

ACTIVITIES AROUND THE EXHIBITION

INAUGURAL VISIT

Tuesday, March 10 | 7pm
Three narratives. Memory

By Enrique Juncosa,
poet, art critic
and exhibition curator

eduCaixa

GUIDED TOURS FOR SCHOOL GROUPS

From Monday to Friday,
times to suit

Visits adapted
to different school levels
Please sign up beforehand
by calling 93 184 71 42
From Monday to Friday, times to suit
Price per group: €25

"SHORT DISTANCE" WORKSHOP

From Monday to Friday

Please sign up beforehand
by calling 93 184 71 42
Price per group: €25

GUIDED TOURS OF THE EXHIBITION

Saturdays | 7pm

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

Visits arranged for groups

Groups of no more than 25 people
Please sign up beforehand
by calling 93 184 71 42
Price per group: €60
Groups with their own guide
should still reserve a day and a time.



Guided tours for people
with visual difficulties
Groups of no less than 10 people
Please sign up beforehand
by calling 93 184 71 42



Sign language (SL) tour and visits adapted
to oral communication
Groups of no less than 10 people
Please sign up beforehand
by sending an email
seducatiu.caixaforum@fundaciolacaixa.org

FROM MARCH 11 TO JUNE 14, 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

"la Caixa" Foundation
Information Office
Tel. 902 223 040
Open 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



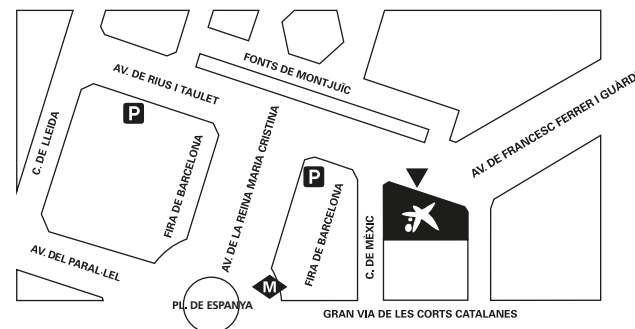
Public transport
Metro: Espanya station, lines 1 and 3
Catalan Railway (FGC):
Espanya station, lines L8, S33, S4,
S8, R5 and R6
Buses: lines 13 and 150
stop in front of CaixaForum
Lines 9, 13, 23, 27, 50, 65, 79, 91,
109 and 165 stop in Pl. d'Espanya
Lines D20, H12, V7, L72, L80, L81,
L86, L87, L95 stop in Pl. d'Espanya

bicing

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

B:SM Car Park

P Entrance via av. de Maria Cristina
and av. de Rius i Taulet
♿ Direct access to CaixaForum
on floor -1



All information at:

www.CaixaForum.com/agenda



Find out about our exhibitions on:



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

Restaurant - CaixaForum
Tel. 93 476 86 69
caixaforum@compass-group.es

The centre is equipped with



Juan Muñoz. Conversation Piece (Hirshorn), 1995. "la Caixa" Contemporary Art Collection © Estate Juan Muñoz.

Three narratives PARTICIPATION MEMORY LANGUAGE

"LA CAIXA" CONTEMPORARY
ART COLLECTION
Until June 14, 2015

CaixaForum *Barcelona*



"la Caixa" Foundation



"la Caixa" Foundation

Rachel Whiteread, *Untitled (Resin Corridor)*, 1995.
"la Caixa" Contemporary Art Collection. © Rachel Whiteread



Three narratives

PARTICIPATION

MEMORY

LANGUAGE

Enrique Juncosa, curator of **Three Narratives** exhibition series has conceived it as 'a possibility': proposing multiple narratives based on the history of recent art, defying 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.

Christian Boltanski, *Archives de l'année 1987 du Journal "El Caso"*, 1989.
"la Caixa" Contemporary Art Collection. © Christian Boltanski, VEGAP, Barcelona, 2015.



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 crossover and encounter points in order to draw new narratives from works in the "la Caixa" Contemporary Art Collection.

Memory, the second exhibition in the series, presents pieces in which a personal or collective evocation serves as a means of exploring themes such as disease, violence, intimacy, trauma and identity. The selected works use images and objects in different ways to activate memory.

The exhibition revolves around a central piece: *Archives de l'année 1987 du Journal 'El Caso'* by **Christian Boltanski**, an installation that is somewhere between funereal and commemorative in appearance, composed of a series of photographs that evoke victims of kidnappings, murders and disappearances. Their presence en masse calls on us to remember each individual victim, but, paradoxically, presents them in a bleakly anonymous way. In direct relation to this work, the exhibition presents pieces by **Miroslaw Balka**, **Robert Gober** and **Juan Muñoz**. The sculpture by Balka, entitled *250 x 175 x 136.2 x (Ø 10 x 12), 3 x (Ø 7.5 x 11)*, resembles the kind of plank used to tip dead bodies overboard in burials at sea, thus evoking the presence of a human body merely by virtue of its dimensions. In *Untitled*, Gober presents two sinks without drains that

speak to our fear of biological waste and the transmission of disease, serving as a way to display and evoke a certain intimacy. In *Conversation Piece (Hirshhorn)*, by Juan Muñoz, the human figure is present in the form of three figures which, like roly-poly toys, interact despite being incapable of movement. As viewers, we bear witness to a particular moment, the memory of which is frozen in an unsettling scene of restrained violence.

In *Tal cual*, by **Carmen Calvo**, objects of various kinds underscore the evocative, fetishist power of even the most everyday items and suggest a return to childhood moments or other regions buried in our memory. Objects are also central to *Sin título* by **Guillermo Kuitca**, but in this case they are represented rather than being physically present in the work: a series of syringes mark out the blocks of a city, serving as elements in a strange cartography which, despite its aseptic character, contains the memory of danger, pain and disease. In Doris Salcedo's work, *Sin título*, the artist alludes to the traumatic memory that seems to pulse and lie silently in wait in the inanimate objects around us. In her own words, 'Every time I visit a place there are traces of a violent event. [...] In my work I want to elicit this spirit, using objects that have an aura of pain imprinted on their surfaces.'

Susana Solano and **Rachel Whiteread** use forms that look minimalistic but are nonetheless charged with meaning. Solano's work, *Senza Uccelli*, takes the form of an empty cage, an image rich in connotations, onto which we can project our own fears and

experiences in relation to the absence of freedom, isolation, or loneliness. In *Untitled (Resin Corridor)*, Whiteread uses the empty space beneath the wooden floorboards of a Victorian house as a mould to bring to light something that is usually invisible in two ways: first, by virtue of its actual location in the real world, and second, due to its ability to integrate the memory of those who have walked over it in the past.

The exhibition is completed by **Joseph Beuys'** installation *Hinter dem Knochen wird gezählt – SCHMERZRAUM*, which is on permanent display at the CaixaForum building. The work consists of a room whose walls are covered in lead, a material that absorbs light and other forms of radiation. In this way it is suggested that the room is able to conserve the memory of energies generated within it.



Carmen Calvo, *Tal cual*, 1989.
"la Caixa" Contemporary Art Collection.
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