

17 artistic proposals inaugurate *Panorama*, the new series of transdisciplinary projects born to explore, collaborate and engage in dialogue with artists and cultural agents in our context.

MACBA presents *Notes for an Eye Fire*

► *Panorama* focuses on contemporary art practices and aesthetics in and around Barcelona, exploring the artistic scene from transdisciplinary viewpoints and the creation of new productions.

► Each *Panorama* edition will be conducted by a different curatorial team, made up of one member of the MACBA team and one or more cultural agents in Barcelona. The present edition, *Notes for an Eye Fire*, is curated by Hiuwai Chu (MACBA) and Latitudes (Mariana Cánepa and Max Andrews).

► *Notes for an Eye Fire* doesn't follow a single topic. The different works intertwine to become "notes" addressing and connecting common concerns about the self-image of the city, notions of reparation and belonging, and gender dissidence, among others.

► The participating artists of this exhibition are Ana Domínguez, El Palomar (Mariokissime and R. Marcos Mota), Laia Estruch, Arash Fayez, Antoni Hervàs, Rasmus Nilausen, nyamnyam (Ariadna Rodríguez and Iñaki Álvarez) with Pedro Pineda, Clàudia Pagès, Aleix Plademunt, Marria Pratts, Stella Rahola Matutes, Eulàlia Rovira, Ruta de autor (Aymara Arreaza R. and Lorena Bou Linhares), Adrian Schindler, Rosa Tharrats, Gabriel Ventura, and Marc Vives.

Title: Notes for an Eye Fire **Opening:** Thursday 21 October 2021, 19.30 pm **MACBA dates:** from 22 October to 27 February 2022 **Organization and production:** MACBA Museu d'Art Contemporani de Barcelona, with the support of Danish Arts Foundation, ELAMOR, Fuji y Dinasa, PUBLICS **Curated by:** Hiuwai Chu (MACBA) and Latitudes (Mariana Cánepa and Max Andrews).

THE EXHIBITION

Notes for an Eye Fire

«If you burn a sense / you get a repertoire of phantoms», says Gabriel Ventura (Granollers, 1988) in his last poetry book, *Apunts per a un incendi dels ulls* (2020), which gives its name to the exhibition and where he reflects on iconoclasm and the power of rebellion of sensory language.

With such a suggesting title, the curatorial team of the first edition of *Panorama*, Hiuwai Chu and Latitudes, brings together 17 projects from artists and cultural agents from the city of Barcelona or closely linked to it. An itinerary through a wide range of disciplines, including painting, sculpture, works on paper, video installation with a clear musical component, performance, photography and textiles

Resulting of the collaborative, intergenerational and multidisciplinary work between the artistic community and the curatorial team, this show avoids an overarching theme. The works that we discover along it emerge as «notes», or as footnotes emphasizing common concerns from very different viewpoints. The city's self-image; notions of displacement, reparation and belonging, or gender dissidence are some of the issues that run through *Notes for an Eye Fire*.

A dramatic papier maché portal, made by **Antoni Hervàs** and inspired by the Raval-based board game El Chino and by the history of the Teatre Arnau, invites us to plunge into the exhibition. Opened in 1894, this legendary theatre became one of the most celebrated popular music-hall venues in Barcelona, and it is currently undergoing a major structural restoration following a community-driven social revival. This work by Hervàs at MACBA is linked to a 24 metres mural situated in front of the theatre itself (on view until 10 January 2022), a chronicle in homage to the neighbourhood theatres and bars of past and present. Then we find *Theatre of Doubts* (2021), which brings together 49 pictures belonging to the allegorical universe of **Rasmus Nilausen** – an installation based on the Theatre of Memory by Giulio Camillo. The Renaissance philosopher inverted the perspective of ancient theatre placing the spectator on a central stage, to



La Meiers, 2021, Antoni Hervàs

look out at seven rows of seven pictures. His (failed) purpose was to represent the entirety of human knowledge and the cosmos.

The first edition of *Panorama*, in the form of an exhibition, has explored, conceptually and historically, the great 360-degree pictures called panorama (a word coined in the 18th century to describe them). That is reflected in projects emphasizing the situated experience, spacial relationships between the stage and the auditorium, and the loop as a narrative. The works in *Notes...* have multiples layers of interpretation and connect subliminally among them, and delve in issues that go through past, present and future. *The City as Exhibition*, by **Ruta de autor**, departs of an archive investigation into the panorama displayed at the 1888 Barcelona Universal Exposition, and it takes the form of a newspaper that serves as a portable exhibition. In the same sense, based on three iconic sites of Barcelona's commercial port (breakwater, 19th-century Customs building and World Trade Center), **Claudia Pagès** creates *Gerundi Circular* (2021), a mesmerising 360-dregree video installation that revolves around global maritime routes, legal jargon, and the relentless flow of commerce and people. Local reflections with global connexions. This immersive look guides us to **Marc Vives's**, who observes from the sea the Costa Brava, with both its wild beauty and man-made eyesores, in the video *SSSSS* (2020, standing for Sand Sea Sun Sex Sangría).

The exhibition offers more artistic proposals that, starting from the same approach, highlight and question relationships with the planet, the universe, the being... Themes that weave together and reflect about belonging, reparation or gender dissidence. As in the case of **Aleix Plademunt**, who presents *Matter* (2013—21), an encyclopedic project about the origins of life, knowledge and the place of individuals in a complex universe. Or as in *AKAAL / SELENE \ ULURU*, by **Rosa Tharrats**, which alludes to the vulnerability of the oceans and the multiple communities dependent on them for their wellbeing. That's why she imagines the columns of the museum as the masts of a ship, to which she adds sails made of clothes, as well as shells, dry plants and bioplastics – materials that have the potential to alleviate the growing problem of marine pollution. Inside the museum's galleries, another column, *The pearl* (2021), by **Eulàlia Rovira**: a «deactivated column», in her own words, remains in suspension, striped of its structural and metaphorical functions. The column is accompanied by *The Ulcer*(2021), a series of collages of texts and photographs that depart of her research into the construction of the MACBA building in the early 1990s, the history of El Raval neighbourhood, and the tenets of modern architecture as a force bringing hygiene to ailing urbanism. And is there any way to mediate between human resources (the museum's staff) and natural resources? The project by **nyamnyam** and **Pedro Pineda** was conceived as an enterprise shared from empathy and collective work. A group of people with diverse roles within MACBA have participated in a series of workshops that began with several tree trunks sourced from a sustainable forestry initiative. That wood became furniture that the participants in the workshops will change over the months of the exhibition.

Schreber is a woman (2020) is a two-screen audiovisual installation by **El Palomar** about the case of the German judge Daniel Paul Schreber, who was confined to an asylum shortly after being appointed presiding judge of the Saxon Supreme Court. When he stated that he felt a woman, his identity was considered a form of delirium. The works *Apolis* and *Limbo* (2014—21), by **Arash Fayez**, and *Tetuan, Tetuán, تيتوان* (2021), by **Adrian Schindler**, also talk about identity and representation. Fayez traces his own legal limbo through official documents following his arrest in the US in 2014 through to his arrival in the EU in 2018. Schindler presents the first chapter of a collective experimental film trilogy that traces and resignifies the contemporary spectres of Spain's colonial past in Morocco. This Barcelona chapter includes scenes shot at the Plaça Tetuan and in the galleries of the Museu Nacional d'Art de Catalunya.

Just as **Gabriel Ventura**, writer of the poetry book *Apunts per a un incendi dels ulls*, urges us to explore an expanded definition of seeing, the MACBA exhibition takes the senses into a wider consideration. For instance, in the installation *Fig Juice* (2020) by **Stella Rahola Matutes**, with its strange sensory system of interactions between man-made forms and semi-organic materials, or the audio collage *Stray Birds* (2021) by **Laia Estruch**, with a huge net that spans the gallery and becomes a stage that will encompass remarkable open rehearsals, which spring from the attempts to approximate the songs and calls of migratory bird species that nest in Barcelona. Or the canvases and sculptures by **Marria Pratts** in *I Hear a Music Inside my Head (Transformation of a Blurred Thought)* (2021), from which positive energy sprouts, alluding to the contradictions of the urban scape and the challenges of living in places under the constant threat of gentrification. Lastly, an integral part of *Notes for an Eye Fire* conception is the link that connects the physical exhibition with its online counterpart: **Ana Domínguez's** graphic concept for *Panorama* and for its first edition – an explosion in and for all senses.



Exhibition's artists, curatorial team (Hiuwai Chu and Latitudes) and Elvira Dyangani Ose, MACBA's Director. Photo: Miquel Coll, MACBA, 2021

AGENDA

Visits

Sundays, 12 am

By the pli-é collective

Visits in Catalan or Spanish. Consult the specific programme at macba.cat.

Open rehearsals for *Ocells perduts* by Laia Estruch

20/11 and 18/12 2021; 29/01 and 26/02 2022, 18 pm

Sistematurgy of A quatre potes by nyamnyam and Pedro Pineda

29/01/2022, 10 am

Conversation about forest management and design as a tool for investigation, with the participation of Lidia Guitart, Curro Claret, Ingrid Guardiola, the artists, exhibition curators and workshop participants.

Lets talk about *PANORAMA 21. Notes for an Eye Fire* a las 18.30 h

25/10 *Notes for Notes*, with Latitudes and Hiuwai Chu.

02/12 *Let's talk about cabaret*. Route from MACBA to Teatre Arnau, with Antoni Hervàs.

09/12 *Anecdotes to be forgotten*, with Arash Fayez.

13/01 *Passió i cartografia per a un incendi dels ulls*. Sung guided tour, with Gabriel Ventura and Pere Martínez.

Opening hours

Mondays, Wednesdays, Thursdays and Fridays, 11 am to 19.30 pm

Tuesdays, except public holidays, closed

Saturdays, from 10 am to 20 pm. Sundays and public holidays, 10 am to 15 pm

Saturdays, from 4 to 8 pm, free admission thanks to UNIQLO

The entrance ticket is valid for a month.

#PanoramaMACBA