

2020


Programme


**Centre de Cultura
Contemporània
de Barcelona**

2020 Programme

Montalegre 5,
08001 Barcelona
T. 933 064 100

www.cccb.org

 @cececebe

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 @el_cccb

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Rehearsing the Future

Imagining, inventing, rehearsing the future: this is the leading thread that runs through the CCCB's proposal for 2020. We are living in a time of great uncertainty and rapid change, a dystopian present marked by climate emergency and the rise worldwide of a far right set on denying the future. Scientific and technological advances in the field of robotics, artificial intelligence or biomedicine are also raising radical questions about the future of the human condition, and the traditional structures of individual and collective lives, such as work or gender, are in a state of flux. Meanwhile, our world seems to be dominated by the desire for apartheid and to have lost its utopian drive. Faced with a convulsive social, political and ecological reality, the CCCB sets out to reinvent the future by means of a critical awareness of the present. Because without future there is no freedom, and culture, which is based on freedom of expression and creation, has the potential to emancipate and the strength to imagine other possible futures.

To do so, the CCCB bases its programme on three main projects that address some of the questions with the greatest impact on our lives: our relation with screens, coexistence with the other, and our relationship with the planet. The curtain raiser is an exhibition about videogames that draws on the tradition of the CCCB's shows about cinema and television to analyse the cultural world concealed behind one of today's principal means of expression. It is followed by an exhibition about William Kentridge, the artistic voice of the anti-apartheid struggle which, based in Johannesburg, continues to question the world with the truly multidisciplinary approach of this

total creator. The year closes with a big project about Mars, the red planet, the god of war turned into a myth of science fiction and literature that has become a mirror of our wounded world.

Throughout 2020, the CCCB will be promoting its programmes of thinking and literature, vindicating the value of the word as a fundamental means of quality public debate that uses freedom of expression, multilingualism and imagination as a way of being in the world. In a society dominated and saturated by images, the CCCB will also consolidate its audiovisual programme as part of a very necessary school of ways of seeing, made up of cinema, photography, series and video creation.

Finally, the CCCB is opening a programme of mediation by means of which it aims to respond to this new context marked by technologies that have radically transformed ways of producing and accessing culture. Cultural spaces have long ceased to be temples of knowledge and need to be rethought, opened up, and new links forged. For this reason, the CCCB will be a centre for trial and experimentation, a place that is open to learning and to the exchange of voices and ways of seeing. We aim to renew our commitment to the present, to the here and now, by forging links and creating spaces for meeting, hand to hand, spaces where it is possible to devirtualise and celebrate the world.

Judit Carrera,
Director of the CCCB

Gameplay. Video Game Culture



19 December 2019 — 3 May 2020

Jérôme Nguyen and Óliver Pérez Latorre (curators)

Gallery 2

A coproduction by
ZKM, Center for Art Media Karlsruhe, and the CCCB

Gameplay. Video Game Culture is an adaptation and extension of the exhibition *Gameplay. The Next Level*, devised and presented at the ZKM.

Since becoming popular in the seventies and eighties, video games have evolved as a means of expression and entertainment, and now occupy a central position in our imaginary, to the extent that it is impossible to understand contemporary society and culture without relating them to gameplay.

Versatile and contradictory, video games are at once a vortex of social fears about violence and addiction, a dream factory and a testing ground for skills such as creative problem-solving, resiliency and the art of losing. A reflection of the tensions of contemporary society, it is the smiling face of technological capitalism, but also a powerful means of critical and alternative discourses, a showcase of sexist imagery and territory laid claim to by feminist activism. A reflection of society but also a fundamental tool in the construction of contemporary culture, the video game is, like any game, a dance between rules and freedom, adaptation and personal expression, efficiency and poetry; a complex balancing act for a changing world.

Historically regarded as the poor relative of art, the video game has given rise to an entire cultural ecosystem, now with a long history, a language of its own, deep roots and affiliations with popular culture, and a present-day panorama full of creative vitality

and innovation, between the expressive appropriation of digital technologies, the challenge to conventions of the medium and the exploration of new and different ways of playing.

Meanwhile, the impact of the video game on society has spread and deepened to the point that some theorists speak of the 21st century as the century of play and the gamification of culture, or the video-gamification of society. The video game has spread thanks to games for mobiles (attracting a broader public than the traditional gamer), synergies with online platforms like YouTube, and the e-sport phenomenon (video game competitions, with a professional side). Beyond entertainment in the strictest sense, we see other ramifications of the medium, from education to military training, to support for the development of children with special difficulties.

Gameplay journeys to the origins of video games, analyses their language and highlights the impact they have had on popular digital culture and on art and society.

The exhibition is designed as a space for reflection where visitors can play and (re)discover video game culture.



REPLAY. THE ORIGINS OF THE VIDEO GAME

The video game has three technological roots: computer games, coin-op machines and consoles. But the history of the origins of the video game is a history in which technological evolution is intertwined with social changes, the formation of the first characteristic genres of the medium and the genesis of new youth imaginaries, in which Nintendo was to become a new Disney. This seminal period in video game culture (seventies and eighties) has been often told from the viewpoint of Japan and the US, but pioneering creators and companies in Spain and Catalonia also played an important part, as we will explain here.

LIQUID NARRATIVES

The video game is a narrative play medium, where creators can design rules and mechanisms of play, non-linear narrative and the representation of imaginary worlds, ultimately to offer us singular interactive experiences. At the same time, the language and culture of the video game have always been closely linked with its fertile relations with popular narratives and analogue games. Yet the popular imaginary associates the video game with the pleasure of deciding, in relation to a rhetoric of decision-making that characterises the advertising of video games: (in video games) you're free; it all depends on you.

ARTHOUSE PLAY

Innovation and aesthetic experimentation in the field of video games stand at a complex crossroads of art, technology and gaming. In recent years, a new batch of independent creators of indie games has been exploring alternative styles of games that are opposed to or outside the mainstream. At the same time, some video games that have made their mark on the imaginary of the medium are based on simple but innovative concepts of play, using technologies, interfaces and/or forms of interaction that seem to invite us to play for the sake of playing, but in a different and captivating way.

BREAKING THE MAGIC CIRCLE

Historically, video games have been criticised as escapism, as taking place inside a magic circle that separates them from real life. Nonetheless, they are increasingly having a crucial influence on the way many people perceive and interpret the world. This influence of video games on the social imaginary is neither simple nor one-way: these games reflect the tensions and concerns of the period, and can, in some aspects, reinforce dominant ideologies (and even promote retrograde views), but they can also transmit alternative discourses and channel critical reflections on a variety of themes, including technological capitalism and the video game industry.

LUDOPOLIS. GAMIFIED LIVES

Contemporary society has become videogamified. Video games have infiltrated people's lives at different levels and in many different spheres: today, gamified design runs through all kinds of social networks and digital apps and even the workplace. Video games are also increasingly being used for education and professional training. At the same time, the consumer public has expanded, and the uses and pleasures of video games have diversified: games for mobiles, the YouTuber phenomenon and e-sports are three key vectors of the expansion of video games in contemporary entertainment.

WORLD WILD WEB

The work-in-progress of David Monreal Becerra's winning project in the third International Cultural Innovation Award (2018-2019) will be presented in the framework of the exhibition. This video game offers an alternative narrative to the usual, encompassing the ideas of openness, accessibility, interaction and participation of the original internet. The game places digital culture and the discussion about online privacy and safety beyond institutions and is also potentially replicable and adaptable to anywhere in the world.

William Kentridge



9 June — 22 November 2020

Jaap Guldemon (curator)

Galleries 2 and 3

Convinced that the ethical duty of any artist involves undermining the pillars of dogma and monolithic certainties with the tools of uncertainty, ambiguity and contradiction, South African William Kentridge has constructed a tentacular, polymorphic creative discourse that has consolidated him as a voice of reference on the contemporary world art scene. A well-placed witness of the radical political changes that his country has undergone, between the collective guilt of apartheid and the scars that continue to mark the present, Kentridge is an artist firmly rooted in his territory: that city of Johannesburg still bruised by recent history, but also the nerve centre for the creation of new networks and channels of communication to outline open realities, provisional utopias and new ways of imagining collective futures.

Charcoal drawing, with all its primitive force of expression, provides the coherence of a multidisciplinary body of work that transcends the field of the visual arts and explodes in unprecedented ways of understanding animation, the performing arts and the multimedia show. A creator who constantly moves between the extreme introspective solitude of artisan animation films that call out from the black holes of the history of South Africa and the communicative generosity of projects that call for the participation

of other artists, Kentridge transcends the explicitly localised origin of his discourse in a message of fierce universality about the dissection of power and the unassailable strength of survivors and the humiliated.

The CCCB presents *William Kentridge* with the aim not just of showing the multiple facets of a fundamental creator, but also creating a space for reflection that raises uncomfortable questions about the challenges of post-colonialism and the dialectic between power zones and the margins of exclusion in contemporary European society. Curated by Jaap Guldemon, *William Kentridge* offers a multifaceted portrait of the creator, in the form of a dialogue between the pieces of the series of animations *Drawings for Projection* (a critical chronicle of South African history, from apartheid to a murky present in the form of two antithetical figures: the oppressor Soho Eckstein and the poet Felix Teitlebaum), some of the drawings that bear witness to the laborious creative process of these pieces, the tapestries in the series *The Nose* (inspired by Nikolai Gogol's short story of the same name) and *The Porter*, projections frozen in time, and testimony to the interaction between Kentridge and the weavers' workshop that materialises his ideas.

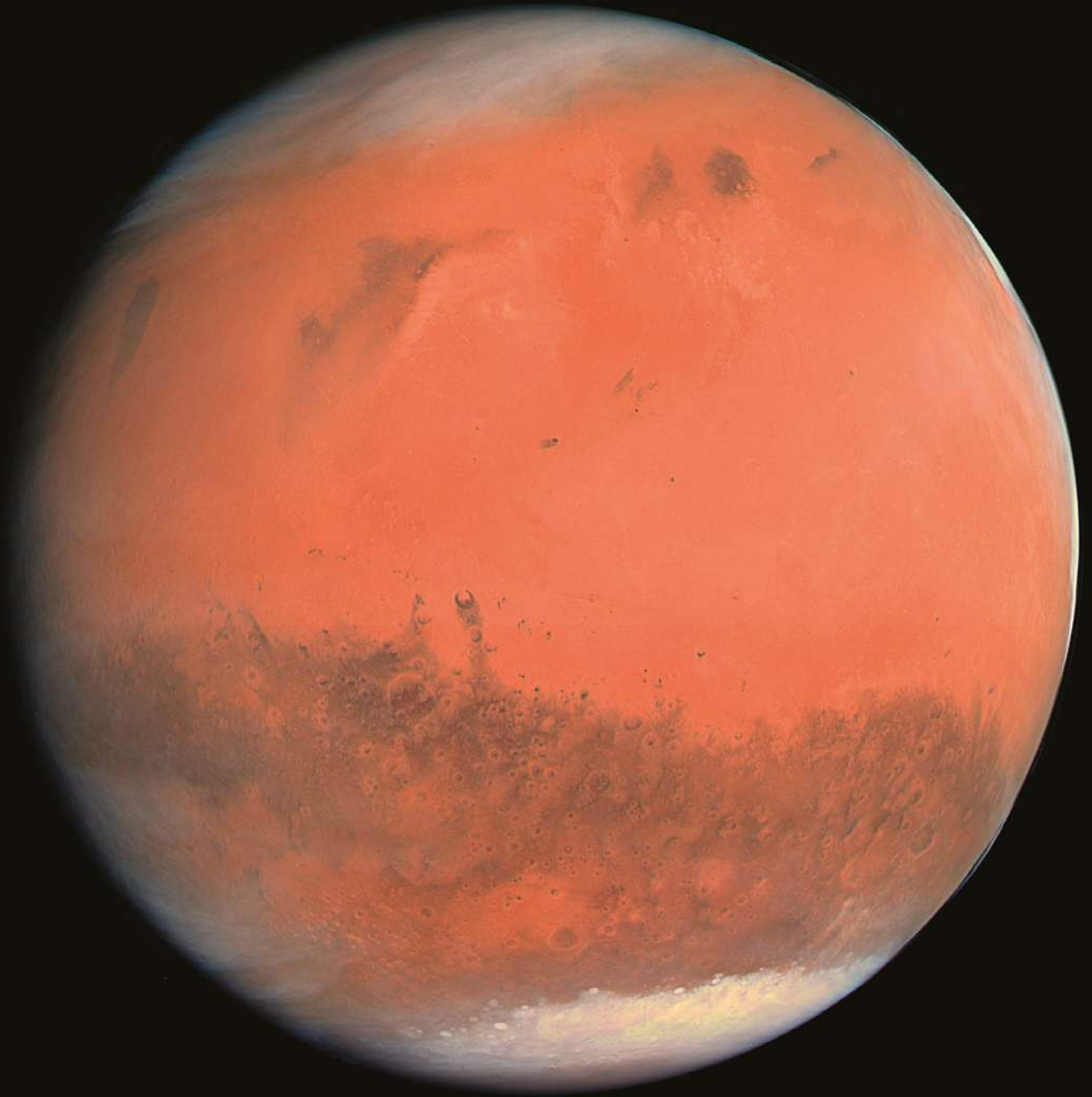




The exhibition includes *More Sweetly Play the Dance*, the spectacular moving frieze that evokes the dynamics of a ritual procession, a demonstration of dispossessed or a stream of refugees escaping a crisis, with a language that refers to the primitive force of shadow theatre to the sound of the Immanuel Essemblies Brass Band.

William Kentridge presents the world premiere of the eleventh piece in the series of animation films, gradually shaping one of the fundamental bodies in the discourse of this total creator. The peculiar technique used in these works of striking political force emphasises the traces left by the constant process of transformation of the drawings that make up each work, evoking the fluidity and freedom of an inner monologue, but also the internal tensions of any territory that can never completely erase the traumatic marks of its past.

Mars: The Red Mirror



November 2020 — April 2021

Juan Insua (curator)

Gallery 2

“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.

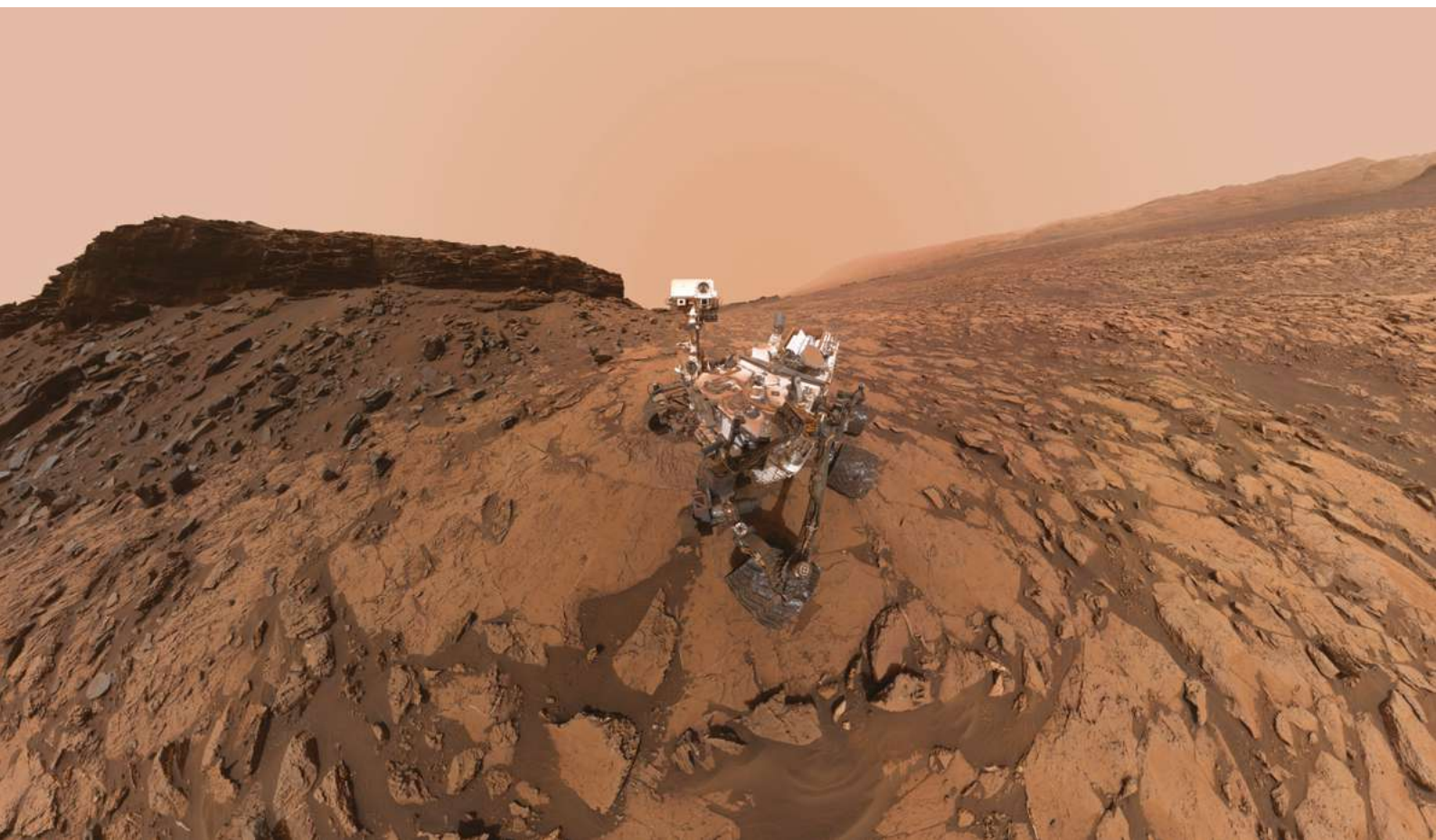
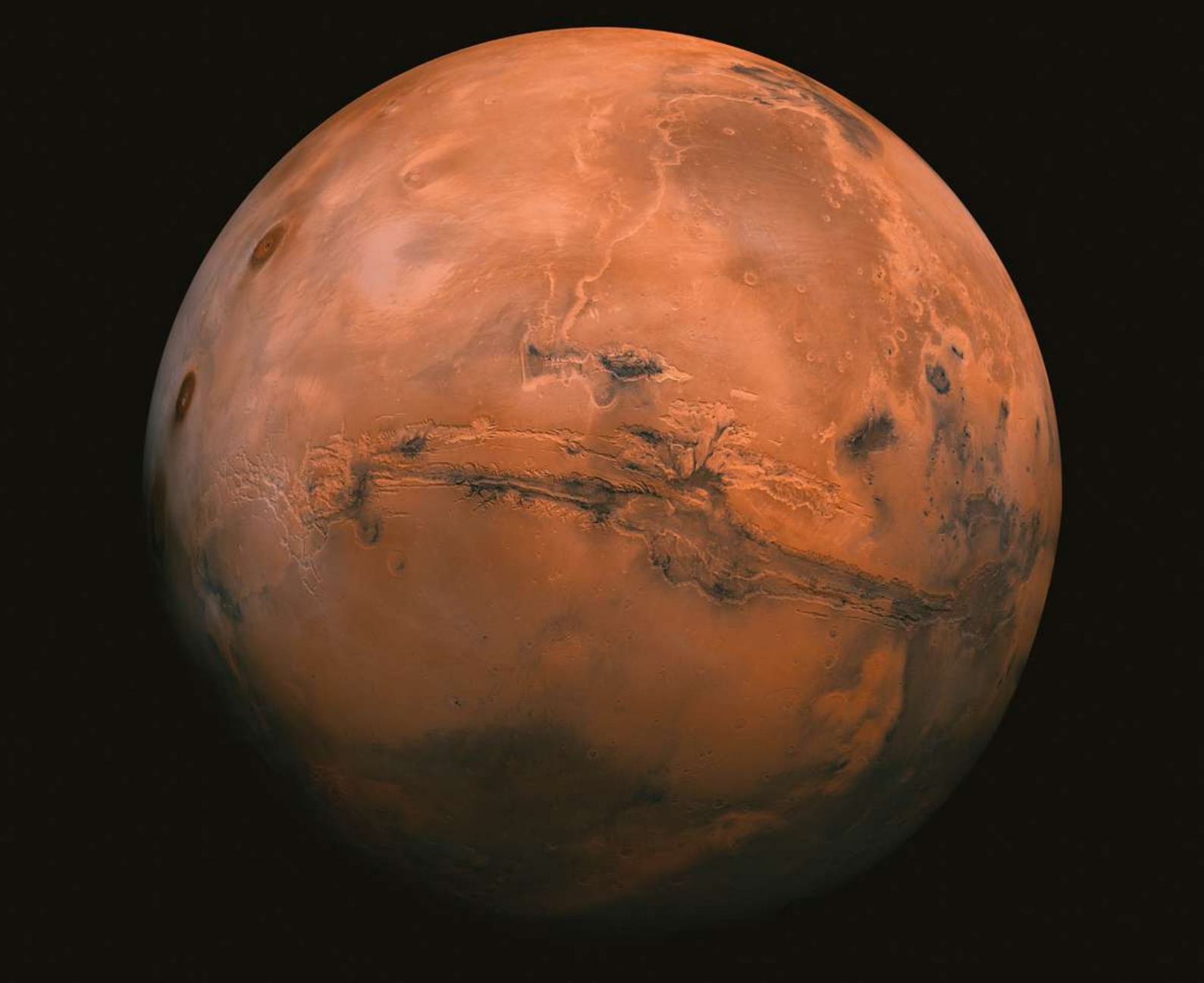
The intense demystification brought about by extraordinary scientific advances in knowledge about the Red Planet is no impediment to the existence of an experimental mythology that fuels and renews enigma and wonder as permanent sources in our search for more complex, profound meaning.

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 junctions for the survival of humankind on Earth.



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 phase of science-fiction, from Jules Verne and 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.

Reclaiming the Word



At a time of deep-seated political and social uncertainties and a saturated, degraded public debate, the CCCB aims to construct a space for reflection that approaches the complexity of this moment and helps to generate new future imaginaries. The programme places the word at the centre, because it is with words that we construct the public sphere, create links and approach the other, and it is also by means of the word that we can empathise with realities that are alien to us. This is why it is not just a question of creating a space for ideas, it also has to be a space for meeting the other, a space for exchange and dialogue. Finally, words are a source of emotion and aesthetic experience, and, today, we urgently need to become reenchanted with the world, reimagine it, and find spaces of poetry and beauty that allow us to reconcile ourselves with life beyond the conditions of the present. We propose a space where thought can be complex, where dialogue between differences can happen, and where, ultimately, the value of the word can be recovered, enjoyed and shared in all its poetic plenitude.

CHANGING THE STORY

Towards a New Aesthetic and Sensibility of Nature
22 January – 2 April

In recent decades we've seen how humankind's relationship with the planet has long since ceased to be harmonious to become based primarily on the exploitation of its resources. The climate emergency we are now experiencing as a consequence of this unequal relationship forces us to think about this bond and ways of recreating it. It is not just a question of solving technical issues to reverse global warming; we need to look at our planet with different eyes.

This lecture series includes the participation of some of the philosophers and writers who, with their work, seek to change the story and situate human experience in the context of our natural environment, to make possible a new way of being and living on our planet.

Organised by CCCB and Liternatura

Confirmed participants Yayo Herrero, Marta Tafalla, Gabi Martínez and Nancy Campbell

AUSCHWITZ AND AFTERWARDS

Night of Ideas
29 January

How can we address the memory of some of the most traumatic events in history? How can we avoid trivialising the commemorations, and turn the act of memory into a driving force of action in the present? To mark the 75th anniversary of the liberation of Auschwitz, we propose an evening of reflection on these questions in images and words. The event will open with the screening of an excerpt of the documentary *Et la terre s'ouvrit une dernière fois*, by Arnaud Sauli, about Sobibor extermination camp, and continue with a dialogue between Sauli and the novelist Yishai Sarid, author of *The Memory Monster*. The event will conclude with a reading of texts by the writer Charlotte Delbo, a survivor of the Holocaust.

The activity forms part of the celebration of La Nuit des idées, a proposal by the French cultural network that promotes the free circulation of ideas and knowledge by means of simultaneous organisation around the world of cultural events.

Organised by CCCB, Club Editor and Institut Francès

Confirmed participants Arnaud Sauli and Yishai Sarid

THE PERMANENT GAME

Digital Leisure and the Hyperconnected Society
3 February — 9 March

We live in a hybrid world where virtual spaces are incorporated into everyday life by means of constant interactions with screens. Digital technology and the audiovisual entertainment industry have multiplied the possibilities of play-based interaction with worlds and realities where everything seems possible but where the rules always impose limits. Games are, then, spaces of relative freedom. In this context, video games have become a prime cultural, industrial and artistic expression, and a vital territory for understanding the new social and emotional relationships of hyperconnected society. But more than windows onto unknown worlds, virtual interfaces act as mirrors that reflect the multiple problems and intersections of contemporary society, at the same time offering the possibility of rehearsing the human experiences of the future.

In this lecture series associated with the exhibition *Gameplay. Video Game Culture*, the CCCB invites reflection on the role of digital entertainment in a complex reality governed by the logics of the game, simulation and permanent connection.

Organised by CCCB and Barcelona Education Consortium
Confirmed participants Cassandra Khaw, Aubrey Anable, Peter Vorderer, Pilar Lacasa, Diego Redolar Ripoll and Alessandro Baricco

THE TOOLS OF CULTURE

27 April — 25 May

The consideration of culture as entertainment or an excessively expensive luxury, or its defence on exclusively instrumental reasons, as an economic driving force or tool of social cohesion, overlook the discussion of the intrinsic values of culture, its importance as a common good and its capacity as a space for critical thinking, and the expression and negotiation of political conflicts.

In this series of interdisciplinary conversations, young people trained in the humanities will be talking to their references in the world of culture, thereby promoting an intergenerational dialogue about the role of culture today.

Organised by CCCB and Pompeu Fabra University

PRIMERA PERSONA

15 and 16 May

Primera Persona is back with two days packed full of live autobiography. The festival will be celebrating its ninth outing with the big I as protagonist and emphasis on its three characteristic lines: unusual and unique proposals from known authors and creators, new voices that have a lot to say, and capsules where the impassioned story is more important than the name of its protagonist. There's literature and pop music, but also dramatic arts, cinema and stand-up monologues, as well as the festival's classic themed capsules. Like every year, the idea is to go back to the basics of Primera Persona: to offer intimate, ultra-personal stories in the most attractive way possible, with the best staging and the best original script. Primera Persona is a festival devised by the journalists, writers and cultural agitators Kiko Amat and Miqui Otero.

Directed by Miqui Otero and Kiko Amat
Organised by CCCB

DISOBEDIENCE, RESISTANCE, PROTEST: DISSENT IN TIMES OF AUTHORITARIANISMS

28 and 29 May

This international seminar brings together activists, academics, journalists and members of civil society at the CCCB with the aim of reflecting on the different forms taken by dissent and protest in an age marked by the rise of authoritarianism. After various waves of democratic protest in recent years, protest is being criminalised and repressed due to the expansion of far right ideologies and the complicity between political leaders. In this framework of democratic deterioration, the seminar will focus on key issues such as the regenerative potential of protest and resistance movements, the need to guarantee protection of the legal and human rights of dissidents, and tensions between the spheres of politics and law when faced with civil disobedience.

Organised by CCCB and the International Consortium of Critical Theory Programs (ICCTP), set up in 2017 by the University of California, Berkeley, and the North-Western University with the support of the Andrew W. Mellon Foundation
Confirmed participants Judith Butler, Robin Celikates, Rocío Zambrana, Umut Özkirimli, Gabriella Coleman, Hourya Bentouhami, Elsa Dorlin, Elena Loizidou, Nadir Bouhmouch, Daniel Gamper and Josep Lluís Martí

TALK BY ALAIN BADIOU

11 June

For the first time, the CCCB welcomes Alain Badiou (Rabat, 1937), a key figure in philosophy and contemporary political thought. He is the author of the trilogy *Being and Event* (1988), *Logics of Worlds* (2006) and *L'immanence des vérités* (2018), in which he explores a new ontological framework for the conditions and possibilities of radical transformation of being, truth and political subjects. Badiou rejects both homogenizing structuralist paradigms and postmodern relativisation, instead proposing a conception of philosophy as an activity devoted to the production of truth and affirmation of equality, two values in need of protection more than ever today.

Organised by CCCB

FUTURES OF DEMOCRACY

16 and 17 June

These meetings will explore ways in which democracy can propose alternatives to some of today's major challenges, such as climate crisis and the rise of populisms. What tools can the democratic discourse use to propose ways out of the current crisis? How can it adapt the speed of response to the speed of today's political and social transformations? The sessions are organised around three themes: The use and abuse of populism, Climate crisis, between democracy and technocracy, and Artistic imagination and the futures of democracy.

Confirmed participants Charles Taylor, Craig Calhoun, Dilip Gaonkar, Nilüfer Göle, Lars Tønder, Ferran Requejo, David Casassas, Josep Lluís Martí and Camil Ungureanu

TALK BY ROSI BRAIDOTTI

June

A pioneer in European women's studies and theoretical post-humanism, the philosopher Rosi Braidotti returns to the CCCB on the occasion of the translation of her latest book, *The Posthuman* into Catalan and Spanish. Professor of Philosophy and director of the Centre for the Humanities at Utrecht University, she has received numerous awards, and is a benchmark figure in feminism, post-colonialism and antiracism. Posthuman knowledge, as she sees it, is not so much an alternative form of knowledge as a critical call to construct a project to displace anthropocentrism and analyse violent and discriminatory aspects of human activity.

Organised by CCCB, Gedisa and Arcàdia

DETERMINISM AND FREE WILL

14th International Ontology Congress
5 October

On the occasion of the latest Ontology Congress, the CCCB is organising this talk with two foremost physicists and Nobel Prize winners: Albert Fert, professor at Université Paris-Sud, and Gerardus 't Hooft, professor at Utrecht University. The well-known philosopher Edgar Morin will also be taking part.

The 14th International Ontology Congress will focus on the polarity between natural determinism and free will. Traditionally, science has always sought to decipher the rules that govern nature, on the assumption that reality is framed by norms that we can understand and predict. But if everything is predetermined and there is no room for freewill, what of people's responsibility for their acts? Quantum physics has already cracked open the scientific system by incorporating chance into its functioning, but an exploration of the intersection between palaeontology, genetics and linguistics also has a lot to say.

Organised by CCCB, University of the Basque Country, Universitat Autònoma de Barcelona, Chillida Leku Museum and Paideia Galiza Foundation

Confirmed participants Albert Fert, Gerardus 't Hooft and Edgar Morin



BIENNIAL OF THOUGHT

– OPEN CITY

Second edition / 13 – 18 October

Barcelona City Council once again promotes the Biennial of Thought, which, for a week, turns Barcelona into one big agora and a celebration of the city as a space of freedom, thinking and action. The Biennial invites thinkers and creators from here and around the world with the aim of connecting the debate of today's cities with the major challenges facing contemporary society.

Like in the first Biennial, the CCCB will be taking part directly with the organisation of public debates, talks and activities with foremost international participants.

Organised by Culture Institute of Barcelona City Council

EUROPE CITY

Twenty years after the creation of the European Prize for Urban Public Space, the CCCB continues to place the role of public space in the European city at the centre of its reflection. In these twenty years, though, the political, social, cultural and economic scene in Europe has changed profoundly. The increase in tourism, the digital revolution, the evolution of mobility and climate change emergency are some of the most important aspects of these transformations, which are also manifested in public space. Furthermore, in recent years public space has regained its political nature, becoming a place of protest and political participation and, sometimes, conflict. In this context, and with the desire to continue to contribute to the culture of public space and improve the democratic quality of our society, the Prize undergoes a process of renewal to highlight all of these new challenges facing the city and continue to be an important observatory of urban life.

RESIDENT PHILOSOPHER

The CCCB aims to continue as a pioneering benchmark centre for contemporary thinking, a place where the most established voices on today's scene can be heard, but also where new figures can be discovered. With this aim in mind, for the 2020-2021 academic year, the CCCB presents the Resident Philosopher programme, an initiative that aims to let young thinkers have their say and join the Centre's programming team for an academic year, imbuing it with their proposals and ideas. This programme has the twofold aim of giving opportunities and visibility to the younger generation, and giving the CCCB new themes and proposals.

Throughout their stay, the resident philosopher will develop a project working with the team of the CCCB. The result of this work will take different forms: a programme of talks, educational activity, links with the exhibition programme and mediation, and publication. The programme will be developed on a subject agreed between the CCCB and the resident philosopher that will be the main theme of their work throughout their residency. The first resident will be announced in June 2020, and the residency will run from October 2020 to June 2021.

Thinking through Images



Socio-political revolutions, conflicts of identity and the impact of technology are thought and felt by means of the audiovisual medium in different ways. Each new scenario inside and outside our skin calls for a new look. Forms are constantly evolving and being renewed. The audiovisual is a means of expression for reflection on the human condition, and social and political events, and an exceptional channel of communication.

The CCCB's audiovisual programme aims to contribute to the diffusion, production, training and investigation of the works and the creators working to this end. The programme for 2020 is marked by the art house concept, centring on untiring experimentation with audiovisual techniques and grammar, for an exercise in "thinking through images", to quote Jean-Luc Godard.

The festivals programmed at the CCCB present a rich and varied panorama of the most recent national and international production in the field of documentary, photojournalism, auteur fictions, animated film creation, series, gender activism cinema, and innovative projects by public televisions.

XCÈNTRIC THE CCCB'S CINEMA

Avant-garde and Experimental Film and Documentaries

The Xcèntric programme starts with the results of the workshops held in the last quarter of 2019 by well-known Bulgarian-Canadian animator Théodore Ushev, and French filmmaker Érik Bulloot, who proposed reflection on the challenges of filming during the days of protests in Barcelona in response to the sentence delivered in el Procés, the Catalan independence movement.

After this preamble, Xcèntric opens the 2020 season in January with the presentation of a performative film by Érik Bulloot, based on work produced in the workshop, which will premiere in its definitive edition, coproduced by the CCCB, coinciding with the closing of the programme planned for the month of May. In the course of four months of regular screening, Xcèntric 2020 will also present the work of little known experimental filmmakers such as Japanese Masao Adachi, author of a particular theory of landscape (*fukeiron*); Edward Owens, a queer Afro-American filmmaker who created his fascinating oeuvre around the age of 17-18; and brothers Igor and Gleb Aleinikov and Yevgeny Yufit, founders of the underground movement known as Parallel Cinema, during the period of Perestroika and the disintegration of the former USSR.

The season will also include the presence of leading international authors such as Amy Halpern (USA), John Smith (England), Wilhelm Hein (Germany) and Karpo Godina (Slovenia), who will have monographic sessions devoted to them, and foremost local filmmakers such as the Barcelona poet, photographer and critic Juan Bufill.

Retracted cinema, a session curated by US professor Peter Freund, will look at experimentation with cinema and code, while *Affected Words*, a mini cycle curated by Maria Morata (Berlin), will focus on the diffuse link between written and spoken word in the age of technology. Other outstanding thematic programmes are *Black Feminism*, devoted to the experimental documentary work that pioneering Afro-American filmmakers such as Julie Dash, Fronza Woods and Camille Bishop produced in the seventies and early eighties, and *Musical Sequence*, which will show on screen the visible part of music—sheet music, instruments, performers, rehearsals and recordings—with works by Manon de Boer, Jayne Parker and Pere Portabella in collaboration with the composer Carles Santos. The season will close with a session of live music in tribute to this musician and experimental filmmaker.

These and other proposals will be placed in context with texts by guest critics such as Miquel Martí Freixas and presentations by the programmers Gonzalo de Lucas, Celeste Araújo, Oriol Sánchez,

Mariana Hristová and Francisco Algarín, and the director of Xcèntric, Carolina López.

The curator of Xcèntric Archive throughout 2020 will be Albert Alcoz (filmmaker, writer, lecturer and programmer of experimental film), who will offer his personal valuation and analysis of the films in the collection, in the form of special menus and texts.

SOY CÁMARA THE CCCB'S PROGRAMME

Experimental YouTube video essay channel

Soy Cámara is a video essay programme on the networks and in a network. The channel has become a space to develop audiovisual microformats, starting out from the essay and its multiple manifestations to reflect on the most urgent themes in contemporary society.

To mark its tenth anniversary, it presents the digital publication *Imatges, un domini públic* (Images, a public domain). In the course of its ten years, *Soy Cámara* has worked on numerous themes, often with a common aim: to understand how images act on the construction of ideas and archetypes. The written essays brought together in this publication aim to record this commitment and concern: they address the use of existing images and found footage, polysemy, malleability and means of manipulation in their reading, creative and political use, the need to salvage works and figures obscured in the past, the filiation of motifs—in short, the way images on screen give form to the world.

Organised by CCCB with the collaboration of the faculties of Audiovisual Communication of the UPF / LLULL / UAB / UB / UIC, URL, ELISAVA, BAU, ESCAC and IED (Design School)

IN THE GAME

25 January, 29 February, 28 March and 25 April

Video games place their audience simultaneously on and off the screen; cinema reflects on this aspect and analyses just how far this double game of real and virtual can go, and what it can mean for our lives. Fictions with a touch of the visionary, revealing our innermost concerns.

Films

ExistenZ (David Cronenberg, 1999)

Level Five (Chris Marker, 1997)

Avalon (Mamoru Oshii, 2001)

Scott Pilgrim vs. the World (Edgar Wright, 2010)

Computer Chess (Andrew Bujalski, 2013)

AIDOL (Lawrence Lek, 2019)

Organised by CCCB

OVNI

Winter's End Conference

12 – 15 de marzo

Associated with the CCCB since 1994, with its programme the OVNI Collective has documented three decades of deep-seated cultural, social and geopolitical transformations, as well as changes in the medium from analogue video to streaming. Using various strategies, from video art and independent documentary to the archaeology of the mass media, they have conducted a relentless criticism of contemporary culture and society.

Winter's End Conference proposes reflection on the continuity between landscapes, mirage images and witnesses of today's urgency. Continuity between seemingly opposing poles. Of the still, absent world, empty and present at once, where the disorder is felt from a place of harmony, and harmony is intuited in disorder. Continuity between things, in the world, primitive fear and fear for the other, vertigo, generosity and the opportunity to grow in common knowledge. The festival explores its archive to propose documents and moments that have marked these three decades of existence.

Organised by OVNI and CCCB

WORLD PRESS PHOTO

International Photojournalism Exhibition

24 April – 1 June

Photographic Social Vision is organising for the 16th time the most renowned exhibition of photojournalism worldwide. The exhibition brings together the winning photographs and multimedia productions of the World Press Photo Photography and Digital Narrative competitions.

The exhibition will present works, mostly previously unseen in our country, chosen for their visual quality, that offer various viewpoints of current affairs. Multiple, panoramic gazes that invite us to reflect, especially in guided visits. The exhibition of winning photographs, which starts its world tour in Amsterdam, will be open all year round in over one hundred cities and 45 countries all over the world, reaching a global audience of over four million spectators.

Photographic Social Vision Foundation enhances the exhibition experience with guided visits and other parallel activities to generate debate about the value and challenges of photojournalism, and explore the themes of the winning projects.

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

D'A BARCELONA INTERNATIONAL AUTEUR FILM FESTIVAL

30 April – 10 May

Every spring, Barcelona's D'A Film Festival provides a comprehensive review of the world cinema scene, offering viewers the chance to enjoy a series of films with years of international viewing, success, and critical and public awards, combined with the proposal of new local and international talent and cinematographies.

D'A has become a must for everyone who wants to enjoy the best in independent and auteur film being made in the world today.

Organised by Noucinemart with the collaboration of the CCCB

DOCSBARCELONA

Barcelona International Documentary Festival

20 – 30 May

The CCCB will host activities for professionals and screenings organised by the Barcelona International Documentary Festival, DocsBarcelona, the ideal venue to publicise projects to potential financiers and distributors, with the participation of professionals from 36 countries. The following activities will be organised in the Teatre CCCB: a pitching workshop, pitching forum, one-to-one meetings and a Latin Forum. The Auditori will offer screenings in the Finisterre section, devoted to documentaries on the fringes or thresholds of production, committed to languages on the edge, and there will be sessions for schools in the mornings.

Organised by Paral·lel 40 with the collaboration of the CCCB

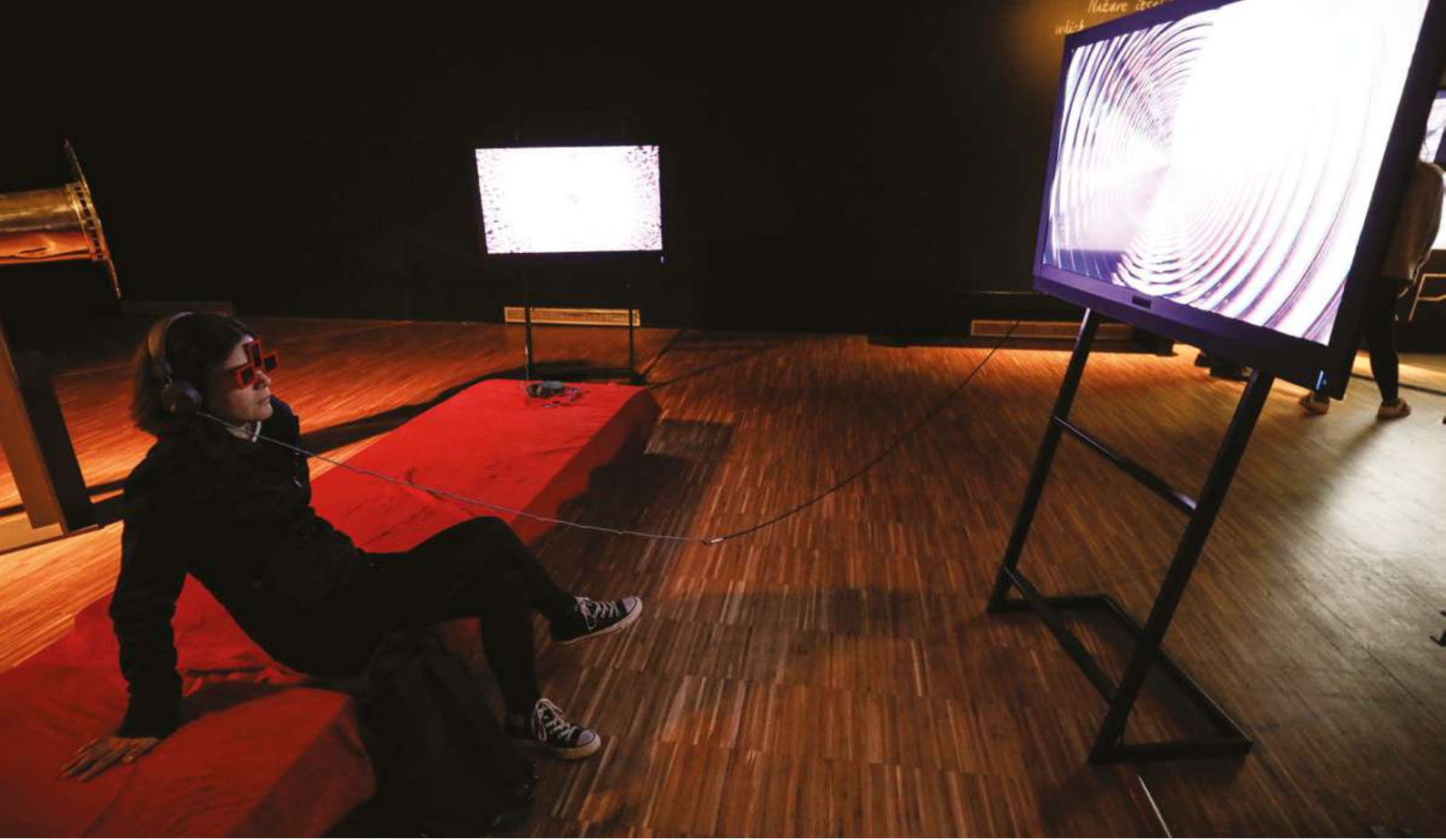
INNER SCREEN

SUZAN PITT

August

A programme devoted to filmmakers who use the cinema as an instrument to express the world of thoughts, dreams or imagination. This year we present the original work of Suzan Pitt (1943–2019), US animator and painter.

Asparagus (1978, 35 mm, 18 minutes) is her best-known film, a true classic of experimental animation. She used a technique of traditional animation on acetate, drawing and colouring each frame by hand, so it took more than four years to complete. Its tone is dreamlike, surreal and colourful, though the imagery points to darker themes related to the female psyche, with an abundance of phallic forms and sexual metaphors. For a few years it was the curtain raiser for David Lynch's *Eraserhead* in US cinemas.



SERIELIZADOS FEST

Barcelona International Series Festival

21 – 25 October

A festival about the cultural and social phenomenon that is the TV series. Previously unshown documentaries, screenings of episodes, talks by professionals in the audiovisual sector, and humour and music. All based around TV series as a vital point of reference in pop culture, a funfair for all lovers of TV fiction.

Most of all, the microphone is for the showrunners. Every year we invite creators of the stories we like to come and explain their view of the world.

Organised by Revista Serielizados

L'ALTERNATIVA

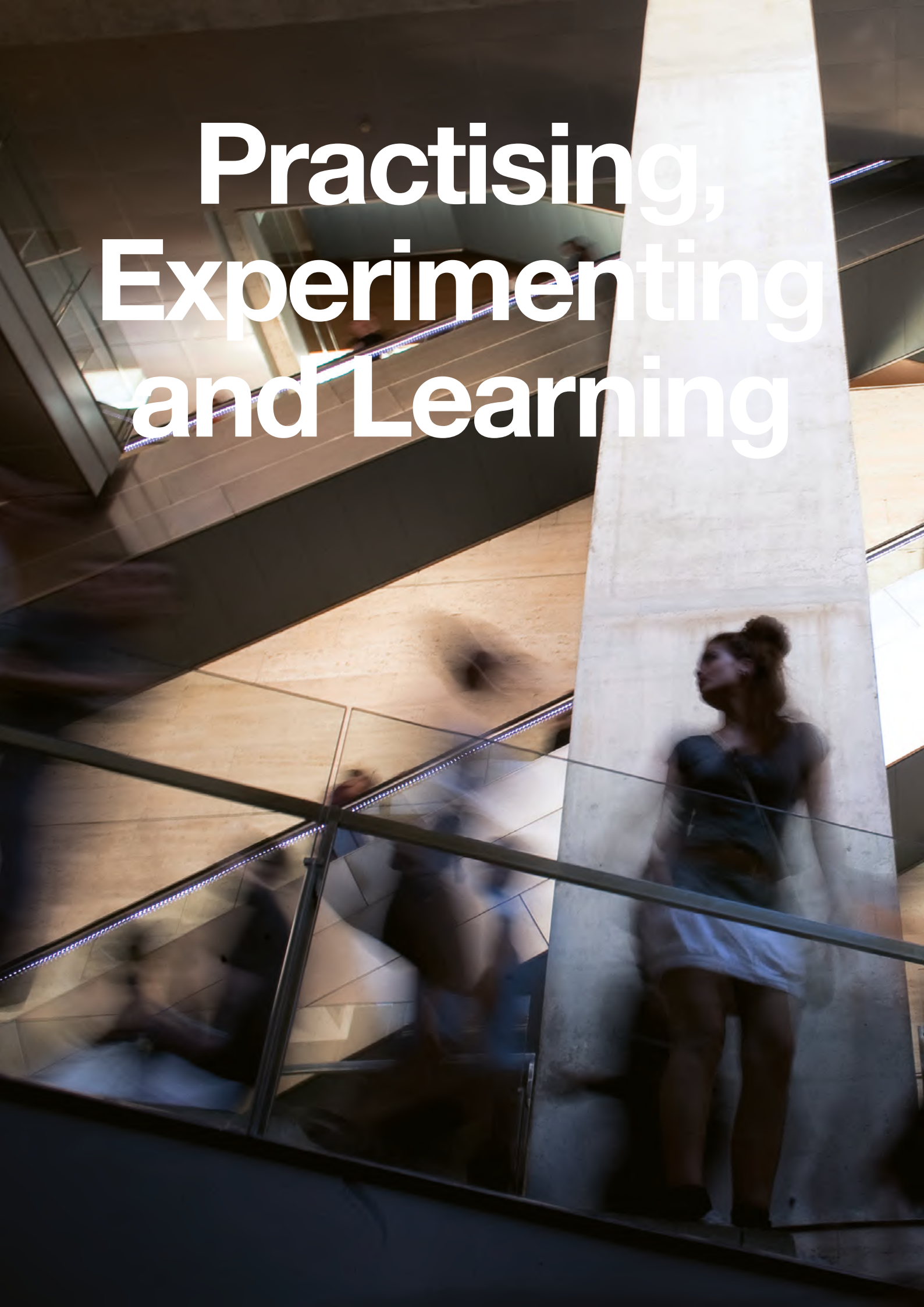
16 – 22 November

Every year, the L'Alternativa independent film festival renews its commitment to the most original and committed cinema. The big sister of Barcelona's film festivals, L'Alternativa continues to raise the curtain to other ways of seeing and other voices, supporting young upcoming creators and paying tribute to those behind the evolution of cinema. In the autumn, L'Alternativa is a don't-miss festival to discover the best in independent film from around the world.

Apart from the competitive sessions of the official Alternativa, the festival offers a programme of parallel screenings with premieres and retrospective sessions, as well as spaces for debate, training and celebration for professionals, students, followers of independent cinema and a family public.

Organised by L'Alternativa

Practising, Experimenting and Learning



Exploring the contemporary world, mapping its conflicts, questions and discoveries by means of the various tools and registers of culture is a huge undertaking.

The starting point and framework of the Mediation programme at the CCCB is to create an open space for trial and experimentation involving the present, to construct and disseminate knowledge that, despite being tentative and provisional, intuitive and partial, can shed light on some of the great questions of contemporary life. The Mediation programme will be an undisciplined laboratory of creation and thought, research and production; a space for experimentation, learning and knowledge exchange.

From scenic and visual arts, to discursive and performative formats, dance, data visualisation, cinema, poetry and music, the idea is to bring about a polyhedral, rebellious, unsystematic look at a collective, plural palimpsest, in which different languages coexist and blend to generate experiences and complementary forms of relationship, reflection, emotion and observation.

Rehearsing the Present

NACHLASS/LEGACY

Rooms without People

8 – 26 July

What remains of us when we die? Is it possible to display our memories? *Nachlass/Legacy* is a new project by the Rimini Protokoll company, half interactive installation and half documentary essay, that sets out to bear witness to how we face our own demise and the meaning that we give today to inheritance and legacy. What do we want to leave to the people we love, and what do we want to leave to the society in which we live? What historical ideas and discoveries seem sufficiently important at the start of the 21st century to merit being preserved for future generations?

The installation does not address death in itself, but rather the journey that each of us, sooner or later, is obliged to undertake. It does so by means of eight individuals with radically different lives who have decided to start preparing their farewell. Voices, objects and images guide viewers to the place where testimony passes from generation to generation, at the borders of our very existence.

Organised by Festival Grec and CCCB

POSSIBLE FUTURES

Collective Essay about a World to Come

Possible Futures. Collective Essay about a World to Come is a long-term research and creation project that tentatively explores some dimensions of this damaged future and highlights the urgency of collectively imagining the world to come. It sets out to think about the futures that have ceased to be possible and the future we have to imagine because they offer more just and liveable alternatives to this profoundly dystopian present. Which futures have we renounced, which have we forgotten, which can we still aspire to construct? This collective essay calls for the capacity of critical imagination to discover, make and unmake hypotheses about the possibility of constructing other possible and more hospitable futures.

The project will be developed throughout 2020 and 2021 and give rise to new spaces of reflection, creation and experimentation with creators and thinkers from various disciplines, activists and citizen collectives, especially involving young people. From a workshop to repair futures or conferences to train critical imagination, to a vocabulary for possible futures, or a collective laboratory, the CCCB will propose a series of seminars, work groups and interdisciplinary, undisciplined competitions.

URBAN EXPLORATIONS

Lived Cities and Critical Cartographies

Every map tells a story. Even the most straightforward and conventional maps are an invitation to the imagination, to fill in the blanks and omissions on which the cartographer's gaze was based. They are also an invitation to be suspicious: what's been left out? What other cities do NOT appear on the map? Which stories are represented, and which aren't? Each city can be mapped in countless ways. This project is an invitation to draw other cartographies of the city that allow us to reinvent it as we imagine the map. Cartographies that incorporate our emotions and constellations, that bring out forgotten or silenced stories, that relate inner lives and structural inequalities, or link us emotionally with urban space, to make space for ourselves.

Urban Explorations. Lived Cities and Critical Cartographies is for school, family and adult publics, and will include workshops and projects to create collective critical cartographies. Together with artists, cartographers and urban geographers, we'll draw some possible cartographies of the city. The map will be used as a mechanism to discover and represent, but also to reflect intuitively on our relation with the city, the one we know and the one we do not, and the one we fear.

URBAN ITINERARIES

Urban itineraries in the first person with writers, thinkers, urbanists or artists who connect their own experience of place in unexpected ways with their stories, contexts and meanings that produce an idea of the particular, unknown city.

LOOKING, TAKING PHOTOS, WRITING... THE CITY! PHOTOGRAPHIC CREATION WORKSHOP

This workshop proposes an exploration of the city based on the creative reflective discovery of photography. In the course of a morning, inspired by looking at photographs by figures of reference and reading literary texts, participants will create photographic projects, combining words and photography. The results will be published, creating a photographic archive and a visual cartography of the city. This workshop is an activity of the CCCB in the framework of Photography in Course, a programme by A Bao A Qu. It is an activity for schools and for families with children aged 7 and over.

COUNTERPUBLICS

Who is looking? What can be seen, and what is left out of the field? *Counterpublics* is a line of programming that aims to promote reflection and creation about what is on view and what is concealed from our eyes, either because it has been excluded or because it has become so normalised that it has become transparent. Not everything is shown, and not everything is public, and the same mechanisms that cast light also leave in the dark large expanses of the collective conversation which either include dissent and resistance, or have not yet had the chance to be articulated. This line of programming materialises the CCCB's aim of opening up to its environment and widening the scope of what can be thought and said, how it can be done and with whom. To do so, it uses this mirror effect on its own discourse and opens spaces of discussion about perspectives and epistemologies that are absent or normalised in the programme itself.

LATERAL LOOKS

A programme of visits to the exhibitions at the CCCB that aims not to offer expert explanations of the contents on show, but to open up possibilities of interpretation and highlight gaps, absences or alternative interpretations that allow us to think beyond what we already know.

ARCHIVES ON THE MOVE

An invitation to appropriate the memory of the CCCB which, by means of a rereading of its archives, generates alternative or dissident interpretations and perspectives. Various curators put together thematic itineraries that link contents from the Archive with external contents and which, like a cartography of thought, create maps of unforeseen or unexpected ideas that allow us to navigate and discover new links and ramifications.

Experimenting and Learning

ZOOOM!

A (Video)game Room for All Ages

1 February – 13 April

It's always more interesting to play in company than to play alone. That's why we've opened a collective video game room in the heart of the CCCB in the context of the exhibition *Gameplay. Video Game Culture*. We want ZOOOM! to be at once a games room and a shared bedroom, a space where the experience and playing for the pleasure of playing occupy the centre, and we can try out and encourage other ways of playing video games, and videogaming together. That's why ZOOOM! sets aside more general gameplay proposals to suggest a selection of 20 independent video games and create a variety of play experiences, upsetting and challenging some of our expectations and perceptions of video games. ZOOOM! is also a space for learning and intergenerational play. A project curated by Lucas Ramada and Hugo Muñoz Gris.

WHO'S PLAYING? LET'S PLAY! INTER-GENERATIONAL VIDEO GAME CLUB

1, 8, 15 and 22 March

Although games are an ideal space for sharing, the generation gap between adult and child players seems to be hard to overcome when it comes to playing together. Why is this? Do kids think that adults don't know about games? Do adults think that kids' games are poor quality? Who really knows how to play? A workshop open to kids aged between 7 and 14 and their families to experiment with new forms of (video)gaming together.

PLAYING AT FICTION. THE VIDEO GAME IN THE ARTISTIC EDUCATION OF INFANTS AND YOUTHS

29 February, 7, 14 and 21 March

Some 78% of the compulsory school age population regularly consumes video games in their free time. However, it seems that this form of culture is a long way from being systematically integrated into school curricula or initial and ongoing teacher training programmes. Educational methodologies introduce games into the classroom but... do we know how to play? Do we know what videogames are? How do they speak to us? A programme for trainers, teachers and librarians.

BIBLIOLAB

Gameplay and ZOOOM! have inspired a video game-based training project of the Municipal Library Network (XBM) of Barcelona Provincial Council in collaboration with the CCCB. Professionals in 15 municipalities will follow a learning plan to set up gaming points, video game clubs and other experiences in their libraries.

A MORNING WITH...

A debating programme for adolescents

The CCCB is promoting a programme of talks with secondary school students with the aim of bringing the big debates of the moment to adolescents. Citizens who are at a suitable age to ask questions of others and of themselves, and a stage in their lives that is essentially philosophical: packed with doubts, insecurities and uncertainties, but also energy and curiosity about the world. In the framework of this project, the CCCB sets the stage for dialogue between some of the foremost thinkers of the contemporary world with these future citizens so they can debate aspects of the present that affect them directly.

A Morning with has so far featured the philosopher Judith Butler, the anthropologist Rita Segato, mathematician Marcus du Sautoy, activist Helena Maleno and choreographer Cesc Gelabert, among others.

Confirmed participants Yayo Herrero, Maria Bohigas and Alessandro Baricco

CRITICAL TECHNOLOGIES AND DIGITAL NARRATIVES

In 2020, the CCCB will open a permanent space for learning and critical reflection on our relationship with technology in an increasingly technified world. This space aims to consolidate and further the trail blazed by the CCCBLab with Internet Universe, a critical digital literacy project that proposes creative reflexion on the various technologies associated with the internet and the rapid, previously unseen transformation they are having on our lives; the Stories Laboratory, a space for experimenting with narrative digital, and Memefest, the tribute to digital culture and the internet.



XCÈNTRIC

Xcèntric is a window open on the most singular filmmakers in experimental and avant-garde cinema, a territory that offers publics of all ages an exceptional space for discovery and experimentation. The Film Menus programme is an initial visit to the archive, Arxiu Xcèntric, for primary and secondary pupils with a selection of films chosen from over one thousand titles. Then Aula Xcèntric, a classroom that the CCCB organises every year in collaboration with the Institut d'Humanitats de Barcelona, offers avant-garde cinema for an adult public, facilitated by leading specialists and creators. In the course of the year, the programme incorporates a series of artist workshops in which well-known filmmakers share their creative processes and the techniques they use.

[RAVAL]

In the framework of the programme Apadrina el teu equipament (Sponsor Your Local Facilities) and in collaboration with Fundació Tot Raval, the CCCB will be working with two schools in the Raval neighbourhood. Together, they will develop three long-term projects that bring together the lines of reflection and expressive tools of the CCCB with the interests and curricular needs of the schools. The three facilities sponsored in the 2019-2020 academic year are the product of a joint project making waves in the district. With the Performing Arts Artistic Baccaulaureate of Milà i Fontanals secondary school, we'll be conducting the project The Body as an Artistic Support, along with dancer and choreographer Cesc Gelabert, and with two of the education cycles at Miquel Tarradell secondary school we'll be working on cultural proposals for people at risk of exclusion and Alzheimer's patients and their families.

CULTURNAUTES

The CCCB's summer day camp
22 June — 24 July

Aimed at kids between the ages of 6 and 14, the summer day camp proposes a journey through the galaxy of culture, with workshops and recreational activities facilitated by specialists in cultural, artistic and scientific dissemination, based on the lines of work of the CCCB. For five weeks, groups working in education, leisure and childhood propose activities associated with the programme to create, have fun and connect with their surroundings, using the various languages of culture, from photography to circus and dance.

POETRY SLAM

Monthly

Poetry Slam Barcelona is a platform for contemporary artistic creation where the word is the axis on which everything turns. A formative project that uses slam and spoken word as resources for working and encouraging expressive and communication skills. A performative and leisure space that turns around the word. A social network of artists who, in the use of language, find a resource to develop their creativity and a space for social relations and exchange. In 2020 the second Schools Poetry Slam Championship will take place. Six secondary schools with some 600 pupils aged between 14 and 20 will be taking part in this second edition at the CCCB, where voice, poetry and delivery are the participants' only tools to convince the jury that their performance is the best.

Organised by Hipnotik Factory, Red927 and CCCB

THE CCCB FOR ALL

We work to construct truly hospitable and diverse spaces, and to overcome the physical, sensory and cognitive barriers that impede or limit access to culture. The CCCB seeks to establish links that activate the participation of communities with visual, hearing or intellectual disabilities, and with various groups at risk of social exclusion.

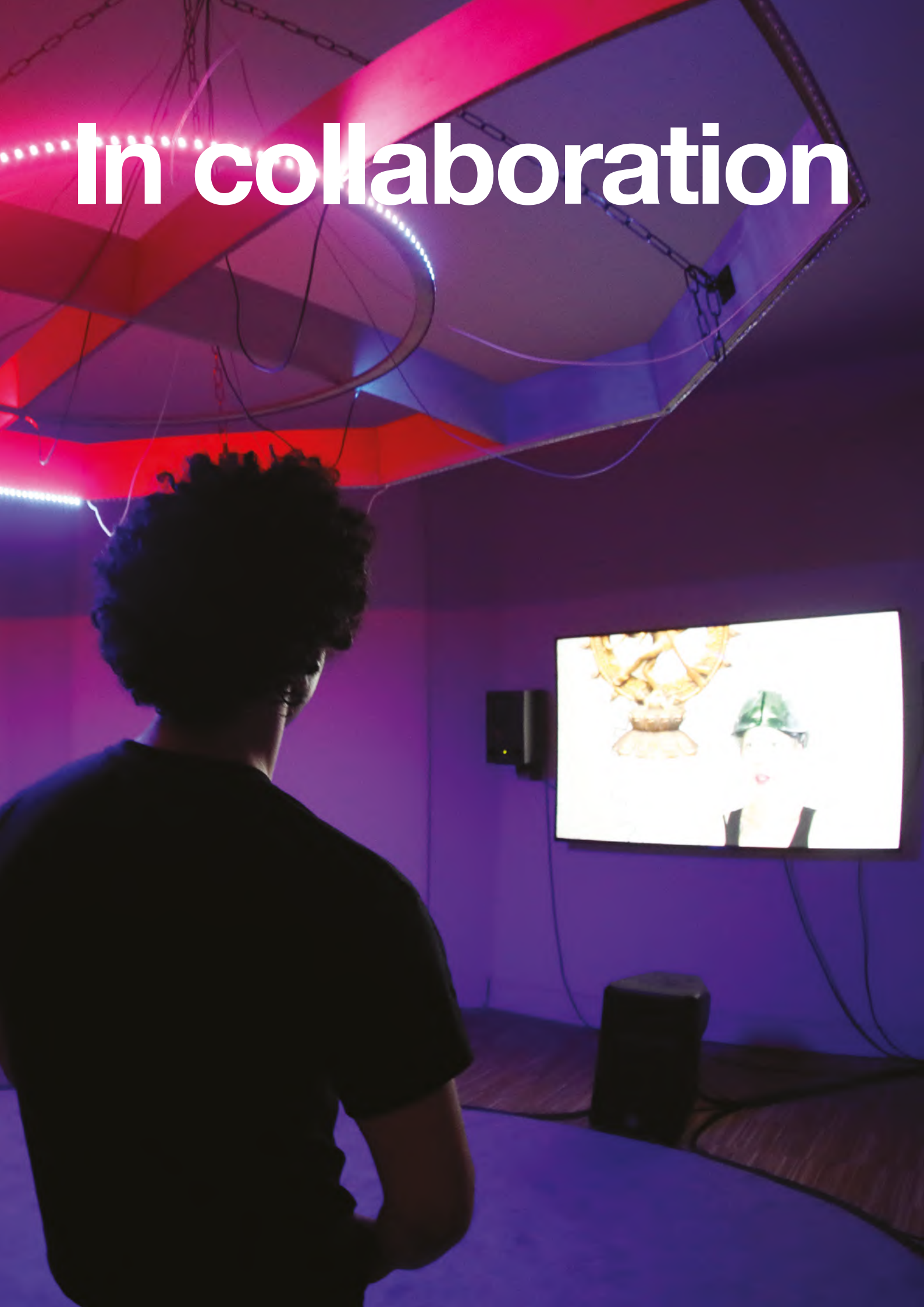
Aproa Cultura. The CCCB is actively involved in this programme to unite theatres, auditoriums and museums with social sector organisations to make culture. It offers guided tours of its exhibitions, co-creation workshops and a training programme for social educators.

Alzheimer Programme. This programme is aimed at people affected by the illness, their relatives and carers, and offers guided visits to exhibitions and a special film programme, among other activities.

THE CCCB CLASSROOM

A permanent space for training and research aimed at trainers, teachers and librarians, based on CCCB projects, with the collaboration of creative groups and thinkers. The Classroom offers opportunities to reflect on participants' own practices and educational or mediation tools, and the possibility of incorporating new resources for learning or cultural production in schools or libraries. The CCCB participates in the BiblioLab, and collaborates with the Schools for Equality and Diversity programme of the Barcelona Education Consortium.

In collaboration



ANIMAC AT THE CCCB

International Animation Cinema Festival of Catalonia
12 February

A day dedicated to animation film with a guest filmmaker invited to explain their working process.

Organised by Lleida City Council and CCCB

LOVES ON FIRE

International Gay and Lesbian Film Festival
14 and 15 February

For the second year, FIRE!! Festival and the CCCB invite you to an unusual Valentine's Day to explore, through the eyes of the cinema, territories of love, emotion and sex that you may not yet be familiar with. Are you bold enough to join us? We invite you to wild Tel Aviv with young filmmaker and multidisciplinary artist Adam Kalderon; we take you to the sexual, cultural and feminist liberation movement of the seventies in France, through the love story of Delphine and Carole; we'll walk with Bambi, one of the first transsexual women, through the Paris of cabarets in the fifties; and we'll take you behind closed doors with Greg Louganis, four-times Olympic springboard dive champion and one of the first openly gay international athletes. All of them will tell us about love, each in their own way.

Organised by Fire!!

BRAIN FILM FEST OPEN YOUR MIND

19 – 22 March

Brain Film Fest 2020 aims to widen our scope and explain the mind from different viewpoints. It's all in the brain. We know that sight is simply an interpretation of reality. From personal to collective identity. From the image of our own body to historical memory. With the cinema as protagonist, we explore the brain, with open minds and ears, and in a variety of disciplines: virtual reality, photography, music, dance, theatre, and, of course, science.

Organised by Pasqual Maragall Foundation, Uszheimer Foundation and Minimal films

MÓN LLIBRE

18 and 19 April

Món Llibre is a festival that invites children and young people into the creative universe of books and reading. A weekend that marks the start of the literary celebrations of the month of April and, year after year, offers a showcase for books and a meeting point for young readers with workshops, shows, performances and games.

We read for fun, to journey to fantastic worlds, to discover extraordinary characters or to dream without closing our eyes. Whether you like solving mysteries or you want to travel the world, explore an unknown universe or laugh at a funny story, you'll find the ideal space to dive into reading, thrill to a show, or rummage through thousands of books that will surprise you. And really have fun. There is a Món Llibre for every child and young person. Find out which yours is!

Organised by Barcelona Culture Institute (ICUB)

PRIMAVERA PRO IN THE RAVAL

3 – 7 June

Year ten of Primavera Pro, the meeting of the music industry organised by Primavera Sound, will take place from 3 to 7 June, for the fourth consecutive year at the CCCB. Among the activities planned for over 3,500 certified professionals are talks, round tables, keynotes, networking sessions, showcases and presentations. Primavera Pro has established itself as the alternative professional meeting place, a global forum of the music industry and a place for networking professionals, but also as a window on where the industry is heading. Its activities offer music professionals tools to reflect, find inspiration, seek new opportunities and analyse the changes that technology offers the sector. The event also includes showcases of emerging artistes from different countries.

Primavera in the Raval is an initiative that forms part of Primavera in the City, a project created to bring quality music to all publics and extend the festival's presence to the people of Barcelona by offering a hand-picked selection of artistes, free of charge, with open-air daytime concerts for everyone to enjoy music in the company of family and friends. In 2020, the venue will be the CCCB, in the hope of repeating the success of previous years.

Organised by Primavera Sound with the collaboration of the CCCB

BAM

September

Barcelona Acció Musical (BAM) is now a benchmark festival that discovers upcoming talents of dance, electronic, rock and pop music in Catalonia and the world. BAM is defined by the desire to explore new sounds and bring the city the most experimental and imaginative artistes of the moment.

Every year, more than 40 groups take to the city's stages with new and original sounds, always coinciding with La Mercè, the city's biggest festival. A festival which, every year, offers an extensive programme with space for technology and tradition, for music and the performing arts, mobilising everyone in the city. For all of these reasons, BAM is a musical celebration firmly rooted in Barcelona, a trademark of an innovative, creative city.

Organised by Barcelona Culture Institute (ICUB)

FEMINIST FILM MANIFESTOS VI

5, 6 and 7 November

A cinematographic tour of films which, from different perspectives, have shaped the debate surrounding feminism in the latter half of the 20th and now the 21st century. The concept of manifesto as a declaration also forms part of the debate included in this programme of women filmmakers.

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

MINIPUT

28 November

Miniput is the only festival of quality television in Spain. Rather than a market or a festival, it comprises sessions of screenings and debates with the directors of the most innovative, provocative, educational, public service television programmes of the year, and has been held in Barcelona every November/December since 1994.

Miniput is organised according to the INPUT model (International Public Television), an international conference about public TV channels held annually since 1978, bringing together professionals and students in the television world from all over the globe. Each annual meeting includes the presentation of hundreds of programmes shown on public television in the almost 50 INPUT member countries, selected by the national coordinators.

Organised by Miniput

COURSES AT THE INSTITUT D'HUMANITATS DE BARCELONA

The Institut d'Humanitats de Barcelona functions like an open university and every year offers 30 or so quality courses and seminars to a general public with no other requisites but curiosity and a desire to learn. The courses, lecture series and specialised seminars address both traditional themes of the humanities and other more innovative ones, always trying to build bridges between disciplines. The programme incorporates consolidated researchers and creators and young investigators in the process of disseminating their work. This Institute's interstitial nature, between the university and other informal places of knowledge production, provides a space of freedom that promotes a mix of public and teachers that is particularly rewarding.

Organised by Institut d'Humanitats de Barcelona



CCCB 2020

Aubrey Anable, LaTurbo Avedon, Alain Badiou, Alessandro Baricco, Hourya Bentouhami, Blast Theory, Maria Bohigas, Nadir Bouhmouch, Rosi Braidotti, Érik Bullot, Judith Butler, Craig Calhoun, Nancy Campbell, David Casassas, Robin Celikates, Gabriella Coleman, Vinciane Despret, Elsa Dorlin, Harun Farocki, Albert Fert, Mary Flanagan, Daniel Gamper, Dilip Gaonkar, Nilüfer Göle, Jaap Guldemon, Roc Herms, Yayo Herrero, Gerardus 't Hooft, Juan Insua, William Kentridge, Cassandra Khaw, Pilar Lacasa, Josep Lluís Martí, Elena Loizidou, Gabi Martínez, Edgar Morin, Jérôme Nguyen, Umut Özkirimli, Paolo Pedercini, Óliver Pérez Latorre, Diego Redolar Ripoll, Ferran Requejo, Mónica Rikic, Mireia Sallarès, Yishai Sarid, Arnaud Sauli, Ali Smith, Kim Stanley Robinson, Marta Tafalla, Charles Taylor, Lars Tønder, Camil Ungureanu, Peter Vorderer and Rocío Zambrana.

A consortium of



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**Ajuntament de
Barcelona**