

A SHORT CENTURY—

Poetics and Politics From 1929 to the Present

Course on the MACBA Collection

From 15 October to 19 November 2018

Directed by: Pablo Martínez

PROGRAMME

Monday 15 October, 7 pm

Juan José Lahuerta

Revisionism and Avant-garde

In the 1930s, while bearing witness to the rise of fascisms and Nazism in Europe, a process of historicist recapitulation took place regarding the meaning of the avant-gardes, giving rise to the first manuals seeking to explain them in global terms. This was seen in the revisionism of the exhibitions held at MoMA from the second half of the 1930s to the early 1950s. This lecture seeks to explain the processes of “our” avant-gardes from the years of the Republic to the agreements made by the Franco regime with Eisenhower’s United States. This will not, however, be considered in the traditional way, following the operative mode of the manuals, but will be engaged from a revisionist perspective, reflecting on how a reactionary body of work like that produced by Gaudí could, in a totally unexpected way, move to the centre of national and international interest, becoming the point of reference for many great creators, including Josep Lluís Sert and Joan Miró, amongst many others.

Juan José Lahuerta is Professor of Art History at the Barcelona School of Architecture. His most recent publications feature *Religious Painting: Picasso and Max von Moos* (2014), *Photography or Life: Popular Mies* (2015), *On Loos, Ornament and Crime* (2015), *Marginalia: Aby Warburg, Carl Einstein* (2015) and *Antoni Gaudí. Fuego y cenizas [Antoni Gaudí: Fire and Ashes]* (2016). He is member of the editorial board of *Casabella Milano* (Milan) and the founder and director of the publishing house *Mudito & Co* (Barcelona). He has also been a professor at Università Luav di Venezia, Venice, and at New York University, and

has been head of collections at the Museu Nacional d'Art de Catalunya. He is currently director of the Gaudí Chair.

Monday 22 October, 7 pm

Patricia Molins de la Fuente

Ghosts in the Closet: Reinventions Inside Francoism

The destruction of homes during the bombings of the Spanish Civil War led to the task of rebuilding after the war, with an urgency that did not just respond to peremptory material necessity. What was also at stake was visual and social effect of destroyed housing, which was strongly accented in the propaganda of the time. Architects and artists were involved in the creation of interiors, insisting in factors like their symbolic and political features. After defending the idea of craft in the popular, more historicist models of the early 1940s, in the 1950s there was a shift from the concept of the decorative arts to that of industrial design. The Craft Market, the Colonisation Villages, the FAD, the SEDI and other artistic collectives working in design (such as Equipo 57), along with the rising presence of interior design in the media, were just some of the highlights from that period, when some of the finest artists and architects of the moment were engaged. Convinced that it was the State and those under its orders who had to determine what kind of housing was to be built, thus determining the lives of those inhabiting new housing, residents ended up having to just go along, offering no opinion, turned into mere puppet figures on the street and ghosts in their own homes.

Patricia Molins is an art historian. She has given lectures and offered classes on the history of design in Masters at the Universidad Autónoma de Madrid, the Universitat Politècnica de València, the CEU in Valencia, Madrid's IED, the Universidad Europea de Madrid and the Universidad de Navarra, amongst others. As a curator and writer she has worked on exhibitions dedicated to graphic designers (Ricard Giralt Miracle, Mauricio Amster and Enric Crous, amongst others) and to interior and general design: *Arquitectura y arte de los años cincuenta en Madrid* (Centre Cultural de la Fundació "la Caixa", Barcelona, 1996), *La ciudad moderna. Arquitectura racionalista en Valencia* (IVAM, València, 1998), *Suiza constructiva* (MNCARS, Madrid, 2002), *Rietveld. Utopía*

y pragmatismo (Museo de Artes Decorativas, Madrid 2008) and *Encuentros de Pamplona 1972* (MNCARS, Madrid, 2009), amongst others.

Monday 29 October, 7 pm

Kristin Ross

Terrains and Territories of the Long Sixties

Any allusion to 1968 and any attempt to commemorate that past period or frame it, narrate it or deal with it, will inevitably refer to “those things which are being called for now”. This capacity to put the accent on what is unique about our time is what continues to enliven the 1960s. In this presentation, Professor Ross will go into detail on the territorial battles of the time, which from the occupation of the airport in Notre-Dame-des-Landes (France) to the native Indian reservation at Standing Rock (in both Dakotas), reconfigure our image of the 1960s. In this way, even the farmer’s revolts in Narita (Japan) and Larzac (France), emblematic territorial struggles enduring over time that also put defending specific lifestyles front and centre, have regained visibility as defining struggles of our time.

Kristin Ross is Emeritus Professor of Comparative Literature at New York University. Her first book, *The Emergence of Social Space: Rimbaud and the Paris Commune* (1988), examined the cultural movement of the 1871 insurrection. With *Fast Cars, Clean Bodies: Decolonization and the Reordering of French Culture* (1995), a revision of the cultural history of France in the 1950s, she won the Laurence Wylie Award and a Critic’s Choice Award. *May ’68 and Its Afterlives* (2002) is a study of the political uprisings in France in the 1960s, while her most recent publication returns to 1871 with *Communal Luxury: The Political Imaginary of the Paris Commune* (2015). Last year Verso published her translation and preface of *Contrées*, the work of the Collectif Mauvaise troupe, made up of various occupants of the ZAD.

Monday 5 November, 7 pm

Élisabeth Lebovici

In the time of AIDS, whether living with HIV/AIDS or not, we have been living *in* AIDS. This alternative narrative holds a critical position in the contemporary discourse of any modern museum of art, including the presentation of its collection. Including AIDS in the conversation, the museum, then, may ask renewed questions about representation and its modes of production. Coming from an age “before internet and the social networks”, such conversation foregrounds the vital need for a reformulation of the visual field, acting in the gap between art and life, facts and fiction, between information and contemplation.

Élisabeth Lebovici is an art critic and art historian, and lives in Paris. She was culture editor of the newspaper *Libération* from 1991 to 2006, and is currently the writer and founder of the blog <http://le-beau-vice.blogspot.com>. Since the 1990s her research has centred on feminism, activism against AIDS, queer practices and contemporary art. She was the editor of *L'Intime* (Paris: Ensba, 1998) and is co-author, together with Catherine Gonnard, of *Femmes/artistes, Artistes/femmes. Paris de 1880 à nos jours* (Paris: Hazan, 2007). Her most recent publication project is *Ce que le SIDA m'a fait*, a history of art and activism in the 20th century. Since 2006 she has organised, together with Patricia Falguières and Natasa Petresin-Bachelez the seminar entitled *Something You Should Know: Artistes et producteurs aujourd'hui* at Paris' EHESS. She is also active in the project *Travelling Féministe*, on the audio-visual archives at the Centre audiovisuel Simone de Beauvoir.

Monday 12 November, 7 pm

Maite Garbayo

Absent Bodies: Production of Presence and Vulnerability

In this session, we will seek to think of possible way to articulate the presence of the body in public space. Some of the first performances taking place in the 1970s in Spain, along with occupations of the street by feminist activism at the time, materialise presences that share a vulnerability that is today recognised as characteristic of new political subjectivities.

Faced with the ideal of the presence and transparency of meanings, a legacy of liberal modernity, these presences were conceived as absent, as oblique subjectivities. If it is presence that guarantees the viability of the subject in public space, absence allows us to imagine discordant modes of subjectivization that might compromise presence, understood as political completeness and representativity. As a possible response to the problem of being seen, artists like Dorotheè Selz, Fina Miralles, Àngels Ribé and Olga L. Pijoan would use veils, occultations and alterations that invited viewers to go beyond visuality.

Maite Garbayo Maeztu is an art historian and researcher, with a doctorate in Art History from the University of the Basque Country, and a Master in Art History from the National Autonomous University of Mexico (UNAM). She is currently an academic in the Department of Art at the Universidad Iberoamericana (Mexico City). From 2015 to 2016 she did post-doctoral work at the Instituto de Investigaciones Estéticas of the UNAM, with the project *Intersubjetividad y transferencia. Hacia una estética de lo incalculable* [Intersubjectivity and Transference: Towards an Aesthetic of the Incalculable]. She has published in various exhibition catalogues, books and specialised journals. Since 2014 she is a member of Red de Conceptualismos del Sur. In 2016 she published her first book, *Cuerpos que aparecen. Performance y feminismos en el tardofranquismo* [Appearing Bodies: Performance and Feminisms in Late Francoism] (Consonni). Her research is focused on the intersections between feminist theory, visual culture and visions from the south, with special attention for performance and body practices.

Monday 19 November, 7 pm

María Íñigo Clavo

1992-2010: From Modern Colonial Nostalgia to the Illusion of Decolonised Modernity

In this session, we will review a series of exhibitions and art interventions taking place from the 1990s to this last decade that left their mark on Spanish art institutions. On the one hand, the period of the defence of European modernity coincided with the celebrations in Spain for the “discovery” of America. On the

other hand, in the last decade European institutions have again shown interest in modernity, as revised from a post-colonial perspective, with the goal of acquiring new tools to rebuild the fragmentary history of the postmodern period. Faced with current uncertainty on how to present history, new confidence has been placed on chronologies and national-modern values. It was precisely in the 1990s when the Latin American post-colonial perspective began to be developed in the American academy; in the following decade, this was consolidated and it became impossible to ignore that modernity was intrinsically bound to coloniality. Paradoxically, this did not damage the image of modernity, but rather raised curatorial interest in it amongst leading European institutions. Where have Spanish institutions positioned themselves in this new conceptualisation of European modernity, thinking both of exhibitions and artistic productions?

María Iñigo Clavo is Professor of the Arts BA at the Universitat Oberta de Catalunya (UOC). Her theoretical work is focussed on coloniality, alterity, translation, untranslatability, epistemic diversity, curating and the art and politics of Latin America, with special interest in the art of Brazil. She has been a contracted researcher at the University of Essex (2009-2011), a post-doctoral researcher at the FAPESP foundation of the University of São Paulo (2013-2016) and Visiting Professor at Central Saint Martins School of Arts (2015), as well as teaching graduate classes in these centres. She has collaborated with *e-flux*, *Afterall*, *Stedelijk Museum Journal*, Fran Hals Museum / De Hallen Haarlem Museum, *Pragana Magazine Berlin*, Museo de Arte Moderna de São Paulo, Museo Reina Sofía, The Concinnitas Project, Bilboquet and the Centro de Arte Dos de Mayo, Madrid. She was the editor of issue 7 of the journal *Re-visiones*, with the title “Is it Possible to Decolonise Western Methodologies? The South as Interlocution.”

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Britain changed hugely during the 20th century. Life for ordinary people was transformed and became much more comfortable. Liberal reforms in the early 20th century. Life was hard for the working class at the beginning of the 20th century. In 1900 surveys showed that between 15% and 20% of the population were living at subsistence (bare survival) level. Worse between 8% and 10% of the population were living below subsistence level. These figures seem shocking to us but remember things had always been that way. The term short 20th century, originally proposed by Imre Berend (Hungarian Academy of Sciences) but defined by Eric Hobsbawm, a British Marxist historian and author, refers to the period between the years 1914 and 1991. The period begins with the beginning of the First World War and ends with the collapse of the Soviet Union. The chain of events represented such significant changes in world history as to redefine the era. A short story is a piece of prose fiction that typically can be read in one sitting and focuses on a self-contained incident or series of linked incidents, with the intent of evoking a "single effect" or mood. The short story is a crafted form in its own right. Short stories make use of plot, resonance, and other dynamic components as in a novel, but typically to a lesser degree. While the short story is largely distinct from the novel or novella (a shorter novel), authors generally draw from a common