

CCCB

Centre

de Cultura

Contemporània

de Barcelona



Programme

2018



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**CCCB**  
**Programme 2018**



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# CCCB

## Programme 2018

Montalegre, 5  
08001 Barcelona  
T. 933 064 100

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# Imagining the World Again

In response to the CCCB's ongoing challenge involving thinking about the present and seeking ways of shedding light on it, the programme for the year 2018 that we are presenting here shares a background confirmation: in many areas there exists a growing sensation of the end of a paradigm, of having come up against a stumbling block in our ways of imagining the world, of finding ourselves stuck in cul-de-sacs in many of the debates on modernity. For this reason, many of our activities for this year can be grouped under the idea of exploring those new imaginaries that allow us to overcome the stumbling block and detect the new narratives in which they are embodied. There are people who talk about the need for a New Enlightenment that, without betraying the fundamental enlightened principles, expands them and opens them up towards new and in some cases radically different ways of understanding reality. This may be the shared family feeling behind a programme that aims to be plural, ambitious and thought-provoking.

From in-depth examination of the total change in civilisation associated with the idea of climate change, to researching hidden traditions and not strictly rationalist views in contemporary culture – the conceptual core of the exhibition “The Black Light”; and from reflection on what is meant today by a word as present in everyday debate as *republic* (and which is not even the opposite of *monarchy*, which would be very helpful) to the confirmation of the centrality of the gender (and transgender) vision in the contemporary world; from evaluation of the public space as a place for politics to investigation of the ties that connect artistic languages



**and thinking, literature and the audiovisual (embodied in the figure of Stanley Kubrick), the CCCB's programme for this year participates in this need to re-imagine the world and give a framework to the new narratives, which thus become one of our core programme themes.**

**From the perspective of the CCCB, the 2018 programme also marks a turning point. It is, in a certain sense, the evolution and culmination of a journey: in essence it maintains the core themes for reflection set some years ago, with a natural evolution guided by reality. The CCCB's programme is ordered through core themes and across seasons and years, but in fact we see it as a continuous whole in which themes are intertwined and time boundaries are porous. The 2018 programme picks up on this trajectory, and also aims to be the starting track prepared for a new era, in the best conditions possible. The function will continue to be thinking about the present, undoubtedly. But it will be necessary, in order to do this, to imagine the world again, to rise above hackneyed debates, to find ways of saying and of doing (of narrating) that enable new horizons to be explained. This year, with this programme, we want to set out on this path. Thinking about the present, in other words, inheriting the past and preparing for the future.**

**Vicenç Villatoro  
Director of the CCCB**



# Third Culture



## **The intersection of art, science, humanities and technology**

**Are we the primitives  
of a new civilisation?**

**How is the world of the future  
panning out?**

**How can climate change  
be challenged from culture?**

**What do we know about what  
really makes us human?**

**Can we know what animals  
feel and think?**

**How must we feed ourselves?**

**What is the real reach  
of the digital revolution?**

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# Exhibition “After the End of the World”

Venue —  
Hall 3  
Curatorship —  
José Luis de Vicente

Citizen participation project —  
Josep Perelló  
Exhibition design —  
Guillermo Santomà

Until 29 April



“After the End of the World” is an exhibition about the Earth of 2017, irreversibly transformed in the era of the Anthropocene after two centuries of radical intervention by mankind in its natural systems. It is composed of eight immersive installations in the exhibitions hall, a base for experimentation and participative action in the public space in the city of Barcelona, and the design and deployment of a Ministry of the Future to design the policy for the very long term, to investigate conditions of inequality and temporality and the different dimensions in which the crisis is defined.

A coalition of humans and non-humans participate in “After the End of the World”: the German documentary theatre company Rimini Protokoll, which develops a dramatic experience on winning and losing species in the climate crisis; Tomás Saraceno presents Aerocene, a utopian architecture project that imagines the atmosphere as a new territory for the expansion of humanity; the expeditions to the Anthropocene by Unknown Fields Division (Kate Davies + Liam Young), a journey through the global infrastructures of fashion exploring the material landscapes of desire. Charles Lim premieres his investigation into terraforming in Singapore,

a country made of artificial sand battling against the rising sea level. The satellite photograph curatorship platform Overview directed by Benjamin Grant confronts us in an installation with the reality of the new skin of the Earth. The design-fiction studio Superflux transfers us to an apartment in 2050 in a world where droughts and hurricanes have changed our way of eating. Engineer and artist Natalie Jeremijenko, a reference point in relations between art and science, installs at the exhibition her Environmental Health Clinic, to construct new mutually beneficial relations between the different forms of life that coexist in the city.

The exhibition also features a scenic prologue offered by writer Kim Stanley Robinson, one of the capital names in contemporary science fiction, and an essay-installation in five chapters by philosopher Timothy Morton, the father of Dark Ecology and of the hyper-objects concept.

## Laboratory spaces: Beta Station and City Station



CCCB © Claudia Piv Santibañez

The Beta Station, a laboratory within the exhibition, hosts workshops, presentations, guided visits and discussions organised with science and technology centres and universities of Catalonia, which contribute views and perspectives from diverse spheres and formats on the topics dealt with in the exhibition, during the six months of the project.

“After the End of the World” also includes an experimentation base and participative action in the public space of the city of Barcelona called City Station.

The City Station is based on the conceptual framework proposed by engineer and artist Natalie Jeremijenko and becomes the headquarters of her Environmental Health Clinic. With a base in the Sant Martí District and conceived as a co-production between the CCCB and Barcelona City Council, the Station consists of a series of infrastructures for the realisation of participatory actions in which citizens contribute actively to improving environmental health. The activity is articulated through a series of recipes related, among other factors, with the improvement of the quality of the earth and

the air and the increase in greenery and biodiversity. Placing the emphasis on the collective research and public participation typical of citizens’ science, the Station counts on the commitment of the scientific community of local organisations and associations. The Citizen Science Office of the Barcelona Institute of Culture is also contributing to the project.



# The World That We Need

## Barcelona Debate

Organisation –  
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Collaboration –  
Capitán Swing

22 January – 19 March



The world in which we live is reaching the end. Science has showed for years that the current pace of resources exploitation and energy consumption can only lead to a climate crisis with no return and of unforeseeable consequences. However, at the same time, taking measures to avoid reaching this situation implies also making drastic changes in fundamental aspects of our civilisation. If our world is about to end, this is also the moment to think about what world we need for the future. A future in which human survival cannot be separated from the survival of the planet; in which we have the opportunity to reconsider the relationship of humans with the rest of the living species and in which, even, we can again dream of a wild nature that humans would not try to domesticate. Thinking about what world we need implies by force questioning ourselves as a species and ruling out everything that has made us think that the planet was only for us. And it opens the door, also, to learning from the crisis of the present to look at building a future.

Confirmed participants: Vandana Shiva, George Monbiot, McKenzie Wark, Donna Haraway



## Alimentum

### Documentaries on ecology and food

**Organisation –**  
CCCB in collaboration with the magazine *Soberanía alimentaria*

#### January – April

A season of screenings of documentaries that analyse the effects of climate change on our diet, the repercussions of economic policies applied to food production and their environmental impact.

First session on 16 January with *Desierto líquido* by Alba Azaola and Daniel Carrasco, recorded in Spain, Mauritania and Senegal, a research documentary on the problems of overfishing with the disappearance of resources and the perverse cycle that exists around it.

## La costilla de Rocío

### A concert action by Rocío Márquez and Manuel León

**Organisation –**  
CCCB

#### 14 February

Within the framework of the exhibition “After the End of the World” on the climate crisis. This *cantaora*, who is revolutionising the flamenco scene, presents, with the support of an audiovisual intervention, her pieces on the contamination of the chemical industry in the Huelva estuary. The landscape is a fundamental symbolic space in flamenco.

## Brain Film Fest

**Organisation –**  
Fundació Uszheimer, Minimal Films and Fundació Pasqual Maragall

#### 16 – 18 March

The Solé Tura Award promoted by the Fundació Uszheimer, Minimal Films and the Fundació Pasqual Maragall, created in 2009 with the aim of raising the visibility of audiovisual works on Alzheimer’s and other neurodegenerative diseases grows and is transformed into the Brain Film Fest, for the purpose of offering in the city of Barcelona a space for content generation and dissemination, of international reference, within the context of Brain Awareness Week. It is a space designed to raise visibility of all aspects of the brain,

its incredible capacities but also its diseases, through activities that combine scientific knowledge and audiovisual production.

Three days of festival with film screenings, workshops, debates and the presentation of the Solé Tura Award, which recognises the best short films from the previous year.

## Animals and Humans

### Debate

**Organisation –**  
CCCB

#### November

It seems that our consideration of animals has started to change. In recent years, experimental sciences have not ceased to build up evidence that shows that we share with other species a common and extremely rich heritage, and that differences with other animals are more a matter of degree than of class. We already know that we humans are not the only ones who can feel love, compassion and envy, nor the only ones with a conscience, or capable of feeling empathy and inferring the thoughts and emotions of others. Even so, and despite the fact that we can no longer continue to view non-human animals as beings isolated from us, as objects without autonomy or alien to our condition, animals today remain in the margins of our

moral community. Our relationship with them continues everywhere to be above all a relationship of use, dominance and exploitation to which we have placed virtually no limits. What does that say of our humanity? How can we take care of this ultimate alterity embodied by animals? On a planet severely damaged by our actions, in which even our own survival as a species is in danger, it is urgent that we radically rethink our relationship with nature, including our consideration of other animal species that accompany us.

Confirmed participants: Rosi Braidotti and Marta Segarra.

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# The Educational Briefcase

## Internet Universe

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Organisation –  
CCCB

### All year

This project proposes a critical and creative reflection with respect to the set of technologies linked to the Internet and the previously unseen and accelerated transformation that it is causing in our lives. The educational briefcase, a free educational resource that is downloadable by teachers, aims to transfer these reflections to the classroom and other training spaces.

During the year 2018, the Diputació de Barcelona and the CCCB will be developing Unvers Internet Bibliolab, an adaptation of the project to the former's Municipal Libraries Network (XBM).

To facilitate this adaptation of the CCCB model to the XBM, a mixed working group will be constituted, formed by professionals from both sectors, to participate in a reflection process on learning strategies within the context of the public library. The project will

be implemented in fifteen XBM libraries, which will form part of a pilot test during a period of two years. The libraries will participate in four training workshops related with each of these units: building the network, the future of the Internet, its technological impact and the dilemmas of privacy.







DESPUES  
DEL FIN  
DEL MUNDO

UNA EXPOSICIÓN  
SOBRE LA  
CRISIS CLIMÁTICA

ta el Mirador!  
er Barcelona

ange de mes  
Huila  
omero do mes  
ada g...  
ach mon...



# City and Public Space





**What is the greatest virtue of a public space? And its main problem?**

**What is the future of the city?**

**What challenges does the urban planet of the 21st century pose?**

**In what way can the city contribute to improving the democratic quality of our society?**

**Will cities be the forum where the challenges of the future will be debated?**

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# European Prize for Urban Public Space 2018

## 10th edition of the competition

**Organisation** – CCCB with the participation of Deutsches Architekturmuseum, DAM, Frankfurt; Museum of Architecture and Design, MAO, Ljubljana; Architekturzentrum

Wien, Az W, Vienna; Museum of Finnish Architecture, MFA, Helsinki; La Cité de l'architecture et du patrimoine, Paris; The Architecture Foundation, AF, London.

**Prize presentation date: June**



© Ursula Bach

The form of the city is closely linked to democracy. This is the starting point of the European Prize for Urban Public Space, which the CCCB has promoted since the year 2000 with the collaboration of prominent European institutions in the field of architecture. The prize promotes an open and compact city model with universal access and guaranteeing coexistence between citizens, a mixture of uses and sustainable mobility, which preserves the historical memory of places and favours the participation of inhabitants in the design of shared spaces. Converted into a permanent observatory of European cities, every two years the award receives the most significant works of transformation and improvement of public spaces that, all over the continent, highlight the relational and collective nature of typically urban spaces.

In the year 2018 the Prize reaches its tenth edition. Over the course of its history, the award has received 1,800 works from over 800 European cities, the most relevant of which are included on the website [www.publicspace.org](http://www.publicspace.org).

The works presented in this edition must have been executed in European cities between 2016 and 2017 and can be registered until 21 February. The jury, which will meet at the CCCB in late April, will be presided over by architect Olga Tarrasó in representation of the Centre de Cultura Contemporània de Barcelona (CCCB) and its members, as directors of the other six organising institutions, are Peter Cachola Schmal (Deutsches Architekturmuseum, DAM, Frankfurt), Matevž Čelik (Museum of Architecture and Design, MAO, Ljubljana), Angelika Fitz (Architekturzentrum Wien, Az W, Vienna), Juulia Kauste (Museum of Finnish Architecture, MFA, Helsinki), Francis Rambert (La Cité de l'architecture et du patrimoine, Paris) and Ellis Woodman (The Architecture Foundation, AF, London). As in the previous edition, the jury will also have the participation of two leading architecture critics at international level, Ewa Porebska and Hans Ibelings. The results of the edition will be made known at the prize awards ceremony, which will take place at the CCCB in the month of June.



# City and Public Space

## Debate

Organisation –  
CCCB

June



© Kasper Kurliss

One of Europe's main contributions to the world is undoubtedly its particular way of understanding and experiencing the city. Unlike the megapolises of other continents, European cities are on a human scale that makes them potentially more sustainable and apt for a mixture of uses and populations. Coinciding with the selection of the best public spaces of recent years to coincide with the 10th European Prize for Urban Public Space, the CCCB proposes a debate on the major challenges that still today are posed for European cities. The series of lectures will tackle the urban map of Europe, linking it to its current political and cultural affairs and it will invite writers, architects and philosophers to analyse questions such as Brexit, climate change and recipes for living together in cities that are increasingly more diverse and plural.

Confirmed participants: Michael Kimmelman

## Urban Itineraries

### What questions does the contemporary city raise today?

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Since the CCCB was set up, its programme has been based on thought and reflection about the contemporary city, its transformations and its challenges. This examination of the city has informed an ongoing programme of Urban Itineraries, visits to various districts to learn to see them and discover their complexity, directly and in person, by exploring issues raised by the contemporary city.

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#### 2018 itineraries:

- El Raval. Cosmopolitan Territory
- El Poblenou. The Productive City
- Besòs. Metropolitan River

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## Look, Photograph, Write... the City!

### Photographic creation workshop

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#### All year round

The workshop proposes 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 by leading authors and the reading of literary texts, participants create their photographic projects, combining word and photography. The photographs produced are published at [www.fotografiaencurs.org](http://www.fotografiaencurs.org), creating a photographic archive and a visual cartography of the city.

This workshop is an activity by the CCCB within the framework of Fotografia en curs, a programme by A Bao A Qu.

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فلا اله الا الله  
محمد رسول الله







# New Imaginaries



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**What are the new forms of spirituality in the 21st century, and what are the pathways of knowledge?**

**What does art have to do with the sacred and rituals?**

**Is freedom over one's own body, identity and sexuality one of the revolutions underway?**

**What is the relationship between knowledge and power in the digital world?**

**What challenges are posed by an increasingly more complex and inter-connected world?**

**How should we design the space for politics in today's society?**

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# Exhibition

## “The Black Light”

**Secret traditions in the art of the 1950s:  
occult, magic, esotericism and mysticism**

**15 May - 21 October**

Venue —  
Hall 2

Curatorship —  
Enrique Juncosa

Space design —  
Francesc Pons



Door of the cultural association Mágia Roja. Photograph ©Leon Ka

This exhibition analyses the influence that different secret traditions have exercised on art since the 1950s and to date. They are traditions that can be traced back to the origins of civilization and that have served at different moments to structure philosophical, linguistic, scientific and spiritual ideas. The aim is, however, and despite the importance that these ideas had for the development of art in the 20th century – being as they were fundamental in the work of key figures of modernity such as Piet Mondrian, Vassili Kandinski, Arnold Schönberg, William Butler Yeats and Fernando Pessoa – of a tradition that has often been ignored in our era due to the dominant influence of rationalist orthodox thinking, ranging from structuralism to Marxism, as well as for the difficulty of speaking about these questions with a clear and direct language.

Currently, however, numerous contemporary artists are returning to explore these themes and taking an interest in such diverse questions as alchemy; secret societies, theosophy and anthroposophy; the esoteric currents of the major religions; oriental philosophies and magic; psychedelia and the ingestion of drugs; universal symbols and myths; the so-called fourth way of Armenian mystic Georges Gurdjieff, etc., and they are generating, in doing so, a renewed interest in these questions that had not existed since the counter-culture years, in the 1970s. Authors such as Mircea Eliade, historian of religions and novelist; Carl Gustav Jung, psychologist; Henry Corbin, specialist in Sufism, the esoteric current of Islam; Gerham Scholem, specialist in the Kabbalah, the esoteric current of Judaism, and Rudolf Steiner, the philosopher and founder of anthroposophy, have now found numerous new readers.

The exhibition will present, in a more or less chronological way, paintings, drawings, sculptures, photographs, installations, books, music and documents, by artists as varied as Harry Smith, Jordan Belson, Barnett Newman, Agnes Martin, Ad Reinhardt, Antoni Tàpies, Joan Ponç, Henri Michaux, René Daumal, Forrest Bess, Kenneth Anger, Alejandro Jodorowsky, Aleister Crowley, William Burroughs, Brion Gysin, Bruce Conner, Cameron, Jess, Rudolf Steiner, Joseph Beuys, Sun Ra, Joan Jonas, Francesco Clemente, Wolfgang Laib, Gino de Dominicis, Tania Mouraud, Terry Winters, Philip Taaffe, Fred Tomaselli, Peter Lamborn Wilson, Genesis P-Orridge, Psychic TV, Ulla von Brandenburg, Suzanne Treister, Carlos Amoraes, Jonathan Hammer, Matias Krahn and Gusmao & Paiva, among others. The work of all these shows the relevance and continuity of all these habitually ignored traditions, and in many cases they understand art as a possible route for accessing a higher cognitive level or as a form of knowledge in itself.

The exhibition will be accompanied by a catalogue with texts by specialists such as Cristina Ricupero, Gary Lachman, Erik Davies and Enrique Juncosa.

The proposal will also investigate and reveal occultist traditions and their current context in the cultural production of our country.



## Transitional states: hormones at the crossroads between art and science

4 – 28 October

**Management —**  
Chiara Beccalossi  
(University of Lincoln)

**Artistic curatorship —**  
Arts Feminism Queer  
(www.cuntemporary.org)

**With the support of —**  
Wellcome Trust

**Prior circuit —**  
Project Space Plus from the  
University of Lincoln (February),  
Peltz Gallery from Birbeck,  
University of London (May),  
Bologna (to be defined)



Civil and Fox, *The Things that Make Us...*, Reino Unido, 2017

“Transitional states: hormones at the crossroads between art and science” develops an international participative proposal that, through art and debate, tries to raise awareness on the central role played by hormones in our lives and how medical research has used them in contradictory ways. It is a project that invites people to reflect on the controversial question of the use and abuse that has been and is being made of hormones.

Hormones play a key role in the life of any human being. Even before our birth, our hormones are already working; they affect us when we are in our mother’s belly and, as we grow up, they regulate our humour, our sleep and our growth. Once we reach puberty we are practically at the mercy of hormones; they dictate our sexual development and impact on our emotional and psychological development. As we grow up hormones affect our fertility, especially in the case of women.

With the introduction of artificial hormones in the 1930s, doctors tried to identify and use hormones in different ways. Since then, hormonal treatments have affected the lives of millions of people and have been used in numerous ways in our contemporary society: contraceptive pills use hormones to prevent pregnancy; trans people use hormones to express themselves more freely; thyroid problems can now be treated; and also, although in a more controversial way, athletes have increased the use of hormones to improve their performance.

The project places the focus on the following aspects: relations and interactions between hormones and transsexuality, non binary genders, intersexuality, physical alternations, birth control, fertility, the menopause and sexology, and athletic and sexual performance.

## On Betrayal

Lecture by Avishai Margalit

15 January

According to philosopher Avishai Margalit, the meaning of “betray” is surprising cross-cutting in all cultures and eras: it implies undermining and weakening the confidence that sustains the relationships that matter to us most. Betrayal is also an ambivalent concept: the traitor for some is a hero for others. And while globalisation has as its cornerstone confidence between strangers, what gives sense to our lives is the feeling of belonging to certain groups and

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Collaboration –  
Arcàdia

people who, often, require a degree of commitment and solidarity that forces us to position ourselves with one side of the other.

In this session, philosopher Avishai Margalit will reflect on betrayal and its relationship with ethics and morals, within the context of the presentation of his latest book, *De la traïció* (Arcàdia, 2017).

## Hospitality

Lecture by Byung-Chul Han

6 February

The time in which the other existed has passed. The other as mystery, as friend, as desire, as a nightmare is ebbing away, and installed in its place is an inferno where everything is the same, indifferent. According to Korean philosopher Byung-Chul Han, whether because we pay excessive attention to ourselves, converted into a kind of “entrepreneurs of ourselves”, or because we frontally reject what is

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Collaboration –  
Editorial Herder and Universitat  
Internacional de Catalunya

alien to us, this condition condemns us to loneliness, depression and hate. Without the spur of strangeness, there would only be accumulation. The only possible alternative is to recover the communication with the other, exposing oneself to their view, their voice and their thinking, and remember that that necessarily means questioning and answering.

## The New Global Terrorism

April

The attacks on the Ramblas in Barcelona and at Cambrils, on 17 August 2017, brought for the first time to our home streets the violence that has been named Islamist terrorism. It is a violence that contains singular elements, such as its suicide nature of the extremely young age of the terrorists, and that leaves open many questions, beyond the pain and trauma caused. The fact that the people who committed the attacks had grown up in Catalonia, in families apparently well integrated into their environment, forces us also to consider what we know about the reality of the immigrant population and in what as-

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pects the Catalan society may be failing in its reception capacity. How can we explain the radicalisation of these young people? What link does Islam have with it? Why is it a global phenomenon?

From the still recent wound of the attacks on the Ramblas, in this debate the CCCB proposes a reflection on this new form of terrorist violence and the questions that as a society we need to put to ourselves.

## Are we Adults?

Conversations for rethinking education

First semester

Until relatively recently, becoming an adult meant becoming fully incorporated into the world. The adult embodied the promise of an authentic existence, of emancipation and the capacity to think and act for oneself. Now it seems to have become for many a moment permanently in flight, delayed and emptied of meaning. The process of constructing an own identity and achieving a certain degree of independence – also economic – has become longer, more unstable and unattainable than ever. At the same time, the institutions and rituals that previously marked the irreversible entry into adult life, such as marriage, education, family or work are being radically redefined. What are the consequences of this collapse of the traditional figure of the adult? How does it condition our relationship with the other

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life stages, especially childhood and adolescence? If school is largely responsible for the transit towards adult life, how to these social changes affect the function of educating? What other ways of being an adult can we construct today and what would the role of the school be in this process?

With this series of talks, the CCCB initiates an ongoing reflection on the meaning and the role of education in our society, understood, with Hannah Arendt, as that moment in which we decide if we love the world enough to assume the responsibility of it.

Confirmed participants: Judith Butler, Josep Maria Esquirol.

## Radical Happiness

Lecture by Lynne Segal

Organisation –  
CCCB

14 May

Individualism is a value on the rise in our times, marked by the demand of achieving happiness through individual success. This paradigm is being combated by Lynne Segal, essayist and teacher of gender studies, who defends a radical happiness based on the bonds that join us to others. According to Segal, the mirage of the individualist hides a reality of people who are alone and miserable. In contrast, when we uphold what is represented by life in common we can generate moments of shared happiness full of an enormous revolutionary potential. Within the framework of her latest book, *Radical Happiness. Moments of Collective Joy* (Verso, 2017), Lynne Segal will be at the CCCB to reflect on the importance of (re)discovering the happiness which emerges when we learn to live together with others.

## Heterodoxies

In parallel with the exhibition  
“The Black Light”

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May – September

Against all prognoses, the 20th century, far from becoming the century that had to see the end of religions because of the expansion of scientific thinking, was the century of the proliferation of religious beliefs. The process of secularisation of European societies did not mean the disappearance of the need for the mysterious, the unexplainable and the spiritual, but rather it fragmented the hegemonic presence of traditional religions to open the way to a new generation of beliefs that gave new senses to the human existence. Heterodox, eclectic, mystical...: contemporary religiosity presents a diversity that adapts to the needs of a more open, individualist and democratised society. A society, also, with much more time to

ask itself about itself. At the same time, however, this fact shows us a constant: the need of the transcendental in human life. What are the new forms of faith in the contemporary world like? What is really new about them? Do human beings have an inherent need to believe in something that transcends them that does not change despite scientific and technological progress?

## Europe: Unity or Disunity?

Organisation –  
CCCB and British Academy

July

In recent years we have seen how the feelings linked to the European project have gradually changed in a significant part of the population. From being a project associated with the idea of progress, stability and solidarity, today Europe has shifted to be seen by many as a space of uncertainty, dominated by economic interests and, even, with severe deficits in the area of human rights. This, undoubtedly, affects the feelings of belonging of Europeans and recently in different countries, voices have been raised that are critical and propose an exit from the Union. The European project seems to be navigating between the dream that should have been represented by a unified Europe and the reality of a present that is precarious for many. At the same time, this process coincides with the growth around Europe of nationalist and

extreme right-wing movements who have anti-Europeanism as the basis of their discourse. How can this situation be resolved? Must we expect this feeling of disaffection to grow? Will the European project know how to recover its meaning beyond economic criteria?

In this seminar organised together with the British Academy, intellectuals and experts from all around Europe will debate about the current crisis of the European project and the possibilities that are opened for the immediate future.

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## The Republic Idea

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### November

The concept of “republic” has been the subject of political philosophy since ancient Greece. For Plato, the republic was the perfect political organisation, a space where the whole of society was involved in everyday political decisions. Although Greek democracy was not this ideal structure, it was a system that revolved around the direct participation of citizens in the fundamental political decisions. Today, in the word “republic”, the meanings have multiplied, and the door has been opened to a range of very broad interpretations. Even so, these traits of Greek democracy still resound there, and it is surely for that reason that when we talk about the republic we often are referring not only to a specific system of political organisation, but also to the possibility of creating a space where the citizens once more become capable of holding power over their political present.

**Organisation –**  
CCCB

Based on recent political events in Catalonia, in this debate the CCCB proposes a reflection on the meaning of the republic idea in the world today.

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## The Debt

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### December

Debt is a key phenomenon of our time: indebtedness through mortgages to access housing has meant that an international financial crisis has erupted and has caused the appearance of very relevant social movements; the banks, as mediators of debt and of credit, are the subject themselves of debt regulation; states such as Argentina and Greece have entered into debt crises from which it will be hard from them to emerge. Indebtedness is a phenomenon of great ambivalence: on the one hand it may be the way of achieving an asset that it is difficult to access, but on the other it may lead to our future being mortgaged forever.

**Direction –**  
Peter Wagner and CCCB

**With the support of –**  
Humanities in the European  
Research Area (HERA)

**Collaboration –**  
Universitat de Barcelona

In this series of lectures we will explore the debt and indebtedness phenomenon, an agent for increasing reaches or a new form of slavery, or a strange and complex combination of both.

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## Series of talks for young people

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### All year round

The CCCB brings its programme of talks and debates to the younger audience with a series of talks designed specially for them, in collaboration with teachers and pedagogues. This initiative is designed to explore a successful experience begun three years ago, which consists of acquainting pupils at the city’s secondary schools with some of the CCCB’s most notable international and local guest speakers.

**Organisation –**  
CCCB









# Amplified Literature

**The literature of the 21st century  
is cross-disciplinary,  
expanded, amplified.**

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**Is the western canon still valid?**

**Is a world literature still possible?**

**How should we read *Frankenstein* in the Anthropocene?**

**Which are the new tendencies of autofiction and the poetics of self?**

**Are the TV series scriptwriters the new talents of fiction?**

**Will robots be able to create tales that make us feel emotion?**

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# Kosmopolis

## Continuous Programme

Organisation –  
CCCB

With the support of –  
Barcelona City Council / Barcelona  
City of Literature

All year round



CCCB © Miquel Taverna

Since its first edition in 2002, the Kosmopolis project has evolved into a platform of amplified literature, with a biennial festival and an ongoing programme that champion an open concept of literature in all its manifestations, and that anticipate the changes and mutations of the word in its different forms: oral, printed and electronic. The programme has become increasingly complex year after year, mixing genres and formats, exploring literary sources in the audiovisual sphere and the word in the performing arts, and, in parallel, the ecosystem of the book: the transformation of the publishing sphere, the changes in reading habits and the impact of technologies in the way of conceiving, creating and disseminating literature.

Confirmed sessions:

**14 March – “Frankenstein in the Anthropocene”. Lecture with Dehliá Hannah and Fernando Vidal**

The novel *Frankenstein; Or, The Modern Prometheus*, by Mary Wollstonecraft Shelley, was first published in 1818. Two hundred years later the work maintains an extraordinary currency. Its use in debates about the reach and responsibility of science has been a constant since its publication. Currently *Frankenstein* has echoes in spheres that range from geo-engineering to neuro-technologies as media for tackling climate change or materialising post-humanist ideas.

**19 April “Travels in Strips”. Workshop and talk with Pere Ortín and Jorge Carrión**

Coinciding with the publication of the issue of travel magazine *Altair* on sketched journalism, composed entirely of pieces from comics, illustrations and non-fictional sketches, and coordinated by Jorge Carrión, Kosmopolis tackles this new genre through a double activity. Firstly, a workshop for production, conceptualisation, script and drawing of design of travel chronicles that hybridise text and image. Secondly, the presentation of this special and historic issue, with Pere Ortín, the magazine’s director, Jorge Carrión, guest editor, and some of its collaborators.

**March – April – Orhan Pamuk**

Ferit Orhan Pamuk (Istanbul, 1952) is a novelist, screenwriter and academic, and recipient of the Nobel Prize for Literature 2006. He is one of the most prominent Turkish writers and his work has been translated into over sixty languages. He has been visiting professor of writing and comparative literature at Columbia University and has received numerous international recognitions for his novels, prominently including *The White Castle*, *The White Book*, *The New Life*, *The Museum of Innocence*, *My Name is Red* and *Snow*.

# First Person

Directors —  
Kiko Amat and Miqui Otero

Production —  
CCCB

11 - 12 May



CCCB © Miquel Taverna

A variety show remade for the present, in a literary and autobiographical key. *First Person* is a modern vaudeville that changes magicians and acrobats for writers, pop musicians, stand-up comedians, actors and comic artists. It is, also, a tribute to experience, to memory and to the word.

*First Person* aims to show life stories, sometimes more camouflaged and others more literal, always literary, atypical, tragicomic and anti-epic, which show that anyone can be the hero (or anti-hero) of a novel, a film or a song. That we are all the main characters in some memorable tale. And it aims to show this in the most entertaining way possible, making use of the strategies of the performing arts or of genres such as the audiovisual documentary, with carefully-worked staging and scripts especially thought up for the oc-

casión. Always putting the biographical anecdote before abstract analysis, the intimate confession before academic theory.

In 2018 the festival is celebrating its seventh edition, underlining the three features that characterise it: requesting special proposals from major signatures, detecting new voices and developing thematic capsules on subculture, musical phenomena and secret histories of the city, among others.

Confirmed participants: Virginie Despentes, Roxane Gay, Vivian Gornick, Elena Martín, Carla Simón.

## Món Llibre (Children's Book Festival)

**14 - 15 April**

Món Llibre is the great book festival for children: a very special Sant Jordi full of stories, writers, shows, films, exhibitions and magic in an environment of literary settings that transport kids to the imaginary world of books.

Throughout the weekend, children will enjoy a huge variety of activities at the CCCB, in the Plaça de Joan Coromines and at the MACBA, organised with the collaboration of children's literature

**Organisation —**  
Ajuntament de Barcelona – ICUB

**Collaboration —**  
CCCB

publishers from all around the country who will bring creative ideas and hundreds of books to the festival.

Adventure books and thrillers, witches and fairy tales, stories from around the world, workshops, animations and games. What's more, children can browse and read books and even swap them with others at the exchange mart!

## Language, Truth and Politics

**Orwell Day 2018**

**Lecture by Masha Gessen**

**6 June**

In the times of post-truth, the flagrant use of lies and the construction of "alternative facts", it seems that what is said has lost importance. Not only is language being emptied of meaning, but also its function is radically changing: it is not longer of use for communicating facts or opinions, but for transmitting power in itself. That is what is affirmed by journalist and activist Masha Gessen, for whom in the Vladimir Putin and Donald Trump era, the truth is no longer a weapon for hiding or glossing over facts, but rather for claiming absolute control over reality itself. In this context, who can the survival of the

**Organisation —**  
CCCB

**Collaboration —**  
PENCatalà

public sphere be defended? What possibilities do we still have of saying the truth, converted today as in the times of George Orwell into a revolutionary act?

With this lecture, the CCCB celebrates the sixth edition of Orwell Day, organised to defend the currency of Orwell's legacy and the need to continue thinking critically about our democracies.

## Serielizados Fest

**27 - 30 September**

The *Serielizados* Fest is the International Series Festival of Barcelona, a festival around the cultural and social phenomenon represented by television series. Unpublished documentaries, screenings of episodes, lectures by professionals from the audiovisual sector and humour and music shows. All with television series as an indisputable reference point of pop culture. The amusement park for all lovers of televised fiction.

**Organisation —**  
*Serielizados* magazine

Above all, it aims to give the microphone to the showrunners. Every year the creators of the best stories are invited to explain their view of the world.

## Poetry Slam Barcelona

**All year, every month**

Poetry Slam Barcelona is a platform for contemporary artistic creation where the word is the essential element.

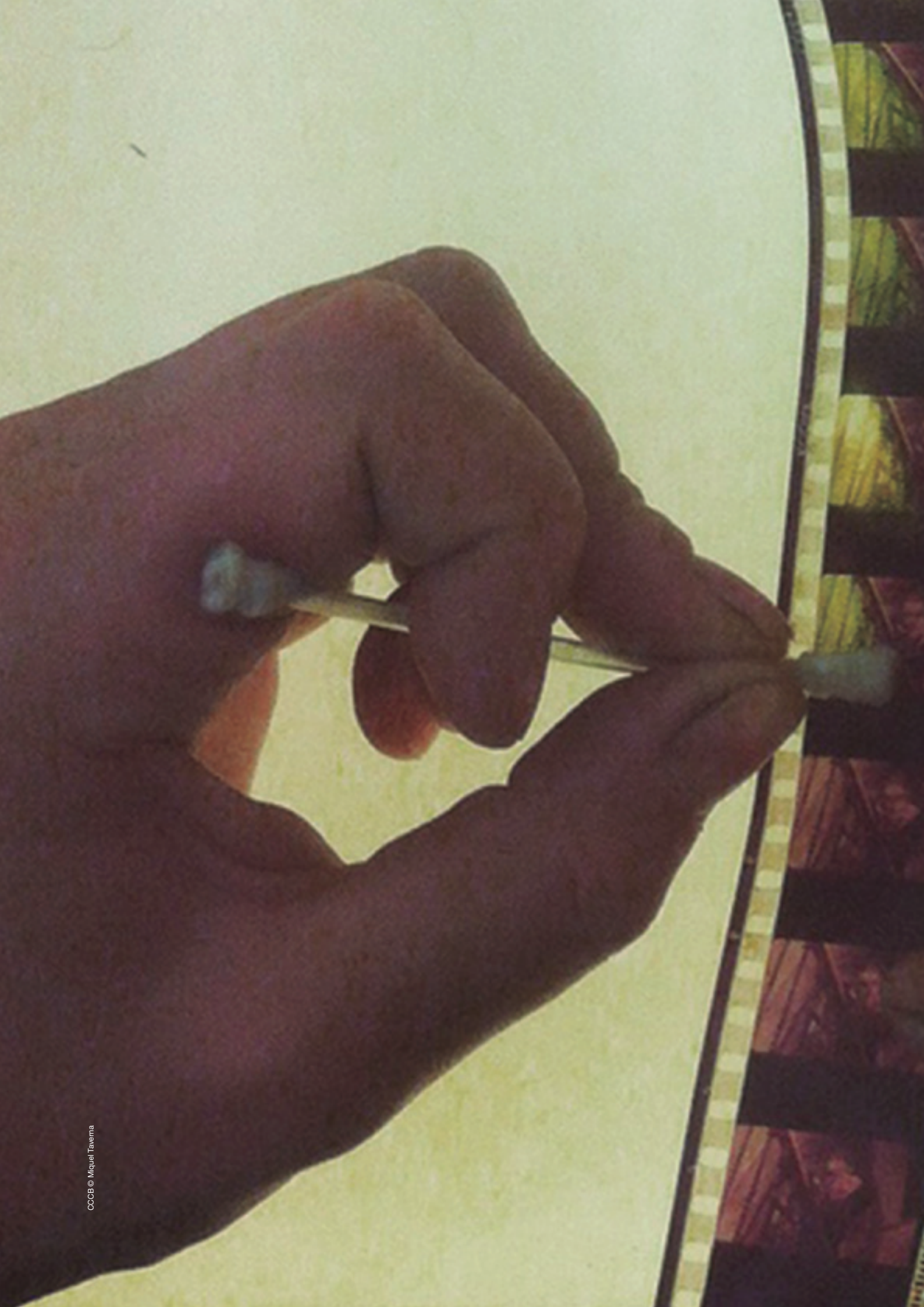
This educational project uses slam and spoken word as a resource for working and encouraging expression and communication skills. A performative and leisure space that pivots around the word. A social network of creators/poets who, in the use of the language and specifically the poetry slam, find a resource for developing their creativity and the cornerstone of a space for social relationship and exchange.

**Venue —**  
Hall CCCB

**Directed by —**  
Hipnotik Faktory and Red 927









A close-up photograph of a hand holding a film strip. The hand is positioned on the right side of the frame, with fingers gripping the edge of the film. The film strip is dark and runs vertically, with a lighter, textured surface visible on the left side. The background is dark, with a soft, light greenish-yellow glow emanating from the left side, creating a dramatic, cinematic atmosphere. The overall composition is focused on the tactile interaction between the hand and the film strip.

# **Audiovisual Galaxy**

## **An ecosystem in transformation**



**Can what can be written or thought also be filmed?**

**How can we immerse ourselves in the mind of a visionary filmmaker?**

**Is it possible to combine experiment and large audiences?**

**Who are the most singular filmmakers in international experimental film?**

**What is altered cinema?**

**What is the function of the documentary today?**

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# Exhibition “Stanley Kubrick”

18 October 2018 – 31 March 2019

**Venue** —  
Sala 3 of the CCCB  
**Curatorship** —  
Hans-Peter Reichmann, Deutsches  
Filminstitut (Frankfurt)

**Curator of the exhibition  
in Barcelona** —  
Jordi Costa i Vila  
**Space design** —  
Victor Imperial and Andrés Ibáñez



An exhibition from the Deutsches Filmmuseum, Frankfurt, Christiane Kubrick, Jan Harlan and The Stanley Kubrick Archive at University of the Arts, London

«If can be written, or thought, it can be filmed.»  
Stanley Kubrick

Before the new nuclear arms race and the imminence of a climate disaster on a vast scale, *Dr. Strangelove* is a political satire of maximum pertinence. The same can be said of its ending with the phrase “What would happen if women ruled the world?”. *2001* is still today the most complex film ever made about the fate of humanity and artificial intelligence. And we could continue talking film by film about the currency of the work of Kubrick.

“No other filmmaker has embodied better than Stanley Kubrick the idea of a film director as demiurge: a builder of universe governed by the idea of perfection, inside which all humans housed the potential of the chaotic. An obsessive creator of forms, Kubrick toured diverse genres conceiving each of his films as a cathedral-like architecture in which he could lose himself in the search for occult meanings and revealing details. The meticulous construction of himself as a character – remote, evasive and calculating – is indissociable from a creative discourse that explored the possibilities of cinema as an essentially plastic medium of expression, as close to the universality of the language of symbols as reticent to the dangers of that of discourse. In his imaginary, the frigid formalist rigour of the symmetries contrasted with a pessimistic vision of the human being supported by the common denominator of violence, obsession and a death wish.

— As Eugenio Triás wrote, “Just like the omnipotent God of the Judeo-Christian tradition, (Kubrick) was everywhere, he reached all the most hidden corners, he saw, supervised and governed everything, in an exhaustive exercise of omniscience and of panoptic vision never

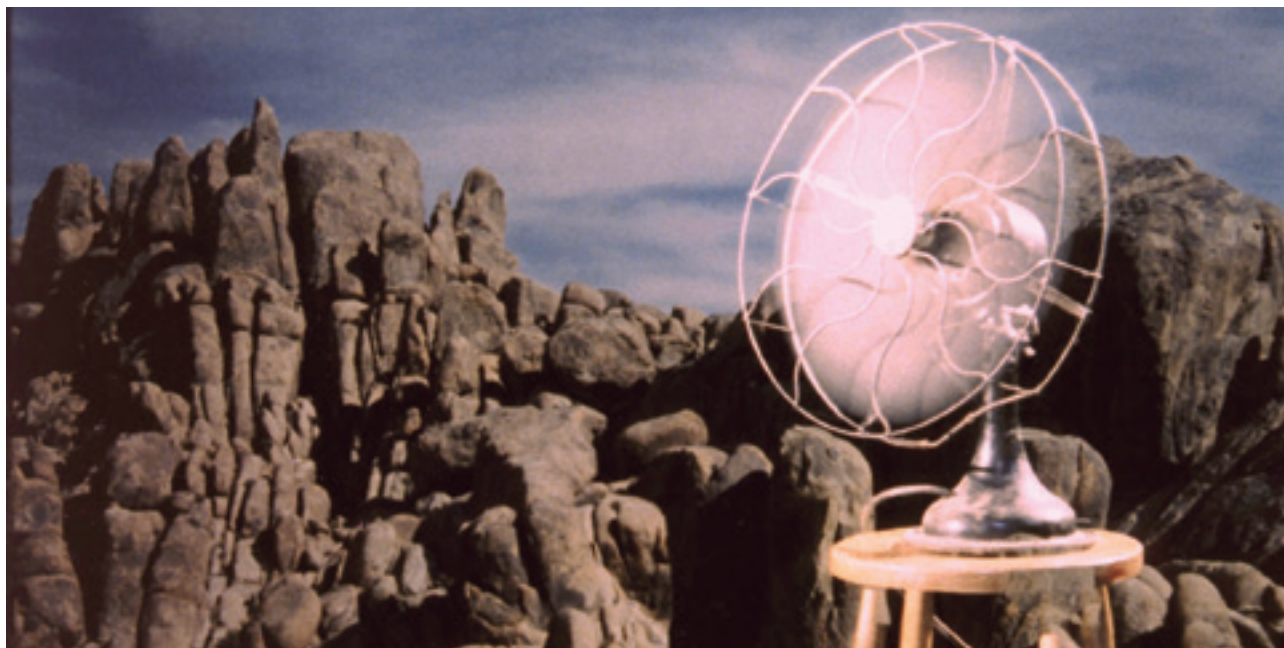
before seen in the cinematographic adventure”. It is not that crazy to consider each of his films as the sublimation of a – Napoleonic? – drive to achieve the absolute control of the universe. Or at least, of an imaginary universe that was still, always, a reduction on the scale of our own.

— “Conceived by the Deutsches Filminstitut (Frankfurt), in close collaboration with Christiane Kubrick, Jan Harlan and The Stanley Kubrick Archive at University of the Arts (London), which has compiled documentation relating to all his films – scripts, drafts, documents, research material, photographs, pieces of costumes and props – the exhibition proposes a chronological tour along the creative path of Kubrick, from his years as an apprentice photographer for *Look* magazine to his unborn projects – *Napoleon*, *The Aryan Papers* – or those entrusted to the responsibility of other filmmakers – *A.I. Artificial Intelligence*.

— “From the mathematical precision of *The Killing* to the perverse labyrinths of *Eyes Wide Shut*, the films of Stanley Kubrick never ceased to expand the possibilities of genres, defying taboos in representation with a performance always oblivious to the superficiality of the simple coup de théâtre. A filmmaker of spaces – the corridors of the Hotel Overlook, the trenches of *Paths of Glory*, the War Room of *Doctor Strangelove* – characters – Humbert Humbert, Hal 9000, Barry Lyndon – and situations – the Ludovico Technique of *A Clockwork Orange*, the training/brainwashing of *Full Metal Jacket* – Stanley Kubrick left behind a legacy as concise as it was inexhaustible, a powerful intellectual and artistic challenge touched by the strange gift of timelessness.” Jordi Costa

## Xcèntric, the CCCB's cinema

January – May and October – December



Pat O'Neill, Water and Power

Over forty screenings, the publication of the Xcèntric Cinema book and the creation of experimental pieces will make Xcèntric into a unique reference point from which to give access to an essential, cutting and above all “possible” cinema, because it is about a cinema cultivated in difficulty, which has developed strategies and structures to exist in spite of everything.

The programme for 2018 is made up of some forty sessions between January and May, which present new talents and rescue some greater authors who are not very well known.

The cosmos, the climate, nature, music and the cinematographic format itself are some of the themes that run transversally through the programme, with views that invite us to think about the world around us, often from the intimate and the everyday viewpoint.

With films by Leslie Thorton, Peter Nestler, Shelley Fleming, Patt O'Neil, Anne Charlotte Robertson, Shinosuke Owaga, Mark de Valk, Stan Brakhage, Rose Lowder, Werner Nekes, Klaus Wyborny, David Gatten, Helga Fandler, Georgy Markopoulos, Robert Beavers, etc.

The fact of screening “in celluloid” constitutes an additional attraction in these unique sessions, curated by Gonzalo de Lucas, Colectivo Lumière, Albert Alcoz, Celeste Araújo, Oriol Sánchez, Bruce Elder and Stanley Shtinter.

The inauguration in January will feature a special session paying tribute to Basque creator José Antonio Sistiaga, with the screening of *Ere Erera Baleibu izik Subua Aruaren*, his masterpiece, a feature film painted from end to end by hand, photogram by photogram, still unique in its ambition, accompanied live with music by the folk-based group with

psychedelic elements El Petit de Cal Eril, one of the most prominent Catalan groups today, and the presence of the filmmaker.

*Xcèntric Cinema. Conversations about the Creative Process and Film Vision.* A publication edited by Gonzalo de Lucas. Editorial Terranova, Barcelona. With versions in Spanish and English. This is a set of fifteen conversations with filmmakers structured based on images that explain their world and their creative process.

Participating in it are filmmakers Robert Beavers, Arthur & Corinne Cantrill, Nathaniel Dorsky, Bruce Elder, James Herbert, Peter Kubelka, Laida Lertxundi, Rose Lowder, Jonas Mekas, Gunvor Nelson, Jean-Claude Rousseau, Carolee Schneemann, Michael Snow, Jan Švankmajer and Peter Tscherkassky.

— Cinema without a Camera. **Autumn workshop with Steven Woloshen**

One of the great attractions of the autumn workshops is the recovery of the analogical cinema for a whole generation of digital creators who feel attraction for the techniques and potential of films made by hand.

In 2018 a workshop will take place that will be led by Canadian filmmaker Steven Woloshen, an international reference point in the discipline of drawn-on-film animation, created without a camera, based on direct intervention on the celluloid using paint and other materials.

In collaboration with the Institute of Humanities of Barcelona and under the direction of Gloria Vilches, the Aula Xcèntric 2018 is proposed as an introduction to experimental cinema, of an informative nature, stimulating for creation and with the aim of incorporating new audiences.

## D'A Film Festival Barcelona

**26 April – 6 May**

Every spring, the D'A Film Festival Barcelona presents an exhaustive review of the world cinematographic state of affairs and offers spectators the possibility of enjoying a series of films with a long international history, successes and awards from both critics and audience, combined with proposals from new talents and cinematographies, international and local alike.

In just seven editions, the D'A has positioned itself as an essential event for enjoying the best independent and signature cinema that

**Organisation –**  
Noucinemart, with the  
collaboration of the CCCB

is currently being made in the world. The venues that will be occupied by the Festival at this eighth edition, in addition to the CCCB, are the Aribau Club 1 and 2 and the two halls of the Filmoteca de Catalunya.

## Docs Barcelona

**16 - 27 May**

The CCCB will be hosting the activities for professionals and screenings organised by the International Documentary Festival of Barcelona, DocsBarcelona. An ideal space for presenting projects to potential financiers and distributors, with the participation of professionals from 36 countries. The following activities will take place in the Teatre at the CCCB: Pitching Workshop, Pitching Forum, One-to-One Meetings and Latin Forum. The Auditori will host the screenings of the Finisterrae section, documentaries situated at end-points or thresholds of production, which push the boundaries. Their production implicitly involves formal risk and research. The venues hosting the festival this year, apart from the CCCB, are Aribau Club 1 and 2.

**Organisation –**  
Paral·lel 40, with the collaboration  
of the CCCB

## Gandules '18

**Altered Cinema**

**7 - 23 August**

In the darkness of the cinema hall there are films that hypnotise us from the first moment and that when they end leave us almost with pain, as though emerging from a state of transit that brings us abruptly back to reality. Some cause us such upset that they continue altering our mood even after we have left the cinema.

This programme deals with the films that transported us to another space and time, the cinematographic ones, and with how what does not exist can film and represent cinema.

This is how the first cinema spectators felt when they saw a train racing towards them in the screenings by the Lumière brothers or when experiencing an unimaginable trip to the Moon thanks to the magic film by Georges Méliès, at the start of the last century. And, fortunately, cinema has continued maintaining this magic and mood-altering capacity for over the course of a century.

The series will focus on those filmmakers that take to the screen their desire to create another world, that make us live their virtual lives with such intensity that it is the viewer that has to find the difference between the real and the imagined by entering into an altered state of consciousness.

**Organisation –**  
CCCB, with the sponsorship  
of Gas Natural Fenosa

Filmmakers: Georges Méliès, Carl Theodor Dreyer, David Cronenberg, Roger Corman, Kenneth Anger, Henri-Georges Clouzot, Pete Walker, Werner Herzog, Herk Harvey, Iván Zulueta, Andrei Tarkovski...



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## Interior Screen

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Organisation –  
CCCB

### August

A new screen opens for screening those works that emerge directly from the imaginary of creators, following the cinema referred to by Edgar Morin: “Cinema makes us understand not only theatre, poetry and music but also the interior theatre of the spirit: dreams, imaginations, representations; this small cinema that we have in our head.” (*The Cinema, or the Imaginary Man*, 1956).

The programme for this summer is dedicated to visual music, to those filmmakers who produce images created from their interior with the same poetics as a musical composition. Organised based on the collection of the Center for Visual Music in Los Angeles (California).

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## L'Alternativa

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Venue –  
CCCB

Organisation –  
L'Alternativa

### 12 - 18 November

L'Alternativa, the Barcelona Independent Film Festival, is now in its 25th edition with the same philosophy and the same challenges as ever: to make invisible cinema visible and offer the Barcelona public and professionals a unique chance to discover and enjoy screenings and activities that defend diversity, creativity, freedom, commitment and reflection.

L'Alternativa has two official competition sections: Features and Short Films. L'Alternativa in Parallel presents retrospectives of particularly important filmmakers for the history and development of the cinema; Panorama focuses on today's most innovative national

film, and Small Experiments offers ideas for the kids. L'Alternativa Hall offers hours of free varied programming and spaces for reflection in the Hall at the CCCB.

The festival is a vital space to discover the most innovative present-day international cinema and revisit benchmark filmmakers and films, but is also a place to meet and share reflections, and for active participation and celebration.

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## Miniput

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Organisation –  
Miniput and CCCB

### 1 de diciembre

Miniput is Spain's only exhibition of quality television. It's not a market. It's not a festival. It consists of sessions of screenings and debates with the people responsible for some of the most innovative, provocative, educational and public service television programmes of the year, and it has been held in Barcelona every November/December since 1994.

Miniput follows the model of INPUT, International Public Television, a conference that has been held every year since 1978, bring-

ing together professionals and students of television from around the world. Hundreds of programmes shown on public television in INPUT's almost 50 member countries are submitted to each annual event after selection by national coordinators.

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## Pantalles CCCB on Television

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Organisation –  
CCCB

### All year round

The CCCB continues its collaboration with betevé in the production of Pantalles CCCB, a monthly programme of essay and cultural reflection based on the CCCB's activities as a pretext for talking about contemporary issues of public interest. An exercise in analysis of the political, creative, social and cultural reality.

betevé has created the PANTALLES container. In addition to the CCCB, participants include cultural and art centres such as the Fundació Miró, MACBA, Arts Santa Mònica and La Capella.







# The Commitment to Cultural Innovation

**Ongoing innovation is one  
of the imperatives  
of the new cultural scenario**

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**What can cultural activism contribute to the fight against climate change?**

**Are memes a tool for new styles of knowledge and intelligent humour?**

**What do the numerous manifestations of digital folklore show us?**

**How will the Internet of Things affect the cultural ecosystem?**

**Are we creating sustainable cultural proposals?**

**Can YouTube be a tool for thinking?**

**What is happening in Room 1418?**

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# Cultural Innovation International Prize

[www.innovationcccb.org](http://www.innovationcccb.org)

2018: implementation of the winning project of the second edition and announcement of the call for entries for the third edition



The International Prize for Cultural Innovation is a biennial competition organised by the Centre de Cultura Contemporània de Barcelona (CCCB) with the aim of incentivising projects that explore possible cultural scenarios for the coming years. The Prize was activated in 2015, as a new space for the creation, production and diffusion of projects concerned with developing imaginative solutions to the cultural challenges of the 21st century.

The second edition, held in 2017, proposed a reflection on the solutions that, from culture, can be contributed towards climate change. The winning project, whose title is “The Newton Machine”, received as a prize the economic resources and productive support necessary for its execution and presentation at the CCCB.

The call for projects for the third edition of the Prize will open in autumn 2018 and stretch until the end of the first quarter of 2019.

## **The Newton Machine**

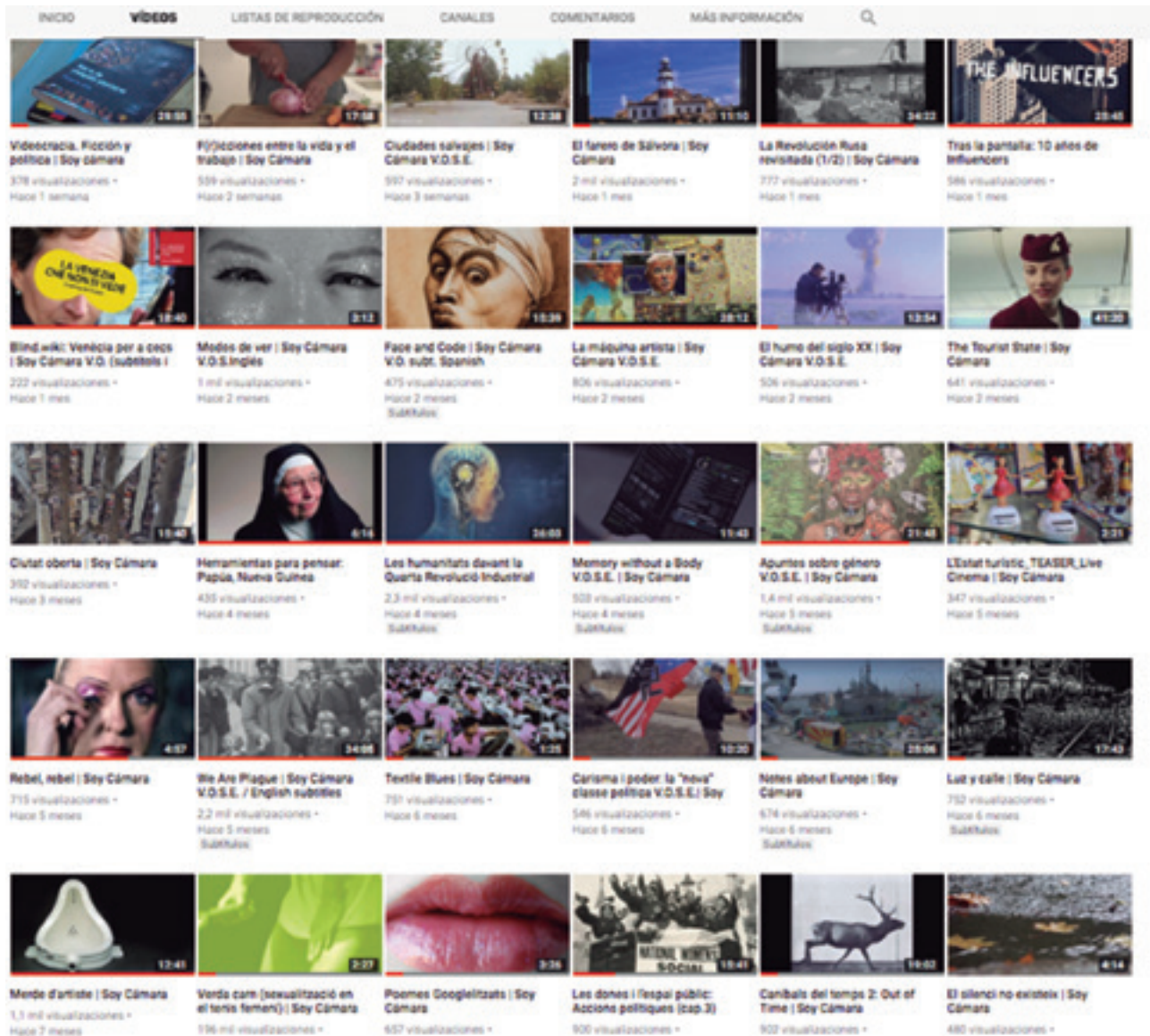
“The Newton Machine” is the work of Auger and Julian Hanna (Madeira Interactive Technologies Institute, Portugal) and Laura Watts (IT University of Copenhagen, Denmark), in collaboration with Community Energy Scotland. The project converts an ethereal theme like the supply and storage of energy into an idea that is tangible and can be experienced through a live installation. In addition, as it deals with a community energy project, it provides capacity for action and empowers citizens. The installation invites the public to understand the challenges of its own context to find imaginative solutions and will be developed in the islands of Madeira (Portugal) and of Orkney (Scotland, United Kingdom) through workshops with its inhabitants. Finally, the prototype of this work and a documentary on the process of creation will be presented in Barcelona within the framework of the CCCB exhibition “After the End of the World” from January 2018 onward.

# Soy Cámara

The CCCB's video-essay channel <https://www.youtube.com/c/soycamaraccb>

**Organisation –**  
CCCB, with the collaboration of the faculties of Audiovisual Communication of the UPF/LLULL/ UAB/UB/UIC, URL, the ELISAVA school, BAU, ESCAC and the IED School (Higher School of Design)

## All year round



Soy Cámara CCCB is a tele-essay channel on the web (YouTube) and in a network (in ongoing collaboration). It has the aim of researching and developing the creation of new audiovisual formats applied to the network, as well as experiencing with the video-essay, a genre impossible to find on the television.

The channel is organized into different sections, such as Campus (students' work), Km0 (local voices), Gramatikon (a space for reflection on audiovisual language), Black Box (giving a voice to those who have none), Not a Lab (reflection on the most urgent issues in our society), Lost Objects (projects that have not yet been carried out) and The Right to Reply (analysis from a critical distance of works or events in our history).

The Open Classrooms (February-June) are sessions in which students dialogue with the Soy Cámara team, confronting their works with the team perspective in order to produce docu-essays for the channel.

In addition, the Soy Cámara team generates programmes produced in house, in many cases in co-production with other institutions, such as the FAD, MACBA, MNCARS and the International Women's Films Exhibition of Barcelona.

This year, Soy Cámara begins on 17 February with live sessions with the premiere of the documentary Laughing to Death (2016, Greece), which will feature the presence of its author, Stelios Kouloglou, a journalist and European parliamentary member for Syriza.

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## Emergència! 10 years!

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**10 February**

*–...Quickly! A minimal exhibition that offers us a vision, on scale, of how things are born and grow today. All are different, but they are all in the momentum in which their language starts to take shape. To see how the bodies emerge: before they did not exist and after it will be too late.–*

This was how Emergència! was born, a musical project that, since 2008, has shown fragments of the emerging underground musical

**Directed by –**  
Analògic Te

**Produced by –**  
CCCB

scene. Its stage has hosted names such as Pony Bravo, Maria Rodés, Karen Koltrane, Jeremy Jay, Bala, Oso Leone, Maria Minerva, Heather Leigh and Flamaradas, among others, and it is for all this that for the tenth edition a very special party is being prepared, with a bill that recovers some of the stars of past editions, such as Oso Leone, Joe Crepusculo and Reverberation Radio.

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## MemeFest

**Humour and digital folklore in times of the Internet**

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**3 March**

Every day on our mobiles or via the social media networks we receive memes. Everyone can make one to talk about any issue with humour. They are a phenomenon that transcends borders and concerns governments, but they are also an instrument of collective catharsis. The MemeFest is an activity for tackling the meme, humour, and the manifestations of popular culture on the Internet from the festive and protest angle.

**Directing and coordination –**  
Brigada d'experts

**Organisation –**  
CCCB

Based on the idea of the meme as an element of popular communication, free and uncontrollable, we propose an evening of easy-going reflection and conversation on memes with relevant figures on the Internet, cultural tweeters that use them frequently in order to communicate, create, give opinions or directly laugh and have a good time.

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## Lapsus

**6 - 7 April**

Lapsus Festival celebrates its fifth anniversary on 6 and 7 April at the CCCB Teatre. This year's edition will again opt for the best avant-garde electronic music from inside and outside of our frontiers, at an event where contemporary audiovisual art and broad-spectrum electronic culture, which is born in bedrooms and amplified at clubs, will be the main protagonists to achieve a unique experience.

**Directed by –**  
Lapsus

**Produced by –**  
Lapsus and CCCB

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## Culturnautes 2018

**25 June - 27 July**

Culturnautes is the CCCB's summer school for 6- to 14-year-olds. Throughout July, the CCCB's contents fuel workshops and fun activities linked to artistic disciplines and facilitated by specialists in the theme.

**Organisation –**  
CCCB, with the support of the  
Obra Social La Caixa

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## CCCB Experimental Grec

**July**

The Grec Festival and the CCCB again tempt spectators with a unique experience that goes beyond the conventional reception of the performance.

With the organisation of complementary events, of actions that help us to situate ourselves within the context of each proposal, and

**Organisation –**  
Grec

**Produced by –**  
Grec and CCCB

in collaboration with professionals and artists from diverse spheres and different formations, the Grec Festival and the CCCB will present new proposals within the framework of the experimental Grec programme.



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## The Influencers

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**25 - 27 October**

The Influencers is a festival of non-conventional art, guerrilla communication and radical entertainment. Non-professional artists, as well as hacktivists and writers, are invited to Barcelona to share their subversive projects, their inventions and their adventures in the unstable sphere where everyday technology and the collective imaginary clash, often with unexpected results.

Over ten years after the first edition, the festival explores creative ideas and practices that tackle art from the perspective of an inter-connected society, the culture of users online and radical memetics, hacktivism and critical engineering, activist jokes or even urban exploration. Direct experiences and research are the raw material that enable The Influencers to understand the materiality of the Internet,

**Venue —**  
Hall CCCB

**Directed by —**  
Bani Brusadin, Eva Mattes,  
Franco Mattes

**Organisation —**  
TheInfluencers.org and CCCB

cultural innovation through remix and hacker cultures, the aesthetic and political impact of mass surveillance, a well as the supposed power of images and fiction in the age of multi-truth and the realism of the social networks.

The programme for the 14th edition will include presentations by artists, workshops, conferences, exhibitions, meetings and other less conventional formats. The Influencers 2018 will take place within the framework of the New Networked Normal, a project of European cooperation with the CCCB.

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## Habitació 1418

**Action space for creative youngsters aged 14 to 18 years**

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**Every Saturday**

Habitació 1418 was launched in 2014 as a joint CCCB-MACBA programme to offer young people aged 14 to 18 years a weekly meeting point that is active and creative around art and experimentation.

In 2018 it will start up under the new direction of Alba Rihe, cultural inciter and member of projects such as Morbid Laws, Las Bistecs and the Bonita Machina collective. Her career is related with an academicism-free artistic circuit that she has consistently forged

**Directing and coordination —**  
Alba Rihe

**Produced by —**  
CCCB and MACBA

on the underground scene in Barcelona. In this fifth year of activity of Habitació 1418, Rihe will be working on conceptual lines such as rhythm, humour, the graphic world and new technologies, in itineraries that will inter-cross each other to craft an organic work on the self, the context and the common within the same 1418 community.

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## Cultural Innovation Magazine

<http://lab.cccb.org/>

The CCCB Lab digital magazine is a regular reference publication focusing on the connections between culture, science and society and their transformations due to the technological revolution of recent decades.

Culture, science, education, commons, narratives, planet and technology are the seven categories that define the magazine and organise its contents. It tackles subjects such as the rebirth of the commons, literature in its most open conception, the dilemmas posed by new technologies, the challenges of climate change, the innovative practices of cultural management, the creation and consolidation of networks, the design of participative processes, expanded education, the future of archives and the emergence of new real-life and virtual audiences, among others.

Over one hundred authors of renowned prestige have published articles in the magazine, including Timothy Morton, Danniell Tammet, Pierre Lévy, Henryk Skolimowski, Laura Faye Tenenbaum, Kenneth Goldsmith, Remedios Zafra, Evgeny Morozov, Nancy Proctor, Rick Prelinger, Mar Cabra, César Rendueles, Marilín González, Lucy Wood, Michael Gazzaniga, Cori Doctorow, Gemma Galdon, Javier Celaya, José Valenzuela, Lisa Randall, Jussi Parikka, Aron Pilhofer, Jordi Costa, Michel Serres, Mayo Fuster, Mariana Eguaras and Marta García-Matos.

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## Lab meetings

All year round the Lab organises talks, book launches, meetings with the blog writers to explain concepts, workshops with practical solutions to contemporary challenges, book clubs, etc.







# In Collaboration

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## Flic 2018 Schools “Literatures at Play”

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**23 January - 2 February**

Flic, the Children's and Young People's Literature and Arts Festival for 0- to 12-year-olds, is back again this year packed with new releases, workshops, stories, performances, films, shows, games and literary activities that will delight young and old, under the heading Words that Nourish. In 2018, the CCCB will host the festival programme aimed at schools.

**Organisation —**  
Tantàgora, with the collaboration  
of the CCCB

The festival has been recognised by the EFFE label of quality in European festivals, and also forms part of Transbook, children's literature on the move, a project by the Creative Europe programme.

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## Animac at the CCCB

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**7 February and December**

Animac, the International Exhibition of Animated Film in Catalonia, returns once again to the CCCB to present the new features of its 22nd edition, plus extraordinary guests such as the Quay Brothers and Sebastien Laudenbach and a selection of the finest animated films from all periods and from all around the world which will be presented at the 2017 event.

In December, the CCCB will be hosting the Animac Camina [Animac Walks] programme, a compendium of the best works screened at this year's edition.

**Organisation —**  
Lleida City Council and the CCCB

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## OVNI. Journey of No Return

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**8 - 11 March**

For another year, and over a four-day period, the Centre is hosting the programme of video art and independent documentary exhibition OVNI, which for this edition and under the title “Journey of No Return” proposes a mental journey through one of the most common and

**Organisation —**  
OVNI (Unidentified  
Video Observatory)

oft-forgotten realities: the experience of death, which is indissociable from life. Deaths of the body and deaths of the soul: a journey inevitably involving the inter-crossing of difficult places, painful and intense images that conjure up the enigma that is life.

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## World Press Photo 2018

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**April - May**

Once again, the Centre de Cultura Contemporània de Barcelona (CCCB) is hosting World Press Photo, the international exhibition of the winning photographs of the prestigious international prize for photojournalism and its Multimedia section.

This don't-miss date for photography lovers and everyone who is committed to the world around us has become one of Barcelona's major culture and visual journalism events, attracting thousands of visits year after year. It offers an opportunity to use our eyes to witness the state of

**Organisation —**  
Photographic Social Vision

**Co-production —**  
CCCB

the world and the global reality that surrounds us. Visions, stories, tales and realities become images that transport us, change us, move us, or even make the world a little easier to understand.

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## Primavera Pro / Primavera in El Raval

**Pro 30, 31 May and 1 June  
Raval 3 June**

The ninth edition of Primavera Pro, the music industry Meeting organised by Primavera Sound, will be taking place from 30 May to 3 June, for the third year running at the CCCB. The activities programmed for the over 3,500 professionals registered include talks, round tables, keynotes, networking sessions, showcases and presentations. Primavera Pro is becoming established as the benchmark professional alternative, a global forum about the music industry and a place of interchange for its professionals, but also with a window of reflection on where the sector is heading. Its activities offer music professionals a space for reflection, inspiration, new opportunities and analysis of the changes that technologies are offering

**Organisation –**  
Primavera Sound, with the collaboration of the CCCB

the sector. It also acts as a showcase for emerging artists from various countries.

Primavera in El Raval forms part of Primavera in the City, a project created to bring quality music to all audiences and extend the festival's presence to the people of Barcelona by offering the chance to see a hand-picked selection of artists free of charge, with daytime open-air concerts where everyone can enjoy music in the company of family and friends. In 2018 it will be hosted by the CCCB and hopes to match the great attendance figures of past editions.

## Loop Festival at the CCCB

**Autumn**

LOOP Festival, an annual meeting point for professionals in the video art world, aims to become a worldwide point of reference, an active platform of dissemination, creation and management for all video art lovers. With the collaboration of the Xcèntric team, this year the Loop Festival will be presenting an audiovisual installation, including a screening and a master class with the presence of the artist.

**Organisation –**  
Loop Barcelona and CCCB

## Audiovisual Cluster / University Audiovisual Industry Pitching

**October – November**

A conference designed to present the best university audiovisual work to the professional audiovisual sector, bringing the two fields together. Young creators pitch some 20 projects from 15-20 university centres to 60 or so firms from the Catalan audiovisual sector and the public.

**Organisation –**  
Clúster Audiovisual de Catalunya

## Feminist Film Manifestos IV

**8 - 10 November**

A journey in film through the documents which, from different viewpoints, have given cinematographic form to the debates surrounding feminism in the second half of the 20th century and the early years of the 21st.

The aim is to present a series of works that articulate a particular two-way view of the mutual influences between the critical discourses of feminism and cinematographic creation, as well as the role of audiovisual

**Organisation –**  
Mostra Internacional de Films de Dones de Barcelona and CCCB

activism in the interpretation and dissemination of ideologies. Commitment and political statement in some of the films, critical tension in relation to institutional systems of representation in others, and, overall, creations open to radicalism, with boldness of form and ideology.

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## Sampler Series

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Directed by —  
L'Auditori

Produced by —  
L'Auditori and the CCCB

### December

Sampler Series manifests the commitment of L'Auditori to new sound creation, with an itinerary of shows being produced today that incorporate elements of R+D in the field of music. The proposal comes from L'Auditori and top venues in the contemporary art sector of the city of Barcelona, and is also linked to International festivals and seasons of new sound creation, from written music to free improvisation, acoustic instruments to electronic devices, and from performative music to sound installation and video creation.

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## The Shortest Day

### Short Film Festival

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Organisation —  
Coordinadora de Festivals i Mostres  
de Cinema i Vídeo de Catalunya Ci&VI  
Festivals de Cinema de Catalunya,  
Col·legi Professional de l'Audiovisual  
de Catalunya, Marvin & Wayne

### 22 December

Coinciding with the celebration of Short Film Day, celebrated in approximately a dozen countries on or around 21 December, The Shortest Day will be screening quality short films and presenting International award-winners with the aim of promoting, dignifying, disseminating and defending the role of the short film in the audiovisual industry by bringing it closer to all audiences.

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## Courses at the Institut d'Humanitats de Barcelona

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Organisation —  
Institut d'Humanitats

### Year round

The Institut d'Humanitats de Barcelona functions as an open university, each academic year offering some 30 quality courses and seminars to the public, with no other prior requisites than curiosity and the motivation to learn. Its courses, series of talks and specialised seminars address both the traditional subjects of the humanities and other more innovative ones in a constant quest to build bridges between disciplines. The programme brings together consolidated researchers and creators with newcomers just publishing their work. The hybrid nature of the Institute, somewhere between a university and more informal sites of knowledge production, provides a space of freedom that promotes a mix of audiences and teachers that is particularly stimulating.



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