

ACTIVITIES AROUND THE EXHIBITION

INAUGURAL VISIT
Wednesday, October 1 | 7 pm
Three narratives. Participation
Run by Enrique Juncosa,
exhibition curator

Open activity
Limited places.

eduCaixa
**SPECIALLY STIMULATING GUIDED
TOURS FOR SCHOOL GROUPS**
From Monday to Friday,
times can be arranged to suit

Tours suitable for different
educational levels.
Please book by phoning:
93 476 86 30 or writing an email to
seducatiu.caixaforum@fundaciolacaixa.es
Price per group: €25

**"SHORT DISTANCE"
WORKSHOP**
Monday to Friday

Please book by phoning
93 476 86 30
Price per group: €25

**GUIDED TOURS
OF THE EXHIBITION**
Saturdays | 7 pm
Guided tours
for the general public

Price per person: €3
50% discount for "la Caixa" customers
Limited places.

Group tours
Groups up to 25 persons
Please book by phoning:
93 476 86 30
Price per group: €60
Tours with their own guide should
also reserve a day and time.


Guided tours for the visually
impaired
Groups up to 10 persons
Please book by phoning:
93 476 86 30


Visits with sign language (SL)
and adapted verbal communication tours
Groups up to 10 persons
Please book by sending a fax
to 93 476 86 35 or writing to
seducatiu.caixaforum@fundaciolacaixa.es

**APICHA TPONG
WEERASETHAKUL FILM CYCLE**
Thursday January 15, at 7pm
Uncle Boonmee Who Can Recall His
Past Lives, 2010
Original Version subtitled in Spanish

Thursday January 22, at 7pm
Tropical Malady, 2004
Original Version subtitled in Spanish

Thursday January 29, at 7pm
Syndromes and a Century, 2006
Original Version subtitled in Spanish

Price per film: €4
50% discount for "la Caixa" customers
Limited numbers.

OCTOBER 2 2014 TO FEBRUARY 15 2015

**CaixaForum
Social and Cultural Centre**
Av. de Francesc Ferrer i Guàrdia, 6-8
08038 Barcelona
Tel. 93 476 86 00

Opening times
Monday to Sunday: 10am to 8pm
December 24, December 31
and January 5: 10am to 6pm
Closed December 25, January
1 and January 6

**Information Office of
"la Caixa" Foundation**
Tel. 902 223 040
Seven days a week: 9am to 8pm
www.laCaixa.es/ObraSocial

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



Activities:



Admission and activities tickets from
the CaixaForum ticket-office and at



All information at:

www.CaixaForum.com/agenda

Public transport
Metro: Espanya station, lines 1 and 3
Catalan Railway (FGC):
Espanya station, lines L8, 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, L80, L81,
L86, L87, L95 stop in Pl. d'Espanya

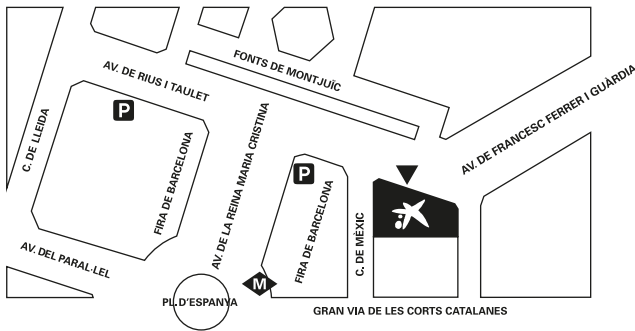
bicing
Gran Via - Plaça d'Espanya
(station 96)
Rius i Taulet (station 237)

B:SM Car Park
P Entrance from Av. de Maria Cristina
and Av. de Rius i Taulet
Direct access to CaixaForum
i at the basement level (-1)

Laie Bookshop - CaixaForum
Tel. 934 768 659
Fax 934 768 686
caixaforum@laie.es

Restaurant - CaixaForum
Tel. 934 768 669
caixaforum@compass-group.es

The centre is equipped with
Wi-Fi



Find out about our exhibitions on:



Three narratives
PARTICIPATION
MEMORY
LANGUAGE

**"LA CAIXA" CONTEMPORARY
ART COLLECTION**
Until February 15 2015

CaixaForum *Barcelona*



Ana Laura Aláez. Mujeres sobre zapatos de plataforma [Women in platform shoes], 1992. "la Caixa" Modern Art Collection. © VEGAP, Barcelona, 2014.



Dominique Gonzalez-Foerster. *Petite (Small)*, 2001.
"la Caixa" Modern Art Collection. © VEGAP, Barcelona, 2014.



Apichatpong Weerasethakul. *Primitive. I'm Still Breathing*, 2009.
"la Caixa" Modern Art Collection.



Douglas Gordon. *Left is Right and Right is Wrong and Left is Wrong and Right is Right*, 1999.
"la Caixa" Modern Art Collection. © VEGAP, Barcelona, 2014.

Three narratives PARTICIPATION MEMORY LANGUAGE

The *Three Narratives* exhibition series is conceived as 'a possibility': that of proposing multiple narratives based on the history of recent art, which defies interpretation as a single story. It is based on a plural approach that draws inspiration from works in other fields in which artists have explored complex, interlocking narratives, such as the novels *2666* by Roberto Bolaño and *The Hakawati* by Rabih Alameddine in literature, David Lynch's *Mulholland Drive* in film, or the operas of the Irish composer Gerald Barry in the performing arts.

Taking this theoretical framework as their point of departure, the exhibitions in the series focus on showing how participation, memory and language have operated as creative and speculative strategies in artworks produced over the last three decades. To this end, the shows are presented in reverse chronological order and seek vanishing lines and points of crossover and encounter in order to draw new narratives from the works that make up the "la Caixa" Contemporary Art Collection.

Participation, the first exhibition in the series, draws on the theoretical paradigm of 'relational aesthetics', which is concerned with the ability of certain artworks to forge links between the work and the viewer, thus creating spaces of encounter. The artist acts as a catalyst, while the audience, envisaged as a community, gives meaning to each piece through their interaction with it. This is what

the artists included in the exhibition – a diverse group of creators who came to prominence around the turn of the century – have in common.

The selected works generate this participatory relationship in a variety of ways. When viewers enter the exhibition room where it is



Susy Gómez. *Mientras las manos llueven I (Whilst hands are raining I)*, 1998-1999.
"la Caixa" Modern Art Collection. © VEGAP, Barcelona, 2014.

displayed, *Mientras las manos llueven I*, the galvanised iron curtain created by **Susy Gómez**, opens up like a theatre curtain. In this way, the piece dissolves the boundaries between the space of representation and the audience, serving almost as a statement of intent. In the case of *Mujeres sobre zapatos de plataforma*, the work by **Ana Laura Aláez**, viewers are tempted to become 'actors', occupying the imaginary space of the absent bodies the installation seems to call forth.

In *Left is Right and Right is Wrong and Left is Wrong and Right is Right*, a video installation by **Douglas Gordon**, the very title of the work calls on the viewer to take a position and decide in favour of one of the two geminated projections. Likewise, in *Your Position Surrounded and Your Surroundings Positioned*, the piece by **Olafur Eliasson**, the viewer's position has a direct impact on the appearance of the

installation: as visitors walk around the room, they become part of the work by placing themselves between the beams of light and the walls onto which they are projected.

In a similar way, in the enigmatic atmosphere generated in *Petite*, **Dominique Gonzalez-Foerster** offers the viewer a narrative that is frozen at an indeterminate point, inviting us to investigate and complete a story that is unconnected to us, incomplete and unsettling. Her work seeks to create emotional engagement in the narrative, the same goal **Apichatpong Weerasethakul** pursues in a different way in his short film *Primitive: I'm Still Breathing*, where the hypnotic beauty of the cinematography and the atmosphere of collective celebration it reflects call on viewers to take action and invite them to engage emotionally with what is happening on the screen.