

2022 Programme

**Centre de Cultura
Contemporània
de Barcelona**

2022 Programme

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A consortium of

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Weaving connections, opening up to the world

Two years on from the outbreak of the pandemic, the virus continues circulating and wreaking havoc on our physical and mental health. The world is seemingly divided between those predicting an inevitable collapse and defenders of technological acceleration as a solution to the major challenges currently facing us. Within this context, culture and critical thinking have a crucial role to play. At a time of widespread uncertainty and unease, the fundamental questions return about the value of life and of freedom, or about the future of the human condition at the height of robotisation of the world. However, the pandemic has also left us with some learnings around which a possible future can be built: the world is interdependent and we are all part of an ecosystem of shared vulnerabilities. Literature, film, thought and art are precursors in the capacity of giving meaning to the phenomenon of living together and the exercising of the imagination and of empathy. When the world is locked down and uncertainty prevails, culture can contribute towards the creation of an open society capable of imagining a future full of hope. Culture has the power to re-stitch wounds, generate bonds and create universes. This desire to reinforce bonds and open up to the world provides the basis around which the structure of the CCCB's programme for 2022 has been built.

Following in the wake of the masks exhibition, in spring the CCCB will help to rescue from oblivion the figure of Catalan psychiatrist Francesc Tosquelles, who revolutionised psychiatric institutions from exile in France. A man of action and an intellectual of the highest order, Tosquelles turned the Saint-Alban asylum into a refuge for those resisting fascism during the Second World War and used culture as a therapeutic tool, inspired by his experiences during the Republic and the Spanish Civil War. For Tosquelles, "the destination of madness is the essence of man", and only by opening up the institutions and connecting patients with the whole of society would it be possible to cure mental illnesses.

An exhibition about the brain will be the second project, to tackle the complexity of this fundamental organ which governs the body and coordinates all of its functions. Dependent upon the brain are language, abstract thinking, the emotions, the imagination, consciousness and the capacity to create: in short, all that has traditionally defined human nature. And yet, despite this centrality and advances in neurosciences and computing, its functioning continues to be a mystery. With this exhibition, the CCCB once more brings science out of the laboratory to approach it critically from a humanistic perspective.

The third project of the year will revolve around comics, through an exhibition that will give a voice to a constellation of young avant-garde authors, in a gesture of support for a generation of local artists working under the sign of precarity and disenchantment.

Over the course of the year, the city will be the subject of a series of programmes for rethinking urban spaces, profoundly transformed by technology and climate challenges. "City Symphonies" is a creation project with the association Dones Visuals which confirms the strength and vitality of the audiovisual programmes of the CCCB. The educational project ALIA will link the CCCB with seven metropolitan secondary schools and the Global Health Institute of Barcelona to reflect on the city and health. And the privileged observatory of European cities that is the European Prize for Urban Public Space will return with a new edition and with its international network renewed.

Intensifying international relations after two years of restrictions and will also be a priority in 2022, and the CCCB will be reaching out and connecting with a dense network of partners. While Tosquelles will be travelling to Les Abattoirs, in Toulouse, to the Museo Reina Sofía in Madrid and to the American Folk Art Museum in New York, the exhibition on the brain was born in the Wellcome Collection in London and will land at the Fundación Telefónica in Madrid. "Cultures d'avenir" is a project for young creators with the Centre Georges Pompidou in Paris and the Haus der Kulturen der Welt in Berlin, and the collaboration with the Royal Society of Literature in London will be another permanent international partnership. The continuous platform of the Kosmopolis Festival will reinforce the literary life of the CCCB and will complement its vocation as a centre for debate and thought. Rahel Jaeggi, Judith Butler, Judith Schalansky, Samanta Schweblin, Ali Smith and Keeanga-Yamahtta Taylor are some of the international authors already confirmed, in dialogue with a broad range of local participants.

The year 2022 will consolidate the programme of mediation and education, which embodies its desire to renew the institution in order to open it up to new voices and communities, and to try out new forms of creation within a network, in interaction with the cultural and educational scene of Barcelona and Catalonia. In the midst of ongoing debate around the future of the museums, this programme crystallises the CCCB's vocation for strengthening its roots and adopting greater openness.

Judit Carrera, General Director of the CCCB

CHEZ TOUS LES LIBRAIRES ET M^{DS} DE JOURNAUX

LES MYSTÈRES

DE LA

FRANC-MAÇONNERIE

DÉVOILÉS
PAR
LÉO TAXIL



ANCIEN MEMBRE
DE LA RESP.^{BL} LOGE
LE TEMPLE
DES AMIS DE L'HONNEUR FRANÇAIS
DU GRAND ORIENT DE FRANCE

LA 1^{ère} LIVRAISON est **GRATUITE** CHAQUE LIVRAISON SUIVANTE
SE VEND 10 CENTIMES
DEUX LIVRAISONS CHAQUE SEMAINE — UNE SÉRIE TOUTS LES QUINZE JOURS
LETOUZEY ET AMÉ, ÉDITEURS, 17, Rue du Vieux Colombier, PARIS

15 December 2021 — 1 May 2022
Servando Rocha and Jordi Costa (curators)

The Mask Never Lies

Since the beginnings of time we have lived among masks, used in the sacred sphere to invoke hidden forces and in the profane sphere for hiding identity. The mask is an object of great complexity, not just because it has been used –and still is– by all manner of rebels, shamans, avant-garde artists, and fictional characters, but because the reasons behind the act of masking, and the consequences of unmasking are numerous and, sometimes, surprising.

“The Mask Never Lies” takes a journey around some of the political uses of masks in modern times and looks at policies of control over the human face, cultural resistances to identification, the defence of anonymity, terror strategies in the act of hiding, or the way that evil villains, heroes and heroines, and dissidents have of showing masks as an identity symbol. Yes, in short, our world cannot be understood without masks and masked people, and even less so in current times, when a pandemic has forced us to live our lives behind them.

The mask frees, protects, and encourages the emergence of hidden impulses, but it does not guarantee us an experience free of the risks of its potential ambivalence. The masked face could alternatively be the great symbol of a contemporaneity where battles are waged in the kingdom of appearances and the frontiers between fiction and reality disappear.

The oldest masks known to humanity date from the Neolithic and are the remains of a possible cult worship of ancestors that emerged when the first agricultural settlements founded civilisation. Within the contemporary context, the mask deploys its numerous meanings and becomes a political weapon, an emblem of the infiltration of popular culture in the turbulences of history, or an instrument for a re-enchantment of the world, among many other possibilities. There is something in the secret and transforming power of the ritual mask that still subsists today, our pandemic-stricken and mask-filled present.

The exhibition is structured into seven areas that function as seven closed narratives, but that are connected in an underground way by revealing, thematic and iconographic recurrences. “The Mask Never Lies” combines a broad selection of documentary material and audiovisual resources with objects that enable an understanding of both the polysemy of the mask (the balaclavas of Pussy Riot, the hoods of feminist protests, the masks of Mexican wrestlers, gas masks, Perchta masks from Austrian folklore, etc.) and the singularity of the diverse contexts in which hiding the face has adopted a political dimension (masonic objects, the camera and chair used in the anthropometric system of Alphonse Bertillon, activist pamphlets, weapons, etc.). Pieces by artists such as Félicien Rops, Lavinia Schulz, Leonora Carrington, Kati Horna, Marcel Janco, David Lloyd and Lourdes Grobet, among others, coexist in the exhibition space alongside new artistic productions from the likes of Nico Roig, Martí Riera and Onliyú, José Lázaro, Joaquín Santiago, Fernando González Viñas, Dostopos, May Pulgarín, Las Migras de Abya Yala, Domestic Data Streamers, Antoni Hervàs, Beatriz Sánchez and Gitano del Futuro.





7 April – 28 August

Joana Masó and Carles Guerra (curators)

Francesc Tosquelles

Like a Sewing Machine in a Wheat Field

Exhibition co-produced with the Museo Nacional Centro de Arte Reina Sofía, Madrid, in collaboration with Les Abattoirs. Musée FRAC Occitanie, Toulouse.

Based on research by the Universitat de Barcelona, co-funded by the Fundació Privada MIR-PUIG. And with the special collaboration of the Fundació Antoni Tàpies.

The exhibition is being presented in adapted versions at Les Abattoirs. Musée FRAC Occitanie, Toulouse (October 2021–6 March 2022), at the Museo Nacional Centro de Arte Reina Sofía, Madrid (27 September 2022–end March 2023), and at the American Folk Art Museum, New York (April–October 2023).

Francesc Tosquelles (Reus, 1912–Granges d'Òlt, 1994) was a Republican psychiatrist, exiled in France, who conducted avant-garde therapeutic, political and cultural experiments. He dignified the lives of those who did not count, abandoned in mental hospitals and asylums, while denouncing the pathologies of the normal man in the Europe of fascisms. He humanised the life of psychiatric hospitals in times of major political transformations, but also in times of crisis.

Tosquelles was one of the pioneers who introduced psychoanalysis in Catalonia and Spain during the opening up of the Republic's public healthcare policies. During the Spanish Civil War, he became involved as head of psychiatry of the Republican army on the Aragon Front and in Extremadura, with the first therapeutic community experiences *avant la lettre*, which would be developed in England years later. Once in France, he made possible the formation of a psychiatric unit within the internment camp for Republican exiles at Sètfons in order to treat the complaints of Spanish exiles and enable some escapes. Also in France, he fought daily against the so-called *extermination douce*, at a time when, during the Nazi occupation of France, some 40,000 patients in psychiatric hospitals were allowed to die of hunger. At Tosquelles's hospital there were no deaths because patients, carers, nuns and medics survived thanks to their collective work with farmers and the barter economy and to the internal organisation of the hospital, impregnated with the learnings of Tosquelles from the Catalan cooperatives: self-management tasks, patient committees and clubs, and trainer training at the hospital; the sharing of the word at the assembly, the theatre and the cinema; the writing of wall newspapers, internal diaries, the printing press, and the ergotherapy workshops.

Healing the diseased institutions was the unexpected experiment that Tosquelles conducted in such unimaginable places as the hospitals that were heirs to the psychiatry of the 19th century. Following the inspiration of German psychiatrist Hermann Simon, Tosquelles thought that only by curing the hospitals could their patients be cured. He also wanted to transform other institutions in crisis, such as labour institutions, through vocational training institutes; maternity institutions, through child-care institutes, and political institutions, through anarcho-communist militancy in the Bloc Obrer Camperol (BOC) and the Partit Obrer d'Unificació Marxista (POUM), as well as through complicity with the networks of Resistance in Nazi-occupied France.

“Like a Sewing Machine in a Wheat Field”

In the 1970s, Tosquelles recounted the experience begun in Catalonia with a phrase by Lautréamont, from *Les Chants de Maldoror*, that the surrealists made famous by talking about new forms of creation and of random beauty: “Beautiful, like the chance meeting of a sewing machine and an umbrella on a dissection table”. But when Tosquelles evoked the Catalan psychiatric avant-garde, he diverted and displaced the meaning of this phrase to give it a new materiality. According to him, what had been done in Catalonia between the years 1910 and 1930 was akin to “putting a sewing machine in a wheat field”.

With this expression he conserved the memory of the attempts of the *Mancomunitat* and the Republic to organise therapeutic treatment in close relationship with the municipalities, with the countryside and manual work, as imagined in the farmhouse and nursery refuge projects.

Re-situating the surrealist quote from Lautréamont, Tosquelles produced a veritable “chance meeting” between an unfinished political experiment and what had been one of the formal icons of the surrealist avant-garde.

This exhibition presents a series of materials of a documentary nature, some unshown that are being seen for the first time (photographs and documents from the period, as well as films and publications produced within hospital contexts) that narrate the geography through which Francesc Tosquelles travelled from the 1930s onwards.

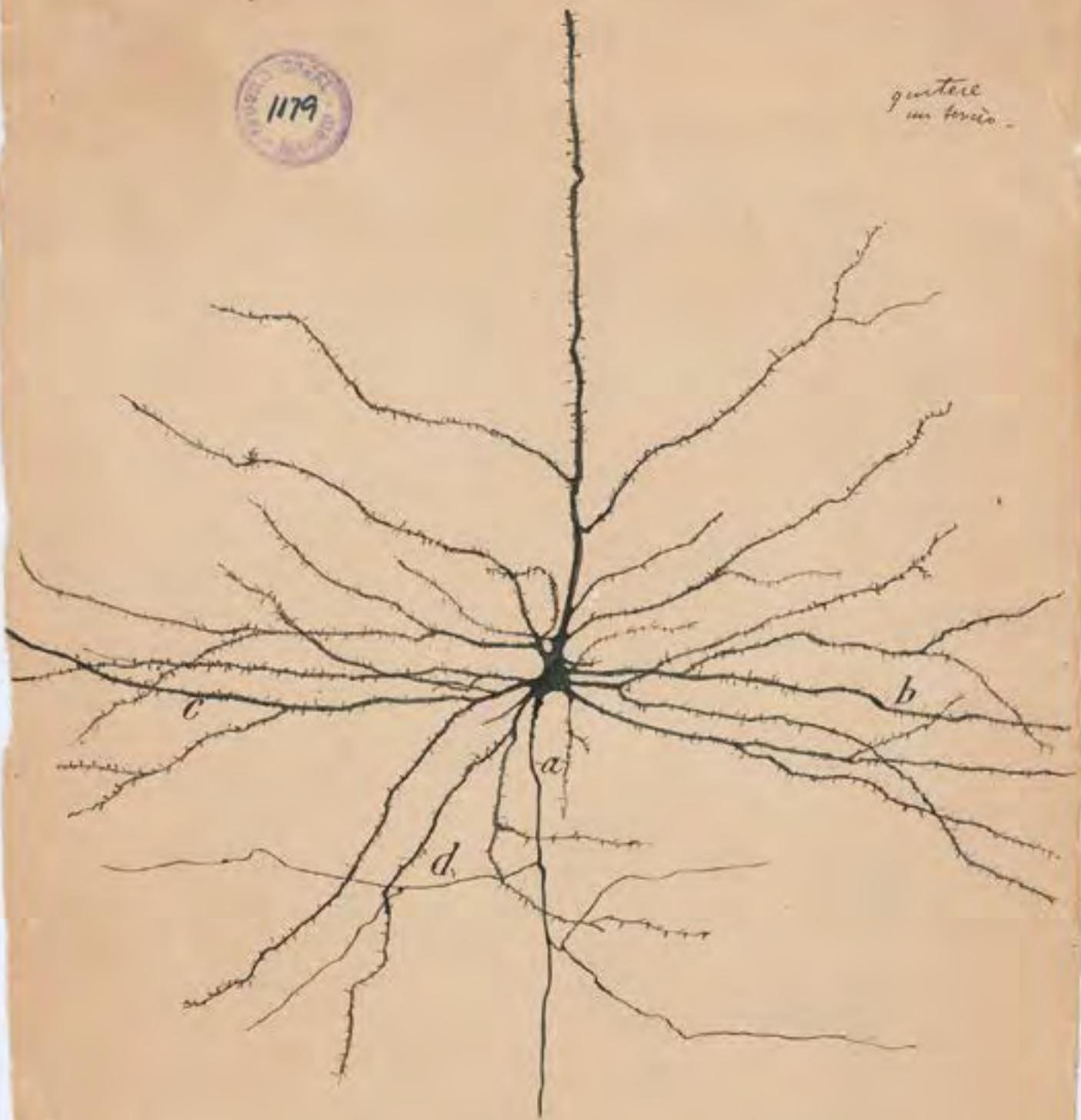
In dialogue with this documentary material, a series of pieces are presented that are linked to authors of the surrealist avant-garde, such as the book by Paul Éluard illustrated by Gérard Vulliamy, the book by Tristan Tzara illustrated by Joan Miró, the work of Antonin Artaud, Henri Michaux, Brassai, Léon Schwarz-Abrys, as well as objects produced by the patients of the Hospital of Saint-Alban, today originating from the Collection of Outsider Art of Lausanne and other private collections.

The historical route presented by the exhibition around these cultural productions is dotted with contemporary works and projects of new creation such as the film by Mireia Sallarès, and pieces by Alejandra Riera, by Roger Bernat, and by Perejaume.



1179

guttate
in foris



12 July — 20 November

Emily Sargent and Ricard Solé (curators)

Brain(s)

A co-production by the CCCB, the Fundación Telefónica, Madrid, and the Wellcome Collection, London.

“Brain(s)” is an exhibition developed based on two originally independent exhibitions programmed at the Wellcome Collection in London: ‘Brains: The Mind as Matter’ (2012) and ‘States of Mind: Tracing the Edges of Consciousness’ (2016).

The human brain is the most complex object that we know and it is also the fabric of dreams and of conscious experience. It enables us to explore and change our surroundings, remember the past while we invent diverse futures, and understand the universe in unprecedented detail. “Brain(s)” explores not only how humans have studied and represented the brain, but also follows the analysis of the set of activities that it carries out, such as abstract thinking, language, consciousness, imagination or dreams. How does it create reality? What are the nature and origins of conscious experience? Could a machine imitate human creativity? Do non-human animals have consciousness? Can an ant or a plant be compared to a brain? Are we, as humans, a society of brains similar to a collective intelligence?

The mind/brain duality that was established by modern Western science, influenced by the Christian division between body and soul, has been superseded by the discoveries of neuroscience, and today we know that the two things are inseparable. To the point that currently scientists and philosophers affirm that the human mind, with all of its capacities, is the result of biological evolution and responds to the same adaptive criteria as other aspects of life. What do we know, therefore, of what really makes us human? What happens in our mind/brain when we are capable of talking, creating, and feeling emotion?

These and many other questions are at the inception of a project that the CCCB, the Fundació Telefónica and the Wellcome Collection started up together with an extensive network of researchers, creators, and thinkers. Through artistic projects, laboratory experiments, mediation workshops and public debates, “Brain(s)” questions our understanding of conscious experience and explores what can happen when this experience is interrupted or undermined.

For centuries, philosophers, poets, and artists have been studying and questioning the structure, function, and evolution of the brain. It has been relatively recently that neuroscience has also joined the debate. Now, a hundred years on from Ramón y Cajal discovering that the neuron is the basic unit of brain architecture, the pace of discovery has gradually accelerated. In recent decades, major advances have much improved our image of what Charles Sherrington dubbed “the enchanted loom.” And, despite the fact that scientists have defined the most detailed map of grey matter that has ever existed, we still do not know how it works. We do not have a theory of consciousness. We are a long way from creating an intelligent machine.

The exhibition “Brain(s)” makes inroads into these questions and many others through the observation of the rich landscape of cognition and its historical development, from natural systems to those created by humankind. Based on different focuses and disciplines, the exhibition project links the views of contemporary artists with original drawings by Santiago Ramón y Cajal, first editions by René Descartes, inventions and machinery by visionary scientists such as Leonardo Torres Quevedo or José Manuel Rodríguez Delgado, comics and films, as well as projects by leading scientific research centres.

The exhibition route commences at a section that analyses the origins; how the fossil register and cave art reveal the appearance of the symbolic mind. With a review of the classic proposal based on anatomical descriptions, we approach old questions associated with the relevance of brain size, and with how a distorted and ideological view of this aspect led to the growth of phrenology and eugenics. Using different technological analogies we situate ourselves in the modern network of minds, in which brains are converted into real systems and the reductionist view of the world becomes obsolete.

A second section analyses the brain and consciousness as processes for which memory is a fundamental element. To a large extent, we are our memory, which has very little in common with the memory used in machines. When our memory fails, our world can crumble. Our self starts to suffer problems. Beyond some thresholds, loss of memory means loss of consciousness. New technologies, such as virtual reality, offer unexpected ways of finding answers.

In the last space of the exhibition, we question the unique status of our brain. The cognitive biosphere is not limited to our brains. We are starting to realise that answering the big questions could imply having to seek cognitive agents that challenge our intuition: simple cells that resolve complex mathematical problems, or living robots that have behaviours without brains.





13 December 2022 – 14 May 2023
Montserrat Terrones (curator)

Graphic Constellation

Young Authors of Avant-garde Comics

From the second decade of the 21st century, there have been staggered works published by very young female authors, most born from the 1990s onwards. They share the expression of the same discontent and a desire to create a work in which graphic art and experimentation form the main structural element.

This constellation of independent but interrelated authors, who are drawn to each other, is the heir of their *zeitgeist*, which they have converted into the reason for their work. We could define this spirit of the time as that of the precarity suffered by the Millennial Generation, not only with regard to the economic and labour aspect, but also the emotional and sentimental one. The prolonged situation of uncertainty, which now seems established and has all the appearance of having become the new life model of the current economic order, is reflected in the work of these artists through a resigned pessimism present in the comics of each of them.

This pessimism may be manifested through traditionalism, ironic portrayal, escapism or nightmares and dystopia. In any event, they form part of a generation that is not waging war, that is not aggressive in the expression of its frustration or of its rage, that above all is simply trying to survive. For this reason, anxiety and insecurity are so present in their work, besides the problems and frustrations derived from lack of communication, despite living in a society hyperconnected by technology, which is omnipresent and threatening.

At the same time, their vitality is translated into a burst of colour and visual force. The shared aesthetic denotes the proximity with graphic design, which contrasts with previous crops of alternative authors. As hybrid creators who combine comics with illustration, advertising and/or graphic design, their works reinforce each other ceaselessly and cannot be valued correctly without bearing these interconnections in mind. They have grown up with manga, despite it not being evident in their works, and with animation – above all that of the 1990s originating from the USA – which often becomes an aspirational goal, beyond being a source of inspiration.

The first steps, which will define the course of their careers, at least in the more initial stages, are taken at self-publishing salons and festivals (Graf, Tenderete Fest, etc.), promoted by the authors themselves, and these have proliferated from 2010 onwards since they did not feel comfortable with the traditional salons. It is in these spaces where authors see the creation of comics as a possible horizon, they get to know other works and authors, they take inspiration, they establish contacts and relationships for exchange, create networks and disseminate their work.

Consequently, self-publishing is key in the training and growth of these authors, many of whom continue self-publishing even after having managed to publish regularly with publishing companies. Self-publishing gives them freedom and enables them to experiment, as well as have total control over the process relating to editorial production. The novelty of this phenomenon lies in the fact that it has ceased to be a prior step to traditional publishing, to become another channel that coexists with that of traditional publishing.

The social media networks, above all the more visual ones such as Instagram, have also been fundamental for inspiring, relating and disseminating, both works and the authors themselves, some of them very aware of the need for a certain cult following in order to achieve a position in such a competitive world.

Other elements, such as the appearance of a new collection of publishers, also from the Millennial Generation, with a sensitivity different to that of the previous generation of publishers originating from the boom in adult comics in the 1980s, and the professionalisation of the comic sector, with the consequent incorporation of women into the publishing structures and authorship, have been key for the appearance of this constellation of female authors.

“Graphic Constellation” is simultaneously a tour through the universes (in plural due to their hybrid nature) of these young female authors (Bàrbara Alca, Marta Cartu, Genie Espinosa, Ana Galvañ, Nadia Hafid, Conxita Herrero, María Medem, Miriam Persand and Roberta Vázquez), and an exploration of all the changes that have radically modified the comics system in Spain and in Catalonia, and have enabled the emergence of a constellation of avant-garde authors that skilfully combines the darkness of the uncertain present and future with the vitality of radiant colourism.



Wield
the Word



THE ART OF LISTENING AND DEMOCRACY

Lecture by Jane Mansbridge
17 January

In this session, political scientist Jane Mansbridge, a leading voice of contemporary political thought, will speak about the challenges that democracies today are facing and the importance of defending listening as an instrument for guaranteeing their future. At a time when hate speech and authoritarianism are placing in question the values of equality, Jane Mansbridge proposes trialling new forms of deliberation that update democratic practice. How can listening be introduced into the noise of the present? How will democracy evolve over the coming decades?

Participants Jane Mansbridge
Collaborators Editorial Gedisa

ENLIGHTENED SEMINARS

First edition led by Marina Garcés
20 January, 3 and 10 February

How and from whom do we learn? What do we rule out and what do we conserve from the intellectual legacy we inherit? What knowledge and what practices should guide us in the complexity of the present? The “Enlightened Seminars” are a space for reflection where the audience can collectively put into practice the gesture of critical thinking. Through a polyphonic dialogue between people with diverse experiences and knowledge, we will update the “enjoy knowledge” imperative by placing into question perspectives that have become obsolete, and trialling new ways of learning that are imbued with the values of difference and hybridisation between disciplines. At a point in time in which the generation and transmission of knowledge is increasingly more immediate and horizontal, we will ask ourselves what role the institutions should play in the creation of knowledge and in the prescribing of culture, while debating on how to promote open, plural and emancipatory learning contexts.

With a reduced format that is unfolded into various sessions, the “Enlightened Seminars” invite the attending audience to take the floor and form an active part of the conversation.

Participants Marina Garcés
Organised by CCCB and Institut d’Humanitats de Barcelona

INTIMACY AND SUBVERSION

In parallel with the exhibition “The Mask Never Lies”
24 and 31 January, 14 and 23 February

Accompanying the exhibition “The Mask Never Lies” and taking advantage of the celebration of Carnival, these debates will approach the use of the mask today from the ambivalent relationship between intimacy and subversion. The mask has great emancipatory potential, but can also hide a violence that often remains unpunished, especially in a world where identities are divided on and off the screen. During the pandemic, the mask has become the everyday threshold that simultaneously unites us with and separates us from others due to the fear of contagion. What is the role of the mask in society today? How does it affect relations with other people?

REBUILDING THE WORLD

Celebration of the Night of Ideas
27 January

The experience of the last two years has shown us how fragile our way of living is. It has also demonstrated to us that, faced with such extreme situations, only collective solutions have a future. How can we reconstruct the world that has been left behind by the pandemic? How can we collectively act to tackle the challenges that are opening up before us in the coming decades?

The Night of Ideas is a proposal from the French cultural network that promotes the free circulation of ideas and knowledge through the simultaneous celebration of cultural acts around the world. In Barcelona it is carried out with the support of the Institut Français.

Collaboration Institut Français

KNOWING, DOING, HOPING: THE TOOLS OF PHILOSOPHY

21, 22 and 28 February, 7 and 14 March

In a present marked by numerous crises, it seems we have lost the capacity to think about where we should be heading. To emerge from the paralysis, questioning the models that have led us to this situation and imagining a new path becomes a central task for thought. As already proposed by philosopher Immanuel Kant three centuries ago in his critique of reason, it is not only important to ask what we can know and what we must do today, but also what we can hope for from the future. Philosophy provides thus a starting point for gaining an orientation and overcoming uncertainty with a critical voice but also with hope. Based on the three fundamental Kantian questions (*what can I know? What must I do? And, what may I hope?*), this season of debates invites four international thinkers to question the world in which we live through the tools of philosophy.

Confirmed participants Rahel Jaeggi

HANNAH ARENDT: PUBLIC HAPPINESS

Lecture by Adriana Cavarero

16 February

In a world impregnated by individualism and populist demagoguery, can we find happiness in the public sphere? Adriana Cavarero, one of contemporary philosophy's leading voices, will defend the notion of "public happiness" developed by Hannah Arendt: a happiness that springs from the emotion that we experience when acting collectively in a shared space, when we publicly manifest our dissent next to other voices, other bodies. Dialoguing with Arendtian thought, Cavarero challenges us to rediscover the enjoyment of plural and horizontal interaction, of the non-violent creativity of the collective, which is, ultimately, the precise point at which democracy emerges.

This lecture forms part of the course "Hannah Arendt: comprendre, actuar", that is organised by the Institut d'Humanitats de Barcelona.

Participants Adriana Cavarero, Fina Birulés and Lorena Fuster

FROM DISOBEDIENCE TO SOLIDARITY

Dissent and collective action in times of pandemic

28 – 30 April

The criminalisation of dissent and the acceleration of inequalities around the pandemic are two of the most important challenges being faced today by democracy. The boom in authoritarianisms and extreme-right movements, which base their discourse on attacking the most vulnerable collectives, converges with the devastating effects and growing inequality that these are suffering as a result of the pandemic. At these sessions, which will bring together voices from philosophy and activism from around the world, we will reflect on how to respond to attacks from authoritarianism and consolidate our democracies.

Confirmed participants Judith Butler and Robin Celikates

Organised by CCCB, Institut d'Humanitats de Barcelona and International Consortium of Critical Theory Programs (ICCTP), a consortium established in the year 2017 between the University of California (Berkeley) and the Northwestern University with the support of the Andrew W. Mellon Foundation.

ORWELL DAY

11 – 14 May

Since 2013, the CCCB has been holding Orwell Day, with the aim of paying back the homage that the writer paid to Catalonia. This initiative, promoted by local scholars of the work of this British author in collaboration with the CCCB, aims to defend the currency of Orwell's legacy as a journalist and, above all, as a critical thinker. Through dialogues, conferences, lectures and artistic interventions, Orwell Day marks the occasion for taking a critical look at our present through contemporary voices that are also fighting against dogmatism and authoritarianism and in favour of freedom of expression.

Collaborators PEN Català, Artist at Risk and Col·lectiu Dia Orwell

LECTURE BY KEEANGA-YAMAHTTA TAYLOR

20 June

Professor at the Department of AfroAmerican Studies at Princeton University, Keeanga-Yamahtta Taylor is one of the best-recognised voices in black activism in the United States. A regular contributor to different media, she habitually writes on social movements, urban policies and inequality. Author of *From #BlackLivesMatter to Black Liberation* (2016), about the Black Lives Matter movement, her latest book, runner-up for the Pulitzer 2020, is *Race for Profit* (2019), where she examines racial inequality in American cities.

Organised by CCCB and Observatori d'Antropologia del Conflictu Urbà

BIENNIAL OF THOUGHT – OPEN CITY

Third edition
October

Barcelona City Council is promoting the third edition of the Biennial of Thought, which for a week aims to convert Barcelona into a great agora and a celebration of the city as a space for freedom, thought and action. The Biennial summons thinkers and creators from here and from all over the world with the aim of connecting the debate on cities of today with the great challenges facing contemporary society.

As in preceding editions, the CCCB will be participating directly by organising debates, lectures and activities that will feature prominent local and international participants and will be open to all audiences.

Organised by Barcelona City Council's Institute of Culture (ICUB)

ALGORITHMIC CULTURES

In parallel with the exhibition "Brain(s)"
October – November

Computer programs, robots, algorithms, neuronal networks and other forms of artificial intelligence, within the context of the traditional internet and the new internet of things, are in constant communication. A communication originated by human beings that do not always pass for human beings. Within this context, how can we, as the new emerging algorithmic cultures, think? Accompanying the exhibition "Brain(s)", the proposal for this season is to seek new ways of understanding this phenomenon based on simultaneity and coexistence, within a general framework of complexity for human relations. Because algorithmic culture is also a human culture. And human culture cannot be thought without increasingly abstract and sophisticated forms of technology.

FUSTER THOUGHT

October – November

Taking advantage of Fuster Year, this session proposes a closer look at one of the most relevant figures in essay and thought in the Catalan language. A controversial thinker with a vast production, Joan Fuster wrote about some of the great questions linked to language and culture, the world of books and literary criticism, as well as on the political and social context of his time.

This session will inaugurate a course at the Institut d'Humanitats de Barcelona on this author for thinking about his current relevance.

Collaborators Editorial Comanegra

READING DANTE TODAY

Dialogue between Alessandro Barbero
and Josep Maria Micó
26 January

Dante today continues to be considered a founding figure of European modernity. Taking advantage of the commemoration of the 700th anniversary of his death and the publication of a new biography of the Italian author, this session brings together two leading experts on the work and life of Dante in order to debate his current relevance.

Participants Alessandro Barbero and Josep Maria Micó
Collaborators Editorial Acanalado

CONVERSATION WITH JUDITH SCHALANSKY

9 February

An unclassifiable writer of great sensitivity, each book by Judith Schalansky plunges us into a world of thought, memory and creation that investigates perennial aspects of the human condition. Taking advantage of the publication of her book *Inventari de coses perdudes* (Més Llibres and Acanalado), where the author builds a museum for things that have disappeared forever, at this session we will have the chance to dialogue with one of the most original authors in German letters today.

Collaborators Més Llibres and Editorial Acanalado

CONVERSATION WITH EVA BALTASAR

3 March

Since the publication of *Permagel* in 2018, the work of Eva Baltasar has burst forcefully onto the Catalan literature scene. This session proposes a debate with the author, taking advantage of the release of *Mamut*, the third part of the trilogy that introduced her to the public.

Collaborators Club Editor

INTERNATIONAL POETRY DAY

21 March

In the year 1999, the UNESCO General Conference declared 21 March to be World Poetry Day and, to celebrate it, since the year 2008, the Institució de les Lletres Catalanes and the Federació Catalana d'Associacions i Clubs Unesco have joined in this event. Every year a poem is chosen that is translated into numerous languages and is the starting point for a whole series of initiatives, face-to-face or online, around the Catalan linguistic domain abroad and that show the richness of poetry in a poetic sounding-board game of great territorial scope. For International Poetry Day 2022, the selected poem will be by Gabriel Ferrater, in commemoration of the centenary of his birth, and the main act of this event will be held at the CCCB.

Organised by Institució de Lletres Catalanes and CCCB

ANATOMY OF UNEASE

Conversation with Samanta Schweblin and Jorge Carrión
23 March

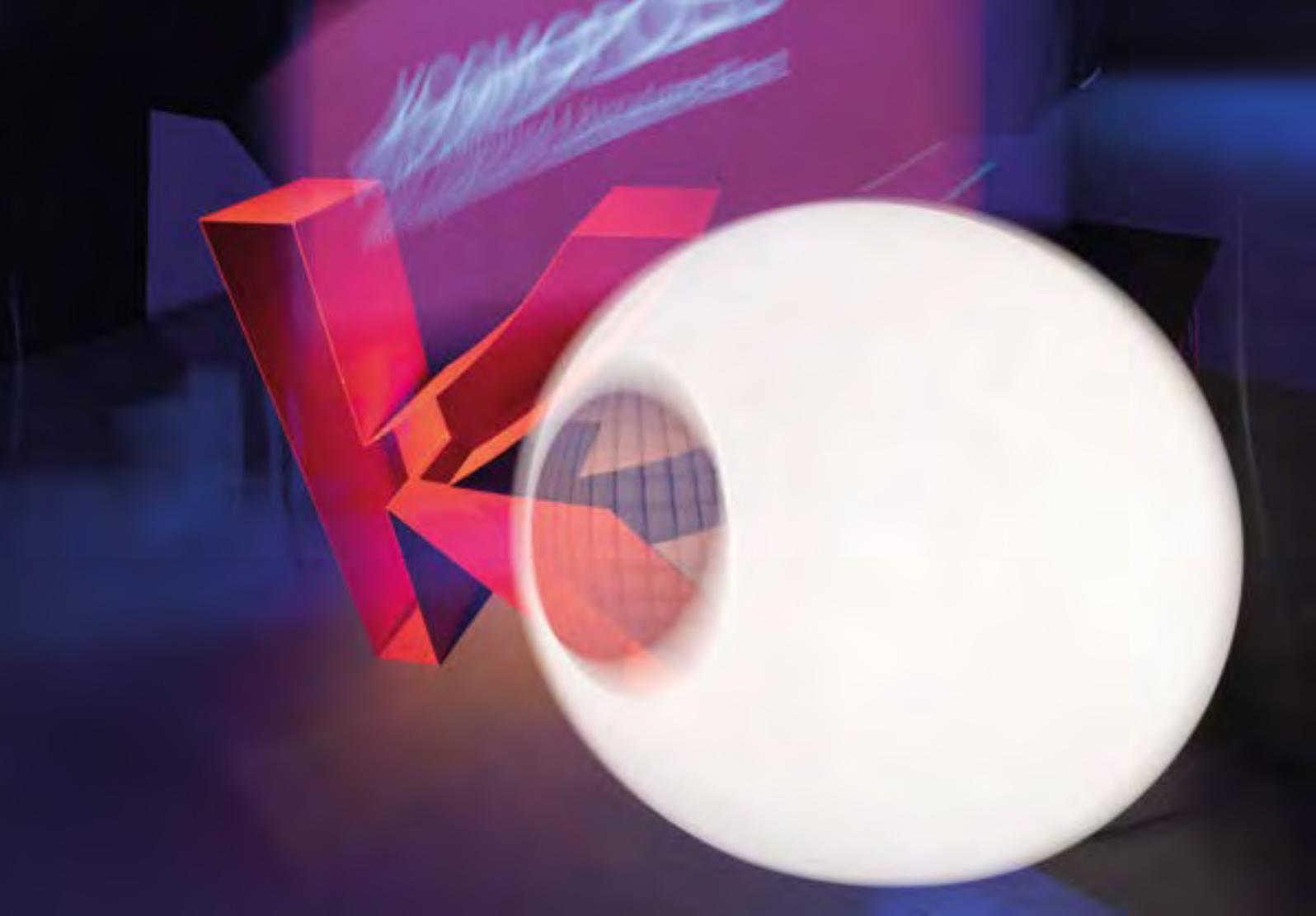
In her tales and novels, which have had an excellent reception worldwide, Argentinean writer Samanta Schweblin has sketched an authentic atlas of strangeness and unease. Her literature, between uncomfortable realism, fantasy, and science fiction, will be the focus of this conversation with Jorge Carrión, also a writer.

OPEN TIME

Continuation of the legacy of Manuel de Pedrolo
April

Open Time is one of the most important and boldest novelistic seasons on the work of Manuel de Pedrolo, a project where the author, in his own words, broke with the established novelistic conventions and, for the first time in our literature, faced up to the reality of actions that were both simultaneous and exclusive at the same time. Today, in a project promoted by Editorial Comanegra, eight Catalan writers accept the challenge of continuing this monumental legacy that the author left unfinished.

Collaborators Editorial Comanegra



MYSTERIOUS BOOKS

April

This special session will be devoted to the tradition of enigmatic books, such as the *Voynich manuscript*, a text written in an unintelligible alphabet with erotic, botanical, and astronomic drawings and which was first known about in the 17th century. With a considerably debated authorship, which ranges from the Cathars to Roger Bacon and John Dee, this book reached the 20th century and became a source of inspiration for the tales of H.P. Lovecraft and several Hollywood films.

VÍCTOR CATALÀ CELEBRATION

April – May

In this year 2022, the CCCB is joining the efforts to recover Víctor Català/Caterina Albert, in order to celebrate and defend everything that this classical author has that is contemporary. The indomitable Catalan of the writer from L'Escala is a well from which creators of all disciplines can take inspiration, and her stories, written a hundred years ago, took on issues so compromising –child murders, sexual aggressions and social violence with the most vulnerable– that even today, a century later, we are fighting to shine a light on them and give them visibility.

OCTAVIA BUTLER 75TH BIRTHDAY

2 June

In June of 2022, Octavia Butler would have been 75 years old. At this session we want to take advantage of the occasion to pay tribute to one of the most influential women writers of science fiction, who in recent years has been progressively reappraised. Transhumanism, queer theory, climate change and the critical view of gender roles are all present in her work and make her an inspirational voice for women writers, artists and activists of today.

LITERATURE AND ARTIFICIAL INTELLIGENCE

In parallel with the exhibition “Brain(s)”
October

It is to be expected that in coming years there will be a continuation of the growing interest in the relations between literature and artificial intelligence. The underlying question is whether the *singularity* will also definitively affect literature or whether human writers will continue to prevail. Although clearly it is also possible that a synthesis between the two will occur. Taking advantage of the debate generated by this question, in collaboration with Taller Estampa, a session is proposed for thinking about and experiencing the future of artificial intelligence in literary creation.

Collaborators Taller Estampa

OCEANIC LITERATURE

November

This session will be devoted to literature that has the seas and oceans as a source of inspiration. It is obvious that maritime tales, novels, poems and epics are numerous over the course of the history of literature. It is only necessary to think of Homer, Shakespeare, Conrad, Melville, Stevenson, Verne, Hemingway, Mishima or Ballard, if we restrict ourselves to the male and Western canon. What role do oceans play today in literature within a context of the Anthropocene?

EUROPEAN PRIZE FOR URBAN PUBLIC SPACE

Eleventh edition
28 – 30 November

The European Prize for Urban Public Space is a project promoted by the CCCB that, since the year 2000, and on a biennial basis, recognises the best transformation interventions in the public spaces of European cities.

Accepting the ambiguities inherent in the notion of public space, the Prize is the only one in Europe that recognises and promotes a space that is simultaneously public (open and with universal access) and urban. In this way, the Prize is distinguished from other initiatives focusing on the figure of the architect and prizes devoted to landscape, in order to highlight the relational and civic nature of the typically urban space.

The cities of Europe are tackling the challenges and transformations that are affecting the urban reality around the world. From this perspective, the Prize proposes a specific view from our most immediate reality to a debate on the future of cities that is global and that, in a progressively urbanised world, is gaining more importance every day. Thinking about the European city means thinking about specific solutions that are found today in Europe in order to respond to the global challenge of the urban future.

The Prize for Urban Public Space will be opening a new call in January 2022 with a renewed jury and institutions, and it will be awarded in November. This new call for the Prize will be accompanied over the course of the year by a programme of activities including debates and workshops around the themes of public space and contemporary city.

SUNDAY IN THE COURTYARD

All year

“Sunday in the Courtyard” is a CCCB and Laie bookstore programme that offers lectures, talks and recitals, from essays to books for children and young people.

Taking advantage of the Pati de les Dones as the CCCB’s great open space, “Sunday in the Courtyard” will offer activities that, in an informal and simple way, will serve to disseminate the web of complicities and projects linked to the world of books. The CCCB and the Laie bookstore are working together on this proposal to continue celebrating the transformative capacity of the word and of literature.

Organised by Laie bookstore and CCCB

COURSES OF THE INSTITUT D’HUMANITATS DE BARCELONA

All year

The Institut d’Humanitats de Barcelona functions in the style of an open university and each year it offers around thirty courses and seminars of quality to a general audience of whom it demands no prior requirements, apart from curiosity and the motivation to learn. The courses, lecture seasons and specialised seminars approach both traditional themes of humanities and other more innovative themes, always aiming to build bridges between disciplines. The programme incorporates consolidated researchers and creators along with younger people in the process of publicising their research. This interstitial nature of the Institute, halfway between university and other informal places of knowledge production, provides a space of freedom that promotes the mixing of public and teachers.

Organised by Institut d’Humanitats de Barcelona



Experimenting with Images

XCÈNTRIC, THE CCCB'S CINEMA

Avant-garde and experimental film

The new season for **Xcèntric** opens with a tribute to American filmmakers *Nathaniel Dorsky and Jerome Hiler*, consisting of three screening sessions in collaboration with the Filmoteca de Catalunya, an audiovisual installation of one of Dorsky's most important works loaned by the MOMA, and the presentation of a book on the cinematographic beginnings and the shared life of these two quintessential filmmakers.

During the months of January and February, the **Aula Xcèntric "Ethnographic F(r)ictions"** will open a space for reflection and debate on experimental ethnographic film. Directed by Roger Canals and Alex Cabeza, and co-organised with the Institut d'Humanitats de Barcelona, it will feature the participation of filmmakers such as Ben Russell (USA), Maddi Barber (Basque Country) and Catarina Alves Costa (Portugal).

The programme includes screenings of works by authors who reject traditional ethnographic film of the objectivist and realist types (António Campos, António Reis and Margarida Cordeiro, Cecília Mangini, Trinh T. Minh-ha, Jean Rouch, Glauber Rocha, Chick Strand and Ana Vaz).

One of the highlights is the performative session "Ghosts of the Future" in which writer Max Besora will read an original text accompanied by the screening of ethnographic films shot in Equatorial Guinea in the mid-20th century, from the Museu Etnològic de Barcelona collection. This will lead to a critical exercise to rethink the use (and abuse) of the word in ethnographic film.

As a new contribution to research underway into colour in the cinema of origins, it is important to highlight the session devoted to the "travelogue" genre, with painted travel films that transported early cinema spectators to unknown, exotic and picturesque worlds. The restored copies belong to the collections of the British Film Institute, the EYE Film Institute Netherlands, and the Cineteca di Bologna.

The **Xcèntric** programme for March and April will offer a series of political works, such as *Nightcleaners* (1972), by the Berwick Street Film Collective (UK), which defends the labour rights of women cleaners; documentaries by Adriana Monti and Luke Fowler on adult education aimed at factory workers, farm workers, pensioner and housewives; and the film *Maeve* (1981), by Pat Murphy, which shows how fiction can be used to approach the Northern Ireland conflict.

Other filmmakers present in this new season of **Xcèntric** will be the Métro-Barbès-Rochechou Art collective (formed by Teo Hernández, Michel Nedjar, Gaël

Badaud, and Jakobois); Maria Klonaris and Katerina Thomadaki; Gillian Leahy (Australia); Nina Fonoroff (USA); and Aloysio Raulino (Brazil), among others.

Xcèntric will also devote a session to *Les Rendez-vous du diable*, a 1959 documentary by vulcanologist Haroun Tazieff, which films the craters of active volcanoes in Europe, Asia and America.

The closing Session will be hosted by artist Laida Lertxundi, who will present two of her latest films (*Autoficción*, from 2021, and *Inner Outer Space*, also from 2021), and will contextualise them with works by other women filmmakers who, like herself, film their everyday life and their working conditions, playing with the line that separates reality and fiction.

Xcèntric Focus and Xcèntric Archive

Xcèntric Focus, the project for online dissemination, will be promoting works by filmmakers that form part of the **Xcèntric Archive**, always accompanied by a presentation given by the members of the Catalan Association of Film Critics and Writing (ACCEC).

The **Xcèntric** Archive will host, as has become customary, free guided tours, theory and practice workshops, such as "Cinematographic Artefacts", led by artist Adriana Vila, the cinematographic projection workshop taught by CCCB projectionist Xavier Massó, the online "povera" animation workshops, offered by filmmaker Elena Duque, or "A Mov(i)e", a new workshop on audiovisual creation from the body and the senses, taught by Ana Pfaff and Ariadna Ribas (Dostopos).

Among the new titles recently incorporated into the Archive's reference catalogue, worthy of highlight are pieces by Matthias Müller, Christoph Girardet, Stacey Steers, Claudio Caldini and Jorge Honik.

CITY SYMPHONIES

Audiovisual project in collaboration with Dones Visuals
Premiere in April at D'A Film Festival in Barcelona

The goal of this project is to create a collection of audiovisual pieces that form a series of urban visions through different filmmakers. To see and analyse the urban space through a tour of personal and authorial itineraries that generate a different view of the city. The idea of a “collection on the city” will give entity to the project, as generator of a mosaic of pieces composed of different reflections: use of the urban space, social coexistence, intimate (private) spaces that exist in cities, etc.

We have the precedent from the early 20th century of the City Symphonies, where cinema tackles the city with a gaze that scrutinises and projects ideologies. It is no longer a case of reflecting the script of a writer, but of observing and recording life while it happens and not just afterwards, deducing conclusions from the observations.

The project, however, is more inspired by the wave of city films that was born in the United States during the 1960s and continued until the end of the 20th century, which offers fragmented descriptions, voluntarily subjective and partial, of city life, with works such as *In the Street* (1952) by Helen Levitt, *Scotch Tape* (1959-1962) by Jack Smith and *The Whirled* (1956-1963) by Ken Jacobs. Another important reference point would be the peculiar portraits of cities by Jem Cohen, or the singular observation of the public space offered by Víctor Kossakovsky in *Tishe!*. Instead of describing the city, these titles capture the spontaneous theatricality of everyday life and the contradictions of urban space and its use.

The series is proposed as a diary in the first person, like a notebook, where the filmmaker collects together his or her reflections and emotions regarding his or her city. It offers an observational view of the city through the personal aesthetic treatment of each author. Each piece has a different view: voyeuristic, poetic, ironic, etc., and will provide us with scope to reflect on universal issues such as time, everydayness, the destruction or construction of spaces, non-places, etc. Different perceptions of the city that will creatively provide numerous perspectives on living in the city today.

In its first year of life the series, organised in collaboration with Dones Visuals, is to include seven filmmakers who will film the city of Barcelona and other towns and villages in the metropolitan area.

Participating filmmakers Carolina Astudillo, Raquel Barrera Sutorra, Meritxell Colell, Eva Murgui, Beatriz Pérez Martín, Carme Puche, and La Selva collective (Lucía Dapena, Lilita Díaz, Jana Montllor Blanes and Melisa Ramírez).

CINEMA 3/99

February – June and September – December

If cinema is considered to be a universal language, the CCCB is proposing a cinema programme for all ages, for little ones and for elderly people who wish to keep their imagination alive as a personal creative process.

A programme of films that will navigate through all the genres, from experimental animation, passing through video-art and art cinema, and with the intention of generating a first contact with these cinematographies so far removed from the usual channels for children.

In its first edition, the programme will follow in the footsteps of the exhibition “Science Friction. Life among Companion Species”, and the themes will be “Living with nature”, from February to June and “On animals and people” from September to December. There will be sessions on Saturdays at 5.30 p.m. and on Sundays at 12.00 noon.

Each programme will include a piece of original creation commissioned to local filmmakers and video creators. Artist Aurora Gasull will inaugurate the series with a video on coexistence among species that will accompany the session “Living with nature”.

LOVES ON FIRE!!

11 – 13 February

The FIRE!! LGBTI Film Festival of Barcelona and the CCCB come together for the fourth year running to present a selection of the best works from previous editions of the Festival, around Valentine's Day, to celebrate different ways of loving and living gender identity. *Zen sul ghiaccio sottile*, *TransMilitary* and *I Am Divine* will make us discover new lands won from the obscurantism by the trans collective. *The Feels* and *Segona estrella a la dreta* will fill us with lesbian energy and with *Making Montgomery Clift*, *Lilting* and *Five Dansis*, we will take flight with heartfelt gay sensitivity. To top it all, in *Knife+*Heart*, a gem of queer terror from our cult director Yann González, a completely detached Vanessa Paradis will dazzle us in the role of a 1970s director of porn films.

Organised by International Gay and Lesbian Film Festival with the collaboration of the CCCB



BRAIN FILM FEST

The Frontiers of Creativity and Innovation
17 – 20 March

How is an idea born? The answer resides in a spark that originates in the human brain, the world's first technology. Creativity is a fascinating mental trampoline towards places to be explored. The Brain Film Fest 2022 looks towards a near future, in which there are apps capable of changing people's moods, implants that restore lost capabilities and even cyborgs where biology and robotics merge in a single body. What changes will the next scientific revolution bring? Many ethical conundrums open up. How far can we, or do we, want to go?

Organised by Fundació Pasqual Maragall, Fundació Uszheimer, and Minimal Films

D'A

International Signature Film Festival of Barcelona
28 April – 8 May

The D'A Film Festival Barcelona has been committed since its beginnings to being an urban festival that brings to Barcelona the best cinema that has been presented at international film festivals and that continues to be unseen on screens here, presenting films by consolidated directors of contemporary cinema, but also backing new national talent and the latest emerging international authors. A festival that celebrates cinephilia and that places at the forefront the creativity, personality and artistic freedom of its directors, while being a cultural event that is fully rooted in the city.

The twelfth edition of the D'A Film Festival Barcelona will be the edition that recovers 100% screenings with an audience (at the CCCB, the Renoir Floridablanca cinema, the Filmoteca de Catalunya, and Zumzeig Cinema).

Organised by Noucinemart

DOCSBARCELONA

International Documentary Festival of Barcelona
17 – 29 May

DocsBarcelona is a global project based around the world of documentaries which includes a festival, a professional market, distribution, networks of screening venues and training around this world. The CCCB will host activities for professionals and part of the screenings organised by the International Documentary Festival of Barcelona, DocsBarcelona. It is the ideal space for introducing projects to potential funders and distributors, with the participation of professionals from 36 countries.

Organised by Paral·lel 40

INTERIOR SCREEN

August

A programme devoted to works that emerge directly from the imagination of their creators. Filmmakers who use cinema as an instrument for expressing the world of thoughts, dreams, or the imagination. This year we are presenting the original work of Robert Breer (1926-2011), a filmmaker, artist and sculptor from the United States. Self-taught, he created his first pieces interested in imbuing his painting with movement. Breer, an American in Paris, lived through the European avant-gardes and, once back in the United States, underground cinema and pop art. Stripped of a conventional narrative, his films progressively incorporate free-hand, figurative elements.

SERIELIZADOS FEST

International Series Festival of Barcelona
October

The 9th edition of the leading Festival in Spain on the cultural and social phenomenon represented by television series. Serielizados Fest offers a programme of exclusive premieres, unseen new episodes, chats with favourite creators and masterclasses aimed at industry professionals. It will also include the Fiction Pilots Showcase. The best emerging talents are able to show their series and web-series in an online and in-person competition, which is a meeting point between young creators and the industry.

Organised by Serielizados Magazine

FEMINIST FILM MANIFESTOS

3 – 6 November

A film-based tour that cinematographically gives a voice to the debates that have featured feminisms during the second half of the 20th century and the start of the 21st.

The programme's aim is to show a set of diverse works that articulate a particular and two-directional panorama of the mutual influences between the critical discourses of feminisms and cinematographic creation, as well as of the role of audiovisual activism in the interpretation and dissemination of their ideologies.

Organised by International Women's Film Festival of Barcelona with the collaboration of the CCCB

L'ALTERNATIVA

Barcelona Independent Film Festival
November

The L'Alternativa Independent Film Festival once again renews its commitment to the most original and committed cinema. The doyen of film festivals in Barcelona, L'Alternativa continues to be committed to opening its screens to other views and other voices, backing emerging young creators and paying tribute to those who have promoted the evolution of film. During the autumn, the L'Alternativa festival is an unmissable event for discovering the best independent film from around the world. Beyond the competitive sessions of L'Alternativa Oficials, the festival rolls out a programme of parallel screenings with premieres and retrospective sessions, and it also proposes spaces for debate, training and celebration for industry professionals, students, followers of independent film and a family audience.

Organised by L'Alternativa

WORLD PRESS PHOTO

International Photojournalism Exhibition
November – December

Photographic Social Vision is organising, for the eighteenth time, the best-known exhibition in the photojournalism field on a worldwide level. The exhibition brings together winning photographs and multimedia productions from the World Press Photo Photography and Digital Narrative competitions.

The exhibition shows works, mostly previously unpublished in Spain, chosen for their visual quality and that offer diverse viewpoints on current events. Numerous and panoramic views that invite spectators to reflect, especially enriched by the guided tours.

Parallel activities

The Photographic Social Vision Foundation will improve the exhibition experience with the proposal of guided tours and other parallel activities to generate debate on the value and the challenges of photojournalism and analyse in depth the themes of the winning projects.

Organised and produced by Photographic Social Vision with the collaboration of the CCCB

MINIPUT

26 November

MINIPUT is the only exhibition on quality television in the whole of Spain. It is not a market. It is not a festival. It is a set of sessions that consist of screenings and debates with the heads of television's most innovative, thought-provoking, educational and public service-oriented programmes of the year, and it has been held in Barcelona every November or December since 1994.

MINIPUT is organised following the INPUT (International Public Television) model. INPUT is an international conference on public television that has been held yearly since 1978 and that draws together professionals and academics linked to the television sector from around the world. At each annual meeting, hundreds of programmes are presented that have been broadcast on public television in the nearly 50 member countries of INPUT, selected by national coordinators.

Organised by Miniput

EL DIA MÉS CURT

The Short Film Festival
December

The worldwide Short Film Festival is held every year to coincide around the shortest day of the year, 21 December. The "Perles" programme, in a black comedy vein, and the new proposal "Xat Curt", with screenings and fast dialogues will be, among others, sessions for enjoying this short film festival at the CCCB.

Organised by Catalunya Film Festival and Marvin & Wayne

A close-up photograph of a person's hands stacking colorful wooden blocks. The blocks are stacked in a tower, with colors including yellow, dark brown, light green, orange, and red. The person is wearing a dark blue shirt and light blue jeans. The background is blurred, showing a white surface and some papers.

Creating, Testing and Learning

Creating and Testing

CULTURES D'AVENIR

November 2021 – March 2022

“Cultures d’Avenir” is a programme of creation and training promoted by the CCCB in collaboration with the Centre Pompidou in Paris and the Haus der Kulturen der Welt (HKW) in Berlin. For five months, 25 young students of artistic disciplines from Catalonia, France and Germany, will create a work network for thinking about the relationship between art and politics today. Connected to each other and to an international selection of experts, the students will reflect on how to tackle, through their artistic practice, key questions such as the climate emergency, the fight against racism and discrimination, gender equality, and social cohesion. They will also work on a shared creation project and test out ways of building bridges between their disciplines, which range from architecture to dance, the visual and plastic arts, theatre, design, photography and film. Over the course of the project they will be accompanied by three mentors: researcher and curator Bani Brusadin, cultural education expert Leila Haghighat, and documentalist and activist Caroline Delboy. The project will culminate in Barcelona with a programme of meetings, workshops and lectures between 9 and 11 March.

“Cultures d’Avenir” enjoys the support of the Franco-German Youth Office (FGYO) and the participation of 12 university master’s degree programmes from France, Germany and Catalonia, including the University Master’s Degree in Art and Design Research (MURAD) run by Eina and the UAB; the Master’s Degree in Barcelona Architecture. The Contemporary Project, run by the ETSAB; the University Master’s Degree in Theatre Studies (MUET), run by the Institut del Teatre and the UAB, and the Master’s Degree in Artistic Production and Research (ProdArt) run by the Universitat de Barcelona.

CTRL+Z

A lab for imagining a festival of young thought

November 2021 – March 2022

What would a festival of testing, thought, and creation designed, curated, and managed by young people look like? To answer this question, the CCCB and La Sullivan are inaugurating “Ctrl+Z”, an initiative that is simultaneously an ideas laboratory and a space for discussion and training around contemporary cultural creation. Within the framework of this project, a group of 21 young people aged between 18 and 25 and with varied interests and training will meet at the CCCB over a four-month period. They will start to imagine what a programme of thought that incorporates the ways of doing things, reference points, and concerns of the younger population might look like. “Ctrl+Z” is a training, creation and curatorship workshop. Accompanied by the cultural producer La Sullivan, and in open conversation with a group of creators, programmers and thinkers from the city, the young people will define the outlines of a new festival that agitates, shakes up and opens the CCCB to new views and novel ways of inhabiting cultural institutions. With the support of the “Barcelona 2020 Awards” grants from Barcelona City Council.

EUTOPIC UNIVERSE

September 2021 – March 2022

“Eutopic Universe” is an artistic and digital creation and training programme for young people aged 18 to 25 to think, feel and collectively imagine possible futures that are born from their own experiences and desires. For eight months, a collective of artists and professionals from the digital field will accompany the young people in the creation of a virtual reality environment that will be presented in an installation at the CCCB in April. At fortnightly training sessions, they will work with artists and experts such as Duen Sacchi, Antonio Gagliano, Veronica Lahitte, Antoine Silvestre and Mónica Rikić. “Eutopic Universe” is a project by Fito Conesa and Nancy Garín for the “la Caixa” Art for Change programme.

MAKING WAY

November 2021 – April 2022

“Making Way” proposes a programme of research and creation with young women from the Raval neighbourhood to explore how they inhabit the public space and discover what place they occupy in the network of streets and squares that make up the neighbourhood. The project is simultaneously an observatory, an open conversation with many voices, and a workshop for artistic experimentation. For three months, accompanied by the Androna Cultura collective, ten young women aged between 17 and 25 will share their experiences, connecting them with those of women of other generations, and will investigate their everyday territory with the help of experts in urban planning, history, and feminism. Project collaborators include Ca la Dona, Col·lectiu Punt 6, historian Isabel Segura and playwright and theatre director Carla Rovira who, in collaboration with the participants, will create a short theatre piece based on the research for “Making Way”. With the support of the “Barcelona Awards 2020” grants from Barcelona City Council.

A VOCABULARY FOR THE FUTURE

Collective testing

“A Vocabulary for the Future” is an audiovisual creation project, commencing to coincide with the Biennial of Thought – Open City, which puts into dialogue thinkers and writers with visual artists and filmmakers, local and international alike. Based on a short text around a key word, a filmmaker creates a brief short film that animates and reveals the text. Begun in the year 2020, the Vocabulary now has 23 original pieces that make up a kind of incipient and fragmentary cartography, a test with many voices to think about an alternative and more hospitable future. Each piece constitutes a vanishing point, an open window and an invitation to rethink the way in which we inhabit the world. From Bruno Latour to Isaki Lacuesta, Gerard Ortín, Raül Garrigasait or Neus Ballús, close to 50 creators and thinkers have already contributed with words or images to this project, which during the year 2022, will continue weaving a network of local and international collaborators, including the Royal Society of Literature, in London, and the Institut Ramon Llull.

THE MASKED BODY

Forms of contemporary invisibility

January – April

In connection with the exhibition “The Mask Never Lies”, the CCCB is proposing a programme of mediation, learning and creation around the relationship between the body and technology to reflect on forms of contemporary invisibility. If, as Remedios Zafra says, the contemporary subject is made up of flesh and pixels, what forms of opacity or anonymity are possible today? Within a context of constant saturation of images, surveillance, and exhibition, what strategies for hiding do we develop, and why? In collaboration with the Críptica collective and with the laSADCUM dance company, among others, we will develop a programme of workshops and spaces for creation around different forms of disappearing or of overexposing oneself: from the new digital stages of TikTok and Instagram, to tactics for make-up and transvestitism, and passing through the festive delirium of Carnival. Inspired by the spirit of cabarets and of Joan Brossa, and coinciding with the Carnival celebrations, we will be programming a night of music, masks and actions where nothing is what it seems and the laws of what is considered normal enter into suspension.

EACH LAYER OF THE ATMOSPHERE

A sound journey by Maria Arnal and José Luis de Vicente

The sound of the earth in the second decade of the 21st century is the soundtrack of a planet undergoing profound change, whose voices resonate in the air that we breathe and the wind that drags them along. From the din made by cargo ships in the depths of the ocean that deafens and disorients the whales, to the particles of pollution that circulate around the organ pipes in city churches, the sound tracks of the climate crisis can be felt in every corner of the world. Is it possible that by listening to them we can better understand the magnitude of the present and future changes?

In “Each Layer of the Atmosphere”, visual artist and singer Maria Arnal and curator and cultural researcher José Luis de Vicente take a thrilling journey around the sound of the Anthropocene through natural and heritage spaces, industrial architectures, and laboratories and research centres. On this tour, they are accompanied by the curious voices of philosophers, scientists, musicians, naturalists and researchers from numerous disciplines, from astrophysics to bioacoustics, from artificial intelligence to apiculture.

“Each layer of the atmosphere” is an innovative sound essay in four episodes that combines dissemination and thought with field recordings and music, through compositions interpreted by Maria Arnal in the settings where the series develops. The project, which will be available on podcast platforms online, and in a sound installation at the CCCB, has been recorded in binaural format, a technology that faithfully captures each of these settings.

S+T+ARTS. REPAIRING THE PRESENT

Research grants in art, science and technology on cities and sustainability

The CCCB, together with Sónar+D and the Universitat Politècnica de Catalunya (UPC), is launching two grants for artistic research within the context of the European programme “S+T+ARTS – Repairing the Present”, which promotes projects at the intersection of art, science and technology. The international call will conclude with the selection of two artists who, between the months of February and July, will collaborate with a network of experts and local institutions to generate proposals on cities and sustainability. The project, which also consists of an educational and mediation programme, connects the CCCB, Sónar+D and the UPC with a dozen European cultural institutions. The two artistic research grants propose respectively to consider the acoustic ecology of the city and to imagine how to incorporate microorganisms to build more sustainable cities. They are aimed at artists from all over the world, who will generate a work of art or a prototype in collaboration with scientists, experts in technology, and companies.

ISEA2022

June

The CCCB will be the main venue for the International Symposium on Electronic Art (ISEA), one of the most important international events devoted to the intersection of art, design, science and technology. ISEA2022 proposes, under the title “Possibles”, an intense programme of lectures, exhibitions, projects in the open air, round tables and educational programmes driven by the Universitat Oberta de Catalunya (UOC) and with the collaboration of various organisations and communities from the city of Barcelona.

Other formats, other venues

SÂLMON FESTIVAL

11 and 12 February

The CCCB is collaborating on the tenth edition of the Sâlmón Festival, which is expanding around the city and is related with different contexts and institutions as a way of connecting with the performing arts practice that transits between diverse disciplines. The CCCB will host two proposals for the stage and thus participate in a network formed by El Graner, Antic Teatre, La Poderosa, La Caldera and the Mercat de les Flors.

SUBSOL

Three nights of popular culture and subculture

3 March, 9 April and 12 May

“Subsol” is a new festival of popular culture and subculture directed by writer and cultural agitator Kiko Amat. Its aim is to provide space for proposals that by definition end up excluded from the parameters of serious culture and “highbrow” or academic culture: marginality, outsiders, subculture, low culture and lowbrow art, from the underground to the popular, in the form of rare comics, hardcore humour, urban music or proletarian and demagogic literature. The tension between the underground and populism is one of the driving forces of the project: seeking coherence and points in common between what-nobody-yet-knows (because it hasn’t left the neighbourhood, or the secret room; because it is being gestated in real time; because we drag it out of the catacombs to put it up on the stages) and what-is-already-totally-popular (because it has managed to transcend the neighbourhood, genre or stylistic adscription, and it manages to overcome divisions of age, class, or place in order to –to put it in the vernacular– be a massive hit).

This is a festival that is defined as much by what it rejects as by what it applauds: “Subsol” is opposed to musealisation, to the rancid, to nostalgia and elitism and is in favour –totally in favour– of populism, youth culture, the suburbs and escapism.

ACLUCALLS

11 and 12 March

“Aclucalls” is a project that deals with the relationship between the body and technology from the perspective of the post-internet generation through a multidisciplinary dance show that combines performance and sound and audiovisual creation. It is a creation by the company laSADCUM, which for this project has brought together 18 artistes born in the 1990s. “Aclucalls” is proposed as a grotesque portrait of today’s society that exposes frustrations and traumas of Generation Z from the viewpoint of its members, immersed in technological dystopia, the saturation of information, forced optimism and body worship. The show is structured around three key concepts: workout, computer programme and screen.

“Aclucalls” is the project of a community of creators from different disciplines that will be premiered at the CCCB within the context of the Metropolitan Dance Fortnight and accompanied by a series of activities curated by the company. It benefits from the support of the CCCB, Injuve, the Metropolitan Dance Fortnight and the Centre Cívic Barceloneta.

FURIASIA

Festival of performing arts of the Asian diasporas

July

“Furiasia” is a celebration of creativity of young artists of Asian descent. An evening of theatre, music, poetry and dance that brings together at the CCCB some of the most interesting voices from the Asian diasporas. The festival is a space for dialogue between different artists and disciplines and a celebration of their creativity but, above all, a chance to hear the voice of a group that works to construct other, own and situated narratives. With this initiative, the association Catàrsia aims to heighten the visibility and highlight the creations of artistes from the Asian diasporas that challenge and question racial hierarchisation, the neo-colonial system, gender categories, references in the world of art and the construction of the historic and social imaginary of what is understood as “Eastern”.

FESTIVAL GREC

July

For yet another summer, the CCCB will be opening its theatre to the programming of Barcelona's great summer festival and it will host two shows during the month of July in an edition that will concentrate its proposals around creation in Europe. The CCCB joins the Grec in its desire to back local talent and creation, authorship, contemporary playwriting and new languages.

FURTIVE SESSIONS

Performing arts laboratory in three acts
15 October, 12 November and 17 December

"Furtive Sessions" is a laboratory that connects new playwriting projects with figures of reference in the performing arts and other spheres of thought and creation. The programme invites emerging artists who are developing projects that play with experimentation, hybridisation and risk which, following a process of creation residence and accompaniment, will be shown at the CCCB. The proposals will have non-conventional forms and will seek to stimulate thought and awaken curiosity. The aim is to open up a space to explore new stage and performing arts formats in dialogue with other disciplines and other forms of contemporary testing.

"Furtive Sessions" will be structured into three acts during the autumn. In each of them, the show will be complemented with the presence of a creator of reference from the performing arts environment itself or from other disciplines, such as literature, philosophy, science or technology. This creator will participate freely, based on the same concepts that emanate from the artistic proposal, proposing a game of mirrors in which to find connections, divergences and harmonies. The season, curated by theatre programmer Isaac Vila, aims to be a laboratory where the proposals have a space for trial and error and an intergenerational and interdisciplinary meeting point that encourages the transmission of knowledge and the contrast between performing arts forms and contents.

MEMEFEST

The festival of digital folklore and online humour
November

The "Memefest" pays tribute to digital culture and to the Internet, to creation from anonymity and the absence of defined authorship, the remixing of contents, the speed and ephemeral success of ideas and images, to user communities with their own codes and humoristic languages, to the ugliness that attracts us and the popular tales that spread thanks to online communication. Directed by the Filles d'Internet collective, the "Memefest" is an activity for tackling memes, humour, and manifestations of popular culture online from a festive and defensive angle. After many months of social isolation and screens, the CCCB is recovering this appointment with digital popular culture that since its first edition has functioned as a meeting space outside of the noise of the networks.

POETRY SLAM

Poetry Slam Barcelona is a platform for contemporary artistic creation that has in the word its main element. A training project that uses performing arts poetry, slam and the spoken word, as resources for working and encouraging expressive and communication skills. A space for performance and leisure that revolves around the word. A social network of artists that find in the use of the language a resource for the development of their creativity and the pillar that structures a space for social relations and exchange.

Organised by Hipnotik Factory, Red927 and the CCCB

Learning

SCHOOL IN RESIDENCE

October 2021 — June 2022

What changes when a school transfers part of its activity to a cultural centre? What barriers are broken and what relationships are born when we think and learn from another place? How can we build a space that interlinks education and culture on a daily basis? The project “School in Residence” aims to provide a response to these questions by creating a permanent link between the CCCB and a neighbouring secondary school in the Raval neighbourhood. During the entire academic year, around thirty young people aged 16 and 17 from the INS Miquel Tarradell school and their teachers will transfer two mornings per week to the CCCB to work side by side with its teams and with an extensive network of creators, thinkers and activists from the city. Together they will strive to create a new space from which to think critically about the world around them and turn the usual learning places and practices on their heads.

“School in Residence” is simultaneously an opportunity to test other educational and creative practices, and a community project that opens up the CCCB and links it to its surroundings. During this academic year, the programme is exploring the Internet hand in hand with a group of experts, hackers and artists coordinated by researcher and activist Efraín Foglia, and it approaches sustainable urban planning and health with scientists, architects and visual artists under the baton of the Mixité collective. The project is included in the “Support Your Facility” programme of the Tot Raval Foundation and forms part of the Neighbourhoods Plan and of the “Connections” programme of the Fundació Carulla.

ALIA. CITIES AND HEALTH

November 2021 — June 2022

“Alia” is the CCCB programme aimed at young people that connects scientific research with artistic and literary creation. The aim is to bring researchers and their lines of research closer to secondary-school students, and open up an interdisciplinary work context that puts scientific and artistic imagination at the centre. During this academic year, close to 200 young people aged from 15 to 17, from seven secondary schools in the Barcelona metropolitan region, will work with scientists from the Institut de Salut Global de Barcelona (ISGlobal) and the Mixité collective to imagine the future of the cities and think about their connection with human and planetary health. Following the thread of the research lines of ISGlobal, they will reflect on the relationship between the climate emergency and health to think about, for example, what an architecture or an urban planning that cares for us would look like, what it means to renaturalise the city and what the link is between biodiversity and wellbeing. The result of this work will be a series of speculative infographics produced by students that will propose other possible ways of living in the city. The project will be open also to all those schools that want to participate independently through the CCCB website.

URBAN EXPLORATIONS

November 2021 — March 2022

“Urban explorations” is a stable CCCB project that asks questions about what does not appear on conventional maps. Over a three-month period, around 100 students from two secondary schools in Barcelona will go out onto the streets and record on the map of their neighbourhood their private life, but also the knots and the forces that give form to collective life. The result, a cartography and an artistic project where the imagination of the young people will be interwoven with reflections on the urban environment and the memory of the city. During this academic year, the project will open a space for meeting and exchange between students from the Raval and Can Baró neighbourhoods, with the accompaniment of the Androna Cultura collective and the collaboration of Versembrant. The project is participating in the programme of the Can Baró Neighbourhoods Plan.



PLAYTIME, EVERYONE OUTSIDE!

A community project with children and young people from the Raval

January – July

What space does the city reserve for children? Where do they play and with whom? And if we invited them to design their own spaces for play out on the streets, what would these look like? This project proposes to a group of children and young people from the Raval neighbourhood a workshop to try to respond to these questions. During a month, and in the company of architects from the Voltes cooperative, primary school children will go out to explore two squares in the neighbourhood, will reflect on the use made of them by residents, and will imagine two play elements to transform the squares into more entertaining and inhabitable spaces. At a second stage, their designs will be made reality at the workshops of the Impulsem cooperative, which will coordinate their construction with a group of secondary school students. The games, once constructed, will be available for use by the neighbourhood's children during the following summer within the framework of the community project "Raval Educational Summer", driven by young people in training at Impulsem and with the collaboration of the Joint Resources Bank. "Playtime, everyone outside!" is a collaboration project between Voltes Architectural Cooperative, Impulsem and the CCCB, and with the participation of primary and secondary schools in the Raval neighbourhood.

SUPPORT YOUR FACILITY

Education and culture in the Raval

For another year, the CCCB is participating in the "Support Your Facility" programme, promoted by the Fundació Tot Raval to promote collaboration between cultural facilities and schools. Throughout the entire academic year, various groups of students from secondary schools and training colleges will work around the CCCB's programme and in collaboration with local residents and neighbourhood organisations. They will design visits to exhibitions, devise a theatre project, and prepare an artist book. Forming part of the project will be students from the training cycles of the INS Miquel Tarradell school, from 4th year of ESO at the Escola Pia Sant Antoni, and from the performing arts baccaalaureate at the INS Milà i Fontanals school. All the primary and secondary schools linked to the CCCB are involved during the academic year in visits, workshops and activities that interweave their training programme with the proposals and lines of the centre's programme.

A MORNING WITH

The CCCB opens its programme of conferences and debates for secondary students. Over the course of the academic year, leading thinkers or creators, local and international alike, will participate in a series of open conversations with young people. A project aimed at citizens who are at an age especially suitable for asking and asking themselves questions, and at a stage in life that is essentially philosophical, filled with doubts, insecurities and uncertainties, but also with energy and curiosity about the world.

AUTHOR VISITS

In collaboration with collectives of creators from the city, and with the aim of opening up the CCCB's projects to the view of children, we design activities and guided tours that incorporate play, and surprise and stimulate participation and emotion. Within this context, the theatre company José y sus hermanas will propose a tour around the exhibition "The Mask Never Lies" which will incorporate a final activity especially designed for primary schools and families.

BIOSCOPE

"Bioscope" is an online and real-life project that proposes a first approach to the language and techniques of animation for people of all ages. Hand in hand with artists and animators, it offers a toolbox for experimenting with documentary animation, in other words, to generate images in motion from drawings or objects that serve to talk about the world around us and about ourselves. During the coming months, "Bioscope" will propose a creative reflection on the selfie and the possibilities and risks of self-portrait and self-fiction, on social media too. A project that can be followed from home via the website, at school for primary and secondary-school students, or at CCCB workshops all year round.

LOOK, PHOTOGRAPH, READ... THE CITY!

Photographic creation workshop

An exploration of the city based on the creative and reflexive discovery of photography. Over the course of a morning, inspired by the viewing of photographs and threading of literary texts, participants create their photographic projects, combining word and image. The workshop is an investigation into the city as a public space through photographic creation and the reading of texts by diverse authors. This workshop is a CCCB activity within the framework of "Photography in progress", a programme by A Bao A Qu. It is a proposal for the school-aged audience, primary and secondary alike, and for families with children aged from 7 years upwards.

MÓN LLIBRE

Children's Book Festival

2 – 3 April

"Món Llibre" is a festival that brings children and young people closer to the creative universe of books and reading. A weekend that marks the start of the literary celebrations of the month of April and becomes, year after year, a window display for books and a meeting point for young readers with workshops, shows, performances and games. "Món Llibre" is the ideal space for diving head-first into reading, for enjoying the thrill of a show, or for rummaging through hundreds of books.

Organised by Institut de Cultura de Barcelona (ICUB)

CULTURNAUTES

The CCCB's summer camp

June – July

Aimed at children aged 6 to 14, the summer camp proposes a journey through the galaxy of culture with workshops and play activities run by specialists in cultural, artistic and scientific communication and based on the lines of work of the CCCB. For five weeks, groups of creators and mediators from different disciplines, with experience in education, leisure and childhood, propose activities linked to the CCCB's programme in order to create, enjoy and relate with the environment through culture's different languages, ranging from photography to circus or dance.

A person wearing a blue hoodie is seen from behind, looking towards a target with concentric circles. The target is illuminated with a bright light, creating a strong contrast with the dark background. The person's hair is dark and slightly messy. The overall scene is dimly lit, with the primary light source being the target.

A CCCB
for Everyone

We are working to construct truly hospitable and diverse spaces, and to overcome physical, sensory and cognitive barriers that prevent or limit access to culture. The CCCB seeks to establish links that activate the participation of communities with visual, auditive, or intellectual diversity, elderly people and various groups at risk of social exclusion.

ACCESSIBILITY

The CCCB offers guided tours of exhibitions with a sign language interpretation service and also creates visits and contents adapted to be accessible for people with blindness or low vision. It also offers the documentation of exhibition projects in Braille, large fonts and/or easy reading. The visits are designed in collaboration with choreographer Maria Magdalena Garzón to explore other ways we can relate with the contents of exhibitions based on the bodily experience.

ALZHEIMER PROGRAMME

For the last decade, the CCCB's "Alzheimer Programme" has been aimed at people affected by this disease, their family members and their carers, and it proposes guided and adapted tours of exhibitions and a special programme of cinema, among other activities.

APROPA CULTURA

The CCCB actively collaborates with this programme that unites theatres, auditoria and museums with social sector organisations to produce culture. It offers guided visits to its exhibitions, workshops for collective creation, and a training programme for social educators. The CCCB participates in the programme Educate with Art, with training taught by choreographer Maria Magdalena Garzón.

EL MUSEU S'APROPA

The CCCB forms an active part of a network of ten museums in Barcelona that are taking their programmes closer to care homes or day centres for the elderly people of Barcelona. Through conversation, the stimulation of emotional bonds, personal recollections and memory, and in relation to artistic projects and exhibitions at the CCCB, a mediator deploys visual and sound materials that stimulate conversations, imaginations and emotions. It is an activity promoted by the Institut Municipal de Serveis Socials with the participation of Apropa Cultura, especially designed for people with mild to moderate dementia.

ARTGRAN

The CCCB participates in this long-term programme to reduce the unwanted loneliness of elderly people in the city of Barcelona and its impact on health, through art and culture workshops held at museums and cultural centres in the city. A pioneering experience in joint work between museums, public health, primary healthcare and social services promoted by the Barcelona Public Health Agency.

Participants

Bàrbara Alca, Catarina Alves Costa, Kiko Amat, Androna Cultura, Maria Arnal, Carolina Astudillo, Eva Baltasar, Maddi Barber, Alessandro Barbero, Raquel Barrera Sutorra, Xavier Basagaña, Roger Bernat, Max Besora, Fina Birulés, Bani Brusadin, Judith Butler, Ca la Dona, Alex Cabeza, Roger Canals, Jorge Carrión, Marta Cartu, Adriana Cavarero, Robin Celikates, Meritxell Colell, Companyia José y sus hermanas, Fito Conesa, Críptica, Carolyn Daher, Caroline Delboy, Elizabeth Diago, Domestic Data Streamer, Nathaniel Dorsky, Dostopos (Ana Pfaff i Ariadna Ribas), Elena Duque, Genie Espinosa, Filles d'Internet, Efraín Foglia, Lorena Fuster, Antonio Gagliano, Ana Galvañ, Marina Garcés, Nancy Garín, Maria Magdalena Garzón, Aurora Gasull, Gitano del Futuro, Fernando González Viñas, Carles Guerra, Nadia Hafid, Leila Haghghat, Conxita Herrero, Antoni Hervàs, Juan Insua, Rahel Jaeggi, Benjamin Labatut, Veronica Lahitte, laSADCUM, Las Migras de Abya Yala, La Selva (Lucía Dapena, Liliana Díaz,

Jana Montllor Blanes i Melisa Ramírez),
La Sullivan, José Lázaro, Laida Lertxundi,
Jane Mansbridge, Joana Masó, Xavier Massó,
María Medem, Josep Maria Micó, Mixité,
Eva Murgui, Onliyú, Lluís Ortega, Perejaume,
Beatriz Pérez Martín, Miriam Persand, Mathieu
Potte-Bonneville, Maria Ptqk, Carme Puche,
May Pulgarín, Punt 6, Alejandra Riera, Martí
Riera, Mónica Rikić, Servando Rocha, Nico Roig,
Natalia Rosón, Carla Rovira, Ben Russell, Duen
Sacchi, Carlota Sáenz de Tejada, Mireia Sallarès,
Beatriz Sánchez, José Santiago, Emily Sargent,
Judith Schalansky, Samanta Schweblin, Isabel
Segura, Antoine Silvestre, Ali Smith, Ricard
Solé, Patricia Tarín Carrasco, Marina Tarrús,
Keeanga-Yamahtta Taylor, Montserrat Terrones,
Katharina Thomadaki, Mònica Ubalde, Roberta
Vázquez, Versembrant, José Luis de Vicente,
Adriana Vila, Isaac Vila

Collaborating institutions and companies

A Bao A Qu, Acantilado, Agència de Salut Pública de Barcelona, Anagrama, Apropa Cultura, Arcàdia, Ars Electronica (Linz), Arsenal - Institut für Film und Videokunst (Berlin), Art Hub (Copenhagen), Artist at Risk (Helsinki/Berlin), Associació Catalana de la Crítica i l'Espectacle Cinematogràfic (ACCEC), Azcuna Zentroa (Bilbao), Banc de Recursos Mancomunats, Berwick Street Film Collective, Bozar Center for Fine Arts (Brussels), British Film Institute (London), Catalunya Film Festival, Centre Cívic Barceloneta, Centre Georges Pompidou (Metz), Centre Georges Pompidou (Paris), Centre national de la recherche scientifique (CNRS), Centre national du cinéma (CNC, Paris), Cineteca di Bologna, Ciutat de Barcelona Awards, Club Editor, Col·lectiu Dia Orwell, Comanegra, Cooperativa Impulsem, CYENS Centre of Excellence (Cyprus), DAMM, Diputació de Barcelona. Communication Department, Dones Visuals, Primary and secondary schools of the Raval neighbourhood, EYE Film Institute Netherlands (Amsterdam), Festival Grec, Festival Sâlmon, Filmoteca de Catalunya, Franco-German Youth Office (FGYO), Fundació Banc de Sabadell, Fundació Carulla, Fundació de l'Esperança, Fundació "la Caixa". Programa Art for Change, Fundació Pasqual Maragall, Fundació Photographic Social Vision, Fundación Telefónica (Madrid), Fundació Tot Raval, Fundació Uszheimer (Barcelona), Gedisa, Kersnikova (Ljubljana), Kunsthalle Mannheim, Hac TeC–Art, Science and Technology Hub, Hangar, Haus der Kulturen der Welt (HKW, Berlin), Hipnotik Factory, Hotel Alma, In4Art (Rotterdam), INS Miquel Tarradell, Institut d'Humanitats de Barcelona, Institut de Cultura de Barcelona (ICUB), Institució de les Lletres Catalanes, Institut de Salut Global de Barcelona (ISGlobal)G, Institut del Teatre.

Diputació de Barcelona, Institut Français, Institut Municipal de Serveis Socials, Institut Ramon Llull, International Consortium of Critical Theory Programs (ICCTP) – University of California (Berkeley) and Northwestern University (Evanston), International Symposium of Electronic Art (ISEA), L'Alternativa, Laie Bookstore, Les Abattoirs (Tolosa), Light Cone (Paris), Literatura Random House, Lumen, LUX, Laie Bookstore, Marvin & Wayne (Barcelona), Master's degree Barcelona Architecture - The ETSAB Contemporary Project, Master's degree in Production and Artistic Research (ProdArt) - Universitat de Barcelona, Master's degree in Art and Design Research (MURAD) - Eina and UAB, Master's degree in Theatre Studies (MUET) - Institut del Teatre and UAB, MAXXI Museum (Rome), MEET Digital Culture Center (Milan), Més Llibres, Minimal Films, MINIPUT, MOMA (New York), Mostra Internacional de Cinema LGTBI, Mostra Internacional de Film de Dones, Museo Nacional Centro de Arte Reina Sofía (Madrid), Museu Etnològic, Museum of Contemporary Art Busan (MOCA Busan, South Korea), National Theater Mannheim, Neighbourhoods Plan – Barcelona City Council, Noucinemart, Observatori d'Antropologia del conflicte Urbà, Onassis Stegi (Athens), Paral·lel 40, PEN Català, Periscopi, Primavera Sound, Quinzena de Dansa Metropolitana, Raig Verd, Red927, Royal Society of Literature (London), Serielizados magazine, Snowball (Brussels), Sónar+D, SONY CSL Lab (Paris), STATE, Berlin, Tigre de Paper, Universitat Oberta de Catalunya (UOC), Universitat Politècnica de Catalunya (UPC), UPCArts (Barcelona), Voltes Cooperativa d'Arquitectura, Wellcome Collection (London)

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