 1992, brings together people, entities and institutions from different networks who are all interested in the construction of a point of view concerning the changes in our world—a point of view that is locally rooted, but not localist. This collaboration, recently materialized within the framework of the project "Citizenship and Education in Barcelona," also attempts to look for new ways to repair the fissure generated by the cultural model designed in Barcelona since the transition, a model with the dual proposal for civic centers as a base for "popular culture," on the one hand, and for large cultural institutions as spearheads for "cultivated culture" and the city's international projection, on the other.

The second space of the exhibition is the factory presently known as Palo Alto. Palo Alto, an example of the flexible use of former manufacturing ensembles, has gone through successive industrial phases and, at the beginning of the nineties, was chosen by a group of design professionals (headed by Xavier Mariscal) in order to introduce activities on the threshold between the industrial and tertiary sectors. Today, the system of warehouses and open spaces within the industrial area of Palo Alto run the risk of being seriously affected by the opening of Fluvià Street, although it is to wait for some less traumatic solution by the municipal authorities' growing sensitivity to an industrial patrimony, which, until recently, has been undervalued. Poblenou, the cradle of contemporary industrial Catalonia, offers a broad display of industrial history that tends to disappear quickly, and it merits being declared a patrimonial area of European interest. The factory, historical documents, social memory and, in many cases, spaces with their own particular architectonic quality, remain a point of reference for numerous experiences with regard to the forms of corporate initiatives and the industrial era's popular class struggles for less oppressive forms of social power and control.

The proposal for the collective cultural use of these industrial areas is not put forth as the colonization of an historical space with little attention to the existing and viable activities there and in the face of a sedimented social fabric in relative danger today. Rather, on the contrary, it is proposed as a medium that can contribute to

giving value to Barcelona's great industrial history, incorporating it more fully into the urban metamorphosis currently underway.

The third space of the exhibition is in the Mina's civic space, usually known as Sala Pinós. The impulse here to reconnect art and education and art and work, at least symbolically, relates to the previous two spaces. Yet here it encounters a more difficult goal: to incorporate more humble social spaces into the trajectories of artistic exhibition and elaboration. In another way, the presence of MACBA in the heart of this neighborhood could seem like a provocation.

The Mina was created at the beginning of the seventies by the decision to concentrate the most helpless immigrants still living in shantytowns in an area that was poorly communicated and isolated at the time. The Mina has had a complex history, which is capable of discouraging even the most committed of activists. It was first victim to the difficulties of institutional cooperation caused by the political fragmentation of Barcelona's urban conglomeration into multiple municipalities. The Mina neighborhood was created by the municipality of Barcelona in the lands of the Sant Adrià municipality. Due to the scattering of institutional responsibilities in the management of day-to-day and future plans, the Mina witnessed how its bordering neighborhoods prospered with the return to democracy while its more than 12,000 inhabitants became increasingly marginal. And from its prostration, the Mina later experienced how, at the root of the Olympic games, the greed for space by public powers and private enterprises even replanned the physical survival of the neighborhood through the threat of forced eviction of a large number of its inhabitants: it was the dark side of the metropolis's Olympic transformation and took place far from the well known and successful performing spaces. Today, the physical proximity of the Fórum 2004, at a time when the majority of the Mina's inhabitants have regularized their housing situation, requires that the neighborhood be taken into consideration. The citizens of the Mina live with the hope of seeing the realization of the best plans—which is very important considering the episodes of the past. Yet, on the contrary, the plans are frankly much poorer when one compares the projected investment in the neighborhood with the rest of the public investments and substantial private benefits of its surroundings.

Thus, the location of the third part of "How do we want to be governed?" in the Sala Pinós only makes sense if, on the one hand, it offers the inhabitants a scarcely known perspective on metropolitan space and, on the other hand, it achieves, even if minimally, in establishing some effective contact between the Mina's citizens and the artist workers shown there. It makes even more sense if it contributes to putting the neighborhood on the dignified citizens' map, a neighborhood that, despite the perspectives for betterment in a proximate future, is still a place where the city loses its name.

Hence, in some way, the urban location of "How do we want to be governed?" should be able to form part of the exhibition's project. The outlines for the fight for education, for patrimony in the term's broader sense and for incorporation into the citizenry are encountered again in Barcelona's eastern waterfront with the broad range of public and private interventions that have entailed remarkable improvements for the city but also more disputable interventions. The new Diagonal Mar, for example, is a stark contrast very observable through the itinerary marked out by the three exhibition spaces. Less visible, however, are the effects of rapid gentrification in the area and, in particular, of the scarce provisions for secure housing in neighborhoods that for decades have labored to better their condition, even as these will be important factors to keep in mind when facing the transformation's final balance. An economic, social, political and aesthetic balance can only establish itself with time, with regard to both these neighborhoods and the city's aspirations for them. For example, the effective public use of the new spaces generated by Fórum 2004 should be known. Likewise, one should verify the capability of the activities 22@ district (one of the most interesting projects underway today) for articulating old and new viable activities, urban renovation and patrimony, social and productive fabrics, local interests and global projection, in the midst of the intense pressure of real estate value and real estate agents. And, evidently, to see how the urbanization of the new Diagonal evolves, between the new emblematic buildings at Les Glòries plaza and the area of the Fórum.

All this, as stated at the beginning, converts the eastern waterfront into a seismograph that is particularly sensitive to the relations between the different levels of collective life, the different

territorial levels and different powers—all the administrations and diversity of private agents are implicated—and between the territory's inhabitants from different times and in very different social situations. While the citizens that arrived during prior waves of immigration still claim their right to the city, the transnational corporations and the relatively well-to-do social stratum arrive there at the same time as the new Barcelonans from different continents. Thus, it is in the heart of this territory, where the suburbs generated in the 19th and 20th centuries are converted—with as many uncertainties as hopes—into part of the city of the 21st century; a city in which one attempts to approach, from the field of art but far from the walls of the museum, the question of a good government.

HOW DO WE WANT TO BE GOVERNED?

Biographies

Sonia Abian (Posadas, Misiones, Argentina, 1966) is an artist. **Carlos Piégari** is a musician and journalist. Together with others, he founded Posadas's group *Comunarte*, which promotes and organizes theoretical debates and artistic events throughout the Misiones province in Argentina. His work was shown in the exhibition "Ex Argentina," which took place at the Ludwig Museum in Cologne in 2004. Since March 2004, he lives in Barcelona.

Ibon Aranberri (Itziar-Deba, Guipúzcoa, 1969) lives and works in Bilbao. He studied art at the Universidad del País Vasco (Bilbao) and participated in the Research Program CCA-Kitakyushu (Japan) as well as in the PS1 Studio Program (New York). His work has been exhibited at the Espacio-Abisal (Bilbao), the Kultur-Basauri (Basauri, Vizcaya), the Fukuoka City Museum (Fukuoka, Japan), the Fundació Miró (Barcelona) and at the Galería Salvador Díaz (Madrid).

Joan Badia is the general assistant director of the Education Program at the Generalitat de Catalunya.

Maja Bajevic (Sarajevo, 1967) studied in the Graphic Design Department at the Fine Arts Academy in Sarajevo. Subsequently, he studied Multimedia at the ENSBA (École Nationale Supérieure des Beaux Arts, in Paris), where he received honors from the jury. Bajevic has exhibited at *Manifesta 3* (Sarajevo, 2000) and at the Istanbul Biennial (2001).

Sergio Bologna was Professor of History of the Workers' Movement and Industrial Society at the universities of Trento, Padua and Milan and was visiting professor in Bremen until 1983. From 1985 to the present, he works as an independent professional in consulting activities. Bologna is the author of various books and essays on history, politics and sociology. In Spanish, he published *Nazismo y clase obrera (1933-1993)* (Madrid: Akal, 1999).

Roger M. Buerger (Berlín, 1962) is an independent curator and Professor at the University of Lüneburg, Germany. He has curated exhibitions such as "Dinge, die wir nicht verstehen/Things we don't understand" at the Generali Foundation in Vienna (2000); "Governmentality. Art in conflict with international hyper-bourgeoisie and the national petty-bourgeoisie" at the

Alte Kestner Gesellschaft in Hanover (2000); and "Bolas or the end of post-structuralism" at the Künstlerhaus in Bremen. Buerger is also the author of books and texts such as "The Language of Things" in *Dinge, die wir nicht verstehen/Things we don't understand*, edited by Roger Buerger and Ruth Noack (Vienna: Generali Foundation, 2000), and "Arbeiten an den Grenzendes Realen" in *Texte zur Kunst* (n° 43, 2000). In 2004, he was named director of Documenta 12, which will take place in Kassel in 2007.

Alice Creischer (Santa Fe, 1960) studied at the Kunstakademie in Düsseldorf. Her individual exhibitions include "Mach doch heute Lobby" at the Kuntsbüro in Vienna (1998) and "The Greatest Happiness Principle Party" at the Vienna Secession (2001). In collaboration with Adreas Siekmann, Creischer works as an artist, writer, and independent curator. Both were the artistic directors of the exhibition "Ex Argentina", which was presented at the Ludwig Museum in Cologne in 2004.

Ines Doujak (1959) lives and works in Vienna. Her recent exhibitions include "The Government" at the art gallery of the University of Lüneburg (2003); "Organizational Forms" at the Galerie der Hochschule für Grafik in Leipzig; "Zugluft" at Kunst Zürich; "Organizational Forms" at the Galerija Skuc de Ljubljana, Eslovenia (2002); and "I feel a song coming along" at the Kunstverein (Düsseldorf) and Hohenlohe & Kalb (Vienna).

Patrick Faigenbaum (París, 1954) studied painting and graphic art. He has exhibited at the Centre Georges Pompidou in Paris (1984), the Art Institute of Chicago (1988), the Pace/McGill Gallery (1990) and Barbara Gladstone (since 1991) in New York, the Musée d'Art moderne de la Ville de París (1991), Documenta X in Kassel (1997) and at the Neues Museum Weserburg in Bremen (1997). He is a Professor at the École Nationale Supérieure des Beaux-Arts de París, where he lives.

Harun Farocki (Novy Jicin, República Checa, 1944) was the editor of the magazine *Filmkritik*. Since 1965 he has realized more than seventy films that embrace various genres. Openly militant at the beginning, the majority of his films are essays on sociopolitical themes from a subjective point of view and an ironic determination for interrogating the status of the image. He has exhibited at Documenta X in Kassel (1997), the MoMA in New York (1999) and at the Generali Foundation in Vienna (2000), among other venues. Since 1993 he is professor at the University of California Berkeley. Farocki lives Berlin.

Peter Friedl (Oberneukierchen, Austria 1960) is an artist. He lives and works in Berlin.

José Francisco Marín is an anthropologist.

Sanja Ivekovic (Zagreb, 1949) is an artist whose production takes up various media including photography, performance, video and installation. The point of departure for her work is her own life, which she then situates within a larger context: the situation of women in our society and epoch. Her recent exhibitions include "Die Regierung" (Lüneburg, 2003); "Sammlung" at the Generali Foundation in Vienna (2003); "In the gorges of the Balkans. A Report" at the Museum Fridericianum in Kassel (2003); and "Formen der Organisation" at the Galerija SKUC in Ljubljana (2003).

Grupo OCHUB (Observatori Crític sobre Habitatge i Urbanisme de Barcelona/Critical Observatory on Housing and Urbanism in Barcelona) forms part of the seminar *Economía Crítica Taifa* at the Universitat Autònoma in Barcelona. Its members include Gemma Cortabitarte, Miren Etxezarreta, Gemma Galdon, Miriam Jover, Francisca Limeres and Núria Pascual.

Ramon Parramon. His work develops from an interdisciplinary interest and concerns the function that art can exercise in specific sociopolitical contexts. He is director of Idensitat Calaf/Barcelona, a program on art in public spaces, and is co-director of the masters program Diseño y Espacio Público (Design and Public Space) at the Elisava Escola Superior de Disseny. Since 1996, he has been developing the Territorios Ocupados project, which was shown at the Centre d'Art Santa Mònica de Barcelona (2000) and at the "Barcelones" exhibition (1999).

Grupo Play-Back, from Casal de Gent Gran Sant Crist de Badalona, has existed for more than fourteen years and offers a broad repertory of various popular music styles.

Florian Pumhösl (1971) lives in Vienna. His exhibitions include "Humanist and Ecological Republic" and "Lac Mantasoa" at the Vienna Secession (2000); the Galerie Krobath Wimmer in Vienna (2001); and "Wachstum und Entwicklung" at the Galerie im Taxispalais in Innsbruck (2004).

Alejandra Riera (Argentina, 1965) is an artist and feminist activist. Her work concentrates on transcultural questions related to the politics of representation. In 2001, she founded the Association (des Pas) with Doina Petrescu. Both presented "A non-realizable film" at Documenta11 (2002).

Her exhibitions and projects include "Syndicat Potentiel", in which she works with groups on economic models, "Radio Temporaire" (1999) and "Le Village" (2000), an experimental educational project that introduces artistic work in peripheral neighborhoods. She participated in the exhibition "(Based upon) True Stories" at the Witte de With in Rotterdam.

Joan Roca was Professor of History and Geography at the IES Barri Besòs. In 1989, he coordinated the symposium *El Futuro de las Periferias Urbanas* (The Future of Urban Peripheries). Since 1995, he collaborates with the seminar on the History of Barcelona, in which he has worked as a docent, history conference organizer, publications editor (including the four volumes of the 4th Conference 1997, in which figures *El municipi de Barcelona i els combats pel govern de la ciutat*). He collaborates with Aula Barcelona and is editor of the collection "Model Barcelona – Quaderns de Gestió". He also works with various organizations neighboring Barcelona such as Fòrum Ribera Besòs. He participated in the exhibition "Tour-Isms" at the Fundació Antoni Tàpies (2004) with the work *Viatges per Barcelona. L'itinerari com a forma artística*.

Dierk Schmidt (Unna, Alemania, 1965) is a painter and writer. He lives and works in Berlin.

Jordi Secall (Tarragona, 1975) is a self-taught photographer. Currently, he is working on a report of the urban transformations of the Poblenou district in Barcelona. This work is related to the disappearance of a part of Barcelona that is, in a certain way, still rebellious against its final destination: ultracapitalism.

Allan Sekula (Erie, Pennsylvania, 1951) was director of the California Institute of the Arts, where he directed the Photography Department and is presently an Associate Professor. His publications include: *Photography Against the Grain* (1982) and other more recent books such as *Fish Story* (1997) and *Dismal Science* (1999). Some of his most recent exhibitions have taken place at venues such as the Witte de With (Rotterdam, 1995), the Santa Monica Museum of Art (Santa Monica, 1996), the DAAD Gallery (Berlin, 1997), CCC (Tours, 2001), the Centro Cultural Belém (Lisboa, 2001) and the Yokohama Biennial (2001). He lives in Los Angeles.

Andreas Siekmann (Hamm, Germany, 1961) studied at the Kunstakademie in Düsseldorf. His recent exhibitions include "Welcome to the site" at the Galerie Barbara Weiss in Berlin (2000) and Hanover. Together with Alice Creischer, he works as an artist, writer and independent curator.

Colectivo Situaciones is a militant research collective in Buenos Aires. Its publications include *La hipótesis 891. Más allá de los piquetes* (in collaboration with the Movimiento de Trabajadores Desocupados in Solano); *Contrapoder (una introducción)*; *Genocida en el barrio (Situaciones 5)*; *Movimiento campesino de Santiago del Estero (Situaciones 3)*; as well as *19 y 20: Apuntes para el nuevo protagonismo social*, a work on the Argentine insurrection of December 2001 with a version published in Barcelona in 2003 by Virus Press and entitled *Apuntes para el nuevo protagonismo social*.

Marina Subirats is Counselor of Education at the Ayuntamiento de Barcelona.

Minze Tummescheit (Lima, Perú, 1967) is a film director and currently lives in Berlin. *Jamark Europa (Bazar Europa)* is the director's first documentary and was screened at the Berlinale's Forum in 2004.

Olivier Zabat (1965) is an artistic filmmaker; he has participated in numerous international exhibitions including Hanover (2000) and Manifesta 5 (San Sebastian, 2005). His photographs and films—such as *Zona Oeste* (2000) and *Miguel et les mines* (2002)—explore fragile bodies and subjectivities that remain profoundly immersed and exposed to the violent effects of contemporary power. He lives in Paris.

How do we want to be governed?

ARTISTS / WORKS

.....
Exhibition Institut Barri Besós (22.09 – 7.10.2004)
C/ Pujades, 397
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Archivo Tucumán Arde: Varias Fotografías, 1968

Alice Creischer / Andreas Siekmann: Maqueta de la exposición
Ex Argentina, 2004

Ines Doujak: Follow the Leader, 2004

Patrick Faigenbaum / Joan Roca: Barcelona. Vista del Besòs,
1999-2004

Ambrogio Lorenzetti: Allegory of Good and Bad Government, 1337-
1339 (material documental)

Alejandra Riera / Fulvia Carnevale: Entre/Acte, 1997

Dierk Schmidt: SIEVX, 2001, 2002 and 2004

Jordi Secall i Pons: De la serie "Al voltant de Pere IV – Diagonal",
2004

Danika Dakic: "La Grande Galerie in der Romaenklave Preoce,
Kosovo, 2004". 2004

.....
Exhibition Palo Alto, nau XYZ (7.10 – 21.10.2004)
c/ Pellaires, 30-38
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Sonia Abián / Carlos Piégari: Viaje por Icaria, geografías de la autogestión, 2004

Maja Bajevic: Green, green grass of home, 2002

Alice Creischer / Andreas Siekmann en colaboración con Las trabajadoras de Brukman: 8 trajes, 2004

Ines Doujak: Follow the Leader, 2004

Harun Farocki: Workers leaving factory, 1995

Peter Friedl: Untitled (Kill and Go), 2000

Grupo de Arte Callejero: Cartografías y vídeos, 2004

Sanja Ivekovic: Nada Dimic File, 2003

Alejandra Riera: Projet pour Le sujet et le pouvoir (la voix lyrique), 2001

.....
Exhibition Centre Cívic de La Mina (21.10. – 07.11.2004)
c/ Venus, s/n (esquina c/Ponent), Sant Adrià del Besòs.
.....

Sonia Abián / Carlos Piégari: Ex Argentina: Aparato Barrio, 2003-2004

Ibon Aranberri: Luz de Lemoniz, 2001-2004

Archivo Tucumán Arde: Varias Fotografías, 1968

Linda Bilda / Graciela Paredes: Tour hacia Ex-Argentina, 2002/2004

Azul Blaseotto: Cabezas, 2003 - 2004

Matthijs de Bruijne: Liquidación.org (Vendemos los restos de Argentina), 2003

Alice Creischer / Andreas Siekmann: Maqueta de la exposición Ex Argentina, 2004

Stephan Dillemuth: Siemens Hoftheater, 1998

ETCETÉRA: Afiches sobre las acciones "Mierdazo" (2002) y "Escrache contra Sánchez Ruiz" (1998), 2003

León Ferrari: Instalación De Jaula con lámina, 2004, 6 collages, 1994

Grupo de Arte Callejero: Cartografías y vídeos, 2004

Eduardo Molinari: El Camino Real: dormitorio oficina, 2003

Museo del Puerto: Gabinete, 2004

Ramon Parramón / Paco Marín: Oportunidades y dilemas. Proyectos urbanos e intereses privados en el margen derecho del Besòs (1900-1988), 2004 (incluye la escultura de Joan Brossa "Record d'un malson", 1989, un encargo para una escultura pública que le hizo el Ayuntamiento de Sant Adrià del Besòs al artista)

Florian Pumhösl: Centreless Limitless Bodiless Structureless, 2004

Jürgen Stollhans: 24 pizarras con tiza blanca, 2004

Inés Doujak: Sin título. Esculturas de piel de carnero. 2004