

CCCCB 2023 Programme

**Centre de Cultura
Contemporània
de Barcelona**


CCCB 2023 Programme

Montalegre 5
08001 Barcelona
T. 933 064 100

www.cccb.org

 @cececebe

 CCCB.Barcelona

 @cccb_barcelona

A consortium of

CCCB Centre de Cultura
Contemporània
de Barcelona

 **Diputació
Barcelona**

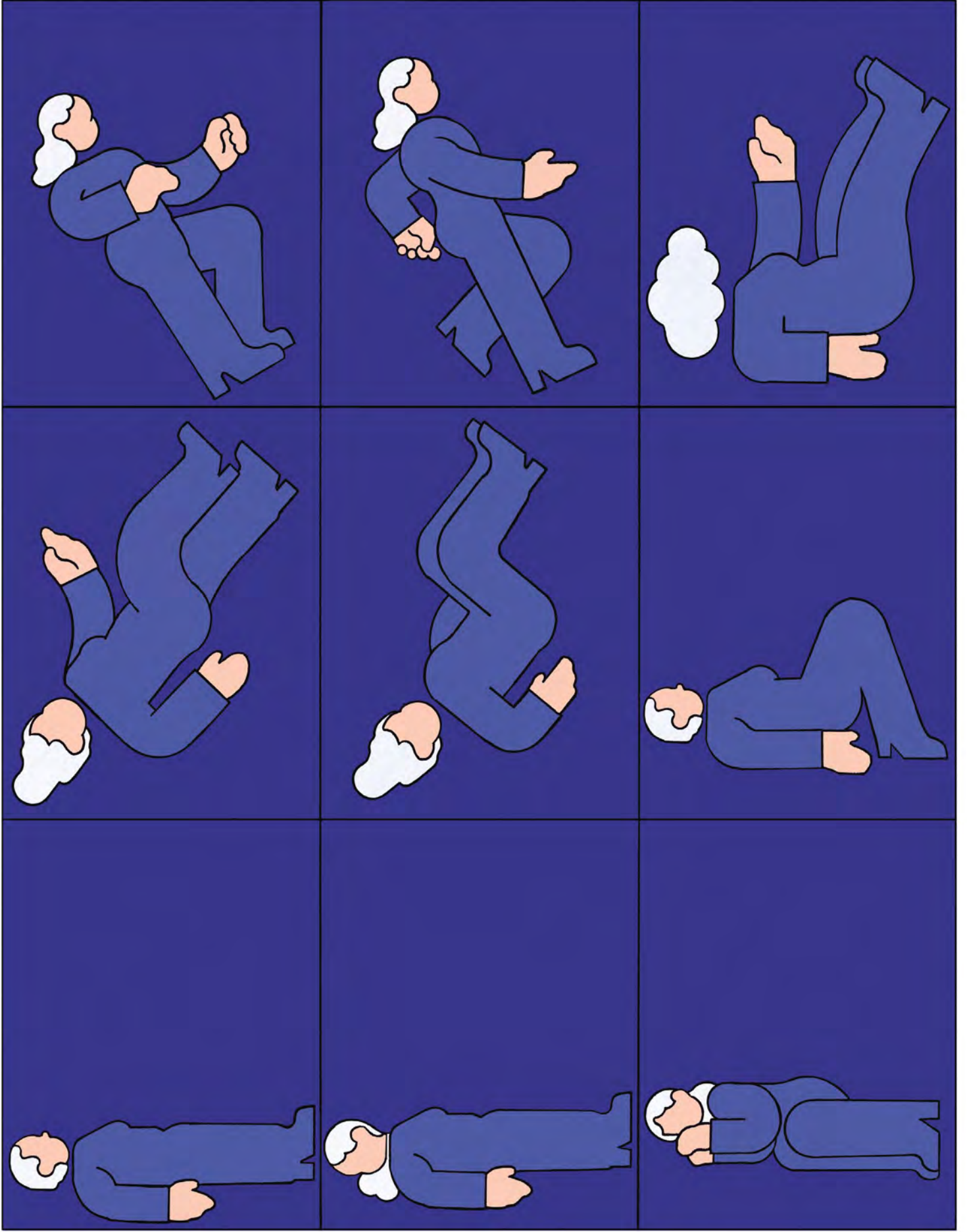
 **Ajuntament de
Barcelona**





Index

Graphic Constellation	8
Young women authors of avant-garde comics	
Sade. Freedom or evil	12
Artificial Intelligence	16
Wield the word	20
Experimenting with image	30
Create, rehearse and learn	36
A CCCB for everyone	44



December 1st, 2022 — May 14th, 2023
Montserrat Terrones (curator)

Graphic Constellation

Young women authors of avant-garde comics

Bàrbara Alca, Marta Cartu, Genie Espinosa, Ana Galvañ, Nadia Hafid, Conxita Herrero, María Medem, Miriampersand and Roberta Vázquez.

Beginning in the 2020s, a series of works by very young authors — mostly born in the 1990s or later — began to be published. These authors all express the same concerns and the desire to create works using graphic design and experimentation as key elements.

This constellation of young, interrelated authors feel an attraction for one another's work and base their art on a shared *Zeitgeist*. We could define this "spirit of the age" as the economic, professional and emotional instability faced by the millennial generation. This constant uncertainty seems to have become the new default for the modern economic order, and it is reflected in these artists' work.

This reality is expressed through *Costumbrismo*, caricature, escapism, nightmares, strangeness and dystopia. Anxiety and insecurity are clearly present in these artists' work. It also portrays the problems and frustrations derived from the isolation they feel despite living in a hyperconnected society where technology is omnipresent.

At the same time, their vitality is expressed through bright colours and visual energy. Their shared aesthetic shows a proximity to graphic design that contrasts with earlier generations of alternative authors. These hybrid creators combine comics with illustration, advertising and graphic design; their works constantly feed off of one another, and can't be correctly evaluated without taking into account this interconnectedness. These artists grew up on manga — although it may not be obvious in their work — and on cartoons, particularly those created in the United States in the 1990s. Rather than a source of inspiration, the latter often serves as an aspirational goal.

The first few experiences that set the course of their careers were the DIY fairs and festivals (Graf, Gutter Fest, Tenderete Fest) that spread like wildfire from 2010 onward as a result of artists who felt out of place at traditional fairs. In these new spaces, authors can see making comics as an attainable goal; they can meet other authors, find inspiration, make contacts, set up mutual exchanges, network and promote their work.

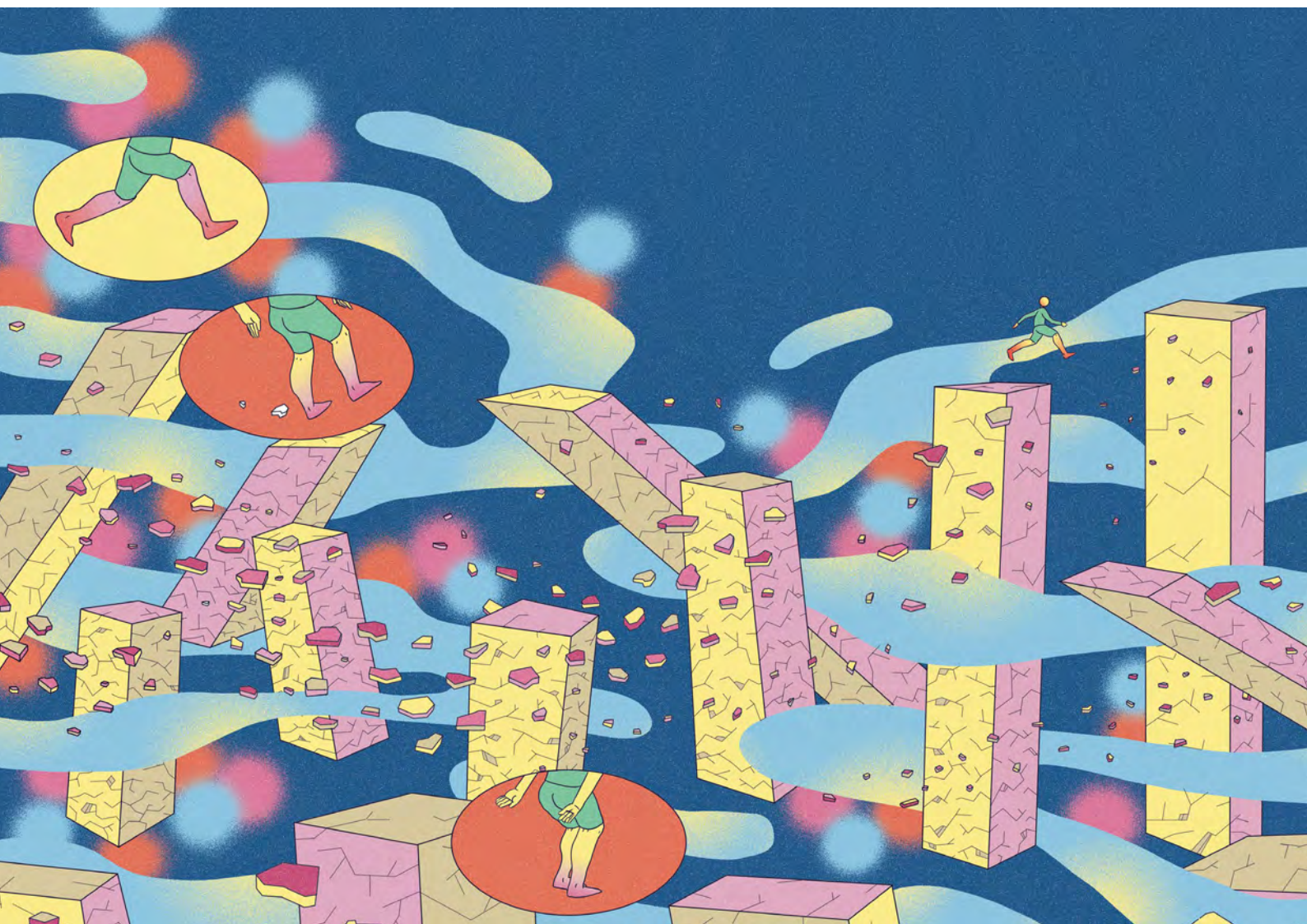
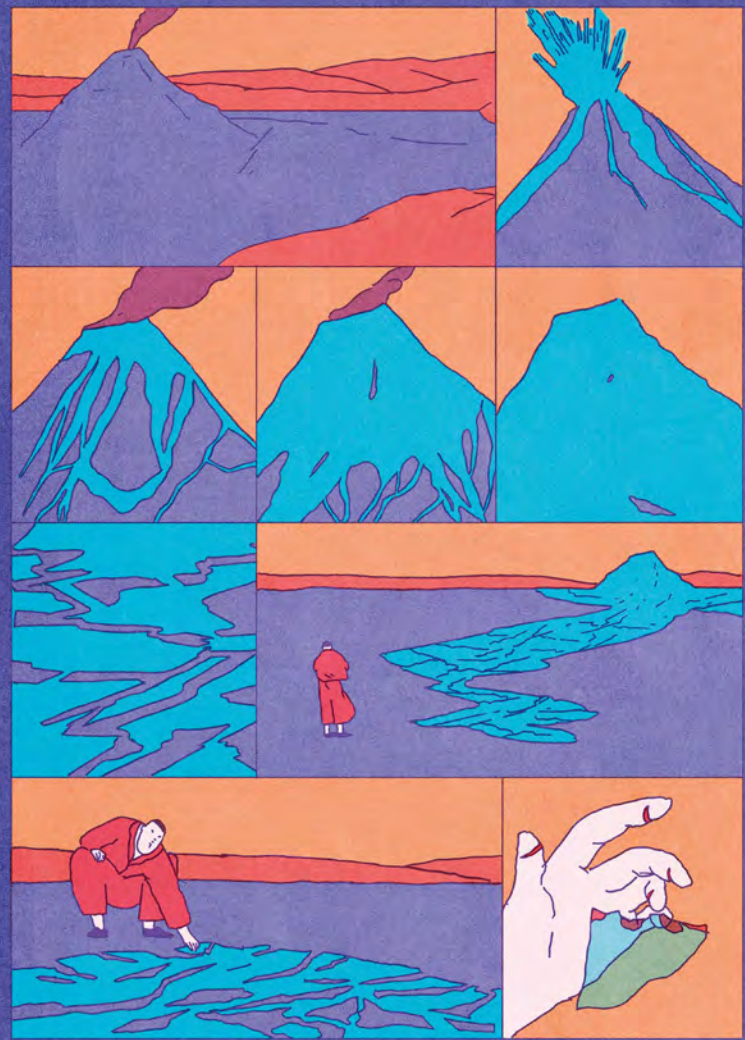
As a result, DIY publication was a key part of the formation and growth of these authors, many of whom continue to self-publish even after professional companies agree to regularly print their work. DIY publication gives them the freedom to experiment, as well as complete control over the editorial process. The novelty of this phenomenon lies in the fact that instead of being simply a step on the path, it is now seen as an additional channel that exists alongside traditional publication.

Social networks — particularly visible ones like Instagram — have also been key to the inspiration, connection and promotion of both authors and their works. Some of these authors are aware of the need for a certain personality cult to find their place in such a competitive world.

Other elements have been key to the emergence of this new constellation of authors. One is the appearance of a new generation of editors made up of fellow millennials with a perspective different from that of their predecessors, one born in the adult comic boom of the 1980s.

Another is the professionalization of the comic sector and the later incorporation of women in the editorial and authorship processes.

"Graphic Constellation" is both a journey through these young authors' universes and an exploration of the changes that have radically modified the comic system in Catalonia and Spain, allowing for the rise of an avant-garde movement that effectively combines the darkness of an uncertain present and future with the vitality of radiant colour.





May 10th — October 15th

Alyce Mahon and Antonio Monegal (curators)

SADE

Freedom or evil

“Sade” explores the aesthetic, philosophical and political implications of libertine writer Donatien Alphonse François de Sade (1740-1814) in contemporary culture. During his lifetime, Sade faced repression, imprisonment and censure and just barely escaped the guillotine. He spent 27 years in prison and ended his career organizing theatrical productions at the Charenton lunatic asylum on the outskirts of Paris. Nevertheless, the rediscovery and publication of his work in the 20th century allowed new generations of writers and authors to adopt his transgressive philosophy and his revolutionary message as a means of liberation from social and moral norms. While some see him as a controversial, revolutionary and liberating figure, others see him as perverse and corrupting. The dilemma is whether to read Sade as a philosopher to be taken seriously or a novelist who simply creates extreme fantasies. To overcome this conflict, we can see Sade as presenting us with a challenge: through fiction, he invites us to imagine the limits and dangers of placing desire above all else. Taking on the role of a guide or intermediary, he asks us whether his works represent a liberating, subversive philosophy or an evil philosophy that shows the excessive, violent dimension of the human experience.

This exhibit focuses on the multiple echoes and incarnations of a controversial cultural icon: it addresses the different ways of understanding the author's work. By looking at the reception of Sade by artists and intellectuals and their presence in mass culture, we can understand the impact of his controversial writings. The abundance of cultural productions that refer directly or indirectly to Sade is a symptom of the fascination, discomfort and ambivalence his ideas provoked in the 20th century, his subversive potential and the degree to which his work still resonates today. This exhibit invites the public to review stereotypes — like those associated with the term “sadism” — and to reflect on how Sade can provoke unease or horror while simultaneously being hailed as the personification of the revolution and represented in many aspects of contemporary culture.

This exhibit traces the gradual turn towards Sade's transgressive ideas at times of socio-historical change and crisis over the last century. The first half of the 20th century witnessed a virtual cult to Sade that served as a voice of resistance and a point of reference for debates on freedom and evil. The second half witnessed the popularization of this figure and the use of his controversial role to explore the limits of the representation of eroticism while also contributing to the liberation of non-normative sexual practices like BDSM. In the 21st century, references to Sade have been a part of the reflection on gender categories and have been invoked by queer artists and intellectuals.

This journey goes from the celebration of the author by certain fundamental avant-garde figures (Guillaume Apollinaire, Georges Bataille, Salvador Dalí, Toyen and Man Ray, among others) and the critical views of Pier Paolo Pasolini to the reflections of modern artists from around the world who discuss freedom of expression, the transmutation of gender roles, the institutionalization of terror and the role of pornographic imagination in consumer society. The exhibit includes the documentation of the historic performances of Jean Benoît and Jean-Jacques Lebel, photographic projects like those of Marcelo Brodsky, Robert Mapplethorpe, Pierre Molinier and Susan Meiselas, as well as literature, cinema, comics and videos of interviews with philosophers and researchers. Installations by artists like Laia Abril (*On Rape*, 2020), Paul Chan (*Sade for Sade's Sake*, 2009), Shu Lea Cheang (*Sade X*, 2019), Teresa Margolles (*PM* 2010, 2012), Joan Morey (*Gritos & Susurros*, 2009) and Kara Walker (*8 Possible Beginnings or: The Creation of African-America*, 2005) are presented alongside new productions by Joan Fontcuberta, Domestic Data Streamers and the filmed staging of a fragment of the work *Le retour de Sade* by Bernard Noël (directed by Guillem Sánchez Garcia with performances by Clàudia Abellán and Joel Cojal).

LABORATOIRE TELE-PHOTO
SUJET : Le Grand Cérémoniel

CLIENT : ERMANN Planches: 9



LABORATOIRE TELE-PHOTO
SUJET : Le Grand Cérémoniel

CLIENT : ERMANN Planches: 10





October 17th, 2023 — March 17th, 2024

Lluís Nacenta (local curator), Jordi Torres (scientific advisor),
Suzanne Livingston and Maholo Uchida (Barbican guest curators)

Artificial Intelligence

Original Exhibition curated and organised by the Barbican Centre. The City of London Corporation is the owner, founder and principal funder of the Barbican Centre. Co-produced by Forum Groningen, Netherlands. This version of the exhibition has been adapted in collaboration with the Centre de Cultura Contemporània de Barcelona (CCCB) and the Barcelona Supercomputing Center (BSC).

Is artificial intelligence really intelligence? Why do we call it “artificial”? Human intelligence — what allows us to understand the world around us and the setting for our lives — is no longer exclusively human. It’s a hybrid, distributable intelligence made up of neurons and chips, memories and databases, imagination and computational prognostics, thoughts and algorithms. As we use artificial intelligence (AI) to understand our existence, the border between us and technology becomes blurrier and blurrier: where do we end, and where does AI start?

To what degree does AI resemble human intelligence? Is it really capable of learning? If so, how does it do it? Is it creative? Is it sustainable? We know that it can store much more data than our minds can, and that it can process it much quicker; is that why it knows the future better than we do? Can it make decisions without human participation? If so, should we be worried?

The exhibit “Artificial Intelligence” follows a path that begins with the first dreams of artificial intelligence. It analyses how the development of AI has been influenced by a range of different factors, including the anthropological aspects of ancient civilizations and human beings’ urge to experiment.

Humans have always been fascinated by the idea of creating artificial, living beings that are made in our image and that have special powers — be it using magic, science, religion or fiction. Over the ages, these ideas have been expressed in different ways by different civilizations. By giving life to beings that lack it, humans have explored their place in the world; sometimes this comes with a feeling of power, and other times it comes with the fear of a world beyond our control. The religious traditions of Judaism and Shintoism, the sciences of Arab alchemy and early mathematics, and gothic philosophy continue to influence our perception of modern technology.

The desire to use technology to re-create the workings of the brain began to give fruit in the 19th and 20th centuries, with the firm belief that rational thought could be formulated with a finite series of laws. During the 1940s, the desire to decipher the brain was overcome by the idea of imitating its operation. By copying the behaviour of neurons, scientists developed the first artificial neural network, a technology capable of learning on its own and surprising humans with its apparent creativity and its capacity to see, feel and move. This exhibit presents the evolution of computing, from the first calculating machines to the explosion of data at the start of the 21st century, with the birth of automatic learning and what we refer to as “deep learning”.

In addition, we look at how AI surrounds us, shaping our lives in both the private and public spheres through the media and the products we purchase. While we may be aware of some manifestations of AI, others remain hidden: interwoven into global systems that are so complex that they are impossible to fully understand. The growing proximity of AI carries with it a series of ethical questions. How will AI affect our privacy, freedom and truth? This section brings us closer to AI, emphasizing its most hidden uses and revealing a future that is both exciting and disturbing.

Finally, this exhibit opens the door to research, the transversality of the application of artificial intelligence and its fusion with other scientific and artistic disciplines. No aspect of life is free of its influence. One clear example is A-Life, an area of research that works with a much broader series of natural processes that include human and animal biology and environmental science. In this

setting, our idea of what counts as “natural” is beginning to change. Organic life is not born static; as new body parts, environments and beings are created, it becomes more and more clear that our world is constantly changing.

AI helps us to define our future. It can carry us towards new ways of life — some recognizable, others not. This is both disheartening and liberating. It encourages us to consider a world where ours isn’t the only intelligence, a world where the possibilities of intelligence go beyond humans.

“Artificial Intelligence” presents new projects by international artists, scientists and researchers like Joy Buolamwini, Es Devlin, Mario Klingemann, Kode 9, Massive Attack, Lauren McCarthy, Yoichi Ochiai, Neri Oxman, Anna Ridler, Chris Salter, Sam Twidale and Marija Avramovic and Universal Everything, as well as local artists like Eduard Escoffet, Marina Herlop and Regina Giménez.



A woman with long, curly brown hair and glasses is speaking at a black podium. She is wearing a green patterned cardigan over a black top and black pants. Her hands are raised near her head, and she appears to be gesturing while speaking. The background is a large screen displaying a vibrant, abstract pattern of colorful bokeh lights in shades of blue, green, yellow, and red. The text "Wield the word" is overlaid in white, sans-serif font across the middle of the image.

Wield the word

OTHER RUSSIAS

January 23rd and 30th, February 6th and 13th

Since the start of Russia's war against Ukraine on February 24th, 2022, Russian culture has been shaken by a wave of cancellations that have rapidly spread to the West, affecting debates at universities, art exhibitions, orchestra performances and theatre programming. Furthermore, a wave of shame and anger against the war among Russian intellectuals and dissidents almost immediately sparked a wave of immigrants to cities like Berlin, Istanbul, Paris or Riga.

"Other Russias" is a defence of Russian anti-war culture and a show of support for Russia's cultural tradition of opposition to totalitarianism and war. To this end, the CCCB will bring together a range of new exiles to debate Russian culture, its shared values and interactions with European culture, and the disastrous effect the return of war to Europe has had on culture.

Confirmed participants Liudmila Ulitskaya, Vladimir Sorokin, Anna Starobinets and Maria Stepanova

Curator Jorge Ferrer

With the collaboration of PEN Català

EUROPE: NEW VOICES

September

"Europe is not something you discover; Europe is a mission — something to be made, created, built. Perhaps a labour that never ends, a challenge always still to be met in full, a prospect forever outstanding."

— Zygmunt Bauman

What does the word "Europe" mean today? Long past are the days when it led to automatic associations with the end of a war and the construction of peace, with the possibility of building a new world from the rubble. The highs and lows the European project has experienced over the last few decades are an example of the difficulty of reaching a consensus about what Europe must mean today. This crisis isn't solely philosophical; in recent years, the continent has undergone situations that have deepened the cracks in the European dream: Brexit, the rise of the far right, migratory policy, and the return of war to the heart of Europe with Russia's invasion of Ukraine. The latter is a clear dividing line in the recent history of the continent.

What remains of the spirit that first drove the European project? How can we recover the idea of Europe and give it a new meaning that can answer the challenges the continent faces today? It is said that Jean Monnet, one of the founding fathers of the European Union, stated that if it was necessary to begin the European project all over again, he would do so through culture. This is the goal of these seminars: to promote a new vision of today's Europe based on the universal language of art and thought by bringing together influential individuals from across the continent that can allow us to open up new perspectives on what we can do today to keep the European dream alive.

These seminars are organized in the context of the Spanish presidency of the European Union with the support of the Presidency of Spain.

Role models in thought

ALBERT CAMUS: REMAKING THE WORLD

March 8th and 9th

“Each generation believes it is destined to remake the world. Nevertheless, mine knows that it will not be able to do so. However, its task may be even greater: to prevent the world from coming undone.”

— Albert Camus

A novelist, writer, philosopher and journalist and the winner of the 1957 Nobel Prize for literature, Albert Camus is likely still one of the 20th century's most-read and highly respected intellectual figures. Taking advantage of the Trobades i Premis Mediterranis Albert Camus that take place in Menorca each April, in this session we seek to promote the figure of the French writer — born in Algeria to a Menorcan mother — and one of the humanist voices that continue to help us take a critical look at the present.

Confirmed participants Mathias Énard and Laura Fernández
With the collaboration of Institut Français

GEORGE ORWELL

Celebration of Orwell Day

June 5th–8th

To return the homage that George Orwell paid to Catalonia, the CCCB has been holding Orwell Day every year since 2013. This initiative, organized by local scholars of Orwell's work together with the CCCB, aims not only to uphold the relevance of his legacy as a journalist — and, above all, as a critical thinker — but also to ensure that his message is kept up to date with contemporary voices that struggle against dogmatism and authoritarianism while striving to defend freedom of expression.

This year's edition of Orwell Day will focus on the rise of far-right discourse in liberal democracies as explained by Cas Mudde, one of the principal international experts on this matter. This year's edition will also include seminars on the state of freedom of expression in the world of art and creation organized by the Artist at Risk group. This will serve to close “AR - European Heavens”, a European project that has offered support to persecuted artists from around the world with the participation of the CCCB.

Confirmed participants Cas Mudde and Artist at Risk
With the collaboration of PEN Català, Artist at Risk and Col·lectiu Dia Orwell

SADE: POLITICAL AND PHILOSOPHICAL READINGS

June 14th and 15th

What is Sade's legacy in modern thought? Individuals who come into contact with his works may see him as either a revolutionary liberator or a perverse, corrupting figure. The dilemma is whether to read Sade as a philosopher to be taken seriously or as a novelist who simply creates extreme fantasies. To overcome this conflict, we can see Sade as presenting us with a challenge: he invites us to face the role of evil in the human experience and to ask ourselves whether his writings represent a philosophy of freedom or evil. The first option would be emancipating and subversive, breaking with traditional moral and religious values. The second shows us the excessive, violent face of desire and the destructive consequences of unlimited rationality.

In this international seminar, different thinkers debate the figure of Sade and his role in philosophy within the framework of the exhibition “Sade. Freedom or Evil”

Organised by CCCB

With the collaboration of Institut de Cultura de Barcelona (ICUB) and Department of Humanities of Pompeu Fabra University (UPF)

HANNAH ARENDT: READING THE PRESENT

November 29th–December 1st

In the last few decades, Hanna Arendt has become essential to the interpretation of the modern world. Central reflections in her work such as the emergence of new forms of domination, the refugee crisis, the call for new rights or the search for nonviolent forms of political action have become key to imagining other forms of resistance and political creativity when faced with current challenges.

With Hannah Arendt's work as a backdrop and the goal of discussing modern philosophical, political and ethical problems related to her thoughts, the CCCB will organize a seminar and a public conversation that will provide space for a discussion among local and international thinkers who share the line of thought inspired by Arendt's ideas.

The curator of this project is Matías Sirczuk, a researcher at the National Scientific and Technical Research Council (CONICET, Argentina) and a professor of Political Theory at the University of Buenos Aires.

Organised by CCCB

With the support of Seminari Filosofia i Gènere (University of Barcelona); ADHUC. Centre de Recerca. Teoria, Gènere i Sexualitat (University of Barcelona); the "MUVAN. Dones a l'avantguarda de l'activisme entre segles (xix i xx): influències en la filosofia femenina" project; and GAPP, Grup Arendt i de Pensament i Política (University of Barcelona)

MY NAME IS UNIVERSE

January 18th

According to artist Eugènia Balcells, author of *Homage to the Elements*, light is the voice of matter. If we are all made of matter, the light of the elements is also our voice. Based on this piece, a series of artists, intellectuals, writers and scientists from around the world reflect on the collaborative book *My Name is Universe* (Actar, 2022), edited by Eulàlia Bosch. This work focuses on the universal aspects that we all share and the principles of matter that unite us without distinction.

Participants Eugènia Balcells, Toni Pou and Jordi Balló

RAW MATERIALS

February 27th, March 6th and 13th

Imagining a different future requires a creative capacity that, at present, seems stuck. While the digital revolution invests everything in immateriality, the material limitations of this illusion are increasingly clear in a world with finite resources. To build an alternative to digital utopias, it is essential to generate a new material imagination that connects us to the world around us. For philosopher Gaston Bachelard, imagination and materials are intimately connected. As he says in *Water and Dreams*, his second book dedicated to the four elements, "meditation on a material educates an open imagination."

This program takes up Bachelard's challenge by bringing together philosophers, anthropologists and artists to reflect on a creative imagination based on the most material aspects of life on the planet: from the materials needed to make the world we live in possible to the role that the elements (air, water, earth and fire) have on our most immediate future. How can we make what connects us physically to the world tangible? What role do humanities and art play in the promotion of a new material imagination?

WATER

Narrative journalism and photography to immerse ourselves in water. Presentation of volume 8 of *5W* magazine
March 15th

It keeps us alive. It kills us. It refreshes us. It poisons us. Each year, *5W* includes a fundamental theme of the modern world in its paper edition, a monographic of over 250 pages of articles and photography. This time, *5W* will focus on water in all its dimensions: navigating the Congo River, discovering the importance of access to water in Guatemala, analysing the war in Ukraine from the Black Sea and the Dnieper River, reflecting on fishing, looking at melting glaciers, reinterpreting the Nile, and looking for a gender perspective in water use and consumption.

Confirmed participants Maribel Izcue, Santi Palacios, Xavier Aldekoa, Anna Surinyach, Agus Morales and Eileen Truax
With the collaboration of *5W* magazine

THE FUTURE OF THE CLIMATE

April 20th

Each year, the Intergovernmental Panel on Climate Change (IPCC) publishes a report on the state of scientific, technical and socioeconomic knowledge related to climate change, as well as its possible causes and repercussions. This report — the most highly valued internationally — defines the pace of the measures that need to be taken to address the climate emergency; it also underlines the need to take urgent action on a global scale. This session will analyse the results of the 2022 report, which will be published in the first trimester of 2023 in collaboration with the Barcelona Supercomputing Center (BSC). It will include Francisco Doblas Reyes, IPCC member and director of the Earth Sciences Department at the BSC.

Organized in collaboration with Department of Earth Sciences of the Barcelona Supercomputing Center

THE AMAZON, CONGO AND WEST PAPUA

The lives of tropical forests
April 26th

Brazil, the Democratic Republic of the Congo and West Papua are home to the three largest tropical forests in the world. The Amazon, with an area of 5.5 million square kilometres, includes part of eight South American countries and contains 30% of all species of insects, plants and animals on the planet. The Congolian Rainforest is 3.7 million square kilometres and houses up to 600 tree species and 10,000 animal species, while the forests of West Papua are home to about 20,000 species of plants, 602 bird species and 125 mammal species. All are in danger of extinction due to deforestation, fires, poaching, mining and other violent forms of extraction. This includes the persecution of indigenous peoples, 850 ethnic groups that are the living repositories of knowledge on the conservation of these extraordinary biomes that are essential to life on Earth.

Now that the threat of extinction overshadows so many species — including our own — it's essential to learn from indigenous cosmologies and to pay attention to their wisdom. By including a range of voices from Brazil, the Democratic Republic of the Congo and West Papua as well as from cinema, this series hopes to speak about the essential, vulnerable knowledge held by the inhabitants of these areas.

Curator Julie Wark and Jean Wyllys

Inhabitable cities

CONFERENCE BY PAOLA VIGANÒ

The future of the European city
January 20th

The pandemic and the heat wave that have affected Europe over the last several months have shaken life in cities to the core. Born as spaces for exchange and as modernity's primordial political spaces, today's cities have become hostile places that need to be rethought in order to face a series of new challenges. Architect, urbanist and director of the Laboratory of Urbanism of the École Polytechnique Fédérale de Lausanne Paola Viganò has worked on these questions throughout her long career. Since September 2022, she has participated as a guest professor in the project workshop "Territories of Contact", organized by the Vallès School of Architecture (ETSAV) and the CCCB, where these challenges have been addressed starting with the experience of the 2022 European Prize for Urban Public Space. In this session, which will bring the academic project to a close, Viganò will present her reflections on the future of Europe's cities.

ART AND DEMOCRACY: AN URBAN PERSPECTIVE

April 18th and 19th

Public space is essential to creating connections between individuals and cultures. It's also key to imagining new societal models in a context where a shrinking sense of belonging and political representation are both widespread. In this program, academics and artists reflect on how art can intervene in urban public spaces to stitch divided societies back together. What keeps a diverse society united? How can art generate the gathering spaces politics seems to have lost? This program includes a seminar with experts in art and urban spaces as well as a public event on this topic.

CIUTAT VELLA

ETSAV-CCCB WORKSHOP

September 4th–8th

Each year, the Vallès School of Architecture (ETSAV) works with the CCCB to organize an international workshop that brings together bachelor's students in the first week of their studies. They are given a theoretical and practical assignment where they must use architectural tools to research the public spaces of Barcelona's old town. The third edition of this activity will take place in 2023, in line with the CCCB's focus on public spaces in cities; it will also help strengthen the academic ties between the CCCB and ETSAV.

Organised by CCCB and ETSAV

CONSIDERING THE FUTURE OF THE CITY

October 9th and 10th

The pandemic has raised many questions about the future of cities. Restrictions and confinement struck many of the aspects that are at the heart of urban life, such as public spaces and group gatherings, contributing to the isolation of much of the population and making the precariousness of their living conditions evident. The harsh limitations of confinement in cities have also promoted a desire for a life that is more rural, less dense and with more verdant surroundings. Faced with this reality and the statistical fact that most of the world's population will continue living in cities in the coming decades, we need to reconsider how urban settings should grow and how cities should meet their new challenges.

How can urban surroundings contribute to the reduction of the climate emergency? Can we create more sustainable, environmentally safe cities? How can we promote the return of the values of public space and shared living that are at the heart of urban culture? To answer these questions, the Architecture Foundation (London), Arc en rêve (Bordeaux) and the CCCB have organized a program to restart urban thought and give voice to those who can contribute to the renovation of the role of cities in our society.

Organised by CCCB, Architecture Foundation and Arc en rêve

Oceans of literature

THE WIND WILL CARRY ME AWAY

A reading of poems by Abbas Kiarostami
February

The poetry of the great Iranian filmmaker Abbas Kiarostami is intimately connected to his cinematic and photographic creations; the same poetic vision is visible throughout his work. His poems — dazzling gusts of wind that are almost haiku-like — depict scenes from nature, everyday life and rural society, often bringing up moral or existential reflections.

This session will be dedicated to the filmmaker, who is connected to the CCCB through the exhibit “Erice-Kiarostami. Correspondences” (2006). It will include a reading of his poems that will take advantage of the first Catalan translation of his work (*El vent se m’endurà*, Karwán, 2022).

WORLD POETRY DAY

March 21st

UNESCO declared March 21st World Poetry Day. To celebrate it, each year the Institució de les Lletres Catalanes — with the collaboration of multiple public and private entities — celebrates words and literature and promotes a whole series of in-person and online initiatives throughout the Catalan-speaking lands. A poem is selected and translated into multiple languages to show the global richness of poetry in a game of echoes over a wide area (with celebrations extending from Alacant to Alguer and from La Franja to Puigcerdà).

Organised by Institució de les Lletres Catalanes
With the collaboration of CCCB

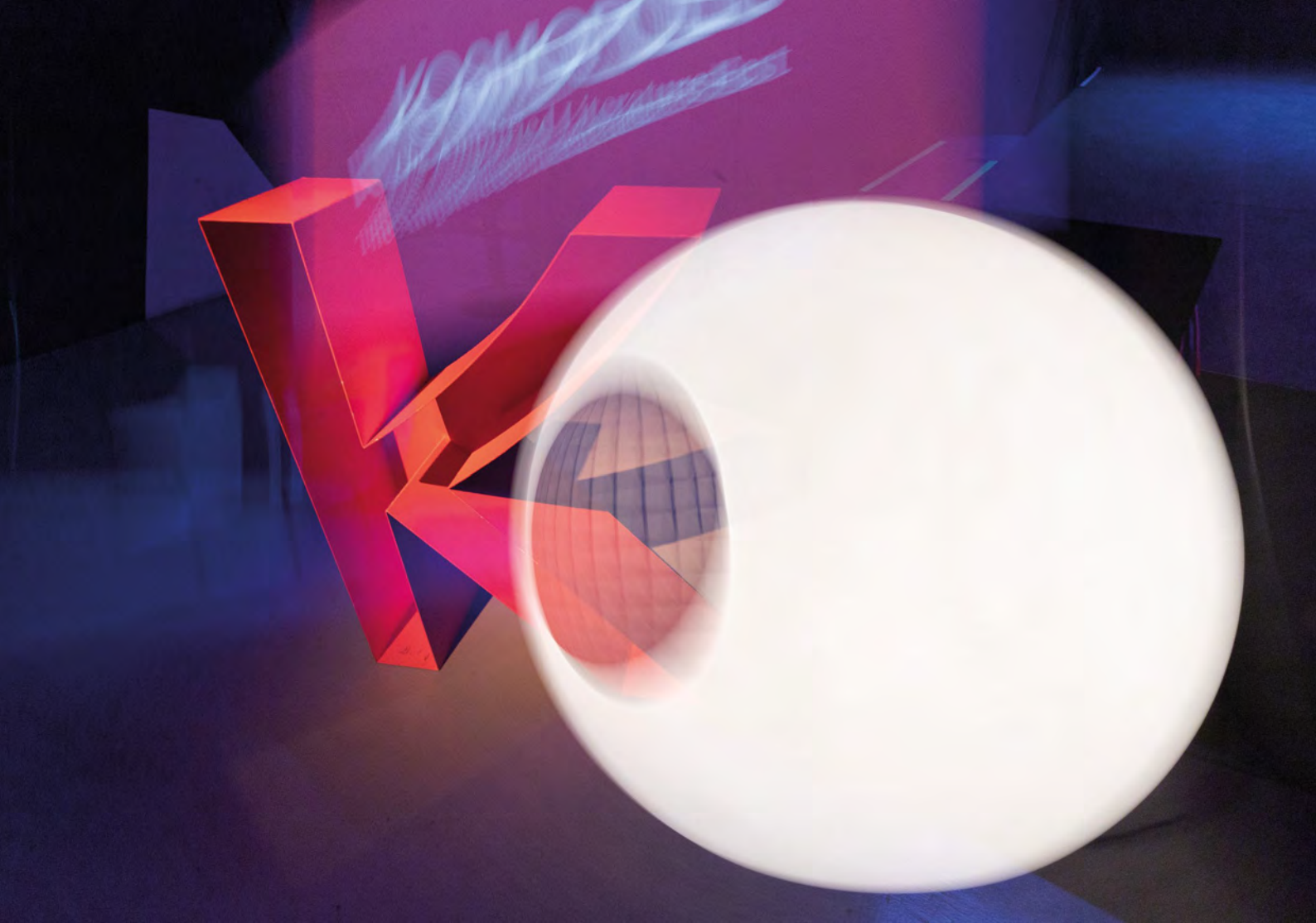
KOSMOPOLIS 23

Oceanic literature
October 25th–29th

Kosmopolis is a bi-annual festival that, since 2002, has defended an open, amplified concept of literature where language (oral, printed and electronic) interacts with the arts and sciences. It’s a festival for discovering authors, asking questions about the laws and limits between disciplines and genres, imagining the future of books and reading, navigating between languages and revising myths, traditions and identities. Each new edition of Kosmopolis renews the spirit that led to its creation as an event for bringing together art and freedom, inspired by the awareness that we are citizens of the cosmos, citizens of the Universe.

The 2023 edition of Kosmopolis will be dedicated to the never-ending treasure of oceanic literature: from the *Epic of Gilgamesh* and *The Odyssey* to the great novels of nautical fiction and the sunken cities of the future. This gathering is a chance to explore the mythological fauna of the seas, journeys with no fixed destiny, the islands of paradise and hell, the libraries of ice, the narrators of the sea, abyssal tales, the fascination with lighthouses, and the products of the imagination generated over the centuries on a planet that could just as easily be called “Water”.

Kosmopolis 23 will consist of five high-intensity days of dialogues, recitals, performances, installations, concerts and workshops for all ages. In this celebration, literature is amplified to take a look at everything that an oceanic perspective allows when faced with the challenges of the Anthropocene.



Democracy, rights and freedoms

EDUCATING IN A WORLD IN TRANSFORMATION

January 24th, February 14th and March 7th

No transformative power is stronger than education. It can promote human rights and dignity, eradicate poverty, improve sustainability and build a better future for us all. That's why we need to reimagine education in a changing world.

In a post-pandemic setting, rethinking education involves reflection on the climate emergency and the appearance of new technologies — without forgetting the structural challenges of the educational system.

With the collaboration of Consell Educatiu Municipal de Barcelona and UAB's Institute for Educational Sciences

Confirmed participants Marta Peirano and Philippe Meirieu

CONFERENCE BY EVA ILLOUZ

The end of love

February 15th

Eva Illouz is one of the most internationally recognized sociologists. Throughout her career, she has centred her research on determining the impact of capitalism on emotions, love, intimacy and sexuality. She is the author of important books such as *Why Love Hurts: A Sociological Explanation* (Polity, 2013); *Emotions as Commodities: Capitalism, Consumption and Authenticity* (Routledge, 2019) or *The End of Love: A Sociology of Negative Relations* (Wiley, 2021). In this session, the author will return to the CCCB to address her latest topics.

With the collaboration of Centro de Cultura Contemporánea Condeduque Madrid

IRAN: THE ECHO OF A REVOLUTION

May 22nd and 23rd

The 1979 Iranian Revolution ended with the instalment of an Islamic regime that remains in power today. Despite the strict religious and conservative character of the resulting government, the 1979 popular uprising included many voices inspired by France's May '68 and the Cuban Revolution. Over the last few weeks, streets across the country have once again filled with protesters. Led by women, these Iranians are challenging a regime that now seems unstable after four decades of forcefully controlling dress codes, sexuality, cultural creations and freedom of expression.

What utopias inspired the revolution of 1979, and which ones mobilize today's Iranian youth? What role can art play in the promotion of a culture of dissidence and protest? What connection do these protests have with the mobilizations experienced on a global scale in recent years?

Organized in collaboration with Johns Hopkins University

ALGORITHMIC SOCIETIES

November 13th–15th

Algorithms and artificial intelligence are increasingly present in many dimensions of our lives. These tools are used to make decisions that range from the scientific to the political and social. As we have seen during the COVID health crisis, the capacity of these machines to carry out far-reaching calculations that were unthinkable until recently makes it possible to resolve issues with a high level of precision. This also leads to serious doubts about the autonomy of these technologies to make decisions, the violation of individual rights that can be found behind the use of certain data and the control of the public that might result. How should we address the ethical and political aspects of algorithmic societies? How must we regulate the use of these technologies in democratic societies?

This international seminar will coincide with the CCCB's exhibit "Artificial Intelligence" and is part of the European project "Algorithmic Societies", directed by professor Louise Amoore of the University of Durham.

Organised by CCCB and the University of Durham

In collaboration

CITY AND SCIENCE BIENNIAL

3rd edition

February

The City Council of Barcelona is promoting the 3rd edition of the City and Science Biennial, which for several days will provide a wide range of activities for reflecting on the use of scientific knowledge to face the challenges of this century: debates, seminars and round table discussions will be combined with forms of artistic expression such as music, cinema or visual arts.

Organised by Departament de Ciència i Universitat de l'Àrea de Cultura, Educació, Ciència i Comunitat de l'Ajuntament de Barcelona

SUNDAY IN THE COURTYARD

All year long

“Sunday in the Courtyard” is a program offered by the CCCB and Laie bookshop. It includes lectures, conversations and recitals that range from essays to children's books — all meant to help to keep our city's cultural richness alive.

Using the Pati de les Dones, a large open space at the CCCB, “Sunday in the Courtyard” offers activities that simply and informally expand the fabric of relations and projects linked to the world of books. The CCCB and Laie bookshop work together on this proposal to continue to celebrate the transformative capacity of words and literature.

Organised by Laie bookshop and CCCB

COURSES BY THE INSTITUT D'HUMANITATS DE BARCELONA

All year long

The Institut d'Humanitats de Barcelona serves as an open university, and each year it offers around thirty courses and high-quality seminars for a general public that does not need to fulfil any prior requisites — except for curiosity and the desire to learn. The specialized courses, conference series and seminars address both traditional subjects from the humanities and other, more innovative topics, and they always seek to build bridges between disciplines. The program includes well-established researchers and creators as well as young people working on making their research known. The intermediary nature of the Institut d'Humanitats, bridging the gap between universities and other informal spaces for the generation of knowledge, provides a particularly enriching space of freedom that promotes the combination of different audiences and teachers.

Organised by Institut d'Humanitats de Barcelona

A photograph of a hand holding a small, light-colored ceramic cup. The cup has a reddish-brown interior. The scene is set on a light-colored, textured surface, possibly a table. In the foreground, there is a large, dark, metallic bowl with a wire stand. To the right of the bowl, there is a small, round, light-colored object with a dark, geometric pattern. Further right, there is a small, cylindrical, light-colored object with a dark, geometric pattern. The background is a blurred, light-colored surface.

Experimenting with image

XCÈNTRIC, THE CCCB'S CINEMA

Avant-garde and experimental cinema

January–May 2023

Xcèntric's new season pays particular attention to cinema made by women. It will begin with "Women Light Music", a program inspired by the lecture British artist Lis Rhodes gave on her work *Light Music* a decade ago at the Joan Miró Foundation. In it, she reflected on the relationship between women and musical composition. The session will include a live interpretation of the piece *Flight* (1981) by artist Eugènia Balcells, as well as a sampling of pieces by classic filmmakers like Mary Ellen Bute and Lis Rhodes, as well as contemporary filmmakers like Blanca Rego.

The first Afro-Cuban filmmaker, Sara Gómez, will also make an appearance with *Mi aporte*, a documentary addressing inequalities in revolutionary Cuba. Latvian artist Signe Baumanė will participate with *My Love Affair with Marriage*, a musical animation film on the dark side of romantic love. Finally, this season will include filmmakers who have worked with optical printers. This device was used initially for preparing credits and special effects, but in the hands of artists and experimental filmmakers it took on a whole range of new possibilities.

In collaboration with the International Women's Film Festival, Xcèntric will focus on filmmakers who have collaborated with infants in their pieces, like Hungarian animator Kati Macskássy or American DeeDee Halleck, authors of *Children Make Movies*. We will also project Chilean Ignacio Agüero's adorable documentary *One Hundred Children Waiting for a Train*, filmed during the military dictatorship at a school in a slum of Santiago de Chile.

Xcèntric will also pay homage to the late Jean-Luc Godard with two sessions that include a little-known part of his extensive oeuvre where he shares his reflections on cinema and his creative process. In *Voyage à travers un film (Sauve qui peut (la vie))* (1981), Godard offers a critical review of *Every Man for Himself* (1980) together with leading actress Isabelle Huppert. A second session will include pieces where the Swiss filmmaker discusses his ideas on montage with filmmaker and essayist Harun Farocki.

A particularly notable part of our programming is a set of cult films recovered recently in DCP (Digital Cinema Package). These include the intimate diaries of filmmaker Ed Pincus (1971-1976) and the rarity *ORG* (1979), an overwhelming audiovisual collage by Argentine Fernando Birri, known as the father of new Latin American cinema. Both are monumental and difficult to view, as is *Route One USA*, Robert Kramer's road movie about a 5,000 km journey along the US' East Coast. The dura-

tion of these films varies from three to four hours. While these proposals are a challenge for the audience, they also provide extremely intense experiences.

Xcèntric is a space that works to help keep analogue cinema alive in the digital era. We show the work of filmmakers who continue to use analogue formats in an age where celluloid is practically obsolete, like the American Timoleon Wilkins or the Swiss Hannes Schüpbach, who will visit Barcelona to speak with the audience. The season will end with a weekend dedicated to performance using analogue cinema — an idea that is on the rise in Barcelona thanks to the work of groups like CRATER-Lab and other artists working out of La Escocesa or Hangar.

Xcèntric Archive

The Xcèntric Archive will add to its collection pieces by critic and filmmaker Juan Buñill, one of the most important names in local experimental cinema since the 1980s. Another new addition will be a documentary filmed in the studio of Basque painter and filmmaker José Antonio Sistiaga, author of the first full-length film painted directly on film stock.

Like always, the Archive will also offer guided visits, workshops on cinema projection or cameraless film, and a cinema club space with a monthly session for joint viewing and discussion of catalogue pieces.

CITY SYMPHONIES

A project on audiovisual creation
in collaboration with Dones Visuals
March, premiere at Barcelona's D'A Film Festival

What are our cities like? What can the gaze of filmmakers reveal about them?

City Symphonies is focused on seeing and analysing urban space through the personal itineraries of different filmmakers. It seeks to create a collection of audiovisual pieces that bear witness to the cities of the early 21st century.

The "city symphonies" of the early 20th century, when cinema observed and recorded life as it was, are obvious points of reference for this project: works like *Manhattan* by Charles Sheeler and Paul Strand (1921), *Berlin: Symphony of a Great City* by Walter Ruttmann (1927) and *Man with a Movie Camera* by Dziga Vertov (1929). However, we also include films created from the 1950s onwards, in which the descriptions of city life are now voluntarily subjective: Helen Levitt's *In the Street* (1952), Jack Smith's *Scotch Tape* (1959-1962) and Ken Jacobs' *The Whirled* (1956-1963). There are also Jem Cohen's particular portraits of cities and Victor Kosakovsky's singular observation of public space in *Hush!* (2003): films that, instead of describing the city, capture the spontaneous theatricality of everyday life and the contradictions of urban space and its use.

City Symphonies collates these works using the approach of a first-person diary, a notebook where each filmmaker records their thoughts and emotions about their city. Each piece has a different gaze: voyeuristic, poetic, ironic... and leads us to reflect on universal themes such as time, everyday life, the destruction or construction of spaces, non-places, etc.

This first series presents seven pieces filmed in Barcelona and other towns in the metropolitan area. In collaboration with the professional collective Dones Visuals, this selection seeks to give a voice to both established and emerging filmmakers.

Participating filmmakers Marga Almirall, Alba Cros, Elena Molina, Vivian Muñoz and Marina Rodríguez

Organised by CCCB

In collaboration with Dones Visuals

With the support of Barcelona Provincial Council

CINEMA 3/99

February–June, September–December

If cinema is seen as a universal language, the CCCB proposes a cinema program for all ages: one for both children and the adults who want to keep their imagination alive as part of a personal creative process.

This program includes films of all genres, from experimental animation to video art and artistic cinema, intending to create the first contact with films that are generally far from children's normal channels.

In this second edition, the program will be selected by Marie-Pierre Bonniol (Studio Walter), an international point of reference in the programming of artistic cinema for children. This edition will focus on music, with proposals from different aesthetics, eras and countries (France, the United States, Japan, Lebanon and Poland).

Each year, Cinema 3/99 commissions an original piece from a local filmmaker. In this edition, the chosen creator is Carlos Vásquez Méndez, a Chilean artist living in Barcelona.

AMORS ON FIRE!!

February 10th–12th

Barcelona's LGBTI film festival FIRE!! and the CCCB are joining forces for the fourth time to present a selection of the best films from the festival's last few years. What better excuse than Valentine's Day to celebrate different ways of loving and experiencing gender identity? Films like *Sedimentos* or *Homebody* are a celebration of trans identity from a tender, entertaining perspective. *Surviving the Silence* will show the difficulties faced by lesbians trying to pursue careers in institutions like the United States Army. *Suk Suk* or *Vento seco* shares stories of gay love from Hong Kong to the Brazilian state of Goiás.

Organised by Barcelona's LGBTI film festival FIRE!!

In collaboration with CCCB



BRAIN FILM FEST

Art, creativity and the brain
March 15th–March 19th

Can we understand the effects of creativity, art or beauty on our welfare? Can artistic expression reveal experiences or emotions that are hidden away in our brains? What neurological mechanisms activate when presented with a pictorial work, a symphony or an audiovisual piece? In this sixth edition, the Brain Film Fest will try to understand the cerebral mechanisms that are activated by creativity and art.

Organised by Pasqual Maragall Foundation, Uszheimer Foundation and Minimal Films

D'A

Film Festival Barcelona
March 23rd–April 2nd

The D'A Film Festival Barcelona offers an international panorama of the finest contemporary auteur cinema, combining the discovery of emerging talents and cinematographies with internationally established directors and films. It includes personal, creative cinema that takes artistic risks.

From the very beginning, D'A has invested in the most notable new directors and narratives. Its competitive sections have become radar for detecting the filmmakers of the future. It's a festival that celebrates cinephilia and emphasizes creativity, personality and directors' artistic freedom.

The thirteenth edition of the D'A Film Festival Barcelona will be held in different CCCB spaces, at Renoir Floridablanca cinemas, Aribau cinema, Filmoteca de Catalunya and Zumzeig.

Organised by Noucinemart

DOCSBARCELONA

International Documentary Film Festival
May 17th–May 27th

DocsBarcelona is Barcelona's international documentary film festival, consisting of international competitive sessions, non-competitive sessions, master classes and a professional market. The CCCB will house projections, conferences and funding activities for professionals.

Organised by Parallel 40

PANTALLA INTERIOR

August

"Pantalla interior" is a program dedicated to pieces that are born directly from the imagination of their creators, pieces by filmmakers who use cinema as a tool to express the world of thought, dreams or imagination. In 2023 we will present a monographic on Sally Cruikshank, an illustrator of underground comics and an independent animator known for her psychedelic, surreal style, her colour palette and her extravagant sense of humour. The program will include the short films *Fun on Mars* (1971), *Make Me Psychic* (1978) and *Quasi at the Quackadero* (1978), selected in 2009 to be included in the National Film Registry of the US Library of Congress.

SERIELIZADOS FEST

Barcelona's international TV series festival
October 18th–October 22nd

This is the tenth edition of Spain's most well-known festival on the cultural and social phenomenon of television series. Serielizados Fest includes exclusive premieres, episode premieres, discussions with creators and master classes for professionals. It will also include a showcase of fiction pilots. The best up-and-coming talent can show their television and web series in an online and in-person competition, a space where young creators and the industry come together.

Organised by Serielizados magazine

FEMINIST FILM MANIFESTOS IX

November 9th–November 11th

This annual cycle of the Barcelona International Women's Film Festival brings together films that, from different points of view, have cinematographically shaped the debates dominated by different forms of feminism from the mid-20th century to the present day. These works reveal a panorama of mutual influences between feminism's critical discourses and cinematographic creation, while also addressing the role played by audiovisual activism in interpreting and spreading its ideologies.

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

L'ALTERNATIVA

November 17th–November 24th

Once again, L'Alternativa Independent Film Festival will show its commitment to the most original and politically committed films. The eldest of Barcelona's film festivals, L'Alternativa continues to dedicate its sessions to alternative perspectives and voices, supporting emerging creators and paying homage to others who have driven the evolution of cinema. In autumn, L'Alternativa festival is an essential opportunity to discover the best independent cinema from around the world.

Besides official competitive sessions, L'Alternativa includes a program of parallel projections with premieres and retrospective sessions. It also provides room for debate, training and celebration for professionals, students, followers of independent cinema and family audiences.

Organised by L'Alternativa

WORLD PRESS PHOTO

International Photojournalism Exhibition
November–December

Photographic Social Vision is organizing the nineteenth edition of the world's most widely recognized photojournalism exhibition. It brings together the winning photographs and multimedia productions of the World Press Photo contests.

The exhibit shows pieces that are largely unpublished in Catalonia and that have been chosen for their visual quality and diverse perspectives on current events. Numerous panoramic views invite spectators to reflect and are significantly enriched by guided tours.

Parallel activities

The Photographic Social Vision Foundation will improve the exhibition experience with guided tours and other activities that generate debate on the value and the challenges of photojournalism, while also providing in-depth analysis of the themes of the winning projects.

Organized and produced by Photographic Social Vision
With the collaboration of CCCB

MINIPUT

December 2nd

MINIPUT is the only exhibit on quality television in Spain. It isn't a market. It isn't a festival. It's a series of sessions made up of projections and debates with the individuals in charge of the most innovative, provocative, educational programs that seek to serve this year's audience, and it has been held in Barcelona each November and December since 1994.

MINIPUT is organized in keeping with the model offered by INPUT (International Public Television). This international conference on public television has been held once a year since 1978, bringing together professionals and academics from around the world with ties to the realm of television. Each annual gathering includes the presentation of hundreds of programs emitted on public televisions from around 50 INPUT member states and selected by national coordinators.

Organised by MINIPUT

THE SHORTEST DAY

Short Film Celebration
December 21st

Each year, the Short Film Celebration is held in countries around the world on the day of the winter solstice — December 21st. In Barcelona, the celebration takes place at the CCCB with a selection of pieces that have made a name for themselves in the "Perles" program, and discussions with filmmakers in the "Xat curt" program.

Organised by Catalunya Film Festivals and Marvin & Wayne

A woman with long brown dreadlocks is wearing large black headphones and a bright green long-sleeved shirt. She is looking down at a Pioneer DJ CDJ-2000NXS2 deck, which is part of a larger DJ setup on a table. Her right hand is on the deck's controls. She is also wearing large silver hoop earrings and a silver chain necklace. The background is a plain, light-colored wall.

Create, rehearse
and learn

CULTURES D'AVENIR

Berlin, Barcelona, Paris

January–June 2023

“Cultures d’avenir” is a training and exchange program promoted by the CCCB in collaboration with the Centre Pompidou in Paris and the Haus der Kulturen der Welt (HKW) in Berlin. In this edition of the program, 15 young artists from Catalonia, France and Germany interested in community art and collaborative artistic practices will create a working network to reflect on the relationship between art and today’s politics. For six months, these youths will participate in a series of conversations, workshops and exchanges with thinkers and artists. They will also enjoy the guidance of three mentors, all of whom are independent curators: art historian Simona Dvorak, critic and cultural researcher Maria Ptqk, and writer Abhijan Toto. These working sessions will be held both remotely and in person, with four-day workshops that will take place in Berlin, Barcelona and Paris. Participants will practice ways of building bridges between their different disciplines: theatre and dance, visual and plastic arts, design and architecture, literature, photography and cinema.

With the support of Franco-German Youth Office (OFAJ)

With the collaboration of Allianz Kulturstiftung and Arte

GRAPA

Residency program

January – October 2023

“Grapa” is a pilot program for residencies organized by the CCCB, Hangar and UOC to start, guide and share artistic creation processes that are at the intersection of art, science and technology. It provides artists with guidance from three different institutions that can facilitate research, production and mediation during one of the phases of the development of their project. At the same time, “Grapa” is a program for observing and sharing artistic processes to generate knowledge about the creation of projects that bridge different disciplines and institutions. Finally, it is also a space for learning, networking and interactions between institutions that use a range of frameworks, objectives and methods. In 2023, “Grapa” will guide the work of artists Silvia Zayas and Joana Moll.

This pilot program is part of the “RED-ACTS” project, a network promoted by the UOC and Barcelona’s new Art, Science and Technology Hub Hac Te, with the support of the Daniel and Nina Carasso Foundation.

FLOWERS AND VOYAGES

July

With the creation of a magical forest based on *Viatges i flors* by Mercè Rodoreda, Cabosanroque reflects on war and its consequences from the perspective of women and infants. It looks at how trauma and the passage of time manipulate our memory, modifying experiences to create something that toes the line between truth and fiction. In addition to the books and experiences of Rodoreda, we will hear the testimony of women and children who experienced the Second World War, as collected by Nobel Prize recipient Svetlana Aleksievitch. With this project, Cabosanroque brings an end to its trilogy of immersive installations dedicated to the open interpretation of the work of Catalan writers on universal themes.

Recorded participants Rocío Molina, Mónica López and Núria Martínez Vernis, as well as Ukrainian refugees residing in Girona Province.

Coproduction Cabosanroque, Temporada Alta, Teatro Español y Naves del Español en el Matadero, Festival Grec, Teatre Nacional de Catalunya, Théâtre Garonne–Scène européenne and CCCB

STAGE LABORATORY

October–December 2023

A program to guide and promote three theatrical projects that are still in the process of being created and that are of a notable essayistic and experimental nature. “Stage Laboratory” offers three young theatre companies a one-week residency that will end with a debut where they can share their open creation process with an audience.

As part of their research process, participating companies will get to know creators with similar projects under their belts who can serve as role models. With theatre programmer Isaac Vila as the curator of the first editions, this project aims to be a laboratory where proposals have a space for trial and error and an interdisciplinary meeting point that allows for the transmission of knowledge and contrasts between theatrical forms and content.

MY MOTHER AND THE INVASION OF UKRAINE

Performance with transformations

Kyiv. An elderly woman fries ribs in the kitchen while threatening Putin out loud. She refuses to go to the bomb shelter. She declares that this is her home, and she won't leave it. This is the opening scene of *My Mother and the Invasion of Ukraine*, a play on the life of Olga Denysova, the mother of the author. She lives in Kyiv, where she was born during the German bombardment of the Second World War in 1941. Her life is caught between two wars and includes a series of tales of love and intimacy between a mother and daughter who have been separated by this new conflict.

This piece was written and directed by Sasha Denysova and features actor Aleksei Yudnikov; both are Ukrainians who live in exile in Barcelona as a result of the war. It includes the collaboration of choreographer Konstantyn Chelkaev.

This play is part of the artistic residency organized by Artist at Risk, NoCallarem, the CCCB and the City Council of Barcelona.

CATÀRSIA, RESIDENT COLLECTIVE

Catàrsia is a collective of young people of Asian origin who work to create new narratives of their own. Meant to be a space of dialogue and creativity for young people of Asian descent, it gives greater visibility to the work of artists from the Asian diaspora that challenge and question racial hierarchy, the neo-colonial system, gender categories, reforms in the world of art and the construction of the historic and social conception of what "Oriental" means. In 2023, Catàrsia will be a resident group at the CCCB and will receive guidance on the creation of its Furàsia festival from a mentor at the intersection between art and community work.

POSTDATA: THE CARTOGRAPHY OF TUBERCULOSIS

This creation and research program seeks to draw a map of the memory of tuberculosis, a disease that is still present in the most vulnerable communities. We all have some memory of tuberculosis: be it personal, from our family history, or from literature and cinema. However, for some individuals, particularly those who have migrated from countries that still have high indexes of the disease, tuberculosis continues to be a common part of life. This project would like to connect those memories and experiences using the old anti-tuberculosis sanatorium located in Barcelona's Raval neighbourhood. It will do so by connecting personal histories, conversations and correspondence between researchers, artists, writers, doctors, patients, nurses and residents of one of Barcelona's neighbourhoods with the highest indexes of the disease.

"Postdata" is a project born of the collaboration between the Experimental Tuberculosis Unit of Germans Trias i Pujol Hospital and Research Institute, La Sullivan and the CCCB. It also enjoys the support of many other entities, including the SMA-TB European consortium, the UITB Foundation and the CIBER consortium of respiratory diseases.

TRÒLEC

Working group on mental health

The CCCB has launched a research project on mental health and discomfort directed by essayist and professor Eloy Fernández Porta. "Tròlec" is meant to be an open process for the exchange of knowledge, praxis and experiences on mental health. It will include agents from different fields to generate a creative and practical harmony of positions that range from technical specialization to aesthetic applications. This project is born of the need to provide a voice and a vocabulary for the circumstances that currently surround mental suffering, new illnesses of the soul, and what has driven some analysts to refer to "depressive hedonia" — the pursuit of pleasure and the incapacity to speak about illness.

Other formats, other settings

LA COMIQUERA

December 2022–April 2023

Within the context of the exhibit “Graphic Constellation”, the CCCB will also open “La comiquera” for four months. This space will serve as both a small comic library, an open workshop with materials created by artist and illustrator Núria Inés (Tinta Fina), and activities that put us in touch with avant-garde comics. The protagonists of this program are the authors featured in the exhibit and other invitees from the world of comics and DIY publications in Barcelona like the Graf festival, Fatbottom bookstore, Máquina Total printing press, La Resma channel or La Gossa school, among others.

“La comiquera” will also serve as a welcoming, creative space for visitors from primary and secondary school, and will include other activities in collaboration with the BAU and Massana schools and community intervention projects in the Raval neighbourhood.

BIVAC

Laboratory for youth thought
January–October 2023

What would a space for rehearsal, thought and creation created and managed by young people be like? To try to answer this question, the CCCB and La Sullivan cultural production company have promoted the creation of “Bivac”: an idea laboratory, a space for discussion and training on modern cultural management and creation, and a venue all in one. Through an open call for proposals, ten youths aged 19 - 25 will form a team that will have eight months to imagine a thought program including forms of operation, points of reference and the concerns of our youngest generation. Through open conversations with a group of creators, programmers and thinkers from Barcelona, these youths will take on other forms and topics that may force the CCCB to consider new perspectives and new ways of inhabiting cultural institutions.

BOCA

March–July 2023

What happens when you invite a group of adolescents to organize a music festival for people of their age? The answer is the Festival Boca: an event full of emerging talent and, above all, an inclusive, diverse, safe and fun space for people aged 14 - 19. Young people will be involved in all organizational and management tasks; they will also become the protagonists of their own cultural experience and the creators of new cultural models. Boca is a response to the absence of programs for Barcelona’s teens, and a space that demands that they be given the power to transform collective and hands-on experiences. This project was the recipient of the 2022 Impulsa Cultura award.

Organised by Associació NouPOP
With the support of CCCB

MEMEFEST

The celebration of digital folklore and online humour
March 11th, 2023

Memefest is a carefree, cathartic investment in phenomena associated with the culture and humour present online today. In 2023, the festival will once again invite us to laugh together and celebrate the love and relationships that are born in digital public spaces. It will also encourage us to reveal the ideological tendencies and the power of certain influencers, and to make it clear that although we love the internet (a space where corporations fight for our attention) we want and need to disconnect.

Organised by Les filles d’Internet and CCCB

POETRY SLAM

Poetry Slam Barcelona is a space for contemporary artistic creation based on words. This educational project uses scenic poetry, slam poetry and spoken word as resources to develop and promote our expressive and communicative abilities. It’s a social network of artists who see language as a tool for developing their creativity and a space for social interaction and exchange.

Organised by Hipnotik Factory, Red927 and CCCB

ALIA

Art and science for secondary school students

“ALIA” is a program for young people that connects research and scientific outreach with artistic and literary creation, organized in collaboration with the Banc Sabadell Foundation. “ALIA” wants to bring young people closer to the front lines of scientific research and promote debate and critical reflection on its impact. It seeks to create opportunities for interdisciplinary work and the interaction of art and science in the classroom.

In 2023, the CCCB will collaborate with the Center for Brain and Cognition (UPF) and Escola Joso-Centre de Còmic i Arts Visuals through the exhibit “Cervell(s)”. It will also work with the Barcelona Supercomputing Center (BSC-CNS) to develop a new edition of “ALIA” on artificial intelligence.

URBAN EXPLORATIONS

Lived cities and critical cartographies
November 2022–April 2023

A research and creation project on the city with 4th-year secondary school students from two Barcelona neighbourhoods. For six months, these students record and explore their relationship with their surroundings to create a map of their own, a non-conventional cartography of adolescent experience and imagination that shows us the city from another perspective. Throughout this course, about twenty students from the Raval and Bon Pastor exchange letters and experiences and visit one another after walking from one neighbourhood to the other. Each group also designs a tour of their neighbourhood that they use to welcome the other. This edition of “Urban explorations” includes students from Institut Miquel Tarradell in the Raval and Institut Escola El Til·ler in Bon Pastor.

Organized by CCCB

In collaboration with Androna Cultura and Versembrant

With the support of Pla de barris de Barcelona

A MORNING WITH...

Meetings with secondary school students

This program involves secondary school students in debates on the big questions affecting today’s world. Throughout the school year, the CCCB proposes a series of gatherings with some of today’s most noteworthy and inspiring thinkers, creators and scientists, both local and international. These gatherings are accompanied by classroom proposals and materials. This program seeks to open up our imaginations, promote participation and the circulation of ideas, and stimulate conversation and critical thought.

BIOSCOPE

Documentary animation workshop

Bioscope is a box of tools for experimenting with documentary animation — in other words, for speaking about the world around us by creating moving images using illustrations or objects without having to record real images. It involves three workshops for audiovisual creation that are an initial approach to the language and techniques of animation for people of all ages: “Life stories”, “Imaginary Creatures” and “Antiselfies”. Participants can attend in-person workshops at the CCCB or take part from home or the classroom through the Bioscope website.

LOOK, PHOTOGRAPH, READ... THE CITY!

Photo creation workshop

This workshop lets us explore the city through the creative and reflective discovery of photography. In one morning, after viewing photographs and reading texts from influential authors, participants create their own photographic projects by combining words and pictures.

This activity is organized by the CCCB within the framework of “Photography in progress”, a program by A Bao A Qu.

MÓN LLIBRE

April 15th and 16th

Món Llibre is a festival that puts children and young people in contact with the creative universe of books and reading. This weekend marks the start of the literary celebrations that fill the month of April and, year after year, it becomes an exposition of books and a meeting point for young readers that includes workshops, performances and games. Món Llibre is the perfect place to immerse yourself in reading, to be thrilled by a performance or to browse and choose from hundreds of books.

Organised by Institut de Cultura de Barcelona (ICUB)

CULTURNAUTES

The CCCB's summer camp

June–July 2023

The CCCB invites children from ages 6 - 14 to take part in a voyage through the galaxy of contemporary culture. For four weeks, participants are presented with CCCB activities and reflections in a creative, dynamic and entertaining way. Artists from all different disciplines and groups focused on education, recreation and childhood propose a series of workshops so our “cultureonauts” can immerse themselves in the world of culture. The CCCB's exhibits and activities serve as a basis and a motor for building activities through dance, circus, plastic and visual arts, theatre or literature. This summer camp also includes recreational summer activities and trips to emblematic spots in Barcelona.

Raval. Education, culture and community

The CCCB works closely with neighbours, organizations and schools from Barcelona's Raval neighbourhood to practice new ways of associating education with culture.

SCHOOL IN RESIDENCE

What changes if a school transfers part of its activities to a cultural centre? What can we build in a space that associates education with culture on a daily basis? The "School in residence" program seeks to answer these questions by creating a permanent connection between the CCCB and a nearby school in the Raval neighbourhood. For the third year in a row, teachers and 37 students aged 16-17 from Institut Miquel Tarradell come to the CCCB two mornings a week throughout the school year. There, they work hand in hand with a broad network of creators and thinkers. "School in residence" is both an opportunity to try other educational and creative practices and a community project that opens up the CCCB and connects it to the surrounding community.

This project is organized by the CCCB and Institut Miquel Tarradell as part of the "Apadrina el teu equipament" project by the Tot Raval Foundation and with the support of the "Caixa d'eines" program by Pla de barris.

APADRINA EL TEU EQUIPAMENT

"Apadrina el teu equipament" is a project by the Tot Raval Foundation that works to strengthen the relationship between the Raval's schools and cultural facilities. The CCCB participates actively by creating several projects involving primary, secondary and professional training schools from the neighbourhood. With the professional training courses in social integration and care for dependent individuals at Institut Miquel Tarradell as well as several neighbourhood associations, it organizes the project "L'art de donar veu", with activities that bring the CCCB's initiatives to vulnerable groups. Baccalaureate students of performing arts from Institut Milà i Fontanals and a primary school group from Institut Escola Elisabets work in the context of the exhibit "Graphic Constellation" and interact with the participating artists. With secondary school students from Escola Pia Sant Antoni, the CCCB participates in the project "QArt", an art book that they create over the school year in parallel with the CCCB's exhibits and performing arts initiatives.

PLAYTIME, EVERYONE OUTSIDE!

A community project with children and young people from the Raval

What space does the city reserve for children? Where do they play and with whom? If we invited them to design their own play spaces out on the street, what would they look like? This project involves a group of children and young people from the Raval neighbourhood in a workshop to try to answer these questions. Together with architects from the Voltes cooperative, for three months 180 neighbourhood children in their 5th year of primary school will explore two public squares in the neighbourhood. There, they will reflect on how residents use these spaces and will imagine two play elements that could transform the squares into more entertaining, welcoming spaces. In a second stage, their designs will be made a reality at the workshops of the Impulsem cooperative, which will coordinate their construction with a group of local 4th-year secondary school students. Once constructed, these pieces will be available for use by local children the following summer within the framework of the community project "Raval Educational Summer", driven by young people in training at Impulsem and with the collaboration of the Joint Resources Bank.

"Playtime, everyone outside!" is a community project that is part of the "Caixa d'eines" cultural and educational program from Barcelona City Council's Pla de barris. It's a collaboration between Voltes Architectural Cooperative, Impulsem and the CCCB, and includes the participation of the following primary and secondary schools in the Raval neighbourhood: Escola Collaso i Gil, Escola Milà i Fontanals, Escola Rubén Darío, Institut Escola Elisabets, Institut Miquel Tarradell and Institut Milà i Fontanals.



A family consisting of a woman, a young girl, and a young boy are standing in a gallery, looking at a wall of art. The woman is on the left, wearing glasses and a black top. The girl is in the center, wearing a black top and blue jeans. The boy is on the right, wearing a grey puffer jacket and red pants. They are all looking at a wall of art. The wall is covered with many small, framed pictures. The floor is made of light-colored wood. The lighting is warm and focused on the art.

A CCCB
for everyone

We work to create spaces that are truly welcoming and diverse, and to overcome the physical, sensory and cognitive barriers that impede or limit access to culture. The CCCB works to establish ties that activate the participation of visually, intellectually or hearing-impaired individuals, the elderly and a range of groups at risk of social exclusion.

ACCESSIBILITY

The CCCB offers guided tours of its exhibits with sign language interpreters, and also creates visits and materials adapted to make its content accessible to blind or visually impaired individuals. Furthermore, we provide the documents that accompany our exhibits in braille, large print and easy-reading versions. Visits are designed in collaboration with choreographer Maria Magdalena Garzón to explore other ways of interacting with exhibit content based on corporeal experiences.

ALZHEIMER PROGRAM

For over a decade, the CCCB's "Alzheimer Program" has been aimed at individuals affected by this illness, their families and caretakers. It provides guided and adapted visits to exhibits and a special cinema program, among other activities.

APROPA CULTURA

The CCCB actively collaborates in this program connecting theatres, auditoriums and museums with organizations from the social sector to create culture. We provide guided tours of our exhibits, collective creation workshops and a training program for social educators. The CCCB participates in the program "Educa amb l'art" with training provided by choreographer Maria Magdalena Garzón.

OUR MUSEUMS ARE WAITING FOR YOU

All year long, museums participating in the Taula de Museus i Accessibilitat offer a range of in-person activities for all of Barcelona's senior centres. They also provide online activities for individuals who live alone and who are users of Vincles Barcelona, a service provided by the Department of Social Services of the Barcelona City Council to address loneliness by reinforcing the social relationships of elderly individuals. The general goal of these activities is to help the elderly enjoy culture, to create and maintain opportunities for interaction and the creation of relationships, to make it easier for them to visit the city's museums and to contribute to their emotional welfare.

The CCCB participates in this new initiative, which is directed by the Barcelona City Council's Department of Promotion of the Elderly and the Provincial Council of Barcelona.

Participants

Clàudia Abellán, Yásnaya Aguilar, Bàrbara Alca, Xavier Aldekoa, Marga Almirall, Louise Amooore, Azcona & Toloza, Eugènia Balcells, Jordi Balló, Claudio Barria, Luca Bonatti, Cabosanroque (Laia Torrents i Roger Aixut), Marta Cartu, Catàrsia, Shu Lea Cheang, Konstantin Chelkaev, Joel Cojal, Alba Cros, Sally Cruikshank, Gustavo Deco, Sasha Denysova, Francisco Doblas Reyes, Domestic Data Streamers, Elena Duque, Simona Dvorak, Mathias Énard, Eduard Escoffet, Genie Espinosa, Laura Fernández, Eloy Fernández Porta, Jorge Ferrer, Joan Fontcuberta, Ana Galvañ, Magdalena Garzón, Regina Giménez, Niloofar Haeri, Nadia Hafid, Marina Herlop, Conxita Herrero, Mercè Ibarz, Eva Illouz, Núria Inés (Tinta Fina), Maribel Izcue, Les filles d'Internet, Julià de Jòdar, Ann Helen Laestadius, Suzanne Livingstone, Alyce Mahon, María Medem, Philippe Meirieu, Miriampersand, Elena Molina, Joana Moll, Antonio Monegal, Agus Morales, Cas Mudde, Vivian Muñoz, Lluís Nacenta, Maggie O'Farrell, Santi Palacios,

Marta Peirano, Toni Pou, Maria Ptqk, Blanca Rego, Marina Rodríguez, Isaac Rosa, Guillem Sánchez Garcia, Hannes Schüpbach, Núria Sebastián, Silvana Silva, Matías Sirczuk, Vladimir Sorokin, Salvador Soto, Anna Starobinets, Maria Stepanova, Anna Surinyach, Montserrat Terrones, Mireia Torralba, Jordi Torres, Abhijan Toto, Eileen Truax, Maholo Uchida, Liudmila Ulítskaya, José Valenzuela, Carlos Vásquez Mendez, Roberta Vázquez, Paola Viganò, Isaac Vila, Julie Wark, Jean Wyllys, Aleksei Yudnikov, Silvia Zayas

Collaborating institutions and companies

A Bao A Qu, Acantilado, Actar, ADHUC. Centre de Recerca. Teoria, Gènere i Sexualitat (UB), Alba Editorial, Alba Synchrotron, Alfaguara, Alianza, Allianz Kulturstiftung, Anagrama, Androna Cultura, Animac Mostra Internacional de Cinema d'Animació, Apa Apa Còmics, Apropa Cultura, Arc en rêve, Architecture Foundation, Art Folk Museum (New York), Arte, Artist at Risk, Associació NouPOP, Azkuna Zentroa, Banc Sabadell Foundation, Barbican Centre, Barcelona City Council's Department of Promotion of the Elderly, Barcelona Supercomputing Center (BSC-CNS), Catalunya Film Festivals, Center for Brain and Cognition (UPF), Centre Georges Pompidou, Centro de Cultura Contemporánea Condado (Madrid), CIBER consortium of respiratory diseases, City Council of Barcelona, City of London Corporation, Col·lectiu Dia Orwell, Consell Educatiu Municipal de Barcelona, Crater-Lab, DAMM, Daniel and Nina Carasso Foundation, Department of Earth Sciences of the Barcelona Supercomputing Center, Department of Humanities of UPF, Dones Visuals, Equip Raval amb el Jovent Migrat no Acompanyat, Escola BAU, Escola Collaso i Gil, Escola Joso. Centre de còmic i arts visuals, Escola Massana, Escola Milà i Fontanals, Escola Pia Sant Antoni, Escola Rubén Darío, Espiral Ediciones, Fatbottom, Festival Grec, Filmoteca de Catalunya, FIRE!! Mostra de Cinema LGTBI de Barcelona, Forum Groningen (Netherlands), Franco-German Youth Office (OFAJ), Fundació Antoni Tàpies, Fundació Joan Miró, Fundació Privada Mir-Puig, Fundació Uszheimer, Fundación Telefónica (Madrid), Galaxia Gutenberg, GAPP: Grup Arendt i de Pensament i Política UB, Generalitat de Catalunya, Germans Trias i Pujol Hospital and Research Institute, Graf, Hac Te, Hangar, Haus der Kulturen der Welt (HKW), Herder, Hipnotik Factory, Hotel Alma, Impedimenta, Impulsem, Institució de les Lletres Catalanes,

Institut de Ciències del Mar (ICM-CSIC), Institut de Ciències Fotòniques (ICFO), Institut de Cultura de Barcelona, Institut de Física d'Altes Energies (IFAE), Institut d'Humanitats de Barcelona, Institut Escola Elisabets, Institut Français, Institut Miquel Tarradell, Institut Ramon Llull, Institute for Bioengineering of Catalonia (IBEC), Institute for Educational Sciences of the UAB, Institute of Neurosciences of the UB, Johns Hopkins University, Joint Resources Bank, Karwán, Katz, La Escocesa, La Gossa, La Magrana, La Resma, La Sullivan, Laie bookshop, L'Alternativa, Lumen, Máquina Total, Marvin & Wayne, Minimal Films, MINIPUT, Ministerio de Ciencia e Innovación, Mostra Internacional de Films de Dones de Barcelona, Museo Nacional Centro de Arte Reina Sofía (Madrid), Museu d'Art Contemporani de Barcelona (MACBA), Museu Nacional d'Art de Catalunya (MNAC), Museu Picasso, MUVAN, New Art Foundation, NoCallarem, Noucinemart, Paidós, Panorama 180, Paral·lel 40, Pasqual Maragall Foundation, PEN Català, Photographic Social Vision, Pla de barris de l'Ajuntament de Barcelona, Provincial Council of Barcelona, Punt de referència, Quaderns Crema, Red927, Revista 5W, Revista *Serielizados*, Saldonar, Sapristi, Seminari de Filosofia i gènere-Universitat de Barcelona, Servei de Detecció i Intervenció amb infants, adolescents i joves migrats sols (SD), SMA-TB European Consortium, Sonar +D, Teatre Nacional de Catalunya, Teatro Español, Temporada Alta, Théâtre Garonne-Scène européenne, Tot Raval Foundation, Trobada i Premis Mediterranis Albert Camus, UITB Foundation, Universitat Oberta de Catalunya (UOC), Universitat Politècnica de Catalunya (UPC), Universitat Pompeu Fabra (UPF), University of Durham, Vallès School of Architecture (ETSAV), Versembrant, Voltes Architectural Cooperative, Xamfrà

The CCCB is a consortium formed by



With the support of



Sponsored by



Photographic credits p.4 and 5 Antonio Damasio, Anil Seth and Núria Jar. The Mysteries of Consciousness. Biennial of Thought 2022. October, 14th 2022. CC BY_NC_SA CCCB-Ajuntament de Barcelona, Robert Ramos, 2022 / p. 8 Nadia Hafid / p. 11 (top left) Maria Medem / p. 11 (top right) Bàrbara Alca / p. 11 (bottom) Marta Cartu / p. 12 *Ala Kachuu (Bride Kidnapping)*, Kyrgyzstan, 2019. From the series "On Rape: And Institutional Failures" © Laia Abril Courtesy Galeria Les Filles du Calvaire / p. 15 (top) Gilles Ehrmann, Contact prints. Photographs of Jean Benoît's performance *Exécution du Testament du Marquis de Sade* (December 1959). Mony Vibescu Collection. Photograph © Gilles Berquet / p. 15 (bottom) Salvador Dalí i Domènech, *Untitled. Erotic scenes* (1950s). Ink on paper. Work on loan from the Gala-Salvador Dalí Foundation / p. 16 «Al: More than Human», Barbican Centre (16 May-26 August 2019). *Myriad (Tulips)* © Anna Ridler. Photograph: Tristan Fewings-Getty Images / p. 19 (top) «Al: More than Human», Barbican Centre (16 May-26 August 2019). *Alter 3* © Hiroshi Ishiguro, Takashi Ikegami and Itsuki Doi. Photograph: Tristan Fewings-Getty Images / p. 19 (bottom) «Al: More than Human», Barbican Centre (16 May-26 August 2019). *DeepDream: The Artificial Pareidolia* © Alexander Mordvintsev. Photograph: Tristan Fewings-Getty Images / p. 20 Ramón y Cajal: When Art Becomes Science. CC BY_NC_SA CCCB, Robert Ramos, 2022 / p. 27 (top) CC BY_NC_SA CCCB, Miquel Taverna, 2021 / p. 27 (bottom) Masha Gessen and Carolin Emcke. New Fascisms. Biennial of Thought 2022. October, 15th 2022. CC BY_NC_SA CCCB - Ajuntament de Barcelona, Robert Ramos, 2022 / p. 30 Georg K. Glasser - *Schriftsteller und Schmied*, Harun Farocki, 1988 / p. 33 (top) *La ciutat a la vora*, Meritxell Colell, 2022 / p. 33 (bottom) Artist Vásquez Méndez during the performance *Echo Chamber* (2021). CC BY_NC_SA CCCB, Román Yñán, 2021 / p. 36 Cultures d'Avenir. Workshop in Sala Raval with DJ Maguette Dieng CC BY_NC_SA CCCB, Pau Fabregat, 2022 / p. 43 (top) Presenting the body on the virtual stage Workshop about performance in the social media CC BY_NC_SA CCCB, Vincenzo Rigogliuso, 2022 / p. 43 (bottom) Family tour to the exhibition «Brain(s)». CC BY_NC_SA CCCB, Glòria Solsona, 2022 / p. 44 Family tour to the exhibition «Brain(s)». CC BY_NC_SA CCCB, Glòria Solsona, 2022

Publication CCCB Design Studio Eva Vesikansa © Centre de Cultura Contemporània de Barcelona CCCB, 2022.

A consortium of



**Diputació
Barcelona**



**Ajuntament de
Barcelona**