

ACTIVITIES AROUND THE EXHIBITION

Opening visit

Tuesday January 21, 7 pm
Tour of the exhibition with the curator Suset Sánchez

Workshop: "Short distance"

Cost: €5 €/group. Book your place on 93 476 86 3025

Guided tours for the general public

Book on 93 476 86 30
Limited places available
Cost per person: 3 €

Pre-arranged group visits

Groups of 25 people at most
Prior booking required on 93 476 86 30
Cost per group: 60 €
Groups with their own guide must also book the time of their visit.

Guided tours for visually impaired groups

Groups of at least 10 people
Prior booking required on 93 476 86 30

Visits in sign language (SL) and visits adapted for speech-readers

Groups of at least 10 people
Prior booking required by writing to fax 93 476 86 35 or e-mail seducatiu.caixaforum@fundaciolacaixa.es

Jordi Colomer. *Arabian Stars*, 2005
Video installation. HD video. Colour, stereo sound.
12 wooden chairs. 38'. Variable sizes. © VEGAP



FROM JANUARY 22
TO ABRIL 27 DE 2014

CaixaForum Barcelona Social and Cultural Centre

Av. de Francesc Ferrer i Guàrdia, 6-8
08038 Barcelona
Tel. 93 476 86 00
Fax. 93 476 86 35

Opening times

Monday to Sunday,
from 10 am to 8 pm

Information Office of "la Caixa" Foundation

Tel. 902 22 30 40
Seven days a week,
from 9 am to 8 pm
www.laCaixa.es/ObraSocial

Cost of tickets to exhibitions

"la Caixa" customers: admission free
Adults: 4€
Children under 16: admission free



Activities:



Admission and activities tickets from the CaixaForum ticket office and at



CaixaForum.com/agenda

All information at:
www.CaixaForum.com/agenda



Public transport

Metro: Espanya station, lines 1 and 3
Catalan Railway (FGC): Espanya station, lines L 8, S33, S4, S8,R5 and R6

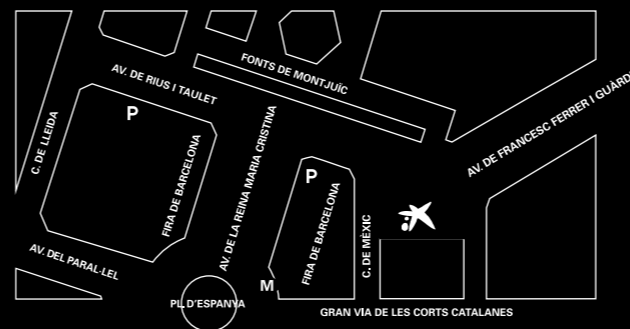
Buses: lines 13 and 150 stop in front of CaixaForum
Lines 9, 13, 23, 27, 50, 65, 79, 91, 109 and 165 stop in Pl. d'Espanya
Lines D20, H12, V7, L72, L90, L91, L86, L87, L95 stop in Pl. d'Espanya

bicing

Gran Via - Pl. de Espanya (station 96)
Rius i Taulet (station 237)

B:SM Car Park

Entrance from Av. de Maria Cristina and Av. de Rius i Taulet
Direct access to CaixaForum at the basement level (-1)



Laie Bookshop - CaixaForum

Tel. 934 768 659
Fax 934 768 687
caixaforum@laie.es

Café - Restaurant CaixaForum

Tel. 93 476 86 69
Fax 93 476 86 87
caixaforum@compass-group.es

Available at the centre:



Ignacio Uriarte. *The History of the Typewriter* recited by Michael Winslow, 2009. Col·lecció "la Caixa" (transformed image). © Ignacio Uriarte, VEGAP, Barcelona, 2014.

RUMOUR...

COMISART - NEW VIEWS OF
LA CAIXA COLLECTION

CaixaForum Barcelona



Obra Social "la Caixa"



Obra Social "la Caixa"

RUMOUR...

DECOLONIAL STORIES IN THE LA CAIXA COLLECTION

How do we consume visual images today? How are meanings constructed? How does an exhibition space in the auratic setting of a museum or art centre still maintain the ability to modulate our behaviour in the presence of images?

This exhibition proposes that we approach with suspicion five works from the "la Caixa" Collection: *Centro di permanenza temporanea* (2007, Adrian Paci), *Volta (Bandeira)* (2002-2003, Stephen Dean), *Arabian Stars* (2005, Jordi Colomer), The

History of the Typewriter recited by Michael Winslow (2009, Ignacio Uriarte) and *Afyon* (2009, Mustafa Hulusi). Let's read between the lines of what has been said and written by different players in the art field about these cultural objects,

Stephen Dean
Volta (Bandeira), 2002-2003
Single-channel video installation. DVD. Colour, sound. Handicraft fabric. 8' 52". Variable sizes



and what place these pieces occupy within the institution that conserves them and in the imaginary of the people who live with them in their daily work in the Collection. How and when the five became part of the Collection, and in what circumstances. What experiences there are behind what we see in the exhibition, information withheld from the public that nevertheless determines how we engage with the images. Why do some of these works, such as *Centro di permanenza temporanea* or *Volta (Bandeira)*, accumulate visibility and critical fortune in the history of the Collection, while others, such as *Afyon*, have hardly been exhibited? If we look at the documentary mechanism that opens this exhibition, by way of which we have set out to recons-

Adrian Paci
Centro di permanenza temporanea (Temporary Detention Centre), 2007
DVD video projection. Colour, sound. 5' 30". Variable sizes



truct a partial history of the Collection and the life of these pieces within its holdings, there would appear to be a proportional relationship between the exhibition career of a work and the volume of knowledge produced about it. The uncovering of these traces in the archive of the Collection demonstrates the repetition of normative readings, reproduced over and over again, which establish the interpretation of the work on the basis of its exhibition. In this closing off of its capabilities of utterance, the work loses its political potency and is transformed into a heritage object subject to its fetishizing as a commodity. Why, for example, have discourses such as those of Dean, Paci or Uriarte, images in which the crucial role of

Mustafa Hulusi
Afyon, 2009
Four screen video installation. Colour, sound. 29' 38". Variable sizes



human bodies makes it impossible to ignore the presence of certain ethnic subjectivities, not been related to the vindication of racial agency?

We propose a tour of the exhibition based on doubts about the way in which these works from the Collection are exhibited and what has been said about them. Coloniality is not a thing of the past: it persists in the relations of domination and subordination that exist in the international division of labour in global capitalism, in the inequality of opportunities and in the ethnic, racialized and gendered regime that restricts the political representation

of many communities in contemporary democratic systems. Here we are invited to interrogate the images to discover behind the normalized accounts those other meanings hijacked by the rational use that the art context has made of these visual narratives. Decolonizing the gaze, observing with suspicion, recovering the voices of the 'others', pushing the limits of interpretation, seeking dissent. Creating a rumour that restores the images to life in the present and to what happens outside the walls of the exhibition galleries and the fictions that are created in those precincts.