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For immediate release

## **MALBA announces its program of exhibitions and activities for 2015**

MALBA announces its schedule of exhibitions for the 2015 season, the first under Agustín Pérez Rubio, the museum's Artistic Director since May 2014. The program consists of three large-format exhibitions that, in keeping with the museum's guidelines, include one exhibition centered on Argentine art, a second on art from the larger Latin American region, and a third exhibition of an international nature.

*Experiencia infinita* [Infinite Experience], which will open on March 19, is the first exhibition of its sort to be held in a Latin America institution. This show, which features constructed situations by outstanding international artists, evidences the different ways the concept of "live works" has reached the exhibition space in recent decades. Participating artists include **Elmgreen & Dragset** [Michael Elmgreen (Copenhagen, Denmark, 1961) and Ingar Dragset (Trondheim, Norway, 1968)], **Dora García** (Valladolid, Spain, 1965), **Roman Ondák** (Zilina, Slovakia, 1966), **Diego Bianchi** (Buenos Aires, 1969), **Pierre Huyghe** (Paris, 1962), **Allora & Calzadilla** [Jennifer Allora (Philadelphia, USA, 1974) and Guillermo Calzadilla (Havana, Cuba, 1971)], **Tino Sehgal** (London, UK, 1976), and **Judi Wertheim** (Buenos Aires, 1967).

Work on the second exhibition, in homage to **Rogelio Polesello** (Buenos Aires, 1939–2014), began two years ago. The result of thorough research into and cataloguing of the artist's personal archive, this exhibition will feature a selection of over eighty historical pieces produced between the late fifties and the seventies, as well as documents that attest to the contribution of the "young Polesello" to Latin American Op art and to the art-design-industry triad.

Finally, in conjunction with the Museo Tamayo in Mexico, MALBA will present *Una historia de negociación*, an exhibition curated by Cuauhtémoc Medina on work by Belgian-Mexican artist **Francis Alÿs** (Belgium, 1959) produced in the last decade. Three series will be featured: *Tornado* (2000–2010), *Don't cross the bridge before you get to the river* (2008), and *Reel – Unreel* (2011).

This season will witness the beginning of a long-term project to be housed in Gallery 3 (level 1). The program aims to reposition and valorize the production of Latin American women artists who did not receive the recognition they were due at their own historical moments or from the subsequent historiography. Three exhibitions will be held this year as part of this project, with works by **Annemarie Heinrich** (Darmstadt, Germany, 1912–Buenos Aires, Argentina 2005), **Teresa Burga** (Iquitos, Peru, 1935), and **Claudia Andujar** (Neuchatel, Switzerland, 1931; she has lived and worked in Brazil since 1954).

MALBA invited a group of young Argentine curators to formulate proposals for a project linked to the idea of performance for Gallery 1 (level 1). The proposal selected was Laeticia Mello's project on **Osías Yanov** (Buenos Aires, 1980), specifically on that artist's recent research into the language of action in terms of the relationship between sculpture and the body.

Two video exhibitions will be held: the first is entitled *Memorias imborrables. Una mirada histórica sobre la Colección Videobrasil* and the second, entitled *Potestad*, will feature works by Portuguese artist **Vasco Araújo** (Lisbon, 1975). Both will focus on a political agenda as they address issues like post-colonialism, gender, and cultural identity.



Finally, *Nosotros afuera* is a curatorial project by Chus Martínez based on the famous egg by artist **Federico Manuel Peralta Ramos** (Buenos Aires, 1939 - 1992). The original work entitled *Nosotros afuera* [We, The Outsiders], produced in 1965, will be recreated by MALBA for an exhibition in which a number of local artists will participate.

### **Esplanade Program**

In 2015, the museum's esplanade will once again become a central space for exhibition, a venue for large-format works conceived and produced specifically for it or for major projects by important contemporary artists.

In this context, two projects expected to have great impact on the city of Buenos Aires will be held. The first, scheduled for March, is *La democracia del símbolo* [Democracy of the Symbol], a site-specific work by **Leandro Erlich** (Buenos Aires, 1973); the second, scheduled for September, is *Ballerina*, produced in 2015 by celebrated North American artist **Jeff Koons** (York, Pennsylvania, 1955); this will be the first time Koons has exhibited a sculpture in a public space in Argentina.

During 2015, the work *Volumen* [Volume] by **Sergio Avello** (Mar del Plata, 1964-Buenos Aires, 2010), which was produced in 2007 for MALBA's porch space and then acquired as part of the MALBA Collection, will be exhibited in front of the Museo de Arte Contemporáneo of Mar Del Plata (MAR), the city where the artist was born. This loan forms part of the MALBA Federal program geared to fostering exchange and joint programs with other cultural institutions in Argentina.

### **Publications**

MALBA's Publications Department will **release nine catalogues over the course of 2015**. Bilingual (Spanish-English) editions will be published in conjunction with the exhibitions *Experiencia infinita* and *Memorias imborrables*, and for the exhibitions of works by artists Annemarie Heinrich, Osías Yanov, Leandro Erlich, Rogelio Polleselo, Francis Alÿs, Teresa Burga, and Claudia Andújar. The catalogues will contain reproductions of the works exhibited as well as curatorial essays and theoretical texts by guest authors invited to write for each of the projects.

Most of these publications will be produced entirely by MALBA, sometimes in collaboration with other institutions. They are conceived as both a register of the exhibitions in question and as an expansion of those exhibitions and their research, that is, as publications in their own right.

### **Public Programs**

MALBA's public programs for 2015 attempt to create platforms for discussion and reflection on contemporary artistic practices. The design of the activities and their formats bear in mind the specific audiences to which they are addressed. MALBA's public programs attempt to create tools for reflection on the museum's exhibitions, to expand on the contents of those exhibitions, to spark further research, and to facilitate the communication and study of pressing intellectual production.

The museum's public programs this year will be transversal in nature insofar as they encompass activities in the areas of film, literature, education, art, contemporary thought, and performing arts. The program for 2015 will focus on three key issues:

- Experience, memory, and museum (indigenisms, political agenda, the reactivation of memory )
- Art and gender perspectives
- Notions of conflict and their relationship to art

The museum's Education Department will begin work on a research project that revisits educational practices in order to create policies of inclusion and outreach to new audiences. In addition, the department will continue its recent efforts on issues such as disability and childhood.



## 2015 Schedule of Exhibitions

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### MARCH

#### **Experiencia infinita / Infinite Experience**

Curator: Agustín Pérez Rubio  
From March 20 to June 8  
Opening: Thursday, March 19  
Gallery 5, Level 2

#### **Annemarie Heinrich**

##### **Intenciones secretas**

##### **Génesis de la liberación femenina en sus fotografías vintage**

Curators: Agustín Pérez Rubio and Victoria Giraudó  
From March 20 to July 6  
Opening: Thursday, March 19  
Gallery 3, Level 1

#### **Osías Yanov**

Curator: Laetitia Mello  
From March 20 to June 8  
Opening: Thursday, March 19  
Gallery 1, Level 1

#### **Leandro Erlich**

##### **La democracia del símbolo**

March/ September  
Presentation: Thursday, March 26  
Porch Program

### JUNE

#### **Rogelio Polesello**

Curator: Mercedes Casanegra  
From June 26 to September 28  
Opening: Thursday, June 25  
Gallery 5, Level 2

#### **Memorias imborrables**

##### **Una mirada histórica sobre la Colección Videobrasil**

Curator: Agustín Pérez Rubio  
From June 19 to August 10  
Opening: Thursday, June 18  
Gallery 1, Level 1



## **JULY**

### **Teresa Burga**

Curators: Miguel López and Agustín Pérez Rubio  
From July 24 to November 2  
Opening: Thursday, July 23  
Gallery 3, Level 1

## **AUGUST**

### **Nosotros afuera**

Curator: Chus Martínez  
From August 21 to October 12  
Opening: Thursday, August 20  
Gallery 1, Level 1

### **Vasco Araújo**

#### **Potestad**

From August 20 to August 25  
Selection and production: Maria Joao Machado  
Auditorium Program

## **SEPTEMBER**

### **Jeff Koons**

#### **Bailarina**

September / March 2016  
Esplanade Program

## **OCTOBER**

### **Francis Alÿs**

#### **Una historia de negociación**

Curator: Cuauhtemoc Medina  
From October 23 to mid-February, 2016  
Opening: Thursday, October 22  
Gallery 5 (level 2) and Gallery 1 (level 1)

## **NOVEMBER**

### **Claudia Andujar**

#### **Marcados**

Curator: Agustín Pérez Rubio  
From November 13 to late February, 2016  
Opening: Thursday, November 12  
Gallery 3, Level 1



TEMPORARY EXHIBITION

## **Experiencia infinita / Infinite Experience**

Curator: Agustín Pérez Rubio

From March 20 to June 8

Opening: Thursday, March 19

Gallery 5, Level 2

MALBA opens the 2015 season with *Experiencia infinita / Infinite Experience*, an exhibition without precedent in a Latin America institution that consists solely of constructed situations and live works produced in the 21<sup>st</sup> century.

The event is less an exhibition than an experience that the viewer confronts. It consists of works that ensue in real time and partake of other disciplines such as theater and choreography.

The exhibition features a selection of works by eight outstanding international artists, some of whom have never shown work in the country before. These pieces make use of dozens of actors and dancers. The number of artists selected (eight) makes playful reference to the infinity symbol because the works ensue endlessly for the entire period of the exhibition. The concept of time/work is implicit to the exhibition as a whole.

A reflection on the relationship between time and work is implicit to the show as a whole. The works address the ways that relationship has been visualized over the course of history in a loop, a clock, an endless narrative, para-psychological perception, a litany of chants and postures with political content, and art history which we have been told but never seen. Some of the works in the show entail the active participation and collaboration of visitors.

### **Artists**

**Elmgreen & Dragset** [Michael Elmgreen (Copenhagen, Denmark, 1961) and Ingar Dragset (Trondheim, Norway, 1968)]

**Dora García** (Valladolid, Spain, 1965)

**Roman Ondák** (Zilina, Slovakia, 1966)

**Diego Bianchi** (Buenos Aires, 1969)

**Pierre Huyghe** (Paris, 1962)

**Allora & Calzadilla** [Jennifer Allora (Philadelphia, USA, 1974) and Guillermo Calzadilla (Havana, Cuba, 1971)]

**Judi Wertheim** (Buenos Aires, 1967; she lives in Miami)

**Tino Sehgal** (London, UK, 1976; he lives in Berlin)

### **Catalogue**

The approximately 200-page, bilingual (Spanish-English) catalogue MALBA will publish for the exhibition will feature essays by curator Agustín Pérez Rubio, by Argentine writer Alan Pauls, and by theorist Jean-Pierre Cometti. It will also contain brief biographies of the artists, descriptive texts, and images of the works exhibited and of earlier, conceptually akin projects by the same artists.



TEMPORARY EXHIBITION

**Annemarie Heinrich**

**Intenciones secretas**

**Génesis de la liberación femenina en sus fotografías vintage**

Curators: Agustín Pérez Rubio and Victoria Giraudo

From March 20 to July 6

Opening: Thursday, March 19

Gallery 3, Level 1

The selection of fifty vintage photographs produced by Annemarie Heinrich (Darmstadt, Germany, 1912–Buenos Aires, 2005) in the thirties, forties, and fifties highlights the artist's most personal and intimate work while also formulating a question: Can her work be understood in relation to the parameters of a proto-feminism?

Annemarie Heinrich is an emblematic 20<sup>th</sup>-century Argentine photographer, whose more commercial production—she was one of the great portraitists of Argentine movie stars of the forties—obscured her more personal work.

Heinrich had an avant-garde approach to the body and to female sensuality, and this exhibition will revolve around her nudes and the register of her intimate world and family life. These works attest to the vision of a free and open-minded woman who anticipated many of the issues that would emerge in the sixties with the feminist movement.

*Intenciones secretas* consists of vintage photographs (that is, prints that the artist herself made) from the archives of Heinrich's family and from the MALBA collection, which includes three works by the artist: *Autorretrato con hijos* [Self-Portrait with Children] (1947), *Autorretrato con Ursula* [Self-Portrait with Ursula] (1938) and *La mano* [The Hand] (1953)—the last two of which were acquired at the 2014 edition of arteBA through the museum's Acquisitions Program.

In conjunction with the exhibition, MALBA will publish a bilingual (Spanish-English) catalogue with a curatorial essay by Agustín Pérez Rubio, a theoretical text by Paola Cortes Rocca, and an interview by Victoria Giraudo with Alicia Sanguinetti—the artist's daughter—as well as a timeline of the artist's life and reproductions of the photographs featured in the show.

**Annemarie Heirich** (Darmstadt, Germany, 1912–Buenos Aires, 2005)

Heirich began experimenting with photography in a makeshift darkroom in her home. In 1930, she opened her first studio and, in 1933, she began working with local gossip magazines. During the same period, she began her career as a portraitist of important figures associated with the Teatro Colón. For forty years, she provided all the cover images for the magazines *Antena* and *Radiolandia*. In the forties, she became known for her portraits of Argentine movie stars, specializing in the portrait and the nude genres. In addition to her professional photography, she did more experimental work with the photographic image, especially during her travels. Heinrich was a pioneer in envisioning photography as an art form.

Her first solo exhibition was held in Chile in 1938 and it was followed by a great many exhibitions in Argentina and abroad. She was the founder of the Carpeta de los Diez and of the Consejo Argentino de Fotografía, and the director of the Asociación de Fotógrafos Profesionales. She sat on the jury of the Federación Argentina de Fotografía and the Foto Club de Buenos Aires. The awards she was granted over the course of her lifetime include an honorary excellence distinction from the *Federation Internationale de l'Art Photographique*. She lived and worked in Buenos Aires from 1926 until the time of her death in 2005.



TEMPORARY EXHIBITION

**Osías Yanov**

Curator: Laeticia Mello

From March 20 to June 8

Opening: Thursday, March 19

Gallery 1, Level 1

For this exhibition, MALBA invited a number of young Argentine curators to formulate proposals linked to performance. The selected project—proposed by Laeticia Mello (Buenos Aires, 1983) for artist Osías Yanov (Buenos Aires, 1980)—forms part of Yanov’s recent research into the language of action on the basis of the power of sculpture as object and its dialogue with the sexed body.

The curatorial design consists of four clusters of work located in the different levels of the museum. One day a week, fourteen participants will perform a choreography that makes use of sculptures produced by Yanov as a compositional score.

Each of the clusters explores the fragility of gender in relation to the exhibition space, the audience, the image created, and the timeframe of the action. On a formal level, the iron sculptures dialogue with the performers who have been selected for their personalities and for the specificity of their corporeal inquiries. A book documenting the work will be published in conjunction with the exhibition.

Artist Osías Yanov (Buenos Aires, 1980) makes use of a methodology that advances through research into gestural operations extracted from the cultural machinery and then processed in a new image located on the limits of the sexed as dissident stance. On a conceptual level, his work is grounded on the desire that drives bodies to forge connections with the deepest aspects of their being.

**Osías Yanov** (Buenos Aires, Argentina, 1980)

Osías Yanov’s work ensues at the threshold between the disciplines of dance and sculpture. Through form, gesture, and symbol, his works address issues of gender identity, the reconfiguration of the body in response to its environment, and pain as a form of ecstasy and liberation.

Yanov has studied at the most prestigious centers of art education in Argentina: the Universidad Torcuato Di Tella/Beca Kuitca (2010-2012), the Centro de Investigaciones Artísticas (CIA) (2009-2010), Intercampos/Fundación Telefónica (2007-2009). He has studied theater, dance, and choreography with important figures like Florencia Vecino (contemporary dance) and Vivi Tellas (*biodrama*).

In pursuit of a broader conception of authorship, Yanov and four other artists working in different fields founded the Rosa Chancho art collective in 2006. Rosa Chancho uses the performance medium to create narrative moments where it is impossible to distinguish between group and individual.

Starting in 2006, exhibitions of his work have been held in Argentina, Spain, France, Brazil, and Russia. He is currently applying his research to the sphere of education.

*In collaboration with the Performance Biennial BP15*



TEMPORARY EXHIBITION

**Rogelio Polesello**

Guest curator: Mercedes Casanegra

From June 26 to September 28

Opening: Thursday, June 25

Gallery 5, Level 2

In June, MALBA will pay tribute to Rogelio Polesello (Buenos Aires, 1939-2014) with an anthological exhibition of his historical works, paintings, and acrylic pieces produced from the late fifties through the mid-seventies. The exhibition will feature a selection of approximately eighty works from numerous public and private collections in Argentina and abroad.

The exhibition sets out to settle the unfinished business, so to speak, surrounding Polesello's work insofar as there are areas of his production that have not been duly analyzed or recognized such as his parallel engagement with the new design and art and with the art-design-industry triad; for Polesello, design was at the limit of an industrial art.

Polesello was one of the artists that took art beyond the confines of the museum as he experimented in other settings and with other languages. His participation in Argentine abstract geometric art and Op art was both autonomous and original as he freely expanded beyond those categories, dynamically and tirelessly facing conceptual and formal challenges.

Work on this exhibition began alongside the artist two years ago, when a team from the museum tackled the task of organizing and cataloguing the Polesello archive which contains a vast number of photographs and documents, as well as correspondence with other artists, art dealers, collectors, and directors of museums and art institutions. The archive attests to Polesello's enormous production and his connections to people active in the art work and in other disciplines such as design, film, architecture, and fashion.

The exhibition will demonstrate the relevance over the course of five decades of work by an artist who defies classification. In conjunction with the exhibition, MALBA will publish a bilingual (Spanish-English) catalogue designed to become a crucial point of reference for Polesello's historical production.

**Rogelio Polesello** (Buenos Aires, 1939-2014)

In 1958, Rogelio Polesello received a degree in printmaking, drawing, and painting from the Escuela Nacional de Bellas Artes Prilidiano Pueyrredón. In 1959, the first solo exhibition of his work was held at the Peuser Gallery. On that occasion, he showed geometric paintings with a constructivist influence that explored the possibilities of Op art.

Throughout his career, he produced paintings, prints, and acrylic objects that examined the possibilities of geometric abstraction with optical effects that decomposed the image. From an early age, he worked in advertising design, which would lead him to have experiences beyond the confines of the art world. He engaged in interdisciplinary work connected to architecture, environmental design, textile design, body painting, and interventions in public space. His work has been exhibited in many museums and galleries in Argentina and abroad.

Outstanding solo exhibitions of Polesello's work have been held at the Pan American Union, Washington (1961), the Museo de Bellas Artes de Caracas (1966 and 1968), the Universidad de Mayagüez, Puerto Rico (1966 and 1971), the Biblioteca Luis Ángel Arango of the Banco de la República, Bogotá (1967), the Centro de Artes Visuales of the Instituto Torcuato Di Tella, Buenos Aires (1969), the Center for Inter American Relations, New York



(1973), the Museo de Arte Moderno de Bogotá (1973), the Museo de Arte Moderno-Bosque de Chapultepec, Mexico City (1973), the Palais de Glace, Buenos Aires (1995), the Museo Nacional de Bellas Artes, Buenos Aires (2000), the Museo José Luis Cuevas, Mexico City (2002), and the Centro Cultural Recoleta, Buenos Aires (2005).

His work forms part of the collections of the following institutions: the Museum of Modern Art, New York (MoMA), the Guggenheim, New York, the Art Museum of the Americas, Washington DC, the Blanton Museum, Austin, the Lowe Art Museum, Miami, the Museo de Arte Moderno de Bogotá, the Banco de la República, Bogotá, the Museo de Bellas Artes de Caracas, the Museo Nacional de Bellas Artes, Buenos Aires, the Museo de Arte Moderno de Buenos Aires, Museo de Arte Latinoamericano de Buenos Aires (MALBA), and the Museo de Arte Contemporáneo de Buenos Aires (MACBA).

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TEMPORARY EXHIBITION

**Memorias imborrables**

**Una mirada histórica sobre la Colección Videobrasil**

Curator: Agustín Pérez Rubio

From June 19 to August 10

Opening: Thursday, June 18

MALBA. Gallery 1, Level 1

Art Department, Universidad Torcuato Di Tella

This video exhibition revisits polemic and conflict-ridden historical events from the personal perspectives of major international artists such as Akram Zaatari and Walid Raad (Lebanon); Coco Fusco (USA); Bouchra Khalili (Morocco); León Ferrari (Argentina); and Rosângela Rennó, Carlos Motta, and Jonathas de Andrade (Brazil).

At the invitation of Solange Farkas—curator, founder, and director of the Associação Cultural Videobrasil—Agustín Pérez Rubio, Artistic Director of MALBA, undertook an exhaustive study of the Videobrasil collection in order to choose eighteen works with highly political and social content. Whether addressing the Portuguese “conquest” of Brazil, the military coup in Chile, the 9-11 attacks in the United States, the massacre in Tiananmen Square China, or the civil war in Lebanon, there are many ways to relate—or to try to erase—stories kept alive thanks to the sensibility and work of countless artists from those regions.

*Memorias imborrables* helps to restore the memory of events and conflicts whose interpretation is often formulated in the official versions of the “winners,” events and conflicts that, nonetheless, live on in personal narratives that tell a different story rendered visible through art. The exhibition was first presented from August 31 to November 30, 2014 at the SESC Pompeia in San Pablo.

*Organized in conjunction with the Art Department of the Universidad Torcuato Di Tella.*



TEMPORARY EXHIBITION

**Teresa Burga**

Curators: Miguel López and Agustín Pérez Rubio

From July 24 to November 2

Opening: Thursday, July 23. Gallery 3, Level 1

In the framework of the project to recognize and valorize work by historical artists from Latin America (a project to be housed in Gallery 3), MALBA will hold the first exhibition in Buenos Aires of Peruvian artist Teresa Burga (Iquitos, Peru, 1935). An emblematic participant in the renewal of Peruvian art that took place in the sixties and seventies and a member of the Grupo Arte Nuevo (1966-1968), Teresa Burga was at the forefront of the dissolution of the art object; she made use of experimental processes and novel creative strategies to produce a decidedly conceptual body of work.

The exhibition will feature two major—and extremely current—installations from the seventies, projects directly related to the work being done at the Centro de Arte y Comunicación (CAYC) in Argentina at the time. These installations engage conceptual questions like the dissolution of the work of art and direct experience as erosion and critical signaling of material—as well as social—supports.

The works in question are *Estructuras de Aire* [Structures of Art]—recently acquired by MALBA thanks to the efforts of its Acquisitions Committee—and *Obra que desaparece cuando el espectador trata de acercarse (propuesta III)* [Work that Disappears when the Viewer Tries to Approach It (Proposal III)]. Both works attest to Burga's interest in the immaterial and in drawing as the basis for the interpretation of her installations. The exhibition will feature as well a selection of graphic works and drawings that serve as a conceptual basis for other series of installations and pieces envisioned for the exhibition space.

**Teresa Burga (Iquitos, Peru, 1935).** She graduated from the Universidad Católica in 1964 and, in the early and mid-sixties, her work revolved around painting and printmaking. Her series of linocuts entitled *Lima imaginada* [Lima Imagined] (1965) consists of representations of urban settings based on images in which the specific referent is removed. Also in the mid-sixties, Burga was active in the renewal and transformation of art in Peru and the consolidation of avant-garde tendencies partly through her work with the Grupo Arte Nuevo (1966-1967). After studying at the Art Institute of Chicago for two years, the artist returned to Lima where she began producing work that makes use of experimental processes and new creative strategies such as information technology, scientific registers, and engagement of "concepts." Her work often takes the form of reports, descriptions, and diagrams that document past actions or formulate proposals to be carried out in the future, using statistics to reread the environment. Other times her work entails translating reality and language into different codes, quantifying and interrogating an existence—her own body, a poem, a community, or a portion of the urban space—we believe to be concrete.

Only two exhibitions of Burga's work were held in Lima in the seventies: *Autorretrato. Estructura-Informe 9.6.72* (1972) and *4 mensajes* (1974), both at the Instituto Cultural Peruana Norteamericano (ICPNA). She reappeared on the art scene there in the early eighties when, along with Marie-France Cathelat, she presented the project *Perfil de la mujer peruana* [Profile of the Peruvian Woman] (1980-1981). That work, which was first exhibited at the I Coloquio de Arte No-Objetual y Arte Urbano in Medellín and later in the auditorium of the Banco Continental in Lima, displays research and sociological examination of the situation of middle-class Peruvian women aged twenty-five to twenty-nine. As early as 1967, Burga had reflected on and questioned the commonsensical identification of the domestic and the feminine. The period that separates the earlier and the later works witnessed the consolidation of a new feminist agenda in Peru.



TEMPORARY EXHIBITION

**Nosotros afuera**

Curator: Chus Martínez

From August 21 to October 12

Opening: Thursday, August 20

Gallery 1, Level 1

Chus Martínez—Head of the Institute of Art at the FHNW Academy of Art and Design in Basel and Head of the Department of Artistic Direction at Documenta 13—is the curator of an exhibition that revolves around the celebrated work *Nosotros afuera* [We, The Outsiders], an egg produced by artist Federico Manuel Peralta Ramos in 1965 that will be recreated by MALBA for this exhibition.

The original oval sculpture (260x450 cm.), which was constructed in situ at the Instituto Di Tella in 1965 in wire mesh and plaster, provides a title and script for an exhibition that investigates where consciousness begins and ends in relation to art.

The egg is a microcosm of the space of creation that we cannot immediately access; it silently inverts our understanding of what is inside and what is outside of consciousness and creation. This gigantic egg, which is more a beginning than an end, marks the moment when the artist declared himself tired of language. For Martínez, the egg supposes as well the beginning of digital art

*Nosotros afuera* at MALBA will be the second chapter of a project that was presented under the title *We, The Outsiders* at the e-flux space in New York from September 5 to November 1, 2014. That New York version included as well *Markeneier* [Trademark Eggs] (1967) by German filmmaker Lutz Mommartz, a travel journal at the center of a volcano by Argentine artist Eduardo Navarro, works by Polish painter Agnieszka Brzeżańska, and other pieces. The version at MALBA will include works by a considerable number of local artists.



PROGRAM IN THE AUDITORIUM

**Vasco Araújo**

**Potestad**

August 20 to 25

Selection and production: Maria Joao Machado

A selection of videos by Portuguese artist Vasco Araujo (Lisbon, 1975) related to the theme of "stories of power" will be screened in MALBA's auditorium. Indeed, that theme, which runs through all of Araujo's work, is pertinent in the here and now to a discussion of all the facets of power. In Araujo's videos, contemporary references intersect with major narratives and themes from the history of culture to raise universal political questions.

One of the videos scheduled for screening is *Duettino*, a very early work by Araujo that shows a man reciting texts from both parts of the duet between D.Giovanni and Zerlina. The character serves as a complement to the group of videos to be screened in the auditorium.

**Vasco Araújo** (Lisbon, 1975)

In 1999, Vasco Araújo received a degree in sculpture from the University of Lisbon's School of Art and, in 1999 and 2000, he took advanced classes in the visual arts at Maumaus, also in Lisbon. Since then, his work has been featured in group and solo shows in Portugal and abroad. He has also taken part in residency programs at the University of the Arts in Philadelphia (2007), Récollets in Paris (2005), and the Core Program in Houston (2003/2004). In 2003, he received the EDP Award for New Artists. His work has appeared in a number of books and catalogues and it forms part of public and private art collections in Portugal and abroad, among them the collections of the Centre Pompidou (France), the Musée d'Art Modern (France), the Fundação Calouste Gulbenkian (Portugal), the Fundación Centro Ordóñez-Falcón de Fotografía - COFF (Spain), the Museo Nacional Reina Sofía, Centro de Arte (Spain), the Fundação de Serralves (Portugal), the Museum of Fine Arts Houston (the United States), and the Pinacoteca del Estado de S. Paulo (Brazil).

+info: [www.vascoaeaujo.org](http://www.vascoaeaujo.org)



TEMPORARY EXHIBITION

**Francis Alÿs**

**Una historia de negociación**

Curator: Cuauhtemoc Medina

From October 23 to mid-February, 2016

Opening: Thursday, October 22

Gallery 5 (level 2) and Gallery 1 (level 1)

In October, MALBA will present *Una historia de negociación*, organized by the Museo Tamayo. The most recent exhibition of work by Francis Alÿs (Belgium, 1959), this show examines the parallelism between the artist's work in painting and in performance, specifically in relation to his political-poetic interventions, and how that dialogue leads to his actions, documentations, and pictorial work.

Throughout his career, Francis Alÿs has done highly original work involving collaborative projects with a social orientation. His early paintings explored forms of collaboration and circuits of economic and cultural exchange. These images would later play a crucial role in the development of the metaphorical, mythical and social contents and implications of the artist's actions.

*Una historia de negociación* will show three of the artist's most recent projects: *Tornado* (2000–2010), *Don't cross the bridge before you get to the river* (2008), and *Reel – Unreel* (2011). In these three series produced over the course of nearly a decade, the artist takes distance from his figurative painting as allegorical representation of the actions that he engaged in during the same period. Instead, this work develops a much more reflexive pictorial language that ultimately becomes another form of action. The exhibition will be held at the Museo Tamayo in Mexico from March to August, 2015 and then travel to MALBA, the first stop on its international tour. In conjunction with the show, the Museo Tamayo will publish an artist's book that will include a conversation between the curator and Francis Alÿs.

**Francis Alÿs** (Antwerp, Belgium, 1959)

Francis Alÿs studied architecture at the Institut Supérieur d'Architecture Saint-Luc in Tournai, Bélgica and then at the Istituto Universitario di Architettura in Venice, Italy. He moved to Mexico in 1986 and, in the early nineties, began making work that revolved around documenting in slides, videos, postcards, and performatic interventions his daily experiences walking down the streets of Mexico City.

In relation to Latin American development policies, Alÿs's works can be understood as episodes in a long and—in the case of iconic works like *Cuando la Fe Mueve Montañas* [When Faith Moves Mountains]—sometimes epic narrative. More often, though, his interventions are modest in scale. In *The Green Line* (Jerusalem, 2004), for instance, he drizzled a line of green paint while walking for two days along the ceasefire boundary drawn between Israel and Jordan in 1948. In their apparent futility, these projects persistently point to the creative potential of failure, revealing how the absurd can become poetic when used as a means to make way for transgression.

Solo exhibitions of his work have been held at the Museo de Arte Moderno, Mexico City (1997), the Museo Nacional Centro de Arte Reina Sofía, Madrid (2003), Artangel, London (2005), Antiguo Colegio de San Ildefonso, Mexico City (2006), UCLA Hammer Museum, Los Angeles (2007), Kunstmuseum Wolfsburg, Germany (2004), the Renaissance Society at the University of Chicago, Chicago, Illinois (2008), and other venues. In 2010 and 2011 *Francis Alÿs: A Story of Deception*—a major retrospective of the artist's work—was held at the Tate Modern in London, the WIELS Centre d'Art Contemporain in Brussels, and the Museum of Modern Art in New York. Alÿs lives and works in Mexico City.



TEMPORARY EXHIBITION

**Claudia Andujar**  
**Marcados**

Curator: Agustín Pérez Rubio

From November 13 to the end of February, 2016

Opening: Thursday, November 12

Gallery 3, Level 1

MALBA will present *Marcados*, a group of over eighty black and white photographs by Brazilian artist Claudia Andujar (Neuchâtel, Switzerland, 1931) never before exhibited in Buenos Aires. From 1981 to 1984, Andujar spent long periods of time in the lands of the Yanomami Indians, mostly in the basin of the Catrimani River, a tributary of the Branco River at the Brazilian border.

This work, which is anthropological in nature, was motivated by two factors: the desire to help the Yanomami people survive by vaccinating inhabitants of a number of settlements and—on a more conceptual level—the desire to positively identify individuals in order to counter the artist's own experience in which family and friends were singled out and killed by the Nazis in concentration camps.

Claudia Andujar, along with two doctors, took a great many photographs of their expeditions and surroundings. They identified each individual photographed with a number hanging around their necks that were used as images in immunization records. This exhibition contains the images of the "marked," that is, a selection of photographs documenting the expedition, the original immunization records, as well as some contact sheets that attest to the thorough and precise nature of the work Andujar did for this cause.

The *Marcados* series was shown for the first time at the 27<sup>th</sup> São Paulo Biennial (2006) whose theme was "How to Live Together." The exhibition also features documents that put the photographs into context, among them "Informe 82" (1982) produced by the Comissão Pró Yanomami (CPY) over which Claudia Andujar presides.

**Claudia Andujar** (Neuchâtel, Switzerland, 1931; she has lived and worked in Brazil since 1954).

Andujar grew up in Romania and Hungary. She and her mother escaped World War II by seeking exile in Austria, while her father was deported to Dachau concentration camp where he would die along with most of the artist's family.

Andujar immigrated to the United States where she studied the humanities at Hunter College in New York. In 1954, she moved to Brazil where she began working as a photojournalist, documenting the lifestyle of the Carajá Indians. She began her work with the Yanomami people in the seventies, depicting the devastation caused by deforestation and mining while working with the community on an array of initiatives. A celebration of the Yanomami's rich culture, Andujar's photography provides a vision of the complexities of their world.

Andujar has contributed to a great many publications, documentary projects, and exhibitions on the Amazon and its indigenous peoples. Her work has been featured in solo and group exhibitions at the Fondation Cartier (Paris), the Museu de Arte Moderna da Bahia (Salvador), the Pinacoteca do Estado de São Paulo, the Instituto Tomie Ohtake (San Pablo), the Centro Cultural Banco do Brasil (Brasília), the 12<sup>th</sup> Istanbul Biennial, the Maison Européenne de la Photographie (Paris), and many other institutions and events. Her photographs have been published in *Life*, *Look*, *Fortune*, *Aperture*, *Realidde*, *Setenta*, and other magazines, and form part of the collections of the Museum of Modern Art in New York, the George Eastman House in Rochester, the Amsterdam Art Museum, and other major museums the world over.



## Public Programs

### ART AND CONTEMPORARY THOUGHT

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#### WORKSHOPS

##### **Excessive Time: Artistic Practices, Time, and Repetition**

Two day-long workshops. Thursday, May 21 and Friday, May 22

In the framework of the exhibition *Experiencia infinita*, "Excessive Time" examines how performance-based artistic practices and action art have modified exhibition conditions in museums, the relationship with the art audience, as well as the question of what we mean by contemporary art. The workshops explore specific cases and debates that shed light on the growing popularity and visibility of performance-based works and exhibitions, both of which have, in recent years, become ubiquitous and central to artistic practices.

#### LECTURE

##### **Annemarie Henrich**

##### **The Genesis of Women's Liberation in her Series of Vintage Photographs**

Admission free of charge. Scheduled date: April

In conjunction with the presentation of the catalogue to the exhibition *Annemarie Henrich. Intenciones secretas*, a researcher and Agustín Pérez Rubio will explore Henrich's work from a gender perspective, placing emphasis on the notions of domesticity, the body, and representations of artists. The lecture will provide a theoretical introduction to the issues to be explored in MALBA's program geared to the recognition and valorization of certain Latin American artists.

#### LECTURE

##### **Beatriz Preciado**

In her first visit to Argentina, Beatriz Preciado—a major figure in queer theory and in the philosophy of gender—will give a lecture on the notions of the body, power, and capitalism; the event will be organized jointly with the Spanish Embassy.

#### WORKSHOPS

##### **Industrial Design, Op Art, and Forms of Life in the Sixties**

In the framework of the Rogelio Polesello exhibition, industrial designers and sociologists will discuss the relationship between Op art and industrial design during the sixties, specifically in connection with the forms of life that they proposed. A series of informal discussions will examine the main figures in the field of industrial design in the sixties as well as their production.

#### DISCUSSION

##### **Deformation and Monstrosity**

##### **Op Art from a Baroque Perspective**

In the framework of the Rogelio Polesello exhibition, three contemporary artists will examine Polesello's work in connection to the viral growth of forms it proposed and its implication for their own production. On the basis of this shared imaginary, each one of the artists will discuss his or her art and its concerns.



#### CONVERSATION WITH THE ARTIST

##### **Teresa Burga**

In conjunction with the exhibition of her work, Teresa Burga will discuss the development of her art and thinking in conversation with curators Agustín Pérez Rubio and Miguel López

#### SEMINAR

##### **Contemporary Peruvian Art**

In the framework of the Teresa Burga exhibition, a specialist will introduce the Argentine art audience to recent Peruvian art and its context.

#### WORKSHOPS

##### **Memory, Museum, and Conflict**

Two day-long workshops organized in conjunction with the Art Department of the Universidad Di Tella.

These workshops will examine the connections that the exhibition *Memorias imborrables* establishes between memory, art, and conflict. The sessions are structured around three main areas of research—the reactivation of memory, the relationships between art and conflict, and the muse and political memory—and their links to specific cases.

#### LECTURE

##### **Indigenism. Anthropology and Photography**

In the framework of the Claudia Andujar exhibition, this lecture will examine the relationship between photography and anthropological notions of “the other” and the use of the photographic image to give shape to an imaginary on the native populations of Argentina.

#### WORKSHOP

##### **Nosotros afuera**

Program devised by Chus Martínez

#### CONVERSATION WITH THE ARTIST

##### **Francis Allÿs**

In conjunction with an exhibition of Francis Allÿs’s work, a public conversation will be held between the artist and the show’s curator, Cuauhtémoc Medina

#### COLLOQUIUM

##### **Sometimes doing something poetic can become political and sometimes doing something political can become poetic**

On the basis of these words with which Allÿs describes the border region in which he locates his works, this colloquium sets out to trace cases in art, literature, social experience, and film where the line between the poetic and the political grows blurry or vague.



## MALBA CINE

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MALBA Cine is one of the most important alternative film venues in Buenos Aires. From Thursday to Sunday each week, it presents series of independent film, re-releases of classic works by major filmmakers, and premieres of Argentine and Latin American films with limited access to the commercial film circuit.

Since its opening, MALBA has been one of the seats of BAFICI (the Festival de Cine Independiente de Buenos Aires); its series are devised in conjunction with the Filmoteca Buenos Aires—one of the largest film archive in the country—and with the Asociación de Apoyo al Patrimonio Audiovisual (APROCINAIN). Thanks to their collaboration, MALBA Cine and APROCINAIN have been responsible for salvaging 35mm versions of seminal works from Argentina and abroad.

## PREMIERES

MALBA Cine is one of the most important venues for independent Argentine cinema. Each year, dozens of new films are presented to the public in to our programming, whose non-traditional organization entails weekly screenings. Thanks to this structure, many films that would be shown for only a few days on the commercial circuit are available for viewing by local audiences for months at a time.

The first premieres scheduled for the 2015 season are **Sordo** [Deaf] by Marcos Martínez and **La vida de alguien** [**Somebody's Life**] by Ezequiel Acuña.

## RETROSPECTIVE SERIES

### 1. ARTKINO AT MALBA | January – February

Founded by Isaac Argentino Vainikoff, Artkino Pictures is the longest-standing independent film distributor in the country. Though it was based in its own screening room—the Cataluña, later restructured and renamed Cosmos 70—Artkino Pictures reached audiences around the country. It was responsible for educating several generations of Argentines in alternative cinema that differed from the model of mainstream North American filmmaking. While the main source of its material was the Soviet Union and what were, at the time, Eastern Bloc countries, Artkino brought to the country as well films by directors like Herzog, Wenders, Bergman, Chabrol, and Resnais; it rereleased classics of Italian Neorealism and premiered the films produced during the Spanish transition to democracy; it supported Argentine films outside the commercial circuit, works like **Breve cielo** [Brief Heaven] by David Kohon and **Mosaico** [Mosaic] by Néstor Paternostro.

Unlike the vast majority of film distributors, the Vainikoff family kept copies and negatives of most of the films they presented. That enormous collection has recently been given over to the Filmoteca Buenos Aires, which is what made this two-month-long eighty-film series to be held by MALBA Cine possible.

The films to be shown as part of the series include: **The Loves of a Blond** by Milos Forman, **The Goat Horn** by Metodi Andonov, **Through a Glass Darkly** by Ingmar Bergman, **Don Quixote** by Grigori Kozintsev, **The Enigma of Kaspar Hauser** by Werner Herzog, **Chronicle of Flaming Years** by Yuliya Solntseva, **The Virgin Spring** by Ingmar Bergman, **Daisies** by Vera Chytilova, **Muriel** by Alain Resnais, **The Red and the White** by Miklos Jancso, **The Cranes are Flying** by Mikhail Kalatozov, **The Poet** by Boris Barnet, **Solaris** by Andrei Tarkovsky, and **The Cassandra Cat** by Vojtech Jasný.

### 2. FILM BY STRONG WOMEN | March



It could be argued that, before the proliferation of women filmmakers, melodrama featuring long-suffering heroines was, by and large, the sole terrain available to women in film. But within the vast production of Latin American melodramas there was a narrow but significant region that upheld female rebellion over female submission in what was an early—and paradoxical—area of liberation.

This was the perspective adopted by Carlos Schlieper in his unique melodramas. Nonetheless, this film series includes works by other filmmakers as well and culminates with **Las furias** [The Furies] (1960) by Vlasta Lah, the first Argentine sound film directed by a woman. This series will be held at the same time as the exhibition of Annemarie Heinrich's personal photographs; the leading roles in some of the films featured in the series are played by stars that she portrayed.

The films to be shown as part of the series include: **El deseo** [The Desire], **La honra de los hombres** [Honor among Men], **Madame Bovary**, **Las tres ratas** [The Three Rats], all by Carlos Schlieper; **The Tango on Broadway** by Louis Gasnier; **Alfonsina** by Kurt Land; and **Safo** [Sapho] by Carlos Hugo Christensen.

### **3. HUGO DEL CARRIL | July (to be confirmed)**

Complete retrospective of this filmmaker's work pursuant to the recent discovery of **La calesita** [The Merry-Go-Round] and **Esta tierra es mía** [This Land is Mine], two films of his authorship believed to have been lost.

### **4. AMAZONIA | November**

During the month of November, on the occasion of the Claudia Andujar exhibition, MALBA Cine will show a series of films shot in Amazonia. The selection will place particular emphasis on the oldest and lesser known material. It encompasses early ethno-biographical documentary films like **Amazonas** and **Kalapalo**, as well as picturesque fictions by brothers Franz and Edgar Eichhorn such as **Strange World** and **Golden Goddess of Rio Beni**. The series includes never-before-screened restored material filmed in the region.

### **5. RUPTURES – The Aesthetic and Political Avant-Garde in Argentine Film (1968-1978)**

#### **November | December**

From 1968 to 1978, what is called *Cine Argentino de Ruptura* developed simultaneously in two equally pronounced directions that are studied separately: a free zone of extensive experimentation on the level of theme and form in the highly personal pursuits of individual artists and a zone of activism and collective vision and determination. Yet, since the same generation was engaged in both novel tendencies, there are a great many connections between the two zones in the form of cross references, collaborative projects, filmmakers that moved from one tendency to another over the course of their careers (Jorge Cedrón, for instance), and a common marginal fate. On the occasion of the publication of the book *Informes y testimonios* by Mariano Mestman and Fernando Martín Peña, this is the first film series to bring together major works from both tendencies, works that evidence their commonalities.



## **MALBA LITERATURA**

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For the past thirteen years, MALBA Literatura has organized activities in a wide range of formats that are geared to supporting and communicating literature. These events, which are open to the public, include book presentations, lectures, roundtables, encounters with authors, and tributes; they are sometime held in conjunction with readings, performances, theatrical and musical works, screenings of biographical documentaries or of film adaptations of literary works.

Over the course of a year, MALBA Literatura organizes on average thirty courses taught by renowned writers and academics and approximately fifty other events and activities open to the general public free of charge. Thanks to a weekly schedule of events and the steadfast support of embassies and foreign centers for cultural cooperation, as well as publishing houses, our programs have enjoyed the participation of authors, critics, and intellectuals from around the world.

The long list of figures that have participated in MALBA Literatura programs includes, among many others, intellectuals like Nobel Laureates José Saramago, Orhan Pamuk, and J.M Coetzee; Mexican writers Carlos Fuentes, Carlos Monsiváis, and Jorge Volpi; French writers Sophie Calle and Alain Robbe Grillet; Brazilian writers Nélide Piñón and Nadia Battella Gotlib; Chilean writer Jorge Edwards; Colombian writers Gabriel García Márquez and William Ospina; North American writers Tom Wolfe, Paul Auster, and Siri Husvedt; Spanish writer Rosa Montero; English writers David Lodge, Hanif Kureishi, and Julian Barnes; Italian writer Alessandro Baricco; and Argentine writers Juan José Saer, Abelardo Castillo, Liliana Heker, Carlos Gamerro, Marcelo Cohen, Alan Pauls, Isidoro Blaisten, Sylvia Iparraguirre, Vlady Kociancich, Leopoldo Brizuela, Santiago Kovadloff, Rodolfo Fogwill, Edgardo Cozarinsky, Roberto Fontanarrosa, Luisa Valenzuela, and countless others.

## **MONOGRAPHIC SERIES**

### **Roland Barthes – 100 YEARS**

In conjunction with the French Embassy in Argentina, a series of events featuring outstanding figures from Argentina and abroad will be held.

### **FOCUS ON GENDER**

In the framework of the program of exhibitions in Gallery 3 geared to the recognition and valorization of Latin American artists.

### **Documentary Series**

#### **The Hidden Writer | 4<sup>th</sup> edition**

The screening of four films that examine women writers from the perspective of contemporary filmmakers.

### **Academic Workshops (Universidad de Buenos Aires)**

#### **2015 Edition: Alejandra Pizarnik, Susana Thénon (October)**

This is an annual event where critics and scholars are invited to discuss the work of little studied Argentine writers. The event is organized jointly with the Universidad de Buenos Aires Instituto de Literatura Hispanoamericana. Previous editions have revolved around Macedonio Fernández, Héctor Libertella and Osvaldo Lamborghini, Néstor Sánchez and Jorge Di Paola.



## **WORLD LITERATURE, INTERNATIONAL PANORAMA**

APRIL

### **Visit from John M. Coetzee**

Nobel Laureate John Maxwell Coetzee will once again visit us in April to present the book of essays entitled *Desandar los pasos* yet to be released in Spanish.

### **Master Classes in Play-Writing**

#### **6<sup>th</sup> edition of Panorama Sur | JULY**

Directed by Cynthia Edul and Alejandro Tantanian

Organized with the support of MALBA Literatura, this series of master classes sets out to reflect on the work of artists in order to enable them to shed light on certain areas of their work and define a field of thought and creative association. Participants in previous editions include Richard Maxwell, Bruno Beltrão, Rahim Mroué, as well as Argentines Federico León, Beatriz Catani, Ricardo Bartís, Vivi Tellas, and Santiago Loza.

A venue for creation and for the training of artists, Panorama Sur is a well recognized platform for international exchange. The intensive three-week program, which is held annually, combines a seminar for playwrights, workshops, and lectures given by eminent local and foreign figures, as well as the public presentation of acclaimed international works. The aim of Panorama Sur is twofold: to provide specific training to young playwrights from the region and to foster cooperation and international exchange.

### **FILBA | September 23–27**

Since 2008, MALBA has formed part of the coordinating committee for the Festival Internacional de Literatura, an event in which authors from around the world—the United States, France, Germany, Mexico, Israel, Canada, and Brazil—participate.

As in other years, for the 2015 edition of FILBA the literature of ONE COUNTRY will be showcased and outstanding representatives of the new generations of authors from that country will participate in the festival.

Authors to participate in earlier editions include Marie Darrieussecq (France), Enrique Vila-Matas (Spain), Chris Kraus (the United States), John Coetzee (South Africa), Minae Mizumura (Japan), Joao Gilberto Noll (Brazil), Cees Nooteboom (the Netherlands), Mario Bellatin (Mexico), Arnaldo Antunes (Brazil), and Santiago Roncagliolo, (Peru).



## SUMMER COURSES

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### **1. Monsters in Japanese Literature**

**By Anna Kazumi Stahl**

Mondays, January 12, 19, 26, and February 2 from 6:30 to 8:30 p.m. Auditorium. Cost: \$680

On the basis of the monsters that Antonio Berni imagined as the nightmares of his character Ramona Montiel, this course asserts that grotesque and supernatural beings provide a vision of the beliefs, and perhaps of the spirituality, that acts as the foundation of a social and cultural identity. A foreign culture—in this case, Japanese culture—provides a means to analyze the figure of the monstrous from a certain distance in order to facilitate both receptiveness in the reader and clinical and critical scrutiny.

The course's four sessions revolve around the roots of Japanese culture, with a reading of its foundational narrative, *Kojiki: Record of Ancient Matters*, a work that presents the interactions of divine and evil forces that gave rise to the identity of the Japanese people. Some of the figures in that work constitute the first expression of phenomena that would later appear time and again in Japanese folklore and literature. As such, they provide an initial logic from which to understand and approach this theme. After exploring monstrosity in ancient works, we will read a segment of *Heike Monogatari*—an essential pre-modern war narrative from the Middle Ages—to then close the course with a look at contemporary voices.

### **2. All Stories are Detective Stories**

**By José María Brindisi**

Wednesdays, January 14, 21, 28, and February 4, 6:30 to 8:30 p.m. Cost: \$680

The title of the course makes reference to the now widely accepted idea that all narratives pursue an enigma. More or less visible and more or less clear, that enigma can be just a sense of unease or a suspicion; it can rest on one of two basic options—the realization or not of a threat, of a “promise”, etc.—or on the endless intermediate alternatives.

On the basis of model works both within the detective story genre and outside its confines, the course will provide elements to conceive of writing itself, placing emphasis on the overall structure of the texts and questions like how to capture and hold readers' attention, how to make them participate in the narrative, how to generate tension and suspense, how to administer information, to what extent the expectations that the narrative itself has created should be fulfilled, and how to recognize its most fertile moments and develop them to the fullest.

### **3. Patrick Modiano: The Art of Memory**

**By Walter Romero**

Mondays, February 9, March 2 and 9 from 6:30 to 8:30 p.m. Auditorium. Cost: \$510

On the basis of three novels written by French writer Patrick Modiano at different periods, the seminar attempts to establish the ongoing relevance of the writing and poetics of an author who recently won the Nobel Prize for Literature for his work as a whole but also for his unique “art of memory.”



#### **4. Four Moderns**

**James Joyce, Virginia Woolf, William Faulkner and T. S. Eliot**

**By Carlos Gamarro**

Wednesdays, February 11, 18, 25, and March 4, 6:30 to 8:30 p.m. Auditorium. Cost: \$680

The world seen through the eyes of a child; the world seen through the eyes of an idiot and spinning endlessly in his babbling mind; a day in the life of a common woman and of a broken soldier in post-war London; a poem that is also a building made of rubble. The new century was born of the clamor of the First World War with the ruins of a world broken into pieces. Four fundamental works by four authors (James Joyce, *Portrait of the Artist as a Young Man*; William Faulkner, *The Sound and The Fury*; Virginia Woolf, *Mrs. Dalloway*; T. S. Eliot, *The Wasteland*) unabashedly set out to found the 20<sup>th</sup> century.

#### **5. Altered Fictions**

**The Test Range of Expanded Narratives**

**By Rafael Cippolini**

Thursdays, February 19 and 26 and March 5 and 12, 6:30 to 8:30 p.m. Library. Cost: \$680

Since the eighties and into the present, the concept of fiction has undergone a process of accelerated transformation. We can say that fiction today is something else and it is likely to keep mutating. What is understood as narration ensues in a wide range of contexts, which means that writers, artists, filmmakers, animators, and theorists produce new tools and strategies to survive, produce, endure, and make the most of these changes. Through guided readings and analysis, this seminar-workshop examines not only the instruments of these creators, but also their sources, that is, the place where tradition is strained.

This course will explore the limits and intricacies of contaminated literary genres like reconstructed and recovered memories, the extreme subjectivity of the essay, the growing taxonomy of non-fictional narratives, the theoretical novel, and the mutations of the chronicle, among others. It will examine the tactics of Argentine, Latin American and global narratives at a time when the concept of fiction is undergoing an endless process of redefinition and becoming more and more political.

### **COURSES APRIL–DECEMBER**

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IN THE FRAMEWORK OF THE ANNEMARIE HEINRICH EXHIBITION

**Among Women Alone**

**By Sylvia Saïtta**

Fridays, April 17 and May 29, 6:30 to 8:30 p.m. Library

This course explores the trajectories of Argentine women writers and essayists who, from the thirties to the seventies, formulated novel models for public interventions and original aesthetic agendas. The writers addressed are Victoria Ocampo, Salvadora Medina Onrubia, Silvina Ocampo, Beatriz Guido, and Griselda Gambaro.

**Introduction to Russian Literature**

**By Sylvia Iparraguirre**

Thursdays starting on April 16, 10:30 a.m. to 12:00 noon. Library

Ten classes on classics of Russian literature



IN THE FRAMEWORK OF THE MALBA COLLECTION

**The Odd Ones**

**The Marginal and the Marginalized in Latin American Literature**

**Vizconde de Lascano Tegui, Pablo Palacio, Virgilio Piñera, and Norah Lange**

**By Celina Manzoni**

Mondays from May 11 to June 15, 6:30 to 8:30 p.m. Library

This course sets out to trace a constellation, an imaginary figure that links some writers scattered throughout the space of the continent by means of something more than the expanded space in which they seem to orbit and the labels that have been applied to them ("atypical," "eccentric," "heterodox"). They are connected by, among other things, non-belonging and perhaps marginalization in relation to the privileged spaces of the literary institution. Disinherited for years, these writers are not well known nor do they know one another; they were active at different moments in their various nations' cultures and the aesthetics they upheld are still unsettling. The structure of the course looks to Rubén Darío's gesture when, in 1896, he published *Los raros* [The Odd Ones], a collection of biographies of artists bound by the exceptional nature of their writing rather than by a time period or nation.

IN THE FRAMEWORK OF THE EXHIBITION *MEMORIAS IMBORRABLES*

**Memories of Conquest**

**By Gonzalo Aguilar**

Fridays from June 26 to July 17, 6:30 to 8:30 p.m. Library

This course revolves around the Spanish conquest and ways of commemorating it: do the victors and the defeated address it in the same way? What vestiges remain of the violence, domination, and slaughter it brought? How can a vision other than the official version be built and how can the images and words of the defeated be recovered? This course focuses on the conquest of Brazil that began in 1500 and the beginning of the slave trade, that is, on the role that Indians and blacks played in the history of that country. It consists of two units that combine literary texts and essays, videos, films, and works of art.

IN THE FRAMEWORK OF THE EXHIBITION *NOSOTROS AFUERA*

**Study of the Symbol**

**By Leandro Pinkler**

Wednesdays from September 9 to 30, 10:30 a.m. to 12:00 noon. Library

IN THE FRAMEWORK OF THE FRANCIS ALÿS EXHIBITION

**Fables and Frontiers**

**By Anna Kazumi Stahl**

Mondays from October 27 to December 1, 6:30 to 8:30 p.m. Library

This course resonates in the work of Francis Alÿs insofar as, like his performances, it is anchored on the enigmatic nature of the fable: narrative forms propose actions and elements in linear sequence while also opening up another dimension of potential meanings. Thus, a child at play incites the viewer to reflect on the human being and rituals, or the human being and work, or the human being and what we discard...

The readings provide different examples of how literature has addressed the collective in specific experiences: modern fables like Ballard's fiction, Baudelaire's poetic prose, Fleur Jeaggy's stories with open-ended plots, Ondaatje's elliptical and imagist novels.



## EDUCATION

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Since the time of the museum's opening, MALBA's Education Department has implemented educational-cultural programs and activities geared to children, youth, and adults. These proposals reflect the overriding mission of the department, mainly, the construction of bridges that make the museum accessible to the entire community, engaging in actions that further social inclusion.

The department is organized around two distinct platforms, one geared to the contents of the permanent collection and the other to the contents of the temporary exhibitions.

-Educational programs for children and youth including guided tours for students at conventional, special, and integrated schools; for community centers and soup kitchens during school vacation; and activities for families.

-Educational programs and guided tours for youth and adults including students in adult education programs and those attending vocational training programs, senior citizens, persons with functional limitations of a visual, auditory, motor, or intellectual nature.

### EDUCATIONAL PROGRAMS FOR CHILDREN AND YOUTH AGED 5 TO 18

#### A) **Participatory Visits for Common Schools**

These visits are organized around the following themes: "histories of art collecting"; "places and identities"; and "what is art?" Like invisible threads, these themes and the explorations they propose connect the works selected and form the basis for the activity in question. They are connected to the interests of the children and the needs of the educators. These dynamic activities make use of resources like questions, debates, educational materials, games, and other elements related to the theme and to the works selected.

#### B) **Participatory visits for special education schools, integrated schools, student in home schooling, and remedial schools**

These visits set out to enable children to discover and explore stories, characters, and places connected to works of art and their creators. The idea is to bring these themes to bear on their world, interests, and daily experiences.

While these visits address the same themes as the visits for common schools, they are adapted to the needs of children and youth with mental handicaps. The activities and their dynamics are planned according to the characteristics, needs, and interests of each participant. To that end, we invite key figures in each group to work with us to develop and carry out the activity's proposals.

#### C) **Participatory visits for schools of the deaf and hearing impaired**

A sign language interpreter from the Lengua de Señas Argentina is provided for these visits. For them, we work in conjunction with an education team from the Asociación de Artes y Señas.

#### D) **Activities for Community Institutions**

During school winter and summer recess, the team at MALBA's Education Department organizes different art-related activities for educational support organization, soup kitchens, summer camps, play groups, and neighborhood organizations.

#### E) **Families at MALBA** For children between the ages of 5 and 11 accompanied by an adult



An approach to the works in the permanent collection and on temporary exhibit in a visit that includes educational materials and activities in the galleries. On the basis of observation, imagination, and play, we propose a participatory experience, a special afternoon for children and adults to share. The visit includes a studio activity in which participants make their own works of art.

F) **Under 20.** Workshop for youths aged 12 to 18

A specialist in an area such as fanzine, illustration, or blogging is invited to hold a workshop in conjunction with the museum's education team. The first part of the workshop is an introduction to the specialist's trade or field and the second consists of a hands-on experience where each youth has the opportunity to make his or her own work.

Participants can share photos and commentaries pertinent to the workshop at: [www.facebook.com/MALBASub20](http://www.facebook.com/MALBASub20)

G) **Activities for Families during School Winter and Summer Recess**

For the weeks of the winter recess and the months of January and February, when schools are out for the summer, the Education Department organizes art workshops, guided tours with storytelling, and other activities geared to children and teens aged four to fourteen in the company of an adult.

These activities take place in the museum's galleries, studio spaces, and auditorium. For them, MALBA's Education Department works in conjunction with special guests.

*Activities free of charge*

EDUCATIONAL PROGRAMS FOR YOUTHS AND ADULTS AGED 19 AND OLDER

A) **Hello MALBA!** Visits for youth and adults with mental handicaps

This program consists of an approach to art in which participants can discover and explore stories, characters, and places connected to the works and their creators and connect them to their world, interests, and daily experiences. The activities and their dynamics are planned according to the characteristics, needs, and interests of each participant. To that end, we invite key figures in each group to work with us to develop and carry out the activity's proposals.

B) **MALBA: Museum to be Assembled.** Visits for adults in literacy and vocational training programs

Works selected by participants in this activity form the basis for a visit to the collection constructed jointly. The overarching aim is to activate a dialogue that facilitates an exchange of ideas and the formation of different narratives on art. Participants are invited to reflect on the experience of visiting an art museum and to become critical and active viewers.

C) **MALBA, Open Experience.** Visit for the blind and visually impaired (participants must be accompanied)

We invite blind and visually impaired youth and adults along with their family and friends to approach art in a comprehensive experience.

This activity consists of a visit to the museum that revolves around visual descriptions, educational resources and reproductions, narrative, audio materials, and publications in Braille and ink on some of the works on exhibit.



We place participants at the center of a multi-sensory approach to the museum that allows them to explore and share new ways of experiencing art. The visit includes large-print materials and materials in Braille on the MALBA Collection.

#### D) **Elder Words at MALBA.** Visits for senior citizens

The aim of this activity is to share stories, perspectives, and reflections of a personal nature through a dialogue between educators and participants. The community is enriched and expanded insofar as it recognizes the experience and knowledge of seniors. On the basis of their perspective, we can rethink the museum's holdings.

This activity is available as well to senior citizens participating in memory workshops or those with cognitive disorders.

#### E) **Shared Words at MALBA**

The aim of this project—which was implemented in 2012 thanks to an award-subsidy in the area of education granted by the Fundación Navarro Viola\*—was to encourage and to generate processes of socialization and of inclusion in the museum setting conducive to interaction among senior citizens and between them and their contexts.

This multi-phase project attempted to make the museum's holdings accessible to the twenty-five seniors participating in the project so that they—along with visitors and educators—could appropriate the museum in order to enable intergenerational learning that recognizes different forms of knowledge.

MALBA also proposed designing a collaborative educational project that could be communicated and shared with specialists and peer institutions, giving rise to reflection on the role of the visitor and of the educator at the museum today.

We continue to work in conjunction with the Fundación Navarro Viola's **Programa Arte en Acción** which fosters the participation and inclusion of senior citizens in learning-based cultural activities geared to the transmission of seniors' knowledge to the community. To that end, members of MALBA's education team act as tutors to the members of La Otra Mirada group—an outgrowth of the Palabras Compartidas [Shared Words] project—collaborating with them on the design and implementation of activities geared to groups of young people and groups of seniors gathered through institutions. The activities enable an approach to the contents of some of the museum's temporary exhibitions, one that does not focus on formal questions.

#### E) **MALBA for Educators**

On the basis of a selection of works from the permanent collection, these guided tours allow educators to study in greater depth Latin American art and the museum's collection, and to devise activities for children outside the museum setting.

Download free of charge at [www.MALBA.org.ar](http://www.MALBA.org.ar)

#### F) **Teacher Training**

Informal conversations and guided tours for groups of educators. The aim is to communicate and to deepen knowledge of Latin American art and the museum's permanent collection and temporary exhibitions, and to share and debate pedagogical resources capable of connecting the museum and the classroom.

Activities carried out by members of MALBA's education team and guest specialists.

*Activities free of charge with prior reservation.*



## **GUIDED TOURS**

The MALBA education team organizes the following guided tours

- a) **Guided tours of the permanent collection**
- b) **Guided tours of the temporary exhibitions**
- c) **Sign language (LSA—Lengua de Señas Argentina)\* interpreting service**

Guided tours of the permanent collection and of the temporary exhibitions are available to the deaf and hearing impaired. In these tours, the tour guide/educator is accompanied by a sign language interpreter (specifically, an interpreter of the Lengua de Señas Argentina (LSA)).

\* The interpreters are members of the Asociación de Artes y Señas (ADAS)

*The disabled have access to the museum free of charge and this activity is included as part of the visit.*

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### **For immediate release.**

Press contacts

Guadalupe Requena | [grequena@MALBA.org.ar](mailto:grequena@MALBA.org.ar) | T +54 (11) 4808 6507

Fernando Bruno [fbruno@MALBA.org.ar](mailto:fbruno@MALBA.org.ar) | T +54 (11) 4808 6516

[prensa@MALBA.org.ar](mailto:prensa@MALBA.org.ar)

MALBA Fundación Costantini | Avda. Figueroa Alcorta 3415 | C1425CLA |

Buenos Aires, Argentina | T +54 (11) 4808 6500 | [info@MALBA.org.ar](mailto:info@MALBA.org.ar) | [www.MALBA.org.ar](http://www.MALBA.org.ar)