

2020 Programme

**Centre de Cultura
Contemporània
de Barcelona**

2020 Programme

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Living Together

Almost a year ago now, a zoonotic virus began to spread around the world, shaking the foundations that had underpinned our collective life over the past few decades and unleashing an unprecedented crisis that has affected both our physical and mental health and economies. Still in the grip of the pandemic as we are, it is difficult to imagine the future from a present in which the lines between reality and fiction have become blurred and in which the very heart of human life – our connection to others – has come under attack.

Understanding what it means to live together is the ultimate purpose of culture. Between the world we have and that which has not yet materialised, there exists a gap where culture is a fertile ground for exploring the meaning of human experience and imagining new possible futures. A change of era has unfolded, one which was already brewing and which requires new roadmaps to guide us in the world to come. Through its many languages, culture links together different people, times and regions, thus promoting an awareness of the world that we must inevitably share. Today more than ever, creating meaning must involve acknowledging our connection to others and mixing voices, experiences and cultural languages that will allow us to tackle the huge challenges that this crisis has laid bare.

In the midst of all the confusion, some certainties have emerged. The pandemic has served as a general rehearsal for future crises related to the climate emergency, confirming the interdependence not only between humans but also with the other species that inhabit our wounded planet. And it is precisely the idea of symbiosis, the etymological meaning of which is *living together* – the underlying theme of the CCCB's 2021 programme, which will start off with an exhibition about Mars – which is now garnering new relevance and will be the central theme of the Kosmopolis literary festival. The next exhibition of the year, “Science Friction”, will examine the dialogue between species through the work of Donna Haraway and Lynn Margulis, two essential authors that have helped to further research into the intersection between science and the humanities. Along these lines, the CCCB has created ALIA, a permanent partnership with scientific and technological institutions based in Catalonia, initially the IEEC and ISGlobal, which will involve artistic residencies, screenings, seasons of conferences and educational and citizen science programmes.

To celebrate our coexistence, during 2021 the CCCB will become an in-person, virtual and open-air space. This coexistence, or symbiosis, has been

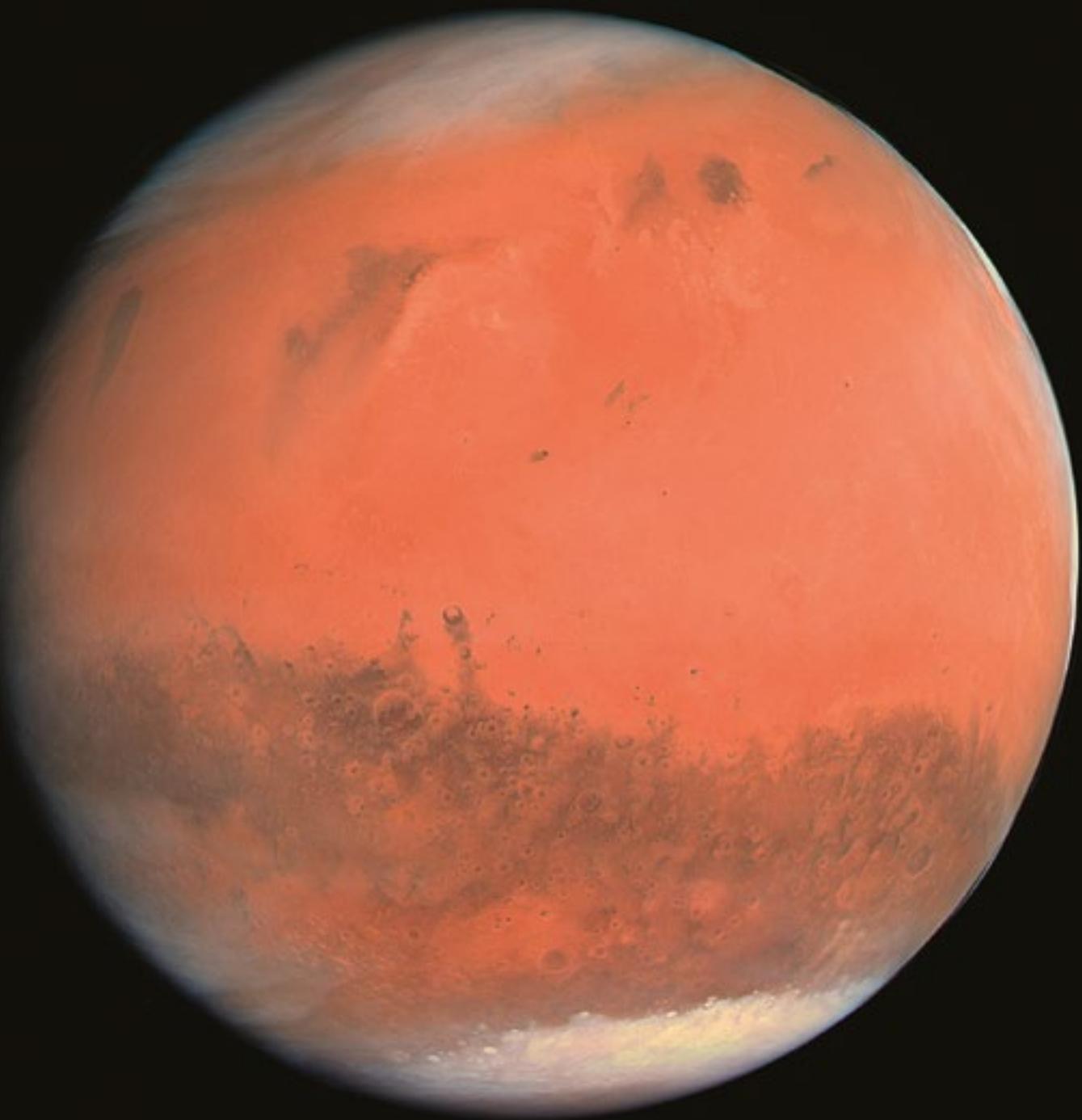
severed by a crisis that has attacked the very essence of cities: population density, contact and social interaction. Cities will be the theme of “Urban Nature”, an experimental project that fuses performing arts and the language of exhibitions, and which invites us to stand in the shoes of others, defending the corporeality of theatre and of city life in times of isolation and digital bubbles. The exhibition will be accompanied by a reflection on the city as ecosystem and by two new creation projects: City Symphonies and an audiovisual offering under the title of The Company – a new programme for young people aged 18 to 35 from different disciplines.

The last major exhibition of the year will take a tour through the cultural history of the mask, a ritual object that has become a widely used political tool and which has now taken on a new meaning. Through the exhibition, the CCCB will once again defend critical thought and the use of multiple artistic languages to tackle the major debates of contemporary culture now that the pandemic has generated much more uncertainty.

“To think is to invent”, said Michel Serres, and it is with this faith in creative thought that the 2021 programme seeks to widen the cracks that are emerging in this uncertain present. Seasons of conferences, conversations and literary meetups will once again place words centre-stage. And science fiction, which has the implicit power to balance the rational power of scientific and political thought with the liberating irrational energy of speculation and imagination, will be the focus of a programme that will invite us to create, test out and speculate on other possible worlds. The field of audiovisual work – a constantly mutating ecosystem and one of the essential areas of the CCCB's activity – will, as usual, be present throughout the whole year's programme.

In the midst of a new threat to the structural stability of culture, the CCCB is expressing its commitment to the ecosystem of which it forms part and strengthening its mediation programmes so as to build new partnerships and bring more voices into this essential collective conversation. School in Residence, a programme involving 50 teenagers from the Miquel Tarradell secondary school in the Raval neighbourhood, has become a flagship initiative for opening up cultural spaces to new perspectives and communities, one that gives form to the CCCB's will to generate experimentation, porosity and a sense of belonging.

**Judit Carrera
Director of the CCCB**



Mars. The Red Mirror

Do not fear the universe.
Ken Wilber, *Up from Eden*, 1981

This project looks at Mars from different approaches and disciplines. The story it unfolds is polysemic and open, just like our current knowledge of the ultimate nature of the universe in which we live.

The intense demystification brought about by extraordinary scientific advances in knowledge about the Red Planet is no impediment to the existence of an experimental mythology that fuels and renews enigma and wonder as permanent sources in our search for more complex, profound meaning.

Travel, war, the return home, the ancestral fear of the other and others, the Promethean drive, Titanic challenges, fear and terror as instruments of power, fictions that anticipate reality, realities imbued with fiction, the existence of alien life, extreme survival, environmental resource management, the possibility or impossibility of a planet B, the future of humanity in the era of climate emergency, our true place in a universe that is infinite in every direction.

Viewed in this way, Mars becomes a mirror to continue exploring our condition and our future as a species in the 21st century.

The exhibition project serves to draw together and inspire all of these themes to form a narrative in which science, art and literature cross and interact in a future that will bring us to decisive junctures for the survival of humankind on Earth.

À SECTIONS OF THE EXHIBITION

Mars in the Ancient Cosmos

Ares, in Greek mythology (Mars in Roman), is one of the divine powers that have a monopoly on war-related affairs. This is a constant in ancient traditions and cosmogonies, and a first archetypal factor associated with male power, the virtues of the warrior and the fury of combat. It incarnates a necessary force to survive and overcome, but also the excessiveness of a lethal energy if not subject to a higher order equipped with measure and reason. It is significant that his entourage should include, among others, his sons Phobos (Fear) and Deimos (Terror), not forgetting his confrontation with Athena (goddess of war) and his affair with Aphrodite (or Venus), goddess of love. Mars, then, as a symbol of violent masculinity running through the history of humankind up until the present day. And Mars, too, interpreted according to the place he occupies in the mental systems that shaped the order of things until the Renaissance.

Science and Fiction of the Red Planet

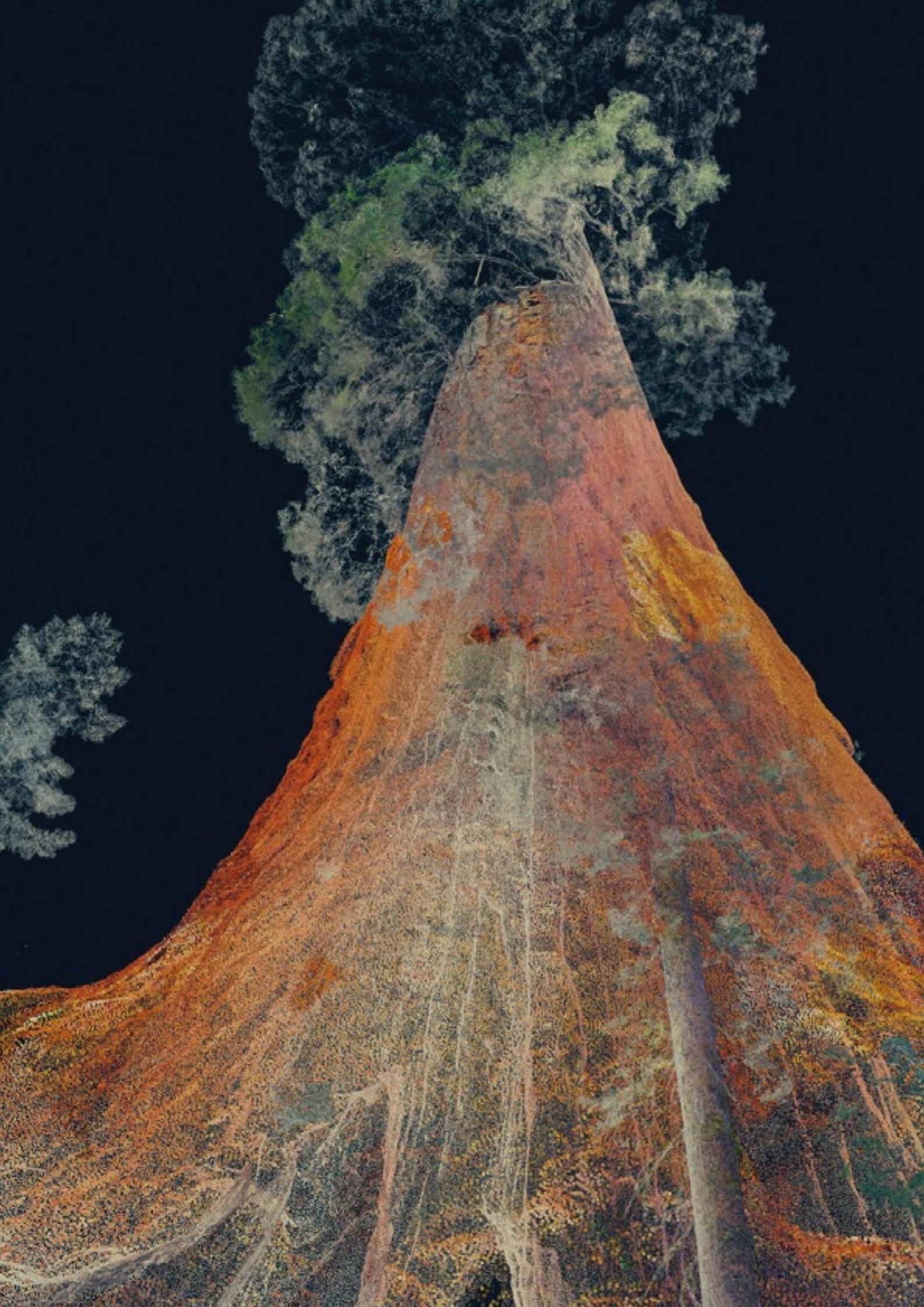
The secularization of consciousness that has taken place since the Copernican revolution, driven by the development of science and technology in recent centuries, has allowed the gradual knowledge of Mars as the fourth planet in the solar system and, in turn, generated a unorthodox literature that corresponds to a large extent with the various phases of science-fiction, from HG Wells to the works of Ray Bradbury and Kim Stanley Robinson, to mention the best-known examples. This is a thought-provoking paradox: extraordinary scientific advances in knowledge of the Red Planet are intertwined with a broad-based cultural production in which Mars occupies a prominent place and becomes a prime icon of pop imaginary. This project highlights the communications between science and fiction, science and literature, science and popular culture, and explores the influences and contagions between scientists, engineers, writers and artists obsessed with and inspired by Mars since the late 19th century, suggesting an experimental mythology that forms the exhibition discourse.

Mars in the Anthropocene

The scientific community agrees on the ecological catastrophe we are witnessing due to global warming, despite the best efforts of climate change sceptics. We are living at a time of climate emergency that affects all living species and compromises the future of new

generations. The diagnosis is evident, but the solutions are still uncertain. Faced with the complexity of the situation, there are voices that propose spatial colonisation as an inevitable option, and others calling for urgent solutions to save our only possible home for many years: planet Earth. And this is where Mars, as a probable (or impossible) planet B, reflects the transcendence of our global ecological crisis. Mars as a mirror to review the stages (and strata) of our awareness, and the deep breach that exists between knowing and doing. Mars as a metaphor of our ancestral patriarchal trends, Titanism and Prometheanism, Mars to continue seeking answers about the origin of life (terrestrial and extra-terrestrial), but also to become aware of a world without us.





8 June — 28 November
María Ptqk (curator)

Science Friction

Living Among Companion Species

An exhibition based on the work in progress begun at L'Espace Virtuel Jeu de Paume in Paris, and which subsequently mutated into *Especies del Chthuluceno. Panorama de prácticas para un planeta herido* (Species from Chthuluceno. Panorama of practices for a wounded planet; Gabinete Sycorax, 2019)

The central theme of this exhibition is the realisation that the human species is changing. Not quite the species itself, but rather the idea of humans as a superior species. The aim is to show that all life on Earth is interdependent, involved in complex biological exchanges. Evolution is not simply a tree with humans at its pinnacle, but rather a network; a network of interspecies interchanges. A network comprising collaborations, mutations, exchanges, co-evolution and symbiosis, the etymological meaning of which is “living together”.

This exhibition invites us to explore the frictions that arise from this change. Frictions expressed in the realms of natural sciences, philosophy, humanities and culture. Frictions which imply contact and abrasion, resistance and the ability to imagine other stories about life on earth, other ways of coexisting in the community of life.

The inspirational starting point for the entire project is Donna Haraway's book *Staying with the Trouble: Making Kin in the Chthulucene*, and one of the most important elements in the CCCB presentation is the work of Lynn Margulis. Margulis was a major influence for Haraway and one of the most distinguished biologists of the 20th century thanks to her contributions to the idea of endosymbiosis and the role of bacteria in evolution.

Fungi, the vast subterranean biochemical network that is symbiotically connected to all forms of life, takes a leading role in the exhibition. So too does the extraordinary world of plants, responsible for the air that we breathe and the permanent regeneration of the soil, and which form the basis of the food chain. Indigenous cultures have always been aware of this, as reflected in the work of Dimas Paredes, of the Usko Ayar school of painting in the Peruvian Amazon.

Using a completely different language, but with a very similar awareness, *Treehugger* by Marshmallow is a virtual reality tool that transports the visitor inside a giant sequoia tree as if they were a drop of water travelling through this enormous living structure.

From a *science friction* point of view, animals are viewed as companion species (to use Haraway's term), inviting us to question how we humans have coevolved so closely with them: with cows, livestock, chickens, horses, domestic animals and insects like bees (who are themselves involved in a deeply intimate relationship with flowers).

Given that evolution should be better understood as co-evolution, a crucial issue is that of: Time, Origins, Ancestors. How will future life forms co-evolve? *Ecosystem of Excess* is an exercise in guesswork inspired by the microplastics found in the oceans, which are a threat to biodiversity but also a new habitat for micro-organisms. The project poses the question: what would happen if a future lifeform emerged from this primordial plastic soup? Will these microorganisms which feed on plastic be the ancestors of the future?

Finally, the exhibition focuses on the rights of nature and biocentrism, after their official recognition in the Constitution of Ecuador. This represents a landmark feat in political subjectivity, which seeks to go beyond the human domain and Western ways of thinking, thus aligning itself more closely with an indigenous worldview.

The exhibition presents works in different formats and materials: painting, drawing, video installations and virtual reality, as well as textile arts, literature and avant-garde films on origins. The artworks are also diverse in their geographical and historical origins and

show that, beyond the current environmental focus, the creators have always passionately explored the creative possibilities of meetings between species.

The journey is structured into five spaces: Symbiogenesis, Companion Species, Networks of Biochemical Consciousness, Origin Stories and, as an epilogue, Natural Contract.





1 July – 19 September

Concept/text/direction Rimini Protokoll - Scenography Dominic Huber

Rimini Protokoll (Haug/Huber/Kaegi/Wetzel). A CCCB and Rimini Apparat production with the participation of Grec Festival de Barcelona, the German Federal Cultural Foundation and the Senate Department for Culture and Europe

Urban Nature

A city is a place where values are not merely consumed, but also created.

Prof. Hubert Klumpner, Urban-Think Tank (U-TT) – ETH Zürich

“Urban Nature” is a three-dimensional narrative space, a kind of walkthrough movie in which visitors become participants. In this performance installation, conceived by the collective of theatre writers and directors Rimini Protokoll, seven ways of living, working, use and protesting found in the city are juxtaposed, all against a background of coexistence or interrelation.

In 2008, for the first time in the history of humankind, there were more people worldwide living in cities than in the countryside. And in the year 2050, this proportion will increase to 68%. Throughout the 20th century, industrialisation concentrated populations around factories in ever more densely populated settlements, shifting industry away from cities themselves in the process. In fact, the age of post-Fordist globalisation has seen industry move ever further from its context. The work now done in cities is mainly digital, focused on creating value – including for a constantly growing property market. An apartment in Berlin, Barcelona or Brisbane is no longer simply a place to live; it is now first and foremost an investment.

But with COVID-19 this value is changing. Property prices have been reassessed and offices have dropped in value. Sections of private homes have been converted into offices. Even if the option of living in the countryside with a good internet connection seems increasingly more appealing, from an ecological point of view, concentrating populations in large cities makes all the sense in the world. But what population density are we willing to live with? At what point does proximity become dangerous? And to what degree do we see other cultures as enriching our own? How do the different economic models relate to one another? How much inequality are we willing to tolerate around us? Cities are the microscopes that allow us to see the extremes within society.

During their visit, members of the public take on different roles. These include a financial adviser at a private bank, looking to diversify investments in excess of 2 million euros, or a prison worker who, in a reconstruction of a cell within the exhibition space, explains how many of the inmates earn more in the prison than when free.

In “Urban Nature”, Rimini Protokoll recycle their original technique of simultaneous performance. This involves temporary architecture, painstakingly pieced together, in which each visitor, almost in passing, becomes an actor for the others present in the space. Unlike traditional theatrical formats, this art form is intensely immersive: it invites the public to put themselves in the skin of others, to trade places, to acquire experiences in a new way through diverse points of view and backstories.

Helgard Haug, Stefan Kaegi and Daniel Wetzel founded the theatre group in the year 2000. Since then, from one project to the next, they have expanded theatrical media in order to create new perspectives on reality, broadening the horizons of the post-dramatic space. In 2017, as part of the exhibition “After the end of the world”, Rimini Protokoll collaborated with the CCCB on the interactive installation *win > < win*, focusing on the jellyfish and its ability to survive in increasingly challenging natural circumstances. In “Urban Nature” a, the CCCB have tasked Rimini Protokoll and the set designer Dominic Huber with a new project which reimagines interaction with the public and the use of digital elements in the exhibition rooms, and which reinforces the highly performative nature of the exhibitions.

Theatres and museums are typically used in opposing ways. Whereas theatre audiences are normally immobile for one or two hours as the performance takes place on the stage before them, in museums the public moves through the exhibition. “Urban Nature” blends these two modes of reception: while some visitors follow life stories individually as active spectators with a tactile tablet device, others experience the exhibition as a group. All are able to observe how others take on different perspectives, but they are also challenged to look at themselves in the mirror and experience dependence between different positions and their freedom for personal action.





ARCHIVES DE LA STATION DE TELEVISION DE FRANCE

FANTÔMAS

December 2021 – May 2022

Servando Rocha (curator)

The Mask Never Lies

Can a symbol as powerful as the mask help to explain the history of our times? Based on the book by Servando Rocha *Algunas cosas oscuras y peligrosas. El libro de la máscara y los enmascarados* (Certain dark and dangerous things: The book of masks and the masked), this exhibition offers an underground history of the last century and a half as told from behind a demystified mask. A mask capable of penetrating into the political landscape as an instrument at the service of perverse wielding of power, or as a tool for constructing identities within political activism and social struggle. From the Ku Klux Klan to Pussy Riot, we thus observe a heterogeneous repertoire of masked faces behind which not only identity is hidden, but indeed the very origins of certain era-defining phenomena, be it fake news, paranoid conspiracy theories or the workings of biopolitical control.

SECTIONS OF THE EXHIBITION

Introduction – The Ages of the Mask

From its origins, the mask has always been a magical object that connects us with the instinctive side of our identity: the mask activates the other side that is hidden within us. *The Masks Never Lies* details the move from ritual object to desecrated object, appropriated by a universe of supremacists, criminal gangs, neoactivists, social movements, delinquents and pop icons. Nevertheless, in this leap from the sacred to the profane, at least some of the magical and transformative power of the old masks lives on.

Wild Carnival

The explosion of violence as a “social equaliser”: from the little-known origins of the Ku Klux Klan, its evolution and propaganda methods, the Bald Knobbers vigilante movement and the Anti-Rent War, to the *Watchmen* comic and its subsequent adaptations. The story of the Ku Klux Klan is also, in a certain sense, the story of how a clothing design evolved and was fine-tuned. Starting out as a clumsy, homemade garment which sought to establish a doctrine of fear, it only became consolidated when standardised as an iconic uniform. This section also traces the origins in the Nordic traditions of the so-called Wild Hunt.

The King of The Ghosts

Fantômas was the wicked and much adored fictional character who would inspire Surrealist painters and poets, amongst others. As a counterpoint, we examine the beginnings of scientific criminology with the Bertillon System, the panic caused in French society by the Apache and Bonnot gangs, and the anarchist attacks and the spectacular robberies of Durruti.

The Great Fraud

The writer Leo Taxil published a large number of books in which he falsified documents and witness accounts to construct a secret history of the Freemasons, associating them with the occult and satanism. He would go on to admit that it had all been a big lie. His giant scam would rock not only secret societies but also the Catholic Church and the Papacy, in a huge controversy at the end of the 19th century. As a result of Taxil's lie, popular culture, and also the press of the time, represented the Freemasons as masked figures, thus perpetuating a red herring that became superimposed over reality, eventually erasing it.

Modern Shamans

The fascination of the early 20th century intelligentsia with primitivism as a symbol of freedom, opposition and transformation during the interwar period, gave the mask a prominent role. The Voltaire Cabaret, Bauhaus experimental theatre, performative dance, the attraction of African culture, the theory of the mask developed by the

poet W. B. Yeats under the influence of Japanese *Noh* theatre, and the fascination of some of the Surrealists with the tribes of Northern Alaska are all examples of how distant cultures were examined in the search for a new vital and artistic language. This section focuses on the leading role of women – Mary Wigman, Emmy Hennings, Kati Horna, etc. – in this invocation of (black) magic.

Mexican Wrestling

Mexican culture's relationship with the mask is ancestral and rooted in the shamanic rituals of the Aztec civilization. Mexican wrestling is a theatrical sport but also the inspiration for a specific subgenre of magazines and even a lifestyle that condemns its most popular figures to permanently live behind a mask. Over time, certain social and political movements have adopted the figure of the masked fighter to achieve a kind of political populism: Superbarrio, Super Gay, Super Disidencias, Fray Tormenta, Super Ecologista. Where does the Zapatista leader Subcomandante Marcos' balaclava fit into this tradition?

Guy Fawkes Salutes Malevich

The elusive Anonymous movement and the Pussy Riot phenomenon embody two recent examples of the use of masks in a context of radical political activism. Nevertheless, in both cases we see strange shifts in meaning – both as regards the origin of their iconographies and the ideological evolution of the icons after their absorption into popular culture. The revolutionary Guy Fawkes, the work of Malevich, the short story *V for Vendetta* by Dave Lloyd and Alan Moore, merchandising by the major film studios, far right groups and the appropriation of the Pussy Riot aesthetic by a filmmaker like Harmony Korine are just some of the landmarks in this story of appropriations and expropriations.

Apocalypse

The mask as a shield against disease and death. Whether it be the Black Death, cholera, Spanish Flu or now Coronavirus, throughout history major pandemics have led us to resort to means of self-protection which cover part of the face and homogenise us. Nobody could have foreseen that throughout 2020 we would all be wearing masks to protect ourselves against an invisible enemy. But do we all? Well actually, no. To wear or not to wear a mask is the issue that separates the average citizen, who identifies as part of the vulnerable masses, from the denier, who believes in conspiracy theories about biopolitical control. This is a context which lends itself to key dystopian themes, but which has had several precedents both in collective history and in the rich imaginative repertoire of popular culture.





Wield the World

At a time of extreme political and social uncertainty, the CCCB wants to create a space for measured reflection from where we can address the complex issues of the day and help to envisage new future scenarios. The aim of this programme is to place words centre-stage, as words are what we use to build public debate, the tool for forging ties and connecting with others, and it is through words that we are able to empathise with realities that fall outside our field of experience. This is why we set out to create a space not only for ideas, but also for engaging with other people, a space for exchange and dialogue. Ultimately, words open the door to emotion and aesthetic experience, and we are currently in urgent need of a way to fall in love with the world again, to be able to reenvision it, to find spaces for poetry and beauty that help to reconnect us with life beyond the conditions of the present. We want to offer a space that will nurture complex thought, that will encourage dialogue between different individuals, and where words can be afforded due value, enjoyed and shared in all their poetic plenitude.

THERE'S STILL SOMEONE IN THE WOODS

Debate and Screening

11 January

The war in Bosnia and Herzegovina officially ended with the Dayton Accords, a peace agreement reached in November 1995, precisely 25 years ago. It is estimated that during the conflict between 25,000 and 50,000 women were the victims of rape as a weapon of war, something which for the first time was classed as a war crime and a crime against humanity by the International Criminal Tribunal for the former Yugoslavia. This session will allow us to reflect on the conflict through the testimonials of women who survived these rapes and the children born as a result of such forced sexual relations. It is being organised in partnership with Cultura i Conflict, which has carried out painstaking journalistic research and artistic creation to create a series of projects including the documentary *Encara hi ha algú al bosc* (There's still someone in the woods), which will be given its first public screening during this session.

Organised by CCCB and Cultura i Conflict

BODY AND PANDEMIC

The Night of Ideas

28 January

The pandemic has forced us to reduce our physical contact with others to a bare minimum, creating a social distance that we were previously unaccustomed to. Our bodies have ceased to be a space for relationships and intimacy, to become a surface that we must protect from any kind of contact. Desire, the joy of spontaneous movement and the warmth of human contact have all been conditioned by the need to guarantee our collective health and safety. Almost a year after the appearance of the virus, this session will inquire into the consequences it has had on the way we interact. How will we go back to having contact with others? What memory will our bodies hold of these months of isolation and distance?

This session has been programmed as part of The Night of Ideas, a project of the French Cultural Network, which fosters free circulation of ideas and knowledge through the simultaneous holding of cultural acts around the world.

Organised by CCCB, Institut Français and École de l'Anthropocène de Lyon

THE COLONIAL SCAR

18 January and 8 February

Alongside the exhibition "William Kentridge: That Which Is Not Drawn", this programme invites thinkers, writers and activists from different parts of the world to analyse the colonial scars that mark modern-day society and to think about the challenges for the future posed by this legacy.

The history of the last few centuries is strongly marked by European colonialism and its impact on the rest of the world. Without considering the colonial project, it is impossible to understand much of our current political, economic and cultural systems, or many of the injustices that continue to affect a large part of the world's population. Although decolonialisation began a long time ago, it is as yet unfinished. There are many questions still to be answered, many silences to be broken, memories to be recovered and a long-standing pain that will not go away. Also, we still have to listen to the voices that can tell us the essential stories we need to build a truly decolonialised future. How can we take a critical approach to accepting the legacy of colonialism? What are the most important challenges for decolonialising the political imagination?

In 2021, the programme includes a conversation with the South African writer and doctor Kopano Matlwa and a debate on the legacy of Spanish colonialism.

In collaboration with Alpha Decay and Sembra Llibres

SESSIONS FOR THE PROMOTION

OF NON-FICTION IN CATALAN

February

In collaboration with the Institut Ramon Llull, these events aim to raise the international profile of works of non-fiction in Catalan and highlight the richness and dynamism of this sector. The session will bring together local and international publishers and writers from a variety of genres ranging from philosophical reflection, humanistic essay, narrative journalism and scientific divulgation, among others.

Organised by CCCB and Institut Ramon Llull

MARS: THE FINAL FRONTIER?

27 February and 6 March

At a time when planet Earth has to deal with the collapse caused by human expansion, the possibility of sending manned missions to Mars and setting up colonies on the red planet has raised much enthusiasm and media attention. The private sector, governments and different public institutions are all looking to space as a fertile ground for testing the limits of our scientific abilities and trialling the latest technologies. The dream of inhabiting other planets can be seen as one of the final frontiers for scientific knowledge. But, according to those who are driving the initiatives, this colossal task is also a way of putting into practice knowledge that could be useful for tackling the current challenges faced by our own planet. Is the colonisation of space a chance to resolve the Earth's ecological crisis, or will it be just another chapter in the story of imbalances triggered by human beings in the ecosystems we inhabit? What does this wish tell us about the human condition and the future of our species?

To coincide with the exhibition "Mars. The Red Mirror", this series of conferences will give voice to scientists and thinkers from different disciplines in order to analyse the contradictions thrown up by the project to send manned missions to Mars and establish human colonies in space.

PRIMERA PERSONA

March

The festival that places the first person centre stage is getting ready for its 10th edition. And as always it will be serving up the three types of event that characterise it: singular, unusual work from well-known authors and creators; new voices with a lot to say; and offerings in which the captivating stories eclipse the names of their protagonists. Literature and pop music, but also dramatic arts, film and stand-up, as well as the festival's usual contents. Primera Persona is a festival thought up by the writers and cultural agitators Kiko Amat and Miqui Otero.

TALK BY MARKUS GABRIEL

12 April

Considered to be the most brilliant writer of a new generation of philosophers, Markus Gabriel holds the Chair of Epistemology and Modern and Contemporary Philosophy at the University of Bonn and is Director of the NRW International Center for Philosophy. Gabriel is the creator of New Realism, a philosophical movement that in recent years has had a significant impact on European thought, especially among the youngest generations. He has written numerous books, including the internationally acclaimed *Why the World Does Not Exist* (Polity, 2015) and *The Meaning of Thought* (Polity, 2020), in which he highlights the need for a new type of philosophical reflection in light of the global crisis in which we are immersed.

In collaboration with VilaPensa, The festival of thought of El Penedès

ORWELL DAY 2021

26 April

Since 2013, the CCCB has been celebrating Orwell Day with the purpose of repaying George Orwell's homage to Catalonia. This initiative, driven by local enthusiasts of this British writer's work in collaboration with the CCCB, aims to defend the current-day relevance of Orwell's legacy as a journalist and, above all, as a critical thinker, and to give his message a modern spin through the voices of contemporary figures who also fight against dogmatism and authoritarianism while defending freedom of expression.

In collaboration with Col·lectiu Dia Orwell, Pen Català and The Orwell Foundation

KOSMOPOLIS 2021

June

Our big literature festival is back in 2021, once again bringing together people from all disciplines – writers, poets, philosophers, scientists, musicians, filmmakers, playwrights, story-tellers, comic artists, scriptwriters, journalists, actors, librarians and publishers – who will come to debate key contemporary issues and generate universal discourse, emancipating readers and mutating the canon, agitating genres, interacting with science, navigating through languages and taking a fresh look at myths, traditions and identities.

This time round Kosmopolis will be shining its lens on science fiction as a major literary genre that cuts through boundaries and traditions. To coincide with the exhibitions “Mars. The Red Mirror” and “Science Friction”, we will be talking about journeys into space, the collapse of planets and new inhabitable worlds; about the future, utopias and dystopias, and far-reaching tales that explain our place in the cosmos. The festival will shine a spotlight on the power of science fiction today as a genre that allows us to speculate on the major challenges of the present and reflect on the questions that have always been inherent in the human condition.

What's more, after a year of pandemic, this festival of words will invite writers and creators to get involved in a variety of new projects that will be presented during the festival, highlighting local creativity and strength of action. Kosmopolis 2021 will offer a chance to come together to celebrate words and reflect together on our future.

BUILDING THE CITY OF THE FUTURE

International Congress

July

Within the context of an ever more urban world, the question of how cities should be built and managed is a key issue. Urbanisation is a global reality that currently affects more than 50% of the world's population, and despite the specific differences between cities, they face common challenges ranging from the climate emergency to growing inequality, access to healthcare and their relationship with surrounding areas. In order to tackle these questions, spaces are needed for sharing experiences and pooling the knowledge acquired from managing these new urban realities.

This international congress will bring together architects, urban planners, sociologists, anthropologists, scientists and local political leaders for the purpose of setting out a new urban agenda in light of the challenges posed by the CIVID-19 health crisis for the future of cities. And in doing so, it aims to make Barcelona a leading global hub for urban thinking.

THINKING ABOUT NEW MASCULINITIES

28 September

The strengthening over recent years of gender discourses that call into question the heteropatriarchal model have also led to a critical analysis of the idea of masculinity that aims to break away from the traditional meanings attributed to the masculine gender and open up debate on what masculinity really means today. In this session, sociologist Jeff Hearn and anthropologist Matthew Gutmann, two leading voices from the field of gender studies and new masculinities, will debate these questions and outline the challenges of this new vision in key areas of our present reality.

The session forms part of the inaugural day of the 5th Men in Movement International Conference, an event held to stimulate dialogue between academics and activists

Organised by CCCB and Men in Movement International Conference
Confirmed participants Matthew Gutmann, Jeff Hearn

Reensar el nostre vincle amb el planeta
Un món amb zero carboni
Presenta Laura F.



DETERMINISM AND FREE WILL

Part of the International Ontology Congress

4 October

The CCCB will be hosting the closing talk of the 14th International Ontology Conference, which will look at the polarity between natural determinism and free will. Science has long sought to decipher the rules that govern nature, based on the presupposition that reality is controlled by certain rules that can be understood and predicted. However, if everything is predetermined and there is no room for free choice, what does that mean in terms of personal responsibility for our actions? Quantum physics has already cracked the scientific system by throwing chance into the equation, but much can also be learned from the intersection between palaeontology, genetics and linguistics.

Organised by CCCB and the International Ontology Congress

THE CITY AS ECOSYSTEM

October

The COVID-19 pandemic has highlighted the vulnerabilities of cities as the neuralgic hubs of modern-day life and has raised new challenges for our current model of habitation and for the urban future of our planet. This crisis has shown cities to be ecosystems with very fragile balances and multiple dependencies that affect all of us if they fail. In addition to the major issues of sustainability and technological development, we must now add the need to reformulate our economic model, the urgent question of improving quality of life and health, and the need to prioritise the connection with surrounding areas as essential challenges for our future. Far from the image of cities as self-sufficient entities, the crisis has allowed us to see that it is the interconnection between elements and mutual dependencies that will surely define the cities of the next few decades. How has our understanding of resilience changed post-crisis? Will we be capable of creating stronger, more unified cities?

This series of conferences will give voice to scientists, philosophers, anthropologists, architects, urban planners and local political leaders to debate what the cities of the future should look like in an ever more urbanised world.

IN SYMBIOSIS

A New Revolution In Scientific Thinking

October — November

Research into the mechanisms that explain the origin of life and the evolution of the species has played a pivotal role in modern scientific thought, even though the discoveries have often been interpreted in line with the political or social theories of the moment. Today, faced with a sick planet plunged into crisis due to the effects of human exploitation, we are beginning to wake up to the fact that we form part of an ecosystem in which all the parts, even apparently insignificant bacteria and viruses, are essential for sustaining life. The research carried out in recent decades, framed by the theories of the scientist Lynn Margulis, has begun to place a focus on symbiosis as key to evolution. Perhaps, scientists are asking, could it be collaboration and not competition that sustains life? Are we on the verge of a new revolution in scientific thinking? Will this new approach allow us to tackle the challenges of a wide-scale environmental crisis?

To coincide with the exhibition “Science Friction”, this season of conferences sets out to reflect on the legacy of Lynn Margulis and the shift in scientific thinking when it comes to explaining the mechanisms that underpin life on our planet.

DARWIN DAY EVENTS

EvoKE BCN Evolution Day

24 November

The 24th of November is the anniversary of the publication of *The Origin of the Species*, a key work for scientific thought that has revolutionised the way we view the world and our own species. At the same time, today, more than 150 years after was published, and at a time in which scientific thought is often questioned by political interests, the theory of evolution is still often widely unknown among the general public and is sometimes even labelled as debatable. A good understanding of what science says about evolution is essential for tackling some of society’s major challenges, starting with climate change and our impact on other species, as well as pandemics like the current one and social problems such as racism.

Our Darwin Day events aim to disseminate this huge achievement of scientific thought and the latest discoveries in the field of evolutionary biology so as to reaffirm the importance of scientific culture as a key tool for working together to resolve the challenges of the present day.

Organised by CCCB and EvoKE BCN Evolution Day

ICONS. NEW VOICES IN THOUGHT AND PHILOSOPHY

As part of this new programme, during the course of the year we will invite ten young philosophers and thinkers to talk to the people they identify as their intellectual icons. The resulting series of debates will provide a road map of the figures and subject matters that hold the most importance for the new generations. The project will involve local and international thinkers, highlighting the dynamic and cross-cutting nature of current philosophical dialogue.

This programme, curate by Joan Burdeus, aims to defend the CCCB's position as a leading hub of contemporary thought that brings together the most well-established figures while also providing a platform for new emerging voices.

LAIE LITERARY CAFÉ

In 2021 the CCCB is launching a programme in partnership with the bookshop Laie to establish regular literary debate sessions involving local authors and creators. Barcelona has always been a focal point for publishing and literature, and this programme aims to reflect the strength and dynamism of this sector in our city, in all genres and formats.

In the new space created in the Pati de les Dones, this project will organise regular open debates on the most current questions in the panorama of literary creation. Laie Literary Café believes in the power of small-scale gatherings to build complicity, nurture new partnerships and generate dialogue in our city.

Organised by CCCB and Laie Bookshop

POETRY SLAM

Poetry Slam Barcelona is a platform for contemporary artistic creation built around words. This evolving project uses the concepts of Slam and Spoken Word to promote and forge the powers of expression and communication, offering a space for performance and entertainment where words take centre stage, and establishing a social network of artists for whom the use of language is a tool to develop their creativity and for exchange and interaction.

Organised by Hipnotik Factory, Red927 and CCCB

EUROPE CITY

For several years, the Europe City project has been providing a showcase for the work carried out by the CCCB that reflects on public space and contemporary cities. This project takes its inspiration from the European Prize for Urban Public Space, which aims to acknowledge and promote the best initiatives for the transformation of public spaces in Europe, and which is the only prize of its kind on the continent. But the project also goes a step further, because based on exhaustive knowledge of the evolution of public space in European cities, the website for the prize – Public Space (www.publicspace.org) – has become a space for reflection and debate on the future of cities and their democratic nature.

At a time when cities are having to face new global challenges that have taken on an added dimension due to the pandemic, the CCCB wishes to continue encouraging urban thinking and to make it one of the cornerstones of its activity. For this reason, over the course of 2021 Public Space will be expanding through the regular publication of articles, interviews and materials featuring the foremost voices in urban thinking at the local and international levels, with the goal of contributing towards the debate on the urban future of our planet.

COURSES FROM BARCELONA'S INSTITUT D'HUMANITATS

The Institut d'Humanitats de Barcelona operates in the manner of an open university, offering some thirty high quality courses and seminars to the general public every year, with no requirement for attendance other than curiosity and the motivation to learn. The courses, seasons of conferences and specialised seminars look at both the traditional subject matters of the humanities as well as other more innovative areas, always with the aim of building bridges between disciplines. The programme features both well-established researchers and creators and young investigators in the process of disseminating their research. The fact that the Institut is an organisation halfway between a university and a more informal knowledge hub is especially enriching, as it offers a space where academics and the general public can mix freely.

Organised by Institut d'Humanitats de Barcelona



Experimenting with Image

Audiovisual art is a means of expression for reflecting on the human condition, social and political events, and an exceptional communication channel. The ways it is used are constantly evolving and adapting. This transformation has accelerated in recent months, in a transition process toward hybrid forms. New ways of creating, producing, exhibiting and viewing have all appeared, although the process is still full of unknowns and its future evolution has much yet to be uncovered.

It is precisely at times of great change when creators produce revolutionary and innovative currents, the fruit of their experimentation. It is for this reason that one of the main objectives of the 2021 programme is to assist and propel the collectives of audiovisual creators closest to home through projects already underway in 2020, like *A Vocabulary for the Future*, part of the Open City Thinking Biennale, or new offerings like *City Symphonies*, inspired by urban symphonies from early 20th century cinema.

It will also be a transformative year for the festivals programmed at the CCCB, hit as they have been by the unforeseen effects of the pandemic. They will display the diverse and rich panorama of international and national production in the field of documentary, photojournalism, works of fiction, animation, series, gender activism cinema, and the most innovative public television projects. Recovering shared spaces, transforming them or creating new ones, will be the priority throughout the year.

XCÈNTRIC THE CCCB CINEMA

Avant-garde and Experimental Cinema and Documentaries

Xcèntric 2021 marks twenty years of showing key avant-garde and experimental films on the big screen. These are often premiers of unique or rare copies difficult to come by, and involving collaborations with the most important artists, archives and museums in the world.

This season's inaugural session will pay homage to the experimental filmmaker and musician Carles Santos, who died three years ago. As well as including some of his most iconic works and other less well-known work from the 70s, the session will also include a concert by pianist Clara Peyer (winner of the Catalonia National Culture Prize 2019).

This year's programme is the fruit of reflections from the Aula Xcèntric on the need to question and open up the experimental cinema canon to include voices traditionally excluded from the hegemonic debate within this medium. In this spirit, independent works will be shown from countries far from the traditional centre of gravity, including India (Mani Kaul), Argentina (Narcisa Hirsch, Jorge Honik) and Australia (Arthur and Corinne Cantrill), and films by women filmmakers who are unjustly little-known, such as Babette Mangolte, director of photography for Chantal Akerman, and the Scottish poet Margaret Tait, to whom two sessions will be dedicated. There will also be a talk from the documentary maker Diana Toucedo, in collaboration with the Barcelona International Women's Film Festival.

Likewise, the programme will include screenings of feature films from African-American filmmakers Herbert Danska and Larry Clark, who highlight the importance of the African American contribution to Western culture, particularly to music (hip-hop and jazz, respectively) and the fight for civil rights. Other screenings will display the experiments in colour from the beginning of the last century from French pioneer Alfred Machin, Europe's colonial past through anthropological films (Ruy Guerra and Margot Dias) and the ability of cinema to act as a teaching tool (Vittorio de Seta, Val del Omar, Harun Farocki and Alexander Kluge).

These and many other offerings are put into context with texts and presentations from some of the filmmakers present at the retrospectives (such as Jean-Claude Rousseau and Hito Steyerl), from the programmers (Gonzalo de Lucas, Celeste Araújo, Oriol Sánchez, Francisco Algarín, Ona Balló) and other guests such as Pablo Marín, one of the top specialists in Argentinian experimental cinema, the French gallery owner Sandra Álvarez de Toledo, an authority on the educator Fernand Deligny, and Federico Rossin, responsible for restoring the film *Díario di un maestro* (Vittorio De Seta, 1973).

The online broadcasting project Focus Xcèntric, in collaboration with the ACCEC, will showcase a different film each week from the Xcèntric Archive, chosen and presented by a film critic.

CITY SYMPHONIES

The objective of this project is to create a body of audiovisual work from different filmmakers that together form a series of urban visions. To view and analyse urban space along a pathway of personal journeys, each of which will create a different vision of the city; a mosaic of works formed from different reflections: the use of urban space, social cohabitation, private spaces within cities, etc.

The series is inspired by City Symphonies, from the beginning of the 20th century, where cinema deals with the city through a viewpoint that scrutinises and projects ideas. It is no longer about simply reflecting a writer's script, but rather observing and registering life as it is, and only afterwards reaching conclusions from these observations. Works like *Manhattan* (1921) by Charles Sheeler and Paul Strand, *Nothing But Time* (1926) by Alberto Cavalcanti, *Rain* (1929) by Joris Ivens, *Berlin, Symphony of a Great City* (1927) by Walter Ruttmann and *Man with a Movie Camera* (1929) by Dziga Vertov, are all good examples of this.

More than describing the city, with City Symphonies the idea is to capture the theatrical nature of daily life and the contradictions of the urban space and its use, giving an observational look at the city through the free and personal aesthetic treatment of each filmmaker. Each film will have a difference viewpoint; voyeuristic, poetic, ironic, etc., opening the door to reflections on universal themes such as time, the day-to-day, the destruction and construction of spaces, non-places, urban architecture and public spaces.

CINEMA FROM THE BLACK DIASPORA

27 January – 24 February

For decades, black men and women in the diaspora have created a constellation of work whose emotional and historical connections transcend space, time and subjectivities. This film season, curated by Beatriz Leal and organised in collaboration with the Filmoteca de Catalunya, offers a chronological journey through some of the key films in this constellation. From silent film to contemporary non-fiction, nine works uncover the ghosts of lived, repressed or forgotten stories. Works by Kenneth Macpherson, Safi Faye, Isaac Julien, Jean Marie Teno, Haile Gerima, Charles Burnett, John Akomfrah, Lionel Rogosin, Euzhan Palcy, Raoul Peck and Abderrahmane Sissako will all be shown.

Organised by CCCB and Filmoteca de Catalunya

LOVE ON FIRE!!

12 – 14 February

There has never been more of a debate about different types of love, sexuality, and above all, multiple gender identities: homosexuality, transsexuality or intersexuality, polygamy or monogamous relationships, cisgender, transgender or agender identity, gender dysphoria or fluidity, non-binary gender. A series of films that have received awards at different festivals, tell, from a first-hand perspective which is both light-hearted and sincere, of the new love connections and experiences within the LGBTQIA community.

Organised by International Gay and Lesbian Film Festival

BRAIN FILM FEST

March

Brain Film Fest 2021 seeks to explain the mind from different perspectives. It's all in our heads. We know that our perspective is nothing but an interpretation of reality. From personal identity, to collective identity. From our body image, to historical memory. With film as the focal point, we deepen our understanding of the brain, with our eyes and ears open to different disciplines: virtual reality, photography, music, dance, theatre and of course science. You're all invited; the ending is far from certain.

Organised by Pasqual Maragall Founder, Uszheimer Foundation, and Minimal Films.

D'A

Barcelona International Festival of Independent Cinema

30 April – 10 May

Each Spring, the D'A Film Festival Barcelona offers an exhaustive review of the latest world cinema. The festival is a cultural event deeply rooted in the city of Barcelona, a unique experience that combines screenings with the presence of directors and dialogue with the public through talks and workshops open to all.

The D'A has emerged as an unmissable event for enjoying the best independent films released each year around the world.

Organised by Noucinemart

DOCSBARCELONA

Barcelona International Documentary Film Festival

19 – 29 May

An unmissable event for discovering the best documentary productions from around the world. The line-up presents the full range of documentary styles, from feature length films directed or codirected by women to debut works, displaying the constant evolution of the documentary landscape, which DocsBarcelona has always been tuned in to.

The CCCB will host events for professionals and screenings organised by DocsBarcelona, providing the perfect space for promoting projects to potential financial backers and distributors, with professionals from 36 different countries taking part.

Organised by Parallel 40

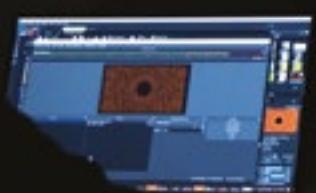
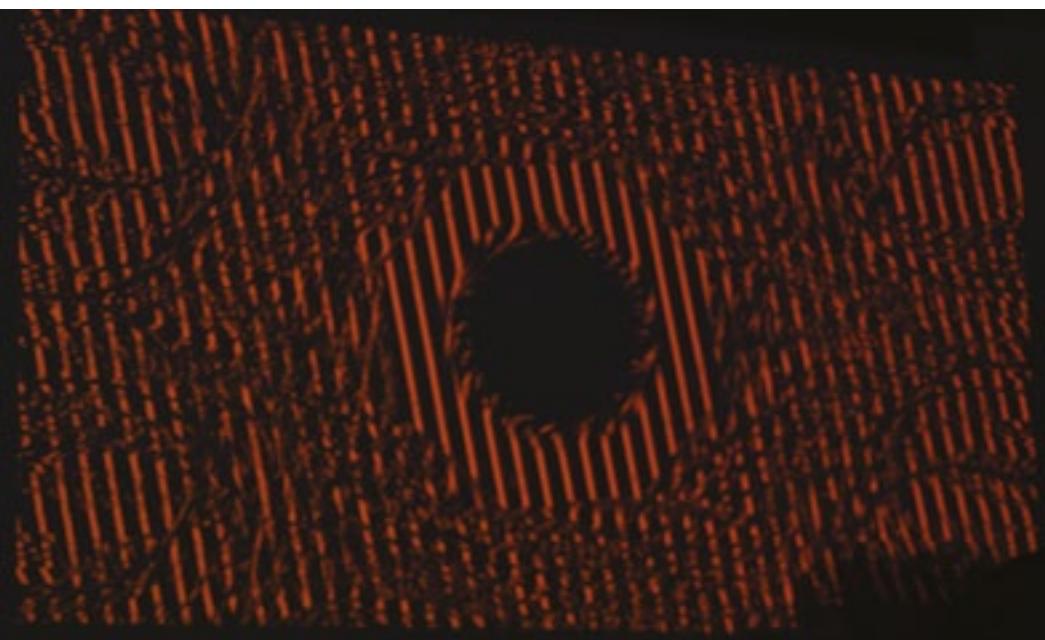
INNER SCREEN

Stacey Steers

August

Programme dedicated to filmmakers who use cinema as an instrument to express the world of thoughts, dreams or imagination.

This year we present the original work of Stacey Steers, known for her handcrafted films created using thousands of collages and drawings on paper and in which she evokes early cinematic imagery to tell dreamlike stories following in the footsteps of the Surrealism of Max Ernst.



SERIELIZADOS FEST

Barcelona International Series Festival

20 — 24 October

A festival dedicated to the cultural and social phenomena that are TV series. Previously unseen documentaries, national premieres of series, episode screenings, conferences by professionals from the audiovisual sector, comedy sets and musical performances. All tied together with TV series as the undisputed pinnacle of pop culture. A veritable theme park for all lovers of TV fiction, the festival has always shone a spotlight on local and national fiction.

Above all, the objective is to give a voice to the showrunners, inviting the creators of the stories from the most well-loved series so they can come and explain their vision of the world.

Organised by Serializados Magazine

FEMINIST FILM MANIFESTOS

11 — 13 November

A cinematic journey through films which, from a wide range of perspectives, have given cinematic shape to the debates led by feminists in the second half of the 20th century and the current century. The concept of protest as part their rationale will also be the focus of debate included in this line-up of female filmmakers.

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

L'ALTERNATIVA

Barcelona Independent Film Festival

November

L'Alternativa is back for another year with its commitment to the most original and provocative cinema. One of Barcelona's longest standing film festivals, L'Alternativa continues to provide a screen for alternative viewpoints and voices, showcasing young creative talent and paying homage to those who have enabled cinema to evolve. Throughout the autumn, L'Alternativa festival is an unmissable event for discovering the best independent cinema from around the world.

Beyond the official festival competition screenings, it offers a programme of parallel screenings with premieres and retrospective sessions, and offers spaces for debate, training and celebration for professionals, students, cinema goers and family audiences.

Organised by L'Alternativa

WORLD PRESS PHOTO

International Photojournalism Exhibition

November — December

Photographic Social Vision presents the 16th edition of the world's most prestigious photojournalism exhibition. The collection brings together the winning photographs and multimedia productions from the World Press Photo Photography and Digital Narrative competitions.

The exhibition displays works, mostly never before seen in our country, chosen for their visual quality and ability to offer different viewpoints on current affairs. Multiple perspectives and panoramas that invite reflection, especially as part of the guided tours.

Parallel activities

The Photographic Social Vision Foundation enhances the exhibition experience by offering guided tours and other parallel activities to encourage debate about the value and challenges of photojournalism and to take a more detailed look at the themes of the winning projects.

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

MINIPUT

December

MINIPUT is the only quality television exhibition in Spain. It isn't a marketplace, and it isn't a festival. It is a series of sessions comprising screenings and debates with those responsible for the most innovative, provocative, educational and public service-oriented television programmes of the year, and it has been held in Barcelona every November/December since 1994.

MINIPUT is organised following the INPUT (International Public Television) model. It is an international conference about public television which has been held once a year since 1978 and which brings together professionals and academics from around the world linked to the world of television. At each annual gathering, hundreds of television programmes are presented which have been screened by public television broadcasters from around 50 INPUT member countries, selected by national coordinators.

Organised by Miniput



Create, Connect, Learn

Now more than ever, in this time of isolation and uncertainty, we have learned just how important imagination is, how crucial it is to overcome our most immediate horizons and go beyond that which is imperative or evident. Without zeal, without the creative work of speculation and dreaming, the future sinks into lethargy and becomes a present devoid of windows and escape routes. This is why we have aimed to make the Mediation programme above all a space for imagination: for creating, dreaming, inventing, for coming together to test out other possible worlds, other road maps, other goals. Only we ourselves stand between that which exists and that which has yet to materialise.

This programme opens up spaces for contamination and mixing, starts conversations and welcomes new voices and other experiences, takes things out of their usual contexts as if in a dream, and offers spaces for living, sketching, thinking, experimenting, connecting and playing.

Scientists and artists, architects, enthusiasts, philosophers and filmmakers, citizens, writers, young mapmakers, young people who are lost and uncertain, children, emerging musicians, slammers, poets and playwrights, farmers, brave and curious women, engineers, students and apprentices from all disciplines, technologists, stockbreeders, novices, passers-by, elderly people, astronauts, explorers. We all have a role to play in imagining other ways of inhabiting the world.

Connect

ALIA

Partnerships between Science and Culture

The CCCB is launching this programme of partnerships with Catalan science and technology institutions to help open up and divulge the content of scientific research, connected with the most urgent debates in today's society, and create and promote links between researchers, artists and cultural producers. The project will see the CCCB partnering with two scientific institutions each year. Together, they will design a programme for knowledge creation and transfer aimed at a range of audiences. The ALIA programme is kicking off with Mars on Earth, in partnership with the IEEC (the Institute of Space Studies of Catalonia), and Urban, with ISGlobal (the Barcelona Institute for Global Health).

MARS ON EARTH

Educational Programme and Artistic Residency

March – June

To coincide with the exhibition "Mars. The Red Mirror", and in partnership with the IEEC, the CCCB will launch an education and outreach project aimed at secondary schools in Barcelona. Scientists, engineers and thinkers from the humanities and social sciences will bring students into contact with cutting-edge science and technology in the field of space exploration and look at the social, ethical and economic implications. In the context of scientific discoveries about the universe, the project will tackle the contradictions, intersections and paradoxes inherent in the way we inhabit the Earth. Local researchers and experts will go into the classrooms, while scientists and space explorers from other latitudes will connect online.

The programme will include an artistic residency with researchers from the IEEC to explore the intersections between scientific speculation and science fiction. From an imaginary space station on the planet Mars, and with a background in the style of Ray Bradbury's *The Martian Chronicles*, our imaginary researcher will send stories and research results back to Earth, generating a new imaginary context for our relationship with the red planet. And what if Mars were a place on Earth?

URBAN. CITIES IN AN EMERGENCY

September – December

Urban is a programme run jointly by the CCCB and ISGlobal (the Barcelona Institute for Global Health) involving a critical exploration of the huge challenges raised today by the issues of sustainability and health in cities. The COVID-19 crisis coronavirus has further revealed the severe environmental and socioeconomic imbalances in large cities, including Barcelona. From growing inequality and the difficulty in satisfying basic housing needs, to water quality and atmospheric pollution, the challenges involved in building cities that are healthier, safer and more sustainable for everyone are colossal, while the time we have to tackle them is limited.

The programme will include an artistic residency, a citizen science project and series of family activities and educational activities in collaboration with primary and secondary schools in the Barcelona metropolitan area.

INTER-SPECIES ENCOUNTERS

Microorganisms, Fungi, Birds, Humans

April – November

Within the context of Urbana and the exhibition "Science Friction", curated by María Ptqk, the CCCB has designed a programme around learning, conversations and creation to explore the interdependent relationships between different forms of life. Micro-organisms, plants, fungi and animals, humans and non-humans, all represent different survival strategies, different "terrestrial ways of being alive". The programme will explore this intricate network of relationships by focusing on three areas, each dedicated to a different form of life, from soil microorganisms to fungi and birds. Each area will bring together scientific and environmental knowledge with cultural and artistic perspectives, encouraging experimentation and the mixing of genres (science education, speculation, science fiction) and learning through exchange (citizen science, amateur practices, DIY-DIWO). The programme will also create channels for connection and exchange with the local region.



Create and Test

A VOCABULARY FOR THE FUTURE

Collective Trial

A Vocabulary For The Future is a project that collectively trials the world to come; a creative project launched within the context of the Barcelona Biennial of Thought, which generates dialogue between local and international thinkers, writers and visual creators for the purpose of imagining an alternative and more hospitable future.

The result consists of original audiovisual pieces that make up a kind of incipient roadmap for exploring possible ways out of our damaged present. Each piece, created around a word, offers a possible direction and invites us to rethink the way we inhabit the world.

Over the course of the year, new voices and new words will be incorporated into the Vocabulary, including those of Mireia Calafell, Alba Sotorra, Judith Butler, Alba Cros, Carolin Emcke, Marina Garcés, Fina Birulés and Lorena Fuster. The project will also involve other voices from the city; anonymous or unknown voices that will join this fragmented and choral conversation on tomorrow's world.

THE COMPANY

Residency and Seminar on Art and The City

The Company is a programme of artistic residencies, reflection and experimentation aimed at young creators aged 18 to 35. The purpose of the project is to encourage research and creation in relation to the main contradictions and challenges faced by contemporary cities. The artists, selected by a panel of experts from different cultural fields and languages, will be free to create their project through any artistic discipline, from visual and plastic arts to theatre and literary creation. The Company is also a programme for reflection on the theme of cities. Over the course of five months, and alongside their artistic work, the participants will come together for discussion and training with the guidance and advice of experts in the study and management of cities.

BARCELONA: INVISIBLE CITIES

Urban Routes

Curated by the writer and journalist Albert Lladó, this project understands the act of walking as the process of creating maps, new ways of relating to and unexpected connections with the space and time that we inhabit. With the idea of going where the city's centrality becomes blurred, accompanied by the texts of authors such as Francisco Candel and Javier Pérez Andújar, we will discover places from where we can find new meanings for memory, urban living and the direct relationship between democracy and landscape. From Ciutat Meridiana to Vallbona, El Besós, Horta and La Marina del Prat Vermell, where does the city start and finish? What is our relationship with those "alternative routes" that don't appear on any maps? How can we read the environment as if it were a novel to be played out, based on its symbology and scars? We will take a walk with Núria Martínez-Vernis, Pedro Cano and Joan de la Vega, Site-size, Jordi Corominas i Julián, and Albert Lladó.

LABORATORIES EH!

The CCCB is inviting two groups of 10 young people aged between 18 and 25 to take part in two long-term creation projects – two laboratories that will also be a space for experimenting and generating relationships, closeness and learning. Firstly, *Univers Eutòpic* is a project by the curators and artists Fito Conesa and Nancy Garín. Over the course of the year, a group of young people from the Raval neighbourhood will design, programme and build a digital environment to both contain and exhibit their experiences. Meanwhile, the artist Mireia Sallarès will involve a group of young people in the process of creating the film *Com una màquina de cosir en un camp de blat*, based on the Catalan psychiatrist Francesc Tosquelles. The project to produce the film is the winner of the 7th Video Creation Prize from the Catalan Government. The young participants will be closely involved in this project to examine the figure of Tosquelles from a current-day perspective.

AFRO CREATIVITY

6 February

In collaboration with the CCCB, the collective Tinta Negra is organising a conference for creators within different disciplines from the city's black diaspora. The programme will offer a wide perspective of the immense creativity of this group, as well as a space for coming together and healing as a community.

MEMEFEST

Memefest is a homage to digital culture and the internet, to creation in anonymity and a lack of defined authorship, to the remixing of content, to the immediacy and ephemeral success of ideas and images, to communities of users with their own humoristic languages and codes, to the ugliness that attracts us and the stories that spread and expand through online communication. Produced by Filles d'Internet, Memefest is an activity that looks at memes, humour and manifestations of popular culture on the internet from a festive and radical perspective.

JOURNEY TO MARS

LOGBOOKS

Community Creation Project

Five groups of creators, artists, thinkers, young migrants and young people under or formerly under state guardianship embark on a metaphorical mission to Mars to reflect on their experience of the journey. They will be guided by five key concepts, as yet to be established, such as "promise", "welcome", "arrival", "distance" and "ship".

The project Journey to Mars will allow the young participants to express their own experience of journeys and leaving home, to share critical opinions on the difficulties and shortcomings encountered in Spain's migrant reception system and, through the creation of a network for support and creation, to see how they can express their own voices through a multifaceted and interdisciplinary artistic language. The project aims to raise the visibility of the living conditions of young unaccompanied migrants. Project in collaboration with the cultural production company La Sullivan and the publisher Edicions Poncianes.



Experiment and Learn

SCHOOL IN RESIDENCE

Education and Culture in El Raval

In light of the pandemic and the need to create more space for primary and secondary schools, the CCCB and the high-complexity secondary school Miquel Tarradell in the Raval neighbourhood are working together during the entire school year to offer 50 students in their 4th year of compulsory secondary education a multidisciplinary programme created around three blocks of content: memory, body and difference; the city; and the future of the planet. The students come to the CCCB three days a week, learn about it from the inside, and take part in talks, workshops and projects for creation and reflection together with their teachers, the teams from the centre and the network of creators, researchers and cultural producers associated with the CCCB. The result is a space for ongoing experimentation and learning on how to break down the boundaries between education and culture, and has become a permanent part of the CCCB's activities.

URBAN EXPLORATIONS

The Cities We Live in and Critical Cartographies

January – May

Each map tells a story. Even the most conventional map invites us to imagine, to fill in the gaps and omissions over which the cartographer has cast their gaze. It also raises suspicions: what has been left out? Does the map represent us? What other cities don't appear on the map? Urban Explorations is an educational project aimed at young people from the Roquetes and Raval neighbourhoods in collaboration with the schools Antaviana, and INS Miquel Tarradell, and with the collectives Mixité, A Bao a Qu and Androna Cultura. Over the course of the year, the students will explore their neighbourhoods to find what has been left out of the maps, including emotional and imaginary elements, and work towards creating an imaginary cartography that they can call their own, and which sets out and deepens their relationship with their environment.

The project combines artistic experimentation with cartography, walks and ethnographic work with local neighbourhood organisations and groups.

BIOSCOPE

January – March

Bioscope is a blended online/on-site project that offers a tool box for experimenting with documentary animation; in other words, for generating moving images from drawings or objects, that we can use to talk about the world around us and about ourselves. Aimed at people of all ages, the project is being held alongside the William Kentridge exhibition to stimulate reflection on how animation can be an appropriate tool for explaining real events, for example apartheid, popular protests, or our own fears, dreams and secrets. Bioscope includes three different animation exercises, each one a response to questions about our identity and environment. The short films created as part of the project will be merged to make a collective film that will provide a broad map of stories about our city and region.

The project, which has been designed by Laura Ginés and Pepon Meneses, includes a website for creating animations online and on-site workshops for families and schools.

SKIN COLOR

Drawing Workshop on Diversity

January – March

Workshops that invite us to reflect on diversity through drawing. The activity proposes drawing a self-portrait while paying particular attention to the colour of our skin. What colour is it? Is there such a thing as "flesh colour"? The exercise offers a chance to break down the assumptions associated with racial prejudice and understand the variety of colours of human skin. The workshops draw their inspiration from the project *Humanae* by the photographer Angélica Dass.

LOOK, PHOTOGRAPH AND WRITE...

About the City! Photographic Creation Workshop

Photographic creation workshop aimed at schools and families with children aged 7 and over. It proposes exploring, discovering and thinking about the city through photography. Over the course of a morning, the participants will find inspiration by looking at the work of well-known photographers and reading literary texts, before creating their own photography projects that combine images and words. This workshop is an activity by the CCCB as part of the Photography in Course programme organised by A Bao A Qu.

MÓN LLIBRE

18 – 19 April

Món Llibre is a festival that opens up the creative universe of books and reading to children and teenagers. Held over one weekend, it marks the beginning of April's literary celebrations and, year after year, offers a showcase for books and a meeting point for young readers full of workshops, shows, performances and games. Món Llibre is the ideal place to lose track of time reading, to take in a performance or leaf through hundreds of books.

Organised by Cultural Institute of Barcelona (ICUB)

CULTURNAUTES

THE CCCB SUMMER CAMP

June – July

This summer camp aimed at children aged 6 to 14 will take them on a journey through the galaxy of culture, with fun workshops and activities run by specialists in cultural, artistic and scientific outreach and based on the CCCB's areas of activity. Over five weeks, collectives from the fields of education, play and childhood will organise activities linked to our programme so that children can create, enjoy and relate to the world through the many cultural languages, from photography to circus and dance.

EL Raval SPONSOR YOUR EQUIPMENT

Within the framework of the Apadrina el teu equipament (Sponsor your Equipment) programme, and in collaboration with the Tot Raval Foundation, the CCCB will be working with two schools in the Raval neighbourhood. Together with the schools, it will generate projects that tackle the academic interests and needs of the schools through the CCCB's areas of reflection and tools of expression. The sponsorships of the 2020-2021 academic year are the fruit of joint work that has had a significant impact in the neighbourhood. We will connect performing arts baccalaureate students from Institut Milà i Fontanals with the exhibitions "William Kentridge" and "Mars: The Red Mirror" through dance, in collaboration with the Big Bouncers collective. With Institut Miquel Tarradell, we will run a project to allow future social integration specialists to reflect on intercultural difference and mediation before using cultural languages to work with people at risk of social exclusion.

CCCB CLASSROOM

A space for learning and research aimed at trainers, teachers and librarians, based on CCCB projects and with the collaboration of the collectives of creators and thinkers associated with the CCCB. The Classroom offers the chance to reflect on one's own educational or mediation practices and tools, and on the possibility of using new learning and cultural production resources in educational centres and libraries. The CCCB collaborates with the Schools for Equality and Diversity programme of the Barcelona Education Consortium.

CCCB for All

We strive to create spaces that are truly welcoming and diverse, and to overcome the physical, sensorial and cognitive barriers that hinder or limit access to culture. The CCCB seeks to establish ties that encourage participation of people with visual, hearing or intellectual diversity and with different groups at risk of social exclusion.

ACCESSIBILITY

The CCCB gives guided tours of its exhibitions with a sign-language option, as well as creating adapted tours and content that are accessible to blind and visually-impaired visitors. It also offers the texts for its exhibitions in Braille, large print and/or Easy Read.

ALZHEIMER PROGRAMME

Aimed at people affected by this disease, their families and carers, it offers activities including guided tours of the exhibitions and a special film programme. To help alleviate the isolation experienced by many Alzheimer patients as a result of the COVID-19 crisis, the CCCB is taking the activities included in the programme into four council-run care homes in Barcelona.

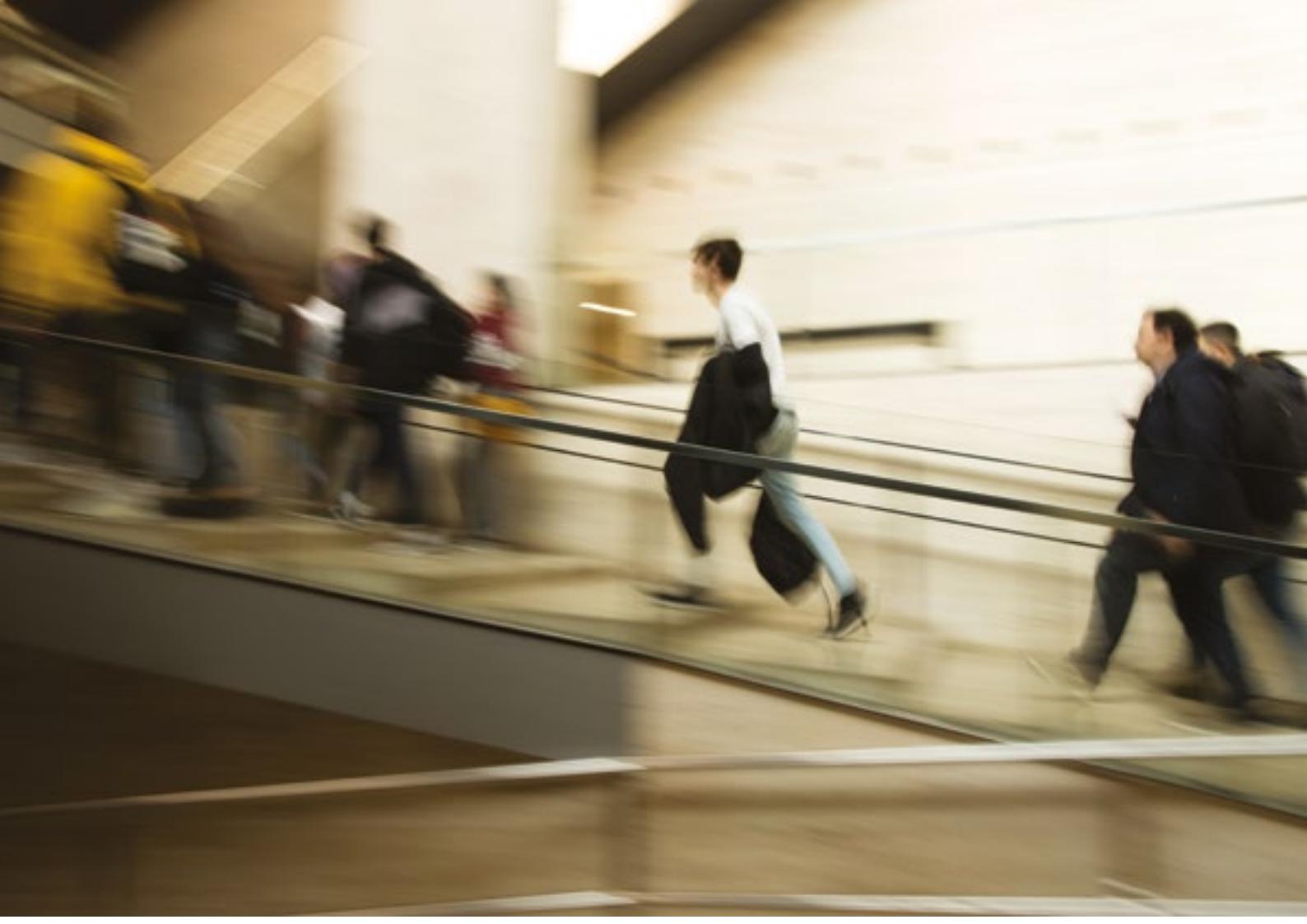
APROPA CULTURA

The CCCB actively collaborates with this programme that connects theatres, auditoriums and museums with social organisations to create culture. It offers guided tours of its exhibitions, collective creation workshops and a training programme for social workers.

DANCE WITHOUT SEEING (WITH YOUR EYES)

With *More Sweetly Play The Dance*

The choreographer Maria Magdalena Garzón, together with the blind dancer Natàlia Roig and the musician Jordi Alomar, are offering a dance activity for people with visual diversity based on the work *More Sweetly Play the Dance* by William Kentridge. The activity will be held in the exhibition room, but participants can also join in from outside the CCCB thanks to an audio piece that can be followed through dance.



CCCB 2021

A Bao A Qu, Abu Ali, Kiko Amat, Guillem Anglada, Mariona Badenes, Neus Ballús, Andreu Belsunes, Big Bouncers, Fina Birulés, Ray Bradbury, Stan Brakhage, Joan Burdeus, Judith Butler, Mireia Calafell, Claudio Caldini, Meritxell Campos, Pedro Cano, Corinne Cantrill, Ignasi Casanova, Ernesto Casero, Center for PostNatural History, Larry Clark, Fito Conesa, Jordi Corominas i Julián, Alba Cros, Fernand Deligny, Vinciane Despret, David Domingo, Carolin Emcke, Harun Farocki, John Feldman, Joan Fontcuberta, Lorena Fuster, Markus Gabriel, Marina Garcés, Nancy Garín, Laura Ginés, Matthew Gutmann, Donna Haraway, Jeff Hearn, Alex Hinojo, Jorge Honik, Juan Ihsua, Mani Kaul, Alexander Kluge, Dominique Koch, Beatriz Leal, Albert Lladó, Jordi Llorca, Mary Maggic, Petra Maitz, Babette Malgolte, Kopano Maltwa, Lynn Margulis, Marshmallow, Núria Martínez-Vernis, Elisa McCausland, Christopher McKay, Terence McKenna, Pepon Meneses, Mid Studio/Alex Posada, Mixité, Miqui Otero, Dimas Paredes, Clara Peya, Daniele Porretta, María PtqK,

Ignasi Ribas, Quimera Rosa, Rimini Protokoll
(Haug/Huber/Kaegi/Wetzel), Kim Stanley Robinson, Servando Rocha, Jean Claude Rousseau, Mireia Sallarès, Carles Santos, Vittorio de Seta, José Antonio Sistiaga, Ricard Solé, Alba Sotorra, Saša Spačal, Stacey Steers, Hito Steyerl, Jean-Marie Straub & Daniele Huillet, Miquel Sureda, Margaret Tait, Susana Talayero, Taller Estampa, Paulo Tavares, Tinta Negra, Cristian Tolsa, José Val del Omar, Joan de la Vega, H. G. Wells, Jean Wyllysi and Pinar Yoldas.

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The CCCB is a consortium formed by



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With the support of



Generalitat de Catalunya
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