

Masterclass

Rethinking Exhibitions

12. December 9am–6pm

Optional extra session on 11. December 2019.

A practical and theoretical masterclass about Activism, Photography and Curatorial Practice

A collaboration between the Institut de Cultura, Universitat Pompeu Fabra, and Fundació Tàpies around the exhibition “Ariella Aïsha Azoulay. *Errata*”. The Masterclass is organized by Nausikaä El-Mecky and Carles Guerra

Have you always wanted to gain more experience in cultural institutions? Are you interested in combining theoretical analysis with a deeper understanding of how a museum is run? Do you wonder how an exhibition can be also be a political and activist tool? Are you interested in the ethical and unethical aspects of photography? We will explore these questions and many others during our special masterclass at the Fundació Tàpies on the 6th, 11th and 12th of December. Anyone interested in art can take part, however places are limited so sign up fast!



1. Masterclass Schedule

In the *Rethinking Exhibitions* masterclass you will have the opportunity to explore and connect theoretical, practical and political ideas through an intensive day revolving around the exhibition *Ariella Aïsha Azoulay. Errata*, curated by theorist and artist Ariella Azoulay.

Day 1: Seminar [optional]

11th of December

Students can attend the seminar at Fundació Tàpies. Afterwards, they will join Nausikaä El-Mecky in Arts Combinatòries room for a final recap and discussion.

Day 2: Study Day at Fundació Tàpies

Date 12. December 2019

Carrer d'Aragó, 255

9am – 6pm

1. What is a museum? What is photography? What is an exhibition?

Preliminary brainstorm

Nausikaä El-Mecky, UPF

9 – 10am

To kick off the masterclass we will brainstorm together and reflect on what museums, photography and exhibitions actually mean. What are the traditional and non-traditional approaches to each one? What is, according to the students, the main function of photography, a museum or an exhibition?

2. How do you commission an exhibition?

Carles Guerra, director of the Fundació Tàpies

10 – 11am

Carles Guerra will talk about how the Fundació Tàpies is run, how they choose their exhibition topics, how and why he commissioned the *Ariella Aïsha Azoulay. Errata* in particular and his responsibilities as a museum director in general.

3. Short Break

11 – 11:30am

4. How to document and exhibition: Ariella Azoulay exhibition, a study case

(in Spanish)

Núria Solé Bardalet

11:30 – 12:15

What are the characteristics of Azoulay's work in the exhibition space? What kind of considerations –aesthetic, logistic, educational etc.– play a role here?

5. Group Work in the Exhibition
Nausikaä El-Mecky
12:15 – 1:15pm

The students will go into the exhibition and in three small groups will prepare a first analysis of the exhibition in preparation for the afternoon masterclass. One group will conceive of ways in which the exhibition can be used as an educational or didactic tool; the second groups will consider the activist dimension of the exhibition and the third group will define the theoretical framework of the display. The exercise is intended to work with what we see and experience as audience members before we get the deeper 'background information' during the afternoon.

6. Afternoon Break
1:15 – 2:45pm

7. How do you use an exhibition as an educational tool? (In Spanish)
Maria Sellarès Pérez
2:45 – 3:30pm

The students who were in the first group during the group work session in the morning will share their ideas on how the exhibition can be employed didactically with **Maria Sellarès Pérez**. In an interactive conversation with the students, Maria will share her approach to education at the Fundació, both in the context of this specific exhibition and what her job entails in general.

8. The theoretical and activist framework of the exhibition
Ariella Azoulay
3:30 – 5:30pm

The students who were in the second and third group during the group work session in the morning will present their ideas to their classmates and Ariella Azoulay. Ariella will then share her theoretical and activist ideas with the students in an interactive conversation.

9. Short Break
5:30 – 5:45pm

10. Questions & Advice Round Table
Carles Guerra, Nausikaä El-Mecky, Núria Solé Bardalet and Maria Sellarès Pérez
5:45 – 6:15pm

In this last part of the day, students will be able to ask any further questions / share any additional ideas. This is also an opportunity to ask additional career advice for those students interested in working in the art world.

2. Evaluation & Credits

Students studying in their first year at Pompeu Fabra can include their participation in their *portafolio*. Other students can receive a certificate of attendance if required.

3. Who Can Participate

Any student at Pompeu Fabra interested in art can sign up for the masterclass.

4. How Do I Sign Up?

You can sign up via this google spreadsheet <https://forms.gle/9f3r5T6f8Q2yzoel7>. After the 18 places available have been filled up, you will automatically be added to the waiting list. Please only sign up if you are absolutely certain you will attend.

5. Team

Ariella Azoulay, curator of the exhibition *Ariella Aïsha Azoulay. Errata* (11.10.2019 – 12.01.2020) at Fundació Tàpies

Ariella Azoulay is an author, art curator, filmmaker, and theorist of photography and visual culture. She is a professor of Modern Culture and Media and the Department of Comparative Literature at Brown University.

Ariella Azoulay studies revolutions from the 18th century onward and investigates how historical knowledge is portrayed through photographs, sketches, cinema, and other visual media. The Israeli political regime has been a primary focus of her work.

An expert in visual culture and photography, Ariella Azoulay focuses her research on how history is told through visual mediums — photographs, film, drawings, and other visual elements — and how these provide a level of detail and context not provided solely by the written word. She comes to Brown from a rich career of teaching, writing, and curating in Tel Aviv.

Azoulay has spent most of her academic career studying photography and political theory. She uses historical and contemporary photographs as sources for narrating the civil history of zones of conflict and political regimes. The Israeli–Palestinian conflict has been her primary case study. Recently her research has concentrated on the concept of revolution and its unfolding, from the 18th century to the present. (Biography written by Darlene Trew Crist).

Carles Guerra, director of Fundació Tàpies

Carles Guerra is director of Fundació Antoni Tàpies in Barcelona. He has a PhD in Fine Arts from the University of Barcelona. His professional career has developed in the fields of curatorial practice, art criticism, visual production, teaching and academic research. In 2004 he was appointed director of the Primavera Fotogràfica de Catalunya. He was director of the Virreina Centre de la Imatge, Barcelona, from 2009 to 2011, and chief curator at the Museu d'Art Contemporani de Barcelona (MACBA) from 2011 to 2013. He has been professor of Social Structures and Cultural Trends at the Universitat

Pompeu Fabra and has been a member of the Greenroom Project dedicated to the analysis of contemporary documentary practices at the Center for Curatorial Studies at Bard College, New York. Among the exhibitions he has curated are Art & Language Uncompleted. The Philippe Méaille Collection (2014), Nitrate. Xavier Ribas

(2014), 1979. A Monument to Radical Moments (2011), Antiphotjournalism (2010), This is not an Exhibition (2008), Zone B: On the Margins of Europe (2007), Situationist Cinema. Joaquim Jordà (2006) and After the News. Postmedia documentaries (2003). Recent projects include Harun Farocki. Empathy (2016), Susan Meiselas. Mediations (2017) and Antoni Tàpies. Political Biography (2018). He is the author of the videoessay N for Negri (2000), as well as numerous texts, essays and publications.

Nausikaä El-Mecky, tenure track professor in Art History & Visual Culture at Universitat Pompeu Fabra

Nausikaä El-Mecky has developed this masterclass as an opportunity for students to get additional practical art world experience. She specialises in censorship and destruction of art from the beginnings of art history until today.

After completing her PhD in Art History in 2013 at the University of Cambridge, she worked in the Berlin art world until 2015. She then held a postdoctoral fellowship at Heidelberg University (Germany) before starting her current position as tenure track professor in History of Art and Visual Culture at Universitat Pompeu Fabra in September 2018.

Maria Sellarès Pérez, coordinator Education and Public Programs Department

Maria Sellarès Pérez (Barcelona, 1979) is one of the responsible for the Department of Education and Public Programs in Fundació Antoni Tàpies. She is graduate in Art History from Universitat Autònoma de Barcelona and she has a Master's Degree in Arts and Education from Universitat de Barcelona. She has worked as an art educator at several cultural centers in Barcelona for 13 years. Her interest focuses on art and education as spaces for knowledge creation and social transformation.

Núria Solé Bardalet, responsible for the archive

Núria Solé Bardalet (Calafell, 1976) is a graduate in Art History and Italian Philology Graduate by the Universitat de Barcelona and accumulates five years of experience as manager in several bookstores specialized in contemporary art (e.g. the one at Arts Santa

Mònica and the one at Fundació Antoni Tàpies). In 2008 Núria joined the Archives and Documentation department of the Fundació Antoni Tàpies, where she has since participated in the development of the project *Archive-Thesaurus* under the supervision of Laurence Rassel and Jorge Blasco Gallardo. She was the coordinator of the european project *DCA (Digitazing Contemporary Art)* and *Performing the Museum*. Núria is currently a member of the team in charge of developing the *Combinatory Arts (A Place for Education, Exhibition and Research)* at the Fundació and she is also the coordinator of the european project *4C's (From Conflict to Conviviality through Creativity & Culture)*.