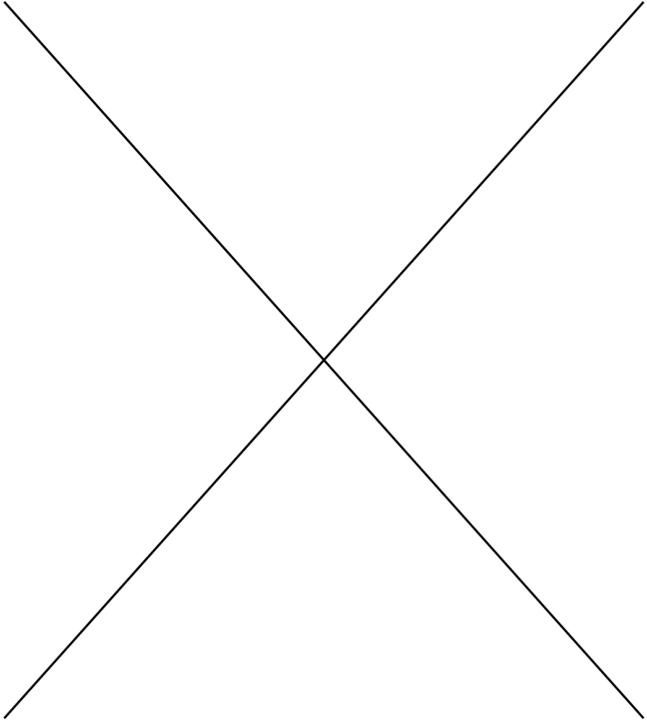


<p>1. MARTIN LLAVANERAS <i>TURBA TURBO</i></p>	<p>3. LOLA LASURT <i>CHILDREN'S' GAME</i></p>	<p>5. CICUTA <i>ONLY THEN WILL IMAGES ARISE, LIKE FLOWERS, OR JENNIFER IN PARADISE</i></p>	<p>ESPAI INDEX</p>
<p>SOLO EXHIBITION (03.12.2019 – 16.02.2020)</p>	<p>SOLO EXHIBITION (16.06.2020 – 04.10.2020)</p>	<p>LIVE PERFORMANCE (7.11.2019)</p>	<p>BCN PRODUCCIÓ</p>
<p>A sandcastle on the seashore. An accumulation of collapsing substrates. One stonemason, two, a hundred stonemasons cutting blocks of limestone. Labourers piling up clods. Small clods falling apart. A sculpted embankment on an edifice of sand. Sculpted salty residue, damp and silica, dribbles and castings. Martin Llaveneras's work stems from his consideration of coastal geography. The space between the sea and the land. Geology of the site. Mouths and disembarkations. Source of raw materials. Sediment of leisure and all things mercantile. A sculptural exploration of the plasticity of sand, damp and the residue left by dried salt.</p>	<p><i>Joc d'infants</i> is a pictorial enquiry that revolves around the historical updating of the Joan Miró survey exhibition with which La Capella opened as a contemporary art exhibition space in 1968. Miró did not appear at the opening, claiming it was "on doctor's orders". His first attendance there was for an activity organised by schools in Barcelona at which, so the press repeatedly stated, 3,000 children were present. Lola Lasurt's work explores the change in paradigm experienced by the city around 1968, in which Miró presented himself as a transitional object. The transitional object is a concept formulated by the child psychoanalyst Donald Woods Winnicott to refer to objects that might offer children support in a particular set of circumstances as they are growing up. By way of a chronotope, <i>Joc d'infants</i> consists of various elements. The first will be a new series of paintings based on photographs that document the state of emergency declared in Spain on 24 January that same year. The title is a reference to the ballet <i>Jeux d'enfants</i> by the Ballets Russes de Monte-Carlo, with music composed by Georges Bizet, libretto by Borish Kochno and sets and costumes by Miró, performed at the Liceu in 1933.</p>	<p>In 1800, Friedrich Hölderlin wrote the line "and only then will words of praise arise, like flowers". Almost 200 years later, Jennifer contemplates a Bora Bora landscape without qualms. Both are a particular – and extreme – alternative vis-à-vis the relationship between humankind and the world. Whereas Hölderlin wants language to relinquish its status as a medium to become nature, Jennifer is so immersed in the image before her that she unconsciously becomes a part of it. <i>Ara les imatges brotaran com flors o Jennifer in paradise</i> is a live action that presents a rethink of the hackneyed and limited experience of contemplating a landscape. Sunset is seen as one of the most symbolised natural phenomena in Western culture, which has been charged with the task over the years of determining its effects on those observing it. Between Hölderlin's disquiet and Jennifer's immersion, Cicutà's political gesture is to ponder on the question of whether it is still possible today to have experiences that exceed their public ownership.</p>	<p>2019-2020</p> 
<p>2. PERE LLOBERA <i>INVOKING WONDER. CIRCULAR FABLE. ALONE AND MADDENED; BETWEEN TOTAL ACCURACY AND A SONG BY SAU</i></p>	<p>4. CATERINA ALMIRALL <i>BECOMING IMMORTAL AND THEN DYING</i></p>	<p>6. LAURA TORRES <i>ON REVOLUTION</i></p>	<p>LACAPELLA  Ajuntament de Barcelona</p>
<p>SOLO EXHIBITION (10.03.2020 – 31.05.2020)</p>	<p>CURATORIAL PROJECT (20.10.2020 – 31.1.2021)</p>	<p>LIVE PERFORMANCE (8.11.2019)</p>	<p>ESPAI INDEX</p>
<p><i>Faula rodona</i> started four years ago when Pere Llobera found himself looking at Richard Dadd's painting Titania Sleeping. The real madness of its painter, who produced all of his paintings while a patient in a psychiatric hospital, gave us not an aphorism but a weighty axiom: "there is no art without conflict". The apathy of the world today and the fact that, as Imre Kertész states, "we live in a metaphysically abandoned world" call on the artist to generate this invocation of conflict and wonder inside the Chapel of the Santa Creu. Mishima went to talk to some students hostile to him at the university. One of the youths shouted, "Mishima! Be sensible!" To which he replied: "How can you expect me to be sensible if I've come here today?" This would be the spirit of the exhibition: to keep, contrary to all logic and prudence, the Chinese plates spinning on their poles and to end up sewing the sticky web of this project to which everything the artist was seeking and everything that has crashed into it by accident has adhered.</p>	<p>Caterina Almirall proposes to regard the museum as a space that straddles life and death, taking as her starting point the theories put forward in the late 19th century by the Russian group of philosophers known as cosmists, as well as their utopian project for an immortal humankind which, thanks to technology, would even be able to revive all its ancestors. To solve the issue of overpopulation which this resurrection would entail, the space race was expected to provide humans with the technology to conquer the cosmos and to send all those resuscitated to other planets that would, therefore, become museums. According to Fedorov, one of the main theorists of cosmism, the museum would be the only available technology that would have an effect in the past and the future in non-progressive terms, "a technology for making things last, become immortal". The museum, as Fedorov understood it, operates as a mechanism for triumphing over time. These ideas point to the radicality of a time that is always present, in which there is no room for the imitation, the copy, the reproduction or regeneration, and they highlight the unique value of everything held in museums.</p>	<p>This project seeks to explore the interferences between reality and fiction in the collective construction of the imaginary of revolution, while inviting us to reflect on the use of a series of symbols, gestures or emblems that originated in the popular culture of fiction (particularly in film and literature) and which have been adopted by contemporary social movements as the insignias of their struggles. In addition, it aims to serve as a space for speculating on narrative devices (the roles of the characters and their relationship with power, gestures, discourse, pattern of repetition, etc.) employed by mass-media productions when attempting to represent the 'nature of revolution', while at the same time drawing attention to the ways in which consumer goods commodify and trivialise – by means of strategies such as merchandising – that initial recognition of the potential of the symbolic. Consequently, this work creates the conditions for talking about the relationships between reality and fiction in depictions of revolution. In addition, it imagines the virtues and problems of using this type of reference in the advance towards real change.</p>	<p>Espai ÍNDEX is a consultation and exhibition space that seeks to offer a real-time overview of each of the proposals featured in the Barcelona Producció 2019-2020 programme.</p> <p>Due to its many modes – encompassing exhibitions, live actions, off-site projects, research processes, digital works and publications – Espai ÍNDEX provides information at any given moment on the content and working dynamics of each of the proposals this season. From now on, ÍNDEX will also be serving as an archive while looking ahead to the future.</p>
			<p>La Capella, 56 Hospital Street 08001 Barcelona 932 562 044</p> <p>#BCNPRroducció   @lacapellabcn www.lacapella.barcelona</p>

7. NIEVES CORREA <i>ACTS OF MEMORY: BARCELONA</i>	9. SITE SIZE <i>WATER SNAKES. THE HIDDEN GULLIES AND THE SYMBOLIC CONSTRUCTION OF BARCELONA</i>	11. AGUSTÍN ORTIZ HERRERA <i>NAMING, POSSESSING. CRITIQUE OF TAXONOMIC PRACTICE</i>	13. GUIM CAMPS <i>VIRTUAL UNION OF MODS</i>
LIVE PERFORMANCE (9.11.2019)	OFF-SITE PROJECT	RESEARCH	DIGITAL ENVIRONMENTS
<p>Nieves Correa is an unbeliever and hence she regards memory as the only thing that endures, and it is in her artistic practice that recollections are 'embodied' to transform the body into a vehicle for memory. As a result, performance is not a mental but a physical act in which the body embarks on a process and submits to engaging in effort and a task: the tension of fulfilling this task and remembering through the body. The performance moves from aesthetics to ethics as an 'act of history' and reparations for the past. The aerial bombardments of Barcelona on 16, 17 and 18 of March 1938 by the Italian Legionary Air Force from its bases on Mallorca were perhaps the worst in the city's history, causing between 880 and 1,300 deaths and between 1,500 and 2,000 wounded among the civilian population. The official figures issued by the Generalitat de Catalunya on 26 March indicate 875 people were killed (of whom 118 were children), but on the following days another 49 were recorded, giving a total of 924 fatalities. [...]</p>	<p>Until very recently, the Barcelona plain was criss-crossed by numerous watercourses that drained the flatland from the Collserola chain of mountains down to the sea or the Besòs River. Gullies, torrents and streams were a powerful presence that shaped the relief of the landscape and determined various uses of the territory. The transformation of the city over the course of the 20th century channelled and sealed over their visible presence, leaving just traces in the nomenclature, with the names of gullies and streams surviving in every neighbourhood. <i>Serps d'aigua</i> seeks to reread the city of Barcelona according to a system of relationships in which the pre-existing natural conditions allied with the circulation of water become activators of levels of meaning, of the cultural and social construction of that which arises on a seemingly neutral and unvarying surface. Such locations have been designated by major junctions, by squares where citizens gather in large numbers, by urban landmarks that indicate them. But also because important elements, notable institutions, nuclei with the unquestionable ability to draw people to them are situated in them.</p>	<p>Agustín Ortiz Herrera's research centres on the taxonomic practice of the system for classifying natural species developed in the context of the European Enlightenment by Carl Linnaeus (Sweden, 1707-1778). The artist focuses on a range of exercises in documentation regarding taxonomy in study centres that specialise in Linnaeus, such as those in Uppsala and London, which hold more than 55,000 samples of plants, animals and minerals sent by Linnaeus's followers from the far ends of the Earth. Ortiz proposes to expand the research in Catalonia with the aim of generating synergies and of forging links with women authors who have formulated discourses related to posthumanism, queer and feminist theory and the decolonial movement, among them Donna Haraway, Judith Butler and Ariella Azoulay. Agustín Ortiz presents specifically for INDEX one of his lines of research in progress. It is an artistic proposal that focuses on the construction of a speculative fiction based on the concept of a future cabinet of curiosities. Its premise is an imaginary situation: a posthuman world in which artificial intelligence (AI) investigates the traces left by humans. This entity tries to expand, experiment and reconstruct the fragmented memory of human culture and its surroundings that it was able to preserve. The boundaries between the artificial and the natural are blurred. For AI, when studying the Anthropocene, disciplines such as natural sciences, biology, anthropology and archaeology intersect and even juxtapose.</p>	<p>Ways of working, creating and sharing have been transformed by the advent of the new technologies and by a capitalist system committed to the circulation of knowledge and codes of consumption rather than to the means of production. At the present time, young people from many places around the world are engaged in short-term cultural projects without contracts or in irregular conditions, sometimes as amateurs, in other instances as professionals, but unable to build careers. Some have turned to developing their creative capacities with no remuneration whatsoever using the leisure and social networking channels offered by new platforms. This is the case of video gamers who design modded cars and urban landscapes, thereby completely transforming games. The Sindicato Virtual de Mods project is a virtual association – in other words, a non-existent association – that works firstly to compile, order and classify the images and imaginaries of this community of individuals based on their modded replicas, in particular of public transport and urban maps; and secondly, to generate virtual forums for discussion with gamers, inviting academic experts to test their theories on the employment crisis in the real world.</p>
8. CONSOL LLUPIÀ <i>THE EL PRAT WHALE AT EL PRAT / RETURN</i>	10. MARC O'CALLAGHAN <i>SYMBOLIC CONNECTIONS BETWEEN CATHOLIC FOLKLORE AND MÁKINA MUSIC IN THE OLD QUARTER OF BARCELONA</i>	12. CLOE MASOTTA <i>WE WILL HAVE TO FIND A PLACE TO MEET</i>	11. DANIEL MORENO ROLDÁN <i>MYSFACE DRAGON HOARD (LOST WORLDWW MUSIC)</i>
OFF-SITE PROJECT	RESEARCH	PUBLICATION	DIGITAL ENVIRONMENTS
<p>This project came into being when Consol Llupià learned the story of a 19-metre-long cetacean that washed up dead on the beach of El Prat de Llobregat, near Barcelona Airport, on 12 May 1983. This historical and social event remained engraved in the collective memory of the residents of El Prat and Barcelona and the skeleton ended up being displayed in Barcelona Zoo until the spring of 2018. Consol Llupià has been working on the case in a bid to have the whale's skeleton returned to the Mediterranean Sea in May 2020, coinciding with the 37th anniversary of its discovery (and the artist's birthday). In a public event that will demonstrate the many relationships forged during the realisation of this lengthy project, Llupià proposes to weave a dialogue between diverse institutions, organisations and communities in the fields of the environment, science, energy, the law, society, sports, humanism and art, reactivating a new formula for the relationship with nature and a new world view on its conservation.</p>	<p>This research is based on presuppositions that are heir to symbolic thinking founded on archetypal analogies between serial collections and presents a series of experiments that takes to the limit the potential of these analogies for connecting different planes of reality. There are two specific planes that represent the most extreme vanishing points on the path of research that Marc O'Callaghan followed in the years prior to this project. Firstly, and as a consequence of his interest in comparative religious studies, Catholic symbolism and specifically the worship of saints; and secondly, deriving from his exploration of the materiality and functionality of sound, Mákina music. These two worlds represent two types of folklore that belong to very different paradigms. Through the musical symbolism suggested by various studies and trends, exercises will be performed in a bid to establish unexpected connections between the two.</p>	<p>In 1974, the Argentinean artist and intellectual Oscar Masotta (1930-1979) went into exile in Europe. Settling first in London and then in Barcelona, he organised Lacanian psychoanalysis study groups, as he had done in Buenos Aires. In Barcelona, Masotta taught his first seminars in the studio of the artist Josep Guinovart. Artists such as Pepe Espaliú and intellectuals of the standing of Alberto Cardín, to mention but two examples, took part in these seminars, demonstrating Masotta's importance on the Barcelona cultural scene in the post-Franco years. This project is framed in a personal and professional quest of Cloe Masotta. In August 2016, she travelled to Argentina with the filmmaker Andrés Duque to do a series of interviews for the exhibition <i>Oscar Masotta. Theory as Action</i>, curated by Ana Longoni. After 17 years without setting foot in Buenos Aires, Cloe Masotta went to the house where her father had spent his childhood. There she found a box full of letters written by her father to his mother (her grandmother) when he was already in exile. The publication <i>Haurem de trobar un lloc on trobar-nos</i> charts Oscar Masotta's intellectual career, as well as his life in Europe, through these letters and the marks he left in the books he was reading while he was writing.</p>	<p>In March 2019, it was announced that all the music stored on the Myspace social network since before 2015 had been permanently deleted due to supposed professional negligence. Some 50 million songs produced by around 14 million artists were gone for ever. The Internet Archive – a library that preserves digital archives – managed to recover 450,000 of the lost songs and compiled them into a vast archive called <i>Myspace Dragon Hoard. Myspace Dragon Hoard (Lost WorldWW Music)</i> is a world music album that features tracks consisting of samples of recovered Myspace songs. The album will be released in digital format and will be hosted on the first ever Web server, CERN httpd (installed on an old NeXT computer held at CERN in Meyrin in Switzerland). By regarding the Web server as a kind of monument, the project ponders on the material aspects of the production and distribution of music on the internet and reflects on alternative and decentralised ways of preserving and conserving our digital cultural heritage.</p>