

EXHIBITION-RELATED ACTIVITIES

GUIDED TOUR BY THE CURATOR

Thursday 3 March | 7 pm
Carlos Martín, curator of the show
Free admission. Places are
limited. Please sign up in advance
by calling 934 005 038

CYCLE: CAN WE DO AWAY WITH IMAGES FOR ONCE AND FOR ALL?

Thursday 14 April | 7 pm
**TALK BY ROGELIO
LÓPEZ CUENCA**
Artist Rogelio López Cuenca will
explore the most iconoclastic side
to his work

Thursday 21 April | 7 pm
**PERFORMANCE
BY VALERIANO LÓPEZ**
Artist Valeriano López will give
an alternative, performance-
based tour of the exhibition

Thursday 28 April | 7 pm
**SCREENING WITH
PERE PORTABELLA**
Filmmaker Pere Portabella will
give a talk to accompany two
short films

Thursday 5 May | 7 pm
**GUIDED TOUR BY
MANUEL DELGADO**
Anthropologist Manuel Delgado
will explore the exhibition through
the lens of religious anthropology

Price per session: €4

eduCaixa

SHORT DISTANCE WORKSHOP FOR SCHOOLS

Please sign up in advance
by calling 931 847 142
or sending an email to
rcaixaforumbcn@marmacultura.net

Price per group: €25



GUIDED TOURS FOR GROUPS OF VISUALLY IMPAIRED VISITORS

Minimum group size: 10
Please sign up in advance by
calling 931 847 142



TOURS IN SIGN LANGUAGE AND ADAPTED TOURS USING VERBAL COMMUNICATION

Minimum group size: 10
Please sign up in advance by
sending an email to
rcaixaforumbcn@marmacultura.net

FROM 4 MARCH TO 5 JUNE 2016

**CaixaForum
Social and Cultural Centre**
Av. de Francesc Ferrer i Guàrdia, 6-8
08038 Barcelona
Tel: 934 768 600

Opening Hours
Open every day,
10 am to 8 pm

**"la Caixa" Foundation
Information Office**
Tel: 902 223 040
Open every day,
9 am to 8 pm
www.laCaixa.es/ObraSocial

Exhibition Tickets
Admission to exhibitions: €4
Children under 16: free



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



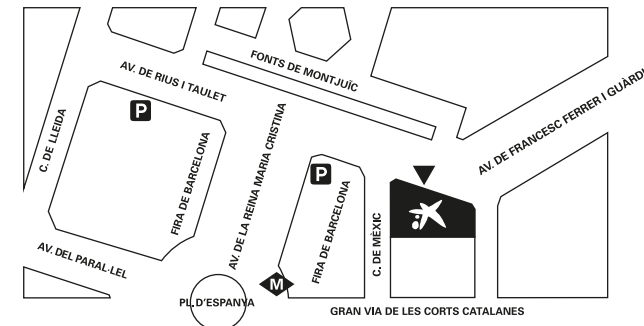
CaixaForum.com/agenda

Public Transport
Metro: Espanya station,
lines 1 and 3
Catalan Railways (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 and L95 stop in Pl. d'Espanya



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

B:SM Car Park
Entrance via Av. de Maria Cristina
and Av. de Rius i Taulet
Direct access to CaixaForum
on floor -1



Full information at:

www.CaixaForum.com/agenda



Find out more about our exhibitions on:



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



ICONOCLASTIC GESTURES, HETERODOX IMAGES

COMISART

New Perspectives on
the "la Caixa" Collection

Vanessa Beecroft, Black Madonna with Twins, 2006. "la Caixa" Collection of Contemporary Art © Vanessa Beecroft

ON UNTIL JUNE 5
www.CaixaForum.com/Agenda

CaixaForum *Barcelona*

#Comisart



"la Caixa" Foundation



"la Caixa" Foundation

ICONOCLASTIC GESTURES, HETERODOX IMAGES

COMISART

New Perspectives on
the "la Caixa" Collection

Iconoclastic Gestures, Heterodox Images brings together a number of different approaches to the concept of destroying images or subverting their "orthodox" content. It features a range of works from the "la Caixa" Collection of Contemporary Art and the MACBA Collection by contemporary artists who have joined the age-old debate on the limits of representation, which has raged from Antiquity to the present day. For these creators, iconoclasm is both a tool and an object of study:



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tradition, cultural heritage, figures and symbols of authority, and artistic materials themselves are targets for gestures in a no-man's-land somewhere between invective and veneration, comment and homage, observance and rejection, demythologisation and parody. These works lead on to other related ideas present in the collective imaginary, including desecration, the martyrdom of images, holy relics, absence and nostalgia, in order to spark a debate on the difficulty of shaking off the past.



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"The destruction work is not as easy as people would think," remarked the Taliban Minister for Information and Culture in Afghanistan when asked about the process of blowing up the **Buddhas of Bamiyan**, in 2001. His comment encapsulates the hard work faced by iconoclasts, an endeavour that lies at the heart of this exhibition. A photograph of the empty recess where one of these stone giants once stood recalls the act of destruction and serves as a prelude to the other exhibits, including **Valeska Soares's** empty niches, which punctuate the whole show, and a scarred 18th-century carving of a ***Martyred Saint***.

Pedro G. Romero studies the images of anti-sacramental political iconoclasm in Spain in the form of slides arranged under an index of terms taken from visual and theoretical constructions in the modern project. The unstable figures in **Txomin Badiola's** *A Throw of the Dice* also hint at a somewhat delicately balanced modernity. The next section explores the subversion of past cultural and religious icons, beginning with **Sherrie Levine** and **Rodney Graham**, who upend the original meaning of two 20th-century artworks, by Marcel

Duchamp and minimalist icon Donald Judd, respectively. Other exhibits rework the conventional representation and meaning of religious imagery, from the figure of the Virgin Mary (turned into a totem in **Katharina Fritsch's** sculpture and intensely humanised in **Vanessa Beecroft's** photograph) to references to the commercialisation of icons and the language of the "other" in **Rogelio López Cuenca's** *Dior* and *Seven Up*.

The following section opens with two pieces that analyse the gesture of moving and hiding artworks and question the cultural fetishism of certain famous works and artists. **Equipo Crónica's** painting *The Wrapping* and **Pere Portabella's** film *Move* put the ghosts of *Guernica* and Federico García Lorca to rest while, paradoxically, invoking them at the same time. In both pieces, the literal icon vanishes to give way to the following space, which reveals a kind of "landscape after the battle".



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Lucio Fontana, Manuel Millares and **Raymond Hains** all physically attack the traditional medium for painting in their own way to create a strikingly ambiguous result: an artwork born of destruction. **Enzo Cucchi's** piece conjures up a certain sense of nostalgia by altering traditional toponymy as a tool for resignifying territory, here linking poet Arthur Rimbaud to the figure of Jesus Christ. **Miroslaw Balka's** installation *Good God* creates a sense of unease that frames the absence of a human figure, crowned by an only half-recognisable sign of the cross. The tangential reference to anthropomorphism in this part of the show engulfs spectators as they await an epiphany that never quite arrives. A figure only partially appears in the form of an anthropomorphic halo, the aura that emerges from the dark background of **Pedro G. Romero's** *Ink Mirror*.

The exhibition closes with **Javier Peñafiel's** *Mistreatment*, which shows a flower arrangement being shot to pieces, before being restored to its original state through the magic of digital rewinding. The video distils the movement of advance and retreat, affirmation and negation that runs through-

out the show. As visitors pass the final projection and leave the exhibition space, the sound of the methodical gunning-down harks back to the regular whirl of the projectors at the start. The present and absent images take on a new sense and allow spectators to close the circle on the ambivalence of all iconoclastic images.



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1. Javier Peñafiel, *Mistreatment*, 1999. "la Caixa" Collection of Contemporary Art © Javier Peñafiel

2. Anonymous, *Martyred Saint*, 18th century. MNAC. Museu Nacional d'Art de Catalunya © Museu Nacional d'Art de Catalunya, Barcelona, 2015. Photographs: Jordi Calveras

3. Katharina Fritsch, *Support with Madonnas*, 1987–1989. "la Caixa" Collection of Contemporary Art © Katharina Fritsch, VEGAP, Barcelona, 2016

4. Equipo Crónica, *The Wrapping*, 1969. "la Caixa" Collection of Contemporary Art © Equipo Crónica (Manolo Valdés), VEGAP, Barcelona, 2016

5. Rogelio López Cuenca, *Dior*, 1997. "la Caixa" Collection of Contemporary Art. Rogelio López Cuenca, Creative Commons