

## activities around the exhibition



Anish Kapoor. *When I am pregnant*, 1992  
Mixed technique  
31.7 x Ø 127 cm

### Opening talk

Thursday February 7, at 7 pm  
"What to desire",  
given by Rosa Martínez,  
curator of the exhibition

### Guided tours of the exhibition

Guided tours for the general public  
Wednesdays, at 7 pm  
Saturdays, at 8 pm  
Book places on 934 768 630  
Limited places  
Cost per person: €3

### Pre-arranged group visits

Minimum of 10 people per group and maximum of 25  
Prior registration is required: call 934 768 630  
Cost per group: €60  
Groups with their own guide must also book  
their day and time

### Guided tours for groups of people with sight impairment

Minimum of 10 people per group  
Prior registration is required: call 934 768 630

### Visits in sign language (SL) and special visits with oral communication

Minimum of 10 people per group  
Prior registration is required: send a fax to 934 768 635  
or an e-mail to [seducatiu.caixaforum@fundaciolaixa.es](mailto:seducatiu.caixaforum@fundaciolaixa.es)

### Workshops for school groups

"Short distance"  
Prior registration required: call 934 768 630  
Cost per group: €18



Exhibition from February 8 to April 28, 2013

### CaixaForum

**Social and Cultural Centre**  
Av. de Francesc Ferrer i Guardia, 6-8  
08038 Barcelona  
Tel. 934 768 600  
Fax 934 768 635

### Opening times

Sunday to Friday,  
from 10 am to 8 pm  
Saturday, from 10 am to 9 pm

### Laie Bookshop - CaixaForum

Tel. 934 768 659  
Fax 934 768 687  
[caixaforum@laie.es](mailto:caixaforum@laie.es)

### Prats i Fatjó Coffee Bar Restaurant - CaixaForum

Tel. 934 768 669  
Fax 934 768 687  
[caixaforum@husarestaurantes.es](mailto:caixaforum@husarestaurantes.es)

### Information Office of "la Caixa" Foundation

Tel. 902 223 040  
Seven days a week,  
from 9 am to 8 pm  
[www.laCaixa.es/ObraSocial](http://www.laCaixa.es/ObraSocial)

### Public transport

Metro: Espanya station, lines 1 and 3  
Catalan Railway (FGC):  
Espanya station, lines L8, S33, S4,  
S8, R5 and R6  
Buses: lines 13 and 150  
stop in front of CaixaForum  
Lines 9, 13, 23, 27, 50, 65, 79, 91,  
109 and 165 stop in Pl. d'Espanya  
Lines D20, H12, V7, L72, L80, L81,  
L86, L87, L95 stop in Pl. d'Espanya

### bicing

Gran Via - Plaça d'Espanya  
(station 96)  
Rius i Tauler (station 237)

### B:SM Car Park

Entrance from  
Av. de Maria Cristina  
and Av. de Rius i Tauler  
Direct access to CaixaForum  
at the basement level (-1)



Rivane Neuenschwander. *El deseo o su deseo (I wish your wish)*, 2003-2013. Courtesy of Thysen-Bornemisza Art Contemporary  
© Photo: Agop Kalliedjian / Steissemier Gallery, Beirut, 2007

# CaixaForum *Barcelona*



Obra Social "la Caixa"



Obra Social "la Caixa"

# /What To Think What To Desire What To Do/

"la Caixa" Foundation  
Contemporary Art Collection



Liu Jianhua. *Shadow in the water*, 2002-2003. Porcelain. 50 x 1200 x 10 cm

The series of exhibitions entitled *What To Think*, *What To Desire*, *What To Do* considers the context of deep crisis suffered by the contemporary economic, social and moral system and explores the role art can play within this state of affairs. Curated by Rosa Martínez, independent art critic and Director of the 2005 edition of the Venice Biennale, the series intends to question art's utility, to show how it can guide us both existentially and politically, and to celebrate its ability to trigger emotional and intellectual reactions that arouse our awareness and prompt us to modify our actions.



Helena Cabello / Ana Carceller. *Untitled*, 1998. 5'11" white and black DVD, without sound. Variable sizes

While other recent shows devoted to the "la Caixa" Foundation Contemporary Art Collection stressed the formal and linguistic values of the art works, *What To Think*, *What To Desire*, *What To Do* proposes a return to content, an immersion into the depths of meaning articulated by the works. The titles, three synthetic questions, are the conceptual doorway to the exhibitions and reflect the uncertainty and perplexity before glaring social inequalities, the pressure of media fantasies and the maladies of the soul.

*What To Desire* is the second exhibition in the series and revolves around desire as a space for the projection of fantasies, a driving force of our will and an instrument to challenge the divisions of power between genders. It also poses the question of whether desire, as a key element of subjectivity, is a space of freedom, a sphere open to spontaneity or an artificial construction, a cultural learning defined by institutions such as family, school or the media.

The works on display in *What To Desire* condense manifold meanings and constitute iconographic references of a historical moment—the present—in which the questioning of androcentric power, the reflections on identities, the logic of sensation and the



Sherrie Levine. *The Bachelors (after Marcel Duchamp)*, 1990. Iron, glass and wood. 6 iron objects of different sizes. 6 display cabinets, each measuring 175.4 x 51 x 51 cm

poetics that emerge from psychosocial transference suggest new ways of understanding desire.

Anish Kapoor's pregnant white wall emerges as a sensory experience and a symbol of creative potential, while Liu Jianhua's porcelain installation portraying the new skylines of Chinese cities ironises on the phallogentrism of architecture in the age of global capitalism. The analysis of the structures forming the basis of erotic myths such as *amour fou*, recreated by Miquel Barceló, or the quality of the sublime associated with the mystery of what is hidden, in the work by Dora García, coexist with Sherrie Levine's Feminist appropriation of the bachelors as desiring machines. Visions of identity as a construction or a prison are contrasted in the works by Cabello/Carceller and Pepe Espaliú, while the flow of wishes expressed on the ribbons in the installation by Rivane Neuenschwander suggests a game of multiple exchanges that transforms desire into a process of shared writing.

Created over the past thirty years, these works have a significant historical reference in *La Mariée mise à nu par ses célibataires, même (The Bride Stripped Bare by Her Bachelors, Even)* made by Marcel Duchamp between 1915 and 1923, which is reproduced life-size at the entrance to the exhibition hall, thereby bridging the gap between past and present. In *The Bride Stripped Bare ...* Duchamp composed one of the most complex of conceptual maps of the functioning of desire as both a physical and a mental impulse.