

**EXHIBITION AT THE CCCB  
FROM 11TH MAY  
TO 15TH OCTOBER 2023**

ORGANIZED BY

**CCCB**

Centre de Cultura  
Contemporània  
de Barcelona

THE EXHIBITION IS PART OF



Diputació  
Barcelona



Ajuntament  
de Barcelona

# SADE

**FREEDOM OR EVIL**



## PRESS RELEASE

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A production of

**CCCB** Centre de Cultura  
Contemporània  
de Barcelona

With the collaboration of



*Liberté  
Créativité  
Diversité*



## 01.- PRESENTATION



The CCCB presents *«Sade. Freedom or Evil»*, an exhibition that explores the aesthetic, philosophical and political legacy in contemporary culture of the libertine **writer Donatien Alphonse François de Sade**. The exhibition, which will run from 11 May to 15 October 2023, is curated by **Alyce Mahon**, a Professor of Modern and Contemporary Art History, and **Antonio Monegal**, Professor of Literary Theory and Comparative Literature.

Sade (1740-1814) is a controversial figure, regarded by some as revolutionary and liberating, and by others as pernicious and corrupting. His writings can be interpreted as an emancipatory, subversive philosophy of freedom or as a philosophy of evil, demonstrating the violent and excessive dimension of human experience.

The exhibition presents different ways of interpreting Sade's legacy, from the impact of his controversial texts on artists and intellectuals to how he became a cultural icon with a marked presence in mass culture. The profuse cultural output referring directly or indirectly to Sade is a symptom of the fascination, discomfort and ambivalence that his ideas excited in the 20th century, his subversive potential and the extent to which his writings still resonate today. This exhibition is an invitation to review stereotypes associated with the term sadism, and to reflect on how Sade can prompt shock and scandal on the one hand, and be hailed as the personification of revolution on the other.

*«Sade. Freedom or Evil»* explores the way in which this author has been celebrated by key figures of the avant-garde such as **Guillaume Apollinaire**, **Georges Bataille**, **Salvador Dalí**, **Toyen** and **Man Ray**, the critical vision of **Pier Paolo Pasolini**, and the reflections of contemporary artists who address freedom of expression, the transmutation of gender roles, desire, violence, the institutionalization of terror and the role of pornographic imagination in consumer society.

The exhibition includes documentation of the historical *performances* of **Jean Benoît** and **Jean-Jacques Lebel**, photographic projects by **Marcelo Brodsky**, **Robert Mapplethorpe**, **Pierre Molinier** and **Susan Meiselas**, and examples of literature, cinema and comic books, along with videos of interviews with philosophers and researchers. Installations by artists such as **Laia Abril**, **Paul Chan**, **Shu Lea Cheang**, **Teresa Margolles**, **Joan Morey** and **Kara Walker** take their place alongside new productions by **Joan Fontcuberta** and **Domestic Data Streamers**, with references to the works for stage of **Angélica Liddell**, **Albert Serra** and **Candela Capitán**, and the filmed staging of an excerpt of *Le retour de Sade*, by **Bernard Noël**, directed by **Guillem Sánchez Garcia** and featuring **Clàudia Abellán** and **Joel Cojal**.

«**Sade. Freedom or Evil**» comprises a prologue, an epilogue and four thematic areas or “passions”, a term taken from the lexicon of the work *The 120 Days of Sodom*, which Sade himself described as “the most impure tale ever told”. These four thematic sections of the exhibition stage variations on Sade’s legacy under the following headings: **transgressive passions, perverse passions, criminal passions** and **political passions**.

The exhibition expands into a series of **debates and activities** that allow us to explore the work of the Marquis de Sade and contextualize it today. These include a dialogue with some of the artists showing in the exhibition, a series of talks directed by **Lucía Lijtmaer**, and political and philosophical readings of Sade’s work.

## 02.- SECTIONS OF THE EXHIBITION

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### INTRODUCTION

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SADE explores the aesthetic, philosophical and political implications of the legacy of the libertine writer Donatien Alphonse François de Sade (1740-1814) in modern and contemporary culture. He is a controversial character, revolutionary and liberating for some, or pernicious and corrupting for others. The dilemma is whether to read Sade as a philosopher to be interpreted seriously or as a novelist who limits himself to constructing extreme fantasies. To overcome this opposition, we can view Sade as offering us a challenge: through fiction, he invites us to imagine the limits and dangers of the sovereignty of desire. Serving as a guide or mediator, he leads us to ask ourselves whether his writings represent a philosophy of freedom, emancipatory and subversive, or a philosophy of evil, which shows the excessive and violent dimensions of the human experience.

We trace the multiple echoes and incarnations of a controversial cultural icon, which reveal the different ways of reading Sade's legacy. Through the reception of Sade's works by artists and intellectuals and his presence in mass culture, we observe the impact of his polemical writings. The abundant cultural production that refers directly or indirectly to Sade is a symptom of the fascination, discomfort and ambivalence that his ideas continue to provoke, their subversive potential, and the extent to which his writings still resonate today. The exhibition invites us to revisit stereotypes, such as those associated with the term 'sadism', and to reflect on how Sade can provoke shock and horror on the one hand, and be hailed as the personification of revolution on the other.

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### PROLOGUE: SADE AND HIS PHILOSOPHY IN THE BOUDOIR

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During his lifetime Sade suffered repression, prison and censorship and narrowly escaped the guillotine. An excessive and contradictory figure, he was also an aristocrat, an heir to the Old Regime who exploited his privileges, as long as he could, to satisfy his desires. He was imprisoned for twenty-seven years, persecuted, and punished for his sexual proclivities, his political and moral positions, and his writings, and he ended his career staging plays in the Charenton asylum on the outskirts of Paris. His main ambition was to be recognised as a man of letters, and he devoted himself tirelessly to writing, producing a vast body of work, some of which has been lost. Thanks to the republication of his works, the 20th century witnessed a veritable cult of Sade. New generations of writers and artists embraced his transgressive philosophy and revolutionary message, and his impact continues to this day.

The exhibition is divided into four thematic areas or “passions”, a term borrowed from the lexicon of his work *The 120 Days of Sodom*, which Sade himself described as “the most impure tale that has been told since the world existed”. These four passions offer variations on Sade's legacy and are staged in this exhibition through the following sections: transgressive passions, perverse passions, criminal passions and political passions.

The prologue presents the work of **Joan Fontcuberta** and **Paul Chan**, first editions of books by **Sade** and excerpts of *Salò* by **Pier Paolo Pasolini**

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## TRANSGRESSIVE PASSIONS

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The avant-garde movements of the 20th century discovered in Sade a spokesman for freedom. Apollinaire published an anthology of his texts in 1909, and Maurice Heine began to republish his works in 1926. Thanks to this editorial rescue, he began to be accessible. The Surrealists recognised Sade as a precursor, or "Surrealist in sadism", and a long series of artists illustrated his work or invoked it - Luis Buñuel, Salvador Dalí, Man Ray, Leonor Fini, Toyen, André Masson and Hans Bellmer, among others. Since the Second World War, the engagement with Sade has taken on a philosophical dimension. Simone de Beauvoir concluded in 1951 that we should not burn Sade, but read him, and since then the challenge has been how to judge his legacy: as a model of transgression and sovereignty or as a demonstration of the dangers of pure rationality and absolute freedom. The year 1947 saw the publication of Klossowski's *Sade My Neighbour*, Adorno and Horkheimer's "Juliette or Enlightenment and Morality", and two essays on Sade by Blanchot and Bataille. There are re-readings in the 1960s, by Lacan, Foucault, Deleuze and Barthes, and a special issue of the journal *Tel Quel* in 1967, all tying in with the vindication of the revolutionary Sade in May '68.

In this section visitors will see works by **Otto Dix, Salvador Dalí, Luis Buñuel, Alberto Giacometti** and **Roberto Matta**; books illustrated by **Leonor Fini, Toyen, André Masson** and **Hans Bellmer**; and photographic documentation of a performance by **Jean-Jacques Lebel**.

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## PERVERSE PASSIONS

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The second half of the 20th century popularized the figure of Sade, taking advantage of his controversial role to explore the limits of the representation of eroticism. From the late 1960s onwards, he became a cultural icon present in photography, films, comics and other consumer products. The emergence of Sade in mass and underground culture, which runs parallel to the liberalization of sexuality and would seem to have "domesticated" him, has not deprived him of his disturbing and unrepresentable dimension, which is revealed when certain social barriers are crossed - provoking scandal, censorship or intolerance. If we understand perversion, without pejorative connotations, as a deviation from the norm, Sade's influence and the invocation of his figure are associated with the social acceptance of freely consented non-normative sexual practices, traditionally considered "perverted", such as BDSM, and with the vindication of the multiplicity of desire and the questioning of gender roles. At the same time, we find Sadean resonances in commercial advertising and international best-sellers. In this panorama of apparent tolerance, Sade's radicalism has not vanished and retains its subversive capacity, reclaimed by LGBT+ artists and activists.

Some of the artists present in this section are **Pierre Molinier, Susan Meiselas, Robert Mapplethorpe, Miguel Ángel Martín, Jan Švankmajer, Nobuyoshi Araki, Quimera Rosa, Joan Morey** and **Carles Santos**.

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## CRIMINAL PASSIONS

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In the 19th century, Krafft-Ebing coined the term *sadism* to classify a sexual pathology characterized by getting pleasure from inflicting harm, and since then Sade's name has been colloquially associated with abuse, cruelty and domination. Sade stated he was neither a criminal nor a murderer, but his writings undoubtedly explore the place of evil in human experience and fantasy alike. His characters practise and justify the greatest atrocities, citing nature's penchant for violence, destruction and the domination of the strongest. Faced with the evidence of horror in its multiple manifestations, science has inquired into what we call evil, and researchers of psychology and neuroscience have explored various hypotheses. Milgram's experiments on obedience to authority and Zimbardo's replication of prison

conditions are famous. Numerous cases of gender-based violence, rape, and child abuse, are reported daily in the media, while the public exhibits a morbid taste for stories of serial killers and other sensationalist sexual crime reports.

This section of the exhibition presents work by **Sira-Zoé Schmid**, **Paul McCarthy**, **Laia Abril** and **Domestic Data Streamers**, the experiments of **Milgram** at Yale and **Zimbardo** at Stanford, and excerpt from *Funny Games* by **Michael Haneke**.

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## POLITICAL PASSIONS

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Depending on how we read our times, Sade is more present than ever in our culture, recycled in a value system where selfishness, gratification of desire and profit, characteristic of neo-liberal logic, reign supreme. Sade reminds us that enlightened reason is the source of human rights and of their negation. The sadistic traits of Nazism and other forms of oppression, such as colonialism and slavery, also resonate with his name. And yet Sade opposed the dispassionate violence of the French Revolution and was horrified by the guillotine executions he witnessed from the window of his prison cell. In his libertine novels, torture, extermination and plunder are shown to be sources of individual pleasure. However, violence and the abuse of power have a collective, systemic dimension, which can be examined in the light of Sade's ideas. The point is not to attribute all the evils of humanity to Sade, but for him to help us to understand where they come from within our society. His writings challenge us to confront what evil means.

**Joan Fontcuberta**, **Teresa Margolles**, **Marcelo Brodsky**, **Kara Walker** and **Blalla Hallmann** are some of the artists represented in this section.

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## EPILOGUE: STAGING REVOLUTION

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Sade's vocation for theatre accompanied him throughout his life and he devoted himself fully to it during his confinement in Charenton. The epilogue pays tribute to this commitment by bringing together creators and productions of the performing arts where we find echoes of his legacy. Sade offers a transgressive story, an apology for freedom written by an individual who spent half of his adult life in prison. In the 21st century, Sade's name and works continue to be invoked by those working in post-feminism, queer theory, postporn, theatre, film, and digital art. They explore the utopian potential of the Sadean universe, defying censorship and the limits of prohibition to reclaim the power of desire and imagination. The debates about Sade and the multiple "sadisms" with which we associate his name highlight the tension between his libertine ideas and the moral challenges they raise. Should we consider Sade's work as a philosophy of freedom or of evil? By concluding by asking a question, we may perhaps realize that they are inseparable. Without thinking about evil, it is difficult to define freedom.

The exhibition closes with an excerpt from the work *Le retour de Sade*, by **Bernard Noël**, and audiovisual footage and photographs from works by **Albert Serra**, **Candela Capitán**, **Angélica Liddell** and **Shu Lea Cheang**.

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## QUOTATIONS

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### PROLOGUE: SADE AND HIS FILOSOPHY IN THE BOUDOIR

It is not the object of debauchery that excites us, rather the idea of evil. D. A. F. de Sade

In sadism and in power politics human beings become objects. Pier Paolo Pasolini

### TRANSGRESSIVE PASSIONS

I am a philosopher; everybody who knows me has no doubt that I glory in it and make it my profession. D. A. F. de Sade

This man, who counted for nothing throughout the nineteenth century, might dominate the twentieth. Guillaume Apollinaire

The supreme value of Sade's testimony is the fact that it disturbs us. Simone de Beauvoir

### PERVERSE PASSIONS

I address myself only to people capable of hearing me out, and they will read me without any danger. D. A. F. de Sade

The world we live in is the work of the Marquis de Sade. Yukio Mishima

Sade put pornography in the service of women. Angela Carter

### CRIMINAL PASSIONS

Yes, I am a libertine, I admit it freely. I have imagined everything that can be imagined of that kind. But I have certainly not done all the things I have imagined and never shall. I am a libertine, but I am not a criminal, or a murderer. D. A. F. de Sade

### POLITICAL PASSIONS

I raise up my eyes to the universe: I see *evil, disorder, crime* reigning as despots everywhere. D. A. F. de Sade

Colonialism cannot be understood without the possibility of torturing, of violating, or of massacring. Frantz Fanon

### EPILOGUE: STARTING REVOLUTION

All human felicity lies in man's imagination, and he cannot think to attain it unless he heeds all his caprices. D.A.F. de Sade

Sadism was born in defence of the human and of freedom. Angélica Liddell

## 03.- OPENING ACTIVITIES

### SADE: FROM THE PERSPECTIVE OF ART

**Wednesday 10 may | 18.30-19.30 | Hall**

**Laia Abril, Marcelo Brodsky, Joan Morey, Teresa Margolles, Alyce Mahon y Antonio Monegal**

The artists **Laia Abril, Marcelo Brodsky, Teresa Margolles**, and **Joan Morey** speak about the influence in their work of the Marquis de Sade in a discussion moderated by the curators of the exhibition, **Alyce Mahon** and **Antonio Monegal**.

Sade's work has been a recurrent reference in contemporary art, especially among artists who strive to reflect on such questions as the limits of representation, morality, freedom of expression, gender, and sexual diversity. Imagination as expressed by Sade can be traced in the work of early twentieth-century artists including Salvador Dalí, André Masson, Toyen, Alberto Giacometti, and Leonor Fini, and it is kept alive today in the art of such creators as Paul Chan, Shu Lea Cheang, and Joan Morey, all of whom appear in the exhibition «Sade: Freedom or Evil».

**Thursday 11 may | 18.30-20.00 | Hall**

**Shu Lea Cheang y Quimera Rosa. Modera: Jara Rocha**

**Artist Shu Lea Cheang** talks to the **Quimera Rosa** collective about Sade's influence on artistic practices around issues such as identity, the body and technology.

Throughout her career, artist Shu Lea Cheang has used technology as a strategic field to explore identities excluded from the binary gender system. In the work *3X3X6*, Cheang draws inspiration from ten cases of gender incarceration and sexual nonconformity, including the Marquis de Sade, to question the legal and visual regimes that have created sexual and gender norms over time. For their part, the Quimera Rosa experimentation and research laboratory has explored the body as a platform for public intervention, experimenting with hybrid identities that blur the boundaries between natural/artificial, normal/abnormal or male/female.

### FROM LIBERTINISE TO THE RIGHT TO SEX

**Friday 12 may | 18.30-20.00 | Sala Teatre**

**Virginie Despentes y Irantzu Varela. Modera: Lucía Lijtmaer**

**In the marc of the cycle of debates LIBERTINES AND CANCELLED**

Writer **Virginie Despentes** speaks with journalist **Irantzu Varela** about libertinism from a feminist perspective.

The libertine was a movement emancipating religious imperatives. At a time of great empowerment of women, the 18th-century bourgeoisie reduced it to sexual aspect and imposed the idea that a victim is needed to enjoy sex. We could say, from a feminist perspective, that this was a retreat in which the doctrine of belief considered that sex should develop within a perspective of victimization. Given this historical question, what comparisons can be made with the sexual liberation of the late 1970s to the 20th century leading to the Me Too era? Why should sex always be linked to victimization and body surveillance? Why do revolutions become reactionary so the woman threatens to possess her own body? Can we set aside the role of the victim in the context of advances in women's rights, sexual freedom and the autonomy of the body?

## 04.- ACTIVITIES

### TALKS

#### Cycle of debates

#### **LIBERTINES AND CANCELLED**

**12, 15, 18 and 25 may**

The writings of the Marquis of Sade present a libertine philosophy of sexual excess and human suffering that refuses to make any concession to law, religion or public morality. This cycle of conversations curated by **Lucía Lijtmaer** proposes a debate on these topics from the most contemporaneous point of view.

**Friday 12 may | 18.30-20.00 | Sala Teatre**

**From libertinism to the right to the sex**

**Virginie Despentès, Irantzu Varela. Modera: Lucía Lijtmaer**

This debate is part of the exhibition opening activities. Read information on page 11 of press dossier.

**Monday 15 may | 18.30-20.00 | Sala Teatre**

**On desacralizing the myth**

**Albert Serra, Violeta Kovacsics**

Filmmaker **Albert Serra** speaks with critic and journalist **Violeta Kovacsics** about the relationship between myth and religion in cinema. Cinema and its relationship with hallowed figures have changed during the last century. In his films, the director Albert Serra has addressed the great myths of the Christian tradition in *El Cant dels Ocells* (Birdsong), of predatory masculinity in *Dràcula*, and of the greatest libertine in the history of art, Casanova, in *Historia de la meva mort* (Story of My Death). From representation of bourgeois morality to the centrality of western mythology, do we now have a fresh look at the myth of the monster? What is the role of religion in a present that has gone beyond atheism and, paradoxically, must now contemplate a world that is ever closer to social and climate apocalypse?

**Thursday 18 may | 18.30-20.00 | Hall**

**From sadist cruelty to the machosphere**

**Laura Bates**

Feminist writer **Laura Bates**, creator of the website *Everyday Sexism Project*, speaks with the collective Donestech about the new forms of misogyny in the digital sphere.

Nowadays, misogyny occupies new digital spaces in what is known as the “machosphere” or “manosphere”, which is to say online domains of blogs, forums, videos, and social networks that are characterised by hate speech towards women, promotion of gender violence and denial of equality of rights. Laura Bates, author of *Men Who Hate Women*, will join the Donestech collective to explore the new misogyny, an enormous hotbed of today’s worldwide extremism.

**Thursday 25 may | 18.30-20.00 | Hall**

**From public morality to cancellation**

**Gonzalo Torné, Lucía Lijtmaer**

**Writer Gonzalo Torné**, author of *La cancelación y sus enemigos*, speaks with writer **Lucía Lijtmaer**, author of *Ofendidos*, about cancel culture.

Has there been any change in the public viewpoint on artistically complex works of art representing our present circumstances? If the personal is political, how is this expressed in the contemporary cultural context? Is freedom of expression punished in an increasingly puritanical society, or are we looking at new criteria of response and bigger spaces in which to express our own opinions?

**Cycle of debates**

**READING SADE TODAY**

**12 and 14 june**

What is the legacy of Sade's work in contemporary thought? Depending on who approaches his works, there is a revolutionary and liberating Sade or a pernicious and corrupt character. In this cycle, curated by **Antonio Monegal**, different personalities of thought will debate the figure of Sade and his legacy in philosophy from four concepts that cross the work: "moral", "transgression", "political" and "desire".

**Monday 12 june | 18.00-20.30 | Mirador**

**18.00 - 19.15 | Transgression**

**Juan Francisco Ferré, María Santana, Eloy Fernández Porta**

Sade's questioning the norms of gender, freedom, and evil resulted in his being imprisoned and socially ostracised for the rest of his life. However, a century later, he was to become a source of inspiration for a range of thinkers who wished to overturn the status quo. The writer Juan Francisco Ferré and the philosopher María Santana explore the transgressive impulse in Sade's work in a conversation moderated by the essayist Eloy Fernández Porta.

**19.15 - 20.30 | Morality**

**Joan-Carles Mèlich, Laura Llevadot**

The question of morality and its role when it comes to deciding what is considered socially acceptable was one of the key themes of Sade's work. When exploring the limits of morality, in his day governed by law and religion, Sade developed an imaginary of cruelty based on the most extreme human impulses. In this session, the philosopher Joan-Carles Mèlich will discuss the relationship between cruelty and morality with the philosopher Laura Llevadot.

**Wednesday 14 june | Mirador**

**18.00 - 19.00 | Politics**

**Éric Marty, Albert Mestres**

The political dimension of Sade's texts is, perhaps, the one that is least known to the general public. When he intercalated a manifesto titled «Frenchmen, a further effort if you wish to be Republicans!» into his *Philosophy in the Boudoir*, he did so because he was thinking precisely of the need for radical change in the French body politic. Pasolini shifted this political criticism to an association of fascism with the consumer society in his *Salò*, or the *120 Days of Sodom*. In this conversation, the essayist Éric Marty and the philosopher Dany-Robert Dufour will discuss the political reading of Sade's work and its relationship with the present.

**19.00 - 20.00 | Desire**

**Clara Serra, Marta Segarra, Begonya Sáez Tajafuerce**

In recent years, desire has taken centre stage in discussions within the feminist movement, especially with regard to such crucial issues as consent, sexual freedom, and legal efforts to end gender-based violence. In the work of the Marquis de Sade, fulfilment of boundless desire can lead to freedom but also to evil. The philosophers Clara Serra and Marta Segarra speak with philosopher Begonya Sáez Tajafuerce about the relationship between desire and free will.

## **MEDIATION**

### **THE IMPROPER. Talk space and library**

**From 11 May to 1 October**

With the «Improper sessions», dissident identities and sexualities will be addressed in this area through participatory conversations, workshops and performance, with the aim of creating a safe space for all participants. This schedule has been performed with the collaboration of **Ibai Gorriti**

23 May

#### **Domination and denomination**

With **Daniel Gasol** and **Marikarmen Free**

Between the conversation and the workshop, this session proposes a reflection on the new “queer identities”, labels, order and the construction of alterity.

7 June

#### **Respectability politics**

With **Frau Diamanda**, **Valentina Berr** and **Janet Mèrida**

How is the balance between assimilation and transgression to be found? The Conversation and performance serve to explore the different ways to present oneself in relation to norma(lity).

20 de June

#### **Other imaginary desire**

With **Urko**, **Luna Miguel** and **blanca arias**

«The Arthropo» is filled with fantasies and learning about eroticism, desire and pleasure from multiple orientations, expressions and bodies.

27 June

#### **Consent culture**

With **Shaina Joy Machlus**, **Laura Macaya** and **Teresa M.Stout**

How can we enjoy safer leisure spaces? This session will reflect on the tensions between rules and freedoms by reviewing the care guidelines, with the music of DJ set Roberte Piqueras.

30 June

### **School of Transmaricabollo context**

With **Fefa Vila** and **Javier Sáez**

In collaboration with La Capella, a debate is being held on the course of the LGBT collective's claims for sexual freedom by two historical voices of activism.

6 July

### **The bad sexuality**

With **Bárbara Ramajo**, **Lucas Platero** and **Marta Vusquets**

Have we moved forward or have we backwards in our moral framework with regard to sexuality? Reflection on the place today of dissident sexual identities and practices.

26 September, 3 October

### **Desire, Body, Dissent**

Conversation groups "**Plaer i perill**" and "**Cos i norma**"

To close the "Sade" project. Freedom or evil", the CCCB organizes two conversation groups that bring together institutions, collectives, voices and different generations to discuss in turn sexual desire, freedom and dissent.

Activities with nominal pre-inscription, limited spaces.

More information on: [taquilles@cccb.org](mailto:taquilles@cccb.org) / <http://www.cccb.org/>

### **Author visits**

#### **SIDE LOOK AT «SADE. LA LLIBERTAT O EL MAL»**

We visit "Sade. Freedom or evil" through five "sidewalks" that expand, contextualize and dialogue with the discourse of the exhibition.

30 May

### **Erotic Alterities: Subculture, Pleasure and Persecution**

Visit with **Anneke Necro**

As a Domina and an alternative pornographic film professional, the dissident desire is the raw material with which Anneke Necro works and is the driving force behind her visit to the exhibition.

29 June

### **Liquid bodies / liquidable bodies**

Visit with **Juan Antonio Suárez**

Juan Antonio Suárez, a specialist in experimental cinema and the study of *Queer cultures*, elucidates the notion of corporeity that emerges from Sade and some of the works of the exhibition.

11 July

### **Shame and transgression**

Visit with **Pau Luque**

Paul Luque, an essayist and professor of philosophy specializing in art and public morals, will address the visit to shame and transgression as mechanisms of social regulation.

19 September

### **All the voices seem to say violence**

Visit with **Lucía Egaña**

Artist and activist Lucía Egaña reads the exhibition about Sade, reflecting on which voices and bodies we legitimize for speaking about sex and sexuality.

10 October

### **On desire: feminism versus Sade**

Visit with **Clara Serra**

How do we build and condition what we call “female” desire? The thinker and activist Clara Serra runs the exhibition to confront Sade with current feminism.

More information and inscriptions in: [taquilles@cccb.org](mailto:taquilles@cccb.org) / <http://www.cccb.org/>

## **MUHBA ITINERARIS**

**July 3, September 14**

### **The struggle for sexual liberties in Barcelona**

In charge of **Miquel Missé**

In the context of the exhibition "Sade. The Museum of History of Barcelona proposes a journey through the history of the struggles for sexual and gender freedoms in the city.

More information and inscriptions on: [reservesmuhba@ibcn.cat](mailto:reservesmuhba@ibcn.cat) / <http://www.cccb.org/>

## SCENE

### Navaja

Scenic proposal by **Guillem Jiménez / La Sadcum**

Saturday, 7 October

As part of the second edition of the Scenic Laboratory, the CCCB hosts the first phase of the creative process of the dance piece *Navaja*, where the impact of technology and the Internet on the learning-phase bodies and the development of their sexo-affective relationships is investigated.

## CINEMA

### ARXIU XCÈNTRIC

#### Playlist “SADE. Freedom or evil”

Selecting pieces that reflect on the close link between pleasure and pain and which question the nature of our drives and desires, always putting the act of looking at first, the Sadic gesture for excellence.

**The Murder Mistery**, Dietmar Brehm, Austria, 1992, 16’

**Intoxicated By My Illness**, Stephen Dwoskin, United Kingdom, 40’

**Bodybuilding**, Ursula Pürner y Hans Scheirl, 1984, Austria, 3’

**26/71 Zeichenfilm - Balzac und das Auge Gottes**, Kurt Kren, 1971, Austria, 31’’

**Take Off**, Gunvor Nelson, 1972, EEUU, 9’

**Removed**, Naomi Uman, 1999, EEUU, 6’

More information: <http://xcentric.cccb.org/>

With the collaboration of



## 05.- ARTISTS

Laia **Abril**

Nobuyoshi **Araki**

George **Bataille**

Hans **Bellmer**

Jean **Benoît**

Gilles **Berquet**

Nayland **Blake**

Maurice **Blanchot**

Ian **Brady**

Marcelo **Brodsky**

Peter **Brook**

Luis **Buñuel**

Jorge **Camacho**

Candela **Capitán**

Angela **Carter**

Paul **Chan**

Shu Lea **Cheang**

Vincent **Corpet**

Dennis **Cramer**

Guido **Crepax**

Salvador **Dalí**

Simone **de Beauvoir**

Donatien Alphonse François **de Sade**

Otto **Dix**

**Domestic Data Streamers**

Dany-Robert **Dufour**

Gilles **Ehrmann**

Adolf **Eichmann**

Leonor **Fini**

Joan **Fontcuberta**

Michel **Foucault**

Marina **Garcés**

Stéphanie **Genand**

Alexander **Gergely**

Alberto **Giacometti**

Blalla W. **Hallmann**

Michael **Haneke**

Ester **Jordana**

Pierre **Klossowski**

Jacques **Lacan**

Richard **Laillier**

Jean-Jacques **Lebel**

Angélica **Liddell**

Laura **Llevadot**

Paul **MacCarthy** & Mike **Kelley**

Robert **Mapplethorpe**

Teresa **Margolles**

Miguel Ángel **Martín**

Éric **Marty**

Suehiro **Maruo**

André **Masson**

Roberto **Matta**

Susan **Meiselas**

Guido **Mencari**

Yves **Milet**

Stanley **Milgram**

Yukio **Mishima**

Pierre **Molinier**

Joan **Morey**

Grant **Morrisson**

Bernard **Noël**

Pier Paolo **Pasolini**

Genesis Breyer **P-Orridge**

Anton **Prinner**

Man **Ray**

Josep **Ros Ribas**

Guillem **Sánchez**

Carles **Santos Ventura**

Sira-Zoé **Schmid**

Marta **Segarra**

Terence **Sellers**

Dario **Serra**

Albert **Serra**

Andres **Serrano**

Olivier **Smolders**

Jan **Svankmajer**

Jill **Thompson**

**Toyen** (Marie Čermínová)

Tomi **Ungerer**

Charles Amédée Philippe **van Loo**

Marie **Vassilieff**

Marc **Vaux**

Amaury **Voslion**

Uziga **Waita**

Kara **Walker**

Steve **Yeowell**

Román **Yñán**

Philip **Zimbardo**

## 06.- CURATORS CV

### ALYCE MAHON



Alyce Mahon is Professor of Modern and Contemporary Art History at the University of Cambridge. She is the author of *Surrealism and the Politics of Eros, 1938-1968* (2005), *Eroticism & Art* (2007), *The Marquis de Sade and the Avant-Garde* (2020), the edited catalogue *Dorothea Tanning* (2018), and numerous essays on Surrealist, avant-garde, and feminist art. She curated the first major retrospective of “Dorothea Tanning” for the

Reina Sofia Museum, Madrid (2018-2019), and the Tate Modern, London (2019). She frequently serves as curatorial advisor and specialist author for international exhibitions of Surrealism including most recently “Surrealism & Design Now: From Dalí to AI” (Museum of Design, London, 2022-2023), “The Milk of Dreams” (59<sup>th</sup> Venice Biennale, 2022), “Surrealism & Magic” (Peggy Guggenheim, Venice & Barberini Museum Potsdam, 2022), “Maria Martins: Desejo Imaginante” (MASP, Sao Paulo, 2021), “Fantastic Women – Surreal Worlds” (Schirn Kunsthalle, Frankfurt, and Louisiana Museum of Modern Art, Humlebæk, 2020), “Leonor Fini: Theatre of Desire 1930-1990” (Museum of Sex, New York, 2018-2019), and “Couples Modernes” (Centre Pompidou-Metz, 2018).

### ANTONIO MONEGAL



Antonio Monegal is Professor of Literary Theory and Comparative Literature. He holds a degree in Philosophy from the University of Barcelona and earned a PhD from Harvard University. He has been a professor at Cornell University and has also taught at Harvard and Princeton. He is currently the coordinator of the Master in Comparative Studies of Literature, Art and Thought at Pompeu Fabra University. He is the author, among other books,

of *Luis Buñuel de la literatura al cine: Una poética del objeto* [Luis Buñuel from Literature to Film: A Poetics of the Object] (Anthropos, 1993) and *En los límites de la diferencia: Poesía e imagen en las vanguardias hispánicas* [On the Limits of Difference: Poetry and Image in the Hispanic Avant-Garde] (Tecnos, 1998). He is the editor of the works by García Lorca *El público* and *El sueño de la vida* [The Audience and The Dream of Life] (Alianza, 2000) and *Viaje a la luna* [Trip to the Moon] (Pre-Textos, 1994), and he coordinated the anthology *Literatura y pintura* [Literature and Painting] (Arco/Libros, 2000). He also compiled the work *Política y (po)ética de las imágenes de guerra* [The Politics and Po-et(h)ics of War Images] (Paidós, 2007), and he recently published the essay *Como el aire que respiramos. El sentido de la cultura* [Like the Air We Breathe: The Meaning of Culture] (Acantilado, 2022), in which he defends culture as an intrinsically political activity and as a necessary common good in the face of the challenges of existence.

## 07.- CATALOGUE

### PROLOGUE BY JUDIT CARRERA, CCCB DIRECTOR

This exhibition explores the work of the Marquis de Sade and his legacy in contemporary politics and culture. A fascinating, controversial late-eighteenth-century thinker, Sade tackled two of the great philosophical questions of all times: freedom and evil. He did so in the convulsive period of the French Revolution, to subvert the principles of the established moral order and expose the dark side of the Enlightenment. Sade defended from prison the transgressive power of the imagination, but he also wrote about the violent side of desire and of boundless rationality.

Curated by Antonio Monegal and Alyce Mahon, the exhibition offers a portrait of the figure of Sade and a journey through his work, which was revived in the twentieth century by the surrealist movement because of the liberating potential of his critique of the public morality of his day, and thus influencing intellectuals and artists like Georges Bataille, Roland Barthes, Man Ray, or Salvador Dalí. After the Second World War, and in contrast with this emphasis on transgression, thinkers such as Theodor W. Adorno and Albert Camus read his work as a germ of the Holocaust. For Pier Paolo Pasolini, the unlimited desire in Sade's work ("... be enabled to heed naught but our desires; let them be your laws, fly to do their bidding") is more a description of capitalism and the consumer society than of fascism. Feminist thinkers, among them, Simone de Beauvoir, Angela Carter, and Susan Sontag, also recognising the importance of Sade's work despite the violence it expresses, uphold his notion of the libertine woman and female sexual pleasure dissociated from reproductive functions. Cinema, literature, and the arts completed his consolidation as a key author of the end of the twentieth century, admired and criticised in equal measure.

Sade is still disturbing and a challenge today. In a world marred by political and sexual violence, his work speaks of political cruelty, systematic abuse of power, and the link between desire and violence. Yet it also opens up a loophole for political and sexual dissent and is therefore often understood as a precursor of queer culture. Sade breaks taboos and widens the horizons of public debate, which is also one of the functions of culture. His is a reflection on freedom and its limits, and the close relationship between freedom and evil. This exhibition neither defends nor condemns Sade's work. With the participation of outstanding thinkers and artists of our own times, it aims to approach it questioningly and to ponder it as a mirror that reflects contemporary society.



### Characters

Format: 17 x 24cm

162 pages

130 images

2 editions –Catalan with English at the end Spanish and English at the end

### Index

**Antonio Monegal** - Read Sade: a philosophy of freedom

**Alyce Mahon** – Imagine Sade

**Stéphanie Genand** – Who was Sade?

**Eric Marty** - Take Sade seriously

**Dany-Robert Dufour**- The politic current of Sade

**Eloy Fernández Porta** – Of compassionate Sadism

Chronology

**Edit** by CCCB and the Press and Communication Office of the Barcelona Deputation, 2023

**ISBN:** 978-84-19091-65-9 (Catalan-English) / **ISBN:** 978-84-19091-66-6 (Spanish-English)

## 8.- GENERAL INFORMATION

**#SadeCCCB**

twitter @cececebe

facebook/CCCBBarcelona

instagram @cccb\_barcelona

### **DATES**

From 11 May to 15 October 2023

### **HORARI**

Open from Tuesday to Sunday and bank holidays from 11 to 20h  
(Closed non-bank-holiday Mondays)

### **PRICES**

Entry to the exhibition: 6€ / reduced: 4€, for pensioners, under 25 years of age, Youth card, Library card, numerous or single-parent families and group visits (minimum 15 people).

Free entry for children under 12 years old, Friends of the CCCB, retired Rosa Card holders, unemployed, Teacher's license (compulsory education), and Sundays from 15 to 20h.

## 09.- PHTOGRAPHIC CREDITS



01\_Charles Amédée Philippe van Loo

**Charles Amédée Philippe van Loo**

Retrato del Marqués de Sade, 1760-1762

Tiza negra sobre papel, 29 cm de diámetro

Fonds de dotation Jean-Jacques Lebel, Musée d'arts de Nantes



01\_Joan Fontcuberta

**Joan Fontcuberta**

*Googlegrama: Sade*, 2023

Impresión cromogénica

Cortesía del artista

VEGAP



01\_Olivier Smolders

**Olivier Smolders**

*La philosophie dans le boudoir*, 1991

Audiovisual, 14', b/n, 35mm

Cortesía de Olivier Smolders

Fotografía: © Le scarabee asbl, Lieja



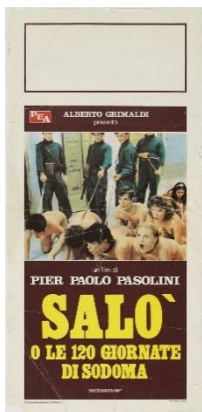
01\_Paul Chan\_1 y \_2

**Paul Chan**

*Sade for Sade's sake*, 2009

Instalación audiovisual, animación de tres canales, 5h 45'

Cortesía del artista y Greene Naftali, Nueva York



01\_Pier Paolo Pasolini

**Pier Paolo Pasolini**

*Salò o le 120 giornate di Sodoma*, 1975

Cartel promocional del filme, 71 x 33 cm

Cortesía de Frederic Amat, Barcelona



01\_Donatien Alphonse\_1

**Donatien Alphonse François de Sade**

*La Philosophie dans le boudoir* (vol. 1)

Aux dépens de la Compagnie, Londres 1795

Bibliothèque nationale de France

Réserve des livres rares, Paris



01\_Donatien Alphonse\_3

**Donatien Alphonse François de Sade**

*La Nouvelle Justine, ou les Malheurs de la vertu, suivie de l'Histoire de Juliette, sa soeur* (vol. 1), a Holanda 1797

Bibliothèque nationale de France

Réserve des livres rares, Paris



01\_Donatien Alphonse\_4

**Donatien Alphonse François de Sade**

*La Nouvelle Justine, ou les Malheurs de la vertu, suivie de l'Histoire de Juliette, sa soeur* (vol. 5), a Holanda 1797

Gravats de Claude Bornet

Bibliothèque nationale de France

Réserve des livres rares, Paris



02\_Andrè Masson

**André Masson**

*Au Château de La Coste*, 1969

Pastel y fieltro sobre papel, 32 x 50 cm

Fonds de dotation Jean-Jacques Lebel, Musée d'arts de Nantes, Nantes



02\_Gilles Ehrmann\_1

**Gilles Ehrmann**

Hojas de contactos. Fotografías de la performance *Exécution du Testament du Marquis de Sade* de Jean Benoît (diciembre de 1959)

Colección Mony Vibescu

Fotografía: © Gilles Berquet



02\_Gilles Ehrmann\_2

**Gilles Ehrmann**

Fotografía 8 de la performance de Jean Benoît *Exécution du Testament du Marquis de Sade*, 1959

Fotografía, tiraje de época, 28,3 x 18,1 cm

Collection Mony Vibescu, Paris

Fotografía: © Gilles Berquet



02\_Jean Benoît

**Jean Benoît**

Elemento de vestuario de Jean Benoît para la *performance Exécution du Testament du Marquis de Sade*, 1959

Técnica mixta, 220 x 100 x 50 cm

Collection Jean-Jacques Plaisance. Cortesía de Galerie Les Yeux Fertiles, París



02\_Jean-Jacques Lebel

**Jean-Jacques Lebel**

Fotografías del *happening 120 minutes dédiées au divin marquis*, 1966

Impresión en color sobre papel Fujicolor, 53 x 46 cm c/u

Musée d'arts de Nantes

©Musée d'arts de Nantes, Nantes

Fotografía: © Cécile Clos/ADAGP



02\_Jorge Camacho

**Jorge Camacho**

*La corruption réfléchie (hommage à D.A.F. de Sade)*, 1964

Óleo sobre tela, 130 x 195 cm

Cortesía de Galerie Sophie Scheidecker, París



02\_Leonor Fini

**Leonor Fini**

Ilustración para el libro *Histoire de Juliette* del Marqués de Sade, 1944

Pluma y tinta, aguada sobre papel

Cortesía de Richard Overstreet, París



02\_Man Ray

**Man Ray**

*Monumento a D.A.F. de Sade*, 1933

Impresión en gelatina de plata y tinta, 20 x 16 cm

Fonds de dotation Jean- Jacques Lebel, Musée d'arts de Nantes

© VEGAP, Barcelona



02\_Marie Vassilieff

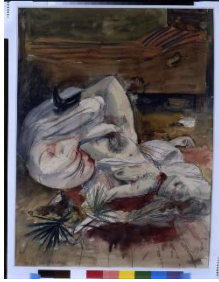
**Marie Vassilieff**

*Peinture 2. Scène érotique*, ca. 1930-1935

Lápiz, tinta, gouache sobre papel, 30 x 24 cm

Collection Mony Vibescu, París

Fotografía: © Gilles Berquet



02\_Otto Dix

**Otto Dix**

*Scene II (Mord)*, 1922

Acuarela y lápiz sobre papel, 65 x 50 cm

Otto Dix Stiftung, Vaduz

Otto Dix Stiftung © VG Bild Kunst Bonn, 2023



02\_Salvador Dalí\_1

**Salvador Dalí i Domènech**

*Sin título. Escenas eróticas*, 1950s

Tinta sobre papel, 27,70 x 36, 10 cm

Cortesía de Fundació Gala-Salvador Dalí, Figueres

© VEGAP, Barcelona



02\_Salvador Dalí\_2

**Salvador Dalí i Domènech**

*Menu du banquet des amis du roman philosophique*, 1933

Heliograbado con punta seca, 26,70 x 21,90 cm

Cortesía de Fundació Gala-Salvador Dalí, Figueres

© VEGAP, Barcelona



02\_Salvador Dalí\_3

**Salvador Dalí i Domènech**

*Guillem Tell i Gradiva*, 1932

Óleo sobre cobre, 30 x 24 cm

Cortesía de Fundació Gala-Salvador Dalí, Figueres

© VEGAP, Barcelona



02\_Toyen (Marie Čermínová)

**Toyen (Marie Čermínová)**

*After the performance o Relâche*, 1943

Óleo sobre tela, 104,5 x 47 cm

Alšova Jihočeská Galerie (South Bohemian Gallery), Hluboká nad Vltavou??



02\_ Toyen (Marie Čermínová)

**Toyen (Marie Čermínová)**

Ilustración para la edición checa de *Heptaméron* de Marguerite de Navarra, Vydavatelstvo DP, Praga 1932

39 x 32,5 cm

Collection Mony Vibescu, París

Fotografía: © Gilles Berquet



02\_ Alexander Gergely

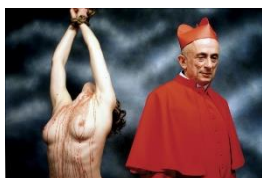
**Alexander Gergely**

*Durga Dämmerung. Grabado 2*, 1926

Xilografías coloreadas a mano y con estencil, impresas en papel china y en paspartús de papel, 40 x 37 cm

Collection Mony Vibescu, París

Fotografía: © Gilles Berquet



03\_ Andrés Serrano

**Andres Serrano**

*Heaven and Hell (Early Works)*, 1984

Impresión cibachrome, metacrilato, madera, 101,6 x 152,4 cm

Cortesía del artista y Galerie Nathalie Obadia, París / Bruselas



03\_ Genesis Breyer i P-Orridge

**Genesis Breyer P-Orridge**

*Thee Priestess*, 1989

Vidrio y metacrilato, 34,9 x 25,4 cm

Collection of Beth Rudin DeWoody-Rudin Management Company, Inc., West Palm Beach, Florida

Fotografía: © Bunker ArtSpace



03\_ Guido Crepax

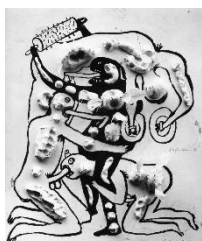
**Guido Crepax**

*L'échiquier*, 1975

Tinta y acuarela sobre papel, 30 x 61 cm

Collection Mony Vibescu, París

Fotografía: © Gilles Berquet



03\_ Jan Svankmajer\_1

**Jan Svankmajer**

*Philosophy in the Boudoir I*, 1996

Dibujo y arcilla cerámica en caja de luz, 75 x 62 x 14 cm

Cortesía del artista, Praga

Fotografía: © Athanor Ltd.



03\_Jan Svankmajer\_2

**Jan Svankmajer**

*Philosophy in the Boudoir II*, 1996

Dibujo y arcilla cerámica en caja de luz, 72 x 92 x 12 cm  
1996

Cortesía del artista, Praga

Fotografía: © Athanor Ltd.



03\_Joan Morey\_1

**Joan Morey**

*Gritos y susurros. Conversaciones con los radicales*, 2009

Impresión Giclée sobre papel fino arte, libre de ácidos y con tintas pigmentadas, 80 x 120 cm

Cortesía del artista, Barcelona



03\_Joan Morey\_2 y \_3

**Joan Morey**

*Gritos y susurros. Conversaciones con los radicales*, 2009

Fragmento del audiovisual

Cortesía del artista, Barcelona



03\_Pierre Molinier\_1

**Pierre Molinier**

*L'œuvre, son peintre et son fétiche; Molinier travesti posant à côté de "Ho!... Marie, mère de Dieu"*, 1965

Gelatina de plata de época, 16,5 x 12 cm

Collection Mony Vibescu, París

Fotografía: © Gilles Berquet



03\_Pierre Molinier\_2

**Pierre Molinier**

*Autoportrait avec "éperon d'amour"*, 1966

Gelatina de plata de época, 16,6 x 12 cm

Collection Mony Vibescu, París

Fotografía: © Gilles Berquet



03\_Susan Meiselas\_1

**Susan Meiselas**

*Mistresses Solitaire and Delilah II, The Dressing Room*. De la serie *Pandora's Box*, Nueva York, 1995.

Fotografía, 42 x 62 cm

Cortesía de Susan Meiselas / Magnum Photos, París



03\_Susan Meiselas\_2

**Susan Meiselas**

*Mistress Brigitte between clients.* De la serie *Pandora's Box*, Nueva York, 1995

Fotografía, 42 x 62 cm

Cortesía de Susan Meiselas / Magnum Photos, París



03\_Susan Meiselas\_3

**Susan Meiselas**

*Mistress Crystal's Chariot at Pandora's box.* De la serie *Pandora's Box*, Nueva York, 1995

Fotografía, 42 x 62 cm

Cortesía de Susan Meiselas / Magnum Photos, París



03\_Susan Meiselas\_4

**Susan Meiselas**

*Ready for Mistress Kayla the Dungeon.* De la serie *Pandora's Box*, Nueva York, 1995

Fotografía, 42 x 62 cm

Cortesía de Susan Meiselas / Magnum Photos, París



04\_Laia Abril\_1

**Laia Abril**

*Ala Kachuu (Secuestro de novia)*, Kyrgyzstan, 2019

De la serie *On Rape: And Institutional Failures*

Fotografía, 160 x 107 cm

Cortesía de Galerie Les Filles du Calvaire, París

© Laia Abril. Cortesía de Galerie Les Filles du Calvaire, París



04\_Laia Abril\_2

**Laia Abril**

*Military Rape*, USA, 2019

De la serie *On Rape: And Institutional Failures*

Fotografía, 160 x 107 cm

Cortesía Galerie Les Filles du Calvaire, París

© Laia Abril. Cortesía Galerie Les Filles du Calvaire, París



04\_Laia Abril\_3

**Laia Abril**

*Church Rape*, Argentina, 2019

De la serie *On Rape: And Institutional Failures*

Cortesía de Galerie Les Filles du Calvaire, París

© Laia Abril. Cortesía de Galerie Les Filles du Calvaire, París



04\_Laia Abril\_4

**Laia Abril**

*Entitled*, 2019

De la serie *On Rape: And Institutional Failures*

Cortesía de Galerie Les Filles du Calvaire, París

© Laia Abril. Cortesía de Galerie Les Filles du Calvaire, París



04\_Sira Zoe Schmid\_1 y \_2

**Sira-Zoé Schmid**

*Happy Slapping*, 2012

Audiovisual stop motion, 7,4 segundos

Sira-Zoé Schmid, Viena / Salzburgo

©Sira-Zoé Schmid, Viena/Salzburgo



05\_Balla

**Blalla W. Hallmann**

*Der Pop-Star*, 1991

Acrílico sobre tela, 150 x 110 cm

Fonds de dotation Jean- Jacques Lebel, Musée d'arts de Nantes



05\_Joan Fontcuberta

**Joan Fontcuberta**

*Googlegrama: Abu Ghraib*, 2004

Impresión cromogénica, 180 x 215

Cortesía del artista, Barcelona



05\_Kara Walker\_1, \_2, \_3 y \_4

**Kara Walker**

*8 Possible Beginnings or: The Creation of African-America*, 2005

Audiovisual, 15' 57'', b/n, 16 mm

Cortesía de Sikkema, Jenkins & Co., Nueva York



05\_Marcelo Brodsky\_ 1

**Marcelo Brodsky**

*We carried you in chains*. De la serie *Traces of violence*, 2021

Fotografía intervenida por el artista con lápiz de color, 30 x 40 cm

Cortesía del artista, Barcelona



05\_Marcelo Brodsky\_ 2

**Marcelo Brodsky**

*We abused you*. De la serie *Traces of violence*, 2021

Fotografía intervenida por el artista con lápiz de color, 30 x 40 cm

Cortesía del artista, Barcelona



05\_Marcelo Brodsky\_ 3

**Marcelo Brodsky**

*We enslaved you*. De la serie *Traces of violence*, 2021

Fotografía intervenida por el artista con lápiz de color, 30 x 40 cm

Cortesía del artista, Barcelona



05\_Teresa Margolles

**Teresa Margolles**

*PM 2010, 2012*

Instalación, 313 imágenes de portadas del periódico PM, Ciudad Juárez, México, 2010

300 x 1300 cm

Cortesía del artista y Galerie Peter Kilchmann, Zúrich / París

Fotografía: © Marta Gornicka



06\_Angelica Liddell\_1, \_2 y \_3

**Angélica Liddell**

*La historia de la locura de Foucault*, ensayo de la obra

Fotografía: © Guido Mencari



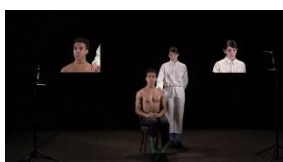
06\_Candela Capitán\_1 y 2

**Candela Capitán**

*Censurada*, 2020

Audiovisual, 3' 42'', color

Cortesía de la artista



06\_Le Retour de Sade

**Bernard Noël**

Escena VI de la obra de teatro *Le retour de Sade*, 2017

Audiovisual 6'46'' Dirección: Guillem Sánchez Garcia

Reperto: Clàudia Abellán (secretaria) y Joel Cojal (Sade)

Producción del equipo de audiovisuales del CCCB, 2023



06\_Shua Lea Cheang\_1

**Shu Lea Cheang**

*SadeX*

Audiovisual, 10', 4K digital

Cortesía de la artista



06\_Shua Lea Cheang\_2, 3, 4 y 5

**Shu Lea Cheang**

*SadeX tableaux*

*SadeX* forma parte de la instalación audiovisual 3x3x6 comisariada por Paul B. Preciado y presentada en la Biennale de Venecia en 2019

7 fotografías

Cortesía de la artista

## 10.- EXHIBITION CREDITS

«**Sade. Freedom or evil**» is an exhibition of the Centre de Cultura Contemporània de Barcelona (CCCB) that is presented between 11 May and 15 October 2023.

### **Curator**

Alyce Mahon and Antonio Monegal

### **Project Management**

Jordi Costa

### **Coordination, research and documentation**

Montserrat Novellon and Teresa Anglès

### **Project control and production**

Monica Ibàñez

### **Exhibition design**

Estudi Francesc Pons

### **Design of exhibition graphics**

Setanta

### **Graphic design of the communication**

Aristu & Company

### **Set-up coordination**

Mario Corea

### **Industrial set-up**

Intervento

### **Graphic production**

Maud Gran Format

### **Lighting, electrical and other work**

Gabriel Porras, Rosó Tarragona,  
Francisco García, Oscar Monfort,  
José Luis Molinos

### **Registration and conservation**

Neus Moyano, Susana García,  
Angélica Molina

### **Condition informs**

Anna Ferran, Rosa Prat

### **Installation of original pieces**

TTi s.a., Josep Querol

### **Transport**

TTi s.a.

### **Insurances**

Confide

Liberty

### **Text translation and revision**

Marta Hernández

Pibernat, Mark Waudby

## AUDIOVISUALS OF THE EXHIBITION

### **Coordination and preparation of files**

José Antonio Soria

### **Production**

Maria Gibert Espinós

### **Audiovisual documentation**

Isabel Andrés

### **Shooting**

Juan Carlos Rodríguez,  
José Antonio Soria

### **Edition and realization**

Toni Curcó, José Antonio Soria

### **Video translation and subtitling**

36Caracteres

### **Audiovisual installations**

Igor Viza, New Media

With the collaboration of the Finance, Hiring, Human Resources, Systems, Technical and General Services, Mediation, Debates and Communication services of the CCCB.