

# ,chance

Itinerant exhibition 2025-2028



# and, suddenly, chance



Uncertainties, destinies, and coincidences  
in the MACBA Collection

Works by Joan Brossa, Luz Broto, Joana Cera, Joan Jonas, Teresa Margolles, Martin Llaneras, Fina Miralles, Joan Ponç, Sergio Prego, Enrique Ramírez, Allan Sekula and Oriol Vilanova

Curated by Claudia Elies

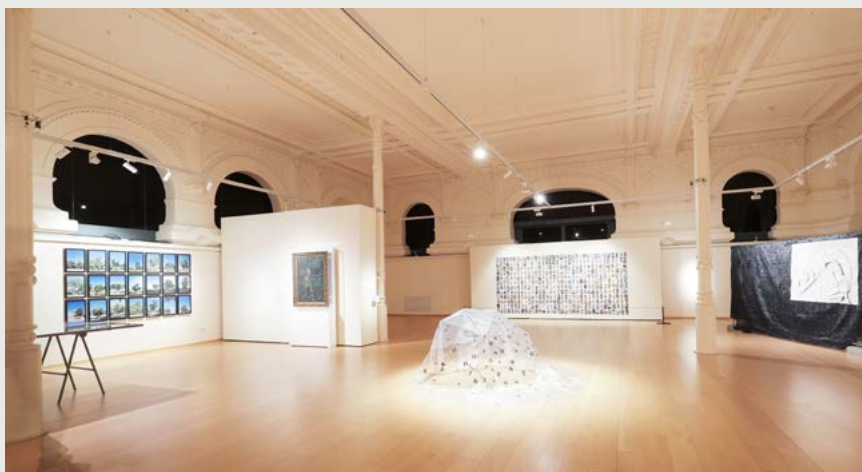


MUSEU  
D'ART CONTEMPORANI  
DE BARCELONA



Diputació  
Barcelona

**Cover image:** Fina Miralles, *Relacions. Relació del cos amb l'aigua. El cos amb l'aigua del mar i la sorra (Relationships. Relationship of the body with water. The body with seawater and sand)* (1975/2020)  
MACBA Collection. MACBA Consortium. Donation by the artist  
© Fina Miralles



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# EXHIBITION INTRODUCTION BY THE VISUAL ARTS PROGRAM OF DIPUTACIÓ DE BARCELONA

«I, DE SOBTE, L'ATZAR. Incerteses, destins i casualitats en la Col·lecció MACBA» («AND SUDDENLY, CHANCE. Uncertainties, destinies, and coincidences in the MACBA Collection») is a travelling exhibition organised by the Visual Arts Programme of the Culture Area of Diputació de Barcelona, in collaboration with MACBA Museu d'Art Contemporani de Barcelona and the municipalities that host it.

The Visual Arts Programme of Diputació de Barcelona supports local contemporary art policies throughout the province, with the mission of promoting a connection between citizens and art, facilitating access to it, and contributing to critical thinking, enjoyment, freedom, idea generation, creativity, education, knowledge, health and well-being.

MACBA's mission is to bring contemporary art to life, with particular attention to Catalan contemporary art. Through research, the generation of knowledge and dissemination, it seeks to foster enjoyment of and interest in contemporary art and culture, with the aim of contributing to the transformation of individuals and society. MACBA seeks to take part in building a freer, more critically minded society.

With «I, de sobte, l'atzar» («And suddenly, chance»), we aim to share and explore these objectives with local councils, artists, educators and other professionals involved in the touring exhibition, and above all with its visitors.

Curated by Claudia Elies, and featuring works by Joan Brossa, Luz Broto, Joana Cera, Joan Jonas, Teresa Margolles, Martin Llavanas, Fina Miralles, Joan Ponç, Sergio Prego, Enrique Ramírez, Allan Sekula and Oriol Vilanova, «I, DE SOBTE, L'ATZAR. Incerteses, destins i casualitats en la Col·lecció MACBA» («AND SUDDENLY, CHANCE. Uncertainties, destinies, and coincidences in the MACBA Collection») proposes an exploration of the concept of chance from different perspectives, places and meanings.

This exhibition forms part of the line of exhibitions developed in recent years by our Visual Arts Programme, which invites different curators to explore themes that are sufficiently engaging, relevant and multifaceted — such as misunderstanding, enthusiasm or hands — so that they can challenge and enrich all visitors.

Like all exhibitions organised by the Visual Arts Programme of Diputació de Barcelona, «I, de sobte, l'atzar» («And suddenly, chance») offers resources and services for visitors, including accessibility resources and services.

As a new feature, we are also presenting a participatory creation project led by Pep Vidal and A Bao A Qu, aimed at local groups, with the intention of encouraging everyone — regardless of their social or cultural background — to take part in culture. At the same time, the project seeks to position municipal exhibition spaces as places for community life connected to artistic experimentation, innovation and creation, and as spaces for the personal and social development of citizens.

## EXHIBITION INTRODUCTION BY THE CURATOR, CLAUDIA ELIES

We often attribute to chance everything that is fortuitous or uncertain — everything that happens to us by accident or coincidence, everything that does not depend on us, that is not in our hands and that we feel we cannot control. Everything that happens against all odds. A coincidence, a destiny or an uncertainty seems to us to be the result of contingency and therefore to represent and affect only a small part of our decisions and our daily lives. And yet, paradoxically, in life the most likely thing is uncertainty. Almost contradictorily, the imprecise, the indeterminate or the accident is the most predictable outcome, the most plausible option. Because of all the ways in which things could have happened to us, those that actually did happen are the least foreseeable and represent the smallest percentage compared to all the other possible options.

The exhibition «I, DE SOBTE, L'ATZAR. Incerteses, destins i casualitats en la Col·lecció MACBA» («AND SUDDENLY, CHANCE. Uncertainties, destinies, and coincidences in the MACBA Collection») proposes an exploration of the concept of chance from different perspectives, places and meanings: randomness, unpredictability and the unexpected, conceived as an irruption, an abrupt and uncontrollable event. As something that escapes us and remains beyond our control.

The title functions almost as a meta-reference, since its own etymology is also the result of an accident. In Arabic, *az-zahr* (the flower) referred to a game consisting of throwing dice and checking whether the face marked with the orange blossom appeared. Whether it appeared or not, the result was the effect of an accident. While most Romance languages have adopted this meaning of chance, in Portuguese *azar* means only “bad luck”.

All the works in this exhibition come from the holdings of the MACBA Collection. Consequently, the biases, visions and points of view

presented here are shaped by the different historical moments the collection has gone through over its thirty years of acquisitions. This selection has not only determined the artists and works included, but has also made it possible to intertwine the three meanings associated with the concept explored here and around which the exhibition revolves: uncertainty, destiny and coincidence. Clearly, a different selection of works or a different collection would have resulted in an exhibition with entirely different directions.

The works on display open up an approach that seeks to explore and expand a range of ideas sharing chance as a common root. They engage with it through a non-linear discourse in which concepts hybridise, overlap and contaminate one another almost simultaneously. There is no beginning or end, nor a predetermined route. All the works and concepts share this common principle, just as they also share certain nuances that set them apart. The three axes find resonance in the verses of the medieval poem by Ausiàs March, «Quant plau a Déu que la fusta peresqua, en segur port romp àncores y ormeig» («When God so wills that the ship be lost, even in a safe harbour anchors and rigging break»), which, despite having been written more than five centuries ago, remains fully relevant. This poem already brought together many of the ideas and beliefs we seek to reflect upon here.

Almost also by chance, during the curatorial process an underlying theme emerged that hovers over the exhibition somewhat accidentally: water. It appears in many of the works in a secondary yet constant way, and for various reasons: fascination with its power, the desire to control nature, its role as a natural border and cruel divider between countries, or as a space where desire and play converge.

Water is also present in Ausiàs March's poem, an element that evokes incessant and unpredictable movement and that can serve as an overarching metaphor for the notion of chance.

<sup>1</sup> When God wants the ship to sink, in a safe harbor anchors and sails break March, Ausiàs: *Per haver d'amor vida*, Editorial Barcino, Barcelona (2009)

The first of the proposed strands is uncertainty. This brings us closer to the imprecise, to that which is undetermined. It places us in doubt, in a space we traverse from expectation, from waiting, and even from fear. In his poem, Ausiàs March explains that he sees many men die from slight and unexpected causes, thereby underlining that no one ever knows how things may end. Uncertainty brings to the surface our desire to control and influence the course of events, even though we know it is practically impossible to do so, because «en mirar-lo, el camí no diu si vas a la glòria o al fracàs».<sup>2</sup>(«when you look at it, the path does not say whether you are heading toward glory or failure.»)We speculate, we engage in historical fiction and futurology. We look at the sky, trace constellations and, at times, read horoscopes and try to recognise ourselves in them.

This desire to control the future can be seen in *Fanafafa Veribú*, a work by Joan Ponç in which a terrifying, harlequin like figure appears, placing the artist in the role of a prophet, a superior being with supernatural abilities, capable of seeing beyond. Magic and cosmology have always led us to distrust the laws of physics, but Joana Cera shows us that science, too, is sometimes inexact. In her work *Reconstruir Castells (Rebuilding Castles)*, she demonstrates how an unpredictable force, such as extreme heat, melts a cement structure without it being possible to foresee its final form, a form that will never be repeated in the same way, even if the same process is carried out again.

This superior force has always been closely linked to the power of nature, which drives us to try to dominate the uncontrollable. We want to understand it, predict it, modify it. We observe the sky and wait for rain that never comes; in some places we attempt to create artificial clouds; we confront nature, gesture at it, modify it, making small, harmless yet necessary actions in order to verify its power and its unchangeability. Luz Broto, in *Aumentar el caudal de un riu (Raise the Water Level of a River)*, shows us what we truly know: that, ultimately, nature surpasses us. Even so, through a system of hoses, the artist attempts to alter the course of the Segre River by diverting water from the Seròs canal in order to

<sup>2</sup> Manel, *Cançó del dubte*, Jo Competeixo (2016)

artificially increase its force. The work *Medicane* by Martin Llaveneras likewise demonstrates that water is uncontrollable and addresses the cyclones that originate in the Mediterranean Sea, caused by the transport of plants and goods from other places, displacing them from their original environments. It reveals that we thought we could change destiny, yet the force of uncertainty shows us that sea cyclones change in ways we cannot prevent.

The second strand revolves around the idea of destiny. Destiny appears as a force that overwhelms us, a superhuman, almost divine power. Like Oedipus, Antigone or Cassandra in Greek tragedy, when they realise they cannot control the course of events. Like those who accept that superior power, such as the fortune — or misfortune — of the place where we are born. At times, we look destiny in the eye, as if trying to see what awaits us. We wish we could control the future and also the past: give freedom back to peoples, move freely and, at the same time, not have to move. At other times we fear destiny, we are afraid of it, and we try to stop it with a promise. As Marina Garcés writes: «To make a promise is to interrupt destiny. It is to affirm with conviction a truth that defies the weight of reality.»

In *Cruzar un muro* (*Crossing a wall*), Enrique Ramírez shows how the universal right to leave one's place of origin and to return to it is violated. The setting he chooses to exemplify this is a kind of migration office located in the middle of the sea, an element this Chilean artist often uses as a metaphor for migration. In the film, we see the back-and-forth movement of the water that fictitiously and cruelly separates the space through which many attempt to escape their destiny. This is why the sea becomes a place of desire: the desire to reach another place, to change what destiny has given you, to reshuffle the cards; a longing for which, too often, we die or let others die.

In Teresa Margolles's work *40 km*, we also see this idea of destiny linked to the place where we are born and to the violence or privilege that this often entails. The piece consists of a series of photographs of small altars intended to safeguard the soul of bodies killed by drug trafficking. These altars are located at the exact point along the road where chance caused the bullet to strike.

We invest our energies in trying to intervene in the course of events. We think about the future, wish ourselves well, pray to the gods, fear war, sense the enemy, remember the letters sent by combatants. We kiss a cross tightly, bless a holy card, light a candle or make an offering; but, as Ausiàs March wrote: «Quan Déu vol que la nau s'enfonsi, a dins d'un port segur s'hi trenquen àncores i veles.» ( «When God wills that the ship be lost, even in a safe harbour anchors and sails break»). And this will happen without us being able to do anything; it will happen even when we are in safe harbours.

Nor can we control the destiny that awaits soldiers who go to war, such as those portrayed by Allan Sekula in *Prayers for the Americans (I)*, ordinary U.S. citizens who entrust themselves to God, whether to return home alive or to defeat the enemy. This desire to control the future can also be seen in the aforementioned work by Llavaneras, which shows how we alter the places of origin of plants and vegetables, as if we could control and modify where they belong. Or we could return to Broto's work, which shows how we believe we are even entitled to control the force of a river.

Finally, the third and last meaning is coincidence, understood as that which is unexpected, as that which everything indicated would happen differently. As Miguel Delibes wrote in *El camino*: «Las cosas podían haber sucedido de cualquier otra manera y, sin embargo, sucedieron así». <sup>4</sup> ( «Things could have happened in any other way, and yet they happened like this».) Coincidence guides artist Oriol Vilanova when he tries to find a postcard at a second- or third-hand market, or when he searches for one with a specific theme, such as a triumphal arch. In his work *Còpies (Copies)*, a future coincidence is also implied: that of continuing to find them over the years, since Vilanova's piece is open-ended and will grow at the mercy of chance.

In his poetry, March defines coincidence, along with fortune, as that which sets things in motion and against which neither experience nor wisdom can help us. Coincidence is also the sudden gust of wind that unexpectedly moves the torso and hair, creating a dance and

Delibes, Miguel, *El Camino*, Austral, Barcelona (2006)

movements such as those that take place in *Wind* by Joan Jonas, where the wind becomes the main choreographer of the performance. Like one action leading to another, like a heavy downpour of letters from an umbrella in *Ruixat de lletres (Downpour of Letters)* by Joan Brossa, which presents writing produced by chance, without planning or forethought. Like water flowing down a torrent. Like the cement dissolving in Joana Cera's work under the effects of heat.

These expressions and actions also lead us to anomalous, unrestrained events that seek a space of freedom, a space of non-control, almost as a political act. This can be seen in *Tetsuo, Bound to Fail* by Sergio Prego, where he tests the laws of physics through explosions of water and paint to create impossible forms, while allowing chance to alter their outcome. In a very different, slower and more contemplative way, *Relació del cos amb l'aigua (Relationship of the body with water)* by Fina Miralles shows the artist observing water as it follows its course, with the randomness of the waves that arrive. From childhood, we place ourselves at the edge of the sea to watch how each wave gradually covers our body. We lie down, try to count them, and allow them to create forms we did not expect. In this case, the works approach water through desire and play, without seeking to dominate it, but rather to let oneself be carried, to be covered, almost to embrace that force.

The exhibition seeks to open up cracks through which to think about how we surrender ourselves to imagination, challenging that which has a purpose or an imposed rationale. We try to control the narratives and actions of the present and the past, our own and those of those yet to come. We long to see beyond, and almost all of us, from time to time, when we feel overwhelmed and afraid, entrust ourselves to a higher force. At times we feel there is nothing we can do, that we are not at the helm and have no choice but to let ourselves drift with the current. We think, live and suffer as we navigate as best we can through chance, between uncertainty, destiny and coincidence.

*Claudia Elies, exhibition curator*

# JOAN BROSSA

## ***Ruixat de lletres***

*Downpour of Letters*

1994



Various materials

Various sizes

MACBA Collection. On deposit from Ajuntament de Barcelona

© Joan Brossa Foundation, VEGAP, Barcelona

Photo: Gustau Nacarino

A shower of letters or a random poem? Joan Brossa often invokes the element of chance, and in this case he does so with letters that escape from the page, inverted alphabets, and free verses. Throughout his career we find numerous pieces that feature games with letters and words. Like this object from 1994, a plastic sky from which letters rain down to form an umbrella. If with letters we form words, with the umbrella we can reverse the natural course of water. Needless to say, the water also refers to the notion of chance, an uncontrollable element that escapes human laws. In 1987, a few years before producing his *Ruixat de lletres* (*Downpour of Letters*), Joan Brossa wrote about visual poetry: «For me, it becomes the experimental poetry of our time. The pursuit of a new ground between the visual and the semantic».

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## **Joan Brossa**

(Barcelona, 1919 - 1998)

Joan Brossa's work spans poetry, prose, theater, cinema, music, performing arts, cabaret and magic. With an avant-garde spirit, he was one of the founders of the Dau al Set group. As a visual artist, he focused on object poems and visual poetry. Brossa gives poetry a material dimension and imbues the object with meaning as a way to incorporate irony, play, and social critique, which are fundamental to his work. As a politically committed artist, he often expressed his discontent with the political context. In Barcelona, he left his most important legacy, the Fundació Joan Brossa - Centre de les Arts Lliures, which promotes artistic experimentation, so representative of the artist himself.

# LUZ BROTO

## ***Aumentar el caudal de un río*** *Raise the Water Level of a River* 2014



Inkjet print on paper, graphite on paper, and handwritten ink on paper.  
Various dimensions.

1. Drawings of possible locations of the hose on the territory, with the surroundings erased to make them unrecognizable.
2. Situational drawing: the river, the lock, and the canal.
3. Aerial photographs of the intervened area, with the hose buried.
4. Photographs of the daily record.
5. Facsimile delivery note of the materials purchased to construct the hose with the transfer system.
6. Contact sheets showing the length of the hose once installed.

Unique edition. Produced by the Centre d'Art La Panera de Lleida  
MACBA Collection. On deposit from the Generalitat de Catalunya.  
National Collection of Contemporary Art.

© Luz Broto

Photo: Luz Broto

In 2014, Luz Broto intervened in the Serós Canal, next to the Segre River, to return the flowing water to the river. She installed a 200-meter hose in front of the lock, at the point where, at the beginning of the 20th century, the river's flow had been diverted to supply a private hydroelectric power plant, leaving the irrigators with a minimal water flow.

When the intervention was carried out, the public administration had renewed the company's exploitation permit for the river under the same conditions (60,000 l/s for the canal and 2,000 l/s for the river) for another hundred years, when the Segre's flow was already below the minimum required by environmental standards. The Broto installation managed, by using the siphon effect, to divert about 40 liters per hour for a few days, until maintenance became unsustainable. The hose remained installed there, but after seven months it disappeared. The documentary footage captures the trace of a furtive intervention that sought to repair, even symbolically, a historical grievance.

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## **Luz Broto**

(Barcelona, 1982)

Luz Broto's projects are tied to a specific physical or symbolic space. Her interventions and actions, apparently very minimal and often almost imperceptible, have the capacity to alter the structure of their surroundings and to upend their cycles and meaning. This is why she works through very precise observation of her surroundings. In addition to her work as a teacher at the Universitat de Belles Arts de Barcelona, she has received notable grants and awards. Her work is included in collections such as those of MACBA in Barcelona, MUSAC in León, and MAMBO in Bogotá.

# JOANA CERA

## ***Reconstruir Castells***

*Rebuilding Castles*

2017



Porcelain and wood

39.5 × 11 × 47 cm

MACBA Collection. On deposit from Ajuntament de Barcelona

© Joana Cera, VEGAP, Barcelona

Photo: Diputació de Barcelona, Barcelona 2025. © Jordi Bardajil Ruiz

Joana Cera builds a house of cards made of porcelain and places it in the kiln. The firing causes it to collapse in a fortuitous and uncontrollable way. The artist places her trust in this free fall brought about by heat — a process that can never be replicated in the same way. But the action does not end there. Once the structure has collapsed, and upon the fused cards, Cera builds a new house, thus invoking the idea of eternal return through the effort of reconstruction to which we are bound if we wish to remain alive. Upon the ruin, she knows that nothing can be repeated twice and that all predictability is an illusion.

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## **Joana Cera**

(Barcelona, 1965)

Joana Cera trained in Fine Arts at Universitat de Barcelona, at the Winchester School of Art in Southampton, and at the New Film Academy in New York. With a practice as diverse as her training, her work spans video, photography, sculpture and installation, incorporating techniques that include ceramics, glass, porcelain and wax. Her pieces — subtle and enigmatic — explore identity and the passage of time, while embracing technical challenge and the investigation of materials. Cera often presents introspective journeys and deconstructed works that are subsequently rebuilt. She has exhibited in venues such as the “la Caixa” Foundation, the Joan Miró Foundation in Barcelona, and the Suñol Foundation, among others.

# JOAN JONAS

## *Wind*

1968



16 mm film transferred to video, black and white, silent, 5 min 40 s  
MACBA Collection. MACBA Consortium  
© Joan Jonas, VEGAP, Barcelona

On the beach at Long Island, New York, a group of figures walk against the wind and the snow. Some wear masks; others put on and take off their coats; some hold on to one another to avoid falling; and a couple, with mirrors sewn onto their clothing, search for elements in which to reflect them. Jonas records a video lasting only a few minutes, with a grainy black-and-white image that makes us confuse the snow with the sea. The artist herself has explained that, when filming the action, she did not take the weather conditions into account and that nothing was planned in advance. It is the force of the wind — uncontrollable and random — that determines the performers' movements.

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**Joan Jonas**  
(New York, 1936)

A pioneer of performance and video art, the American artist Joan Jonas trained with dancer Trisha Brown and with renowned choreographers such as Yvonne Rainer in the vibrant New York of the 1960s. In her performative actions, Jonas incorporates drawing, sculpture and experimental film. She uses elements such as mirrors, masks and feathers, which allow her to create a wide range of visual games. Her scenographic proposals, marked by strong visual impact, played a decisive role in shaping the conceptual art of the period, video art and theatre.

# TERESA MARGOLLES

**40 km**

2014



Chromogenic photograph on photographic paper

21 photographs: 30 × 40 cm each

Edition 5/6 + 1 P.A.

MACBA Collection. MACBA Foundation. On deposit from Álvaro López de Lamadrid

© Teresa Margolles

Photo: Diputació de Barcelona, Barcelona 2025. © Jordi Bardajil Ruiz

40 km is the distance separating Culiacán from Playa Altata, in the region of Sinaloa, northeastern Mexico — one of the areas of the country most severely affected by drug trafficking. Two points connected by one of the most dangerous roads in the world, marked by numerous spontaneous altars built by the relatives of people murdered by organised crime. Flowers, crosses, prayers, photographs and other offerings are placed at the exact spot where the chance trajectory of a bullet struck. They are left there to protect the soul and preserve the memory of loved ones. Death and the loss of life stand in contrast to the prominence of the lush trees, positioned almost in the foreground. Drug trafficking groups have divided the road into three sections, which is why the photographs are arranged in three rows.

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## **Teresa Margolles**

(Culiacán, Sinaloa, Mexico, 1963)

Trained in forensic medicine and politically engaged as an activist, Teresa Margolles works around the notion of denunciation. Through video, photography and installation, she seeks to make visible the causes and consequences of violence, particularly that arising from drug trafficking, which has a profound impact on the most disadvantaged social classes in her country, Mexico. Her works depict death at the hands of the drug trade, poverty and crisis, as well as the passivity of governments unable to manage the social barbarism affecting the country. In 2009, she participated in the Mexican Pavilion at the 53rd Venice Biennale.

# MARTIN LLAVANERAS

## ***Medicane***

2019



Steel, concrete, woven PVC, and thermoplastic  
2 fences: 3,500 × 1,900 × 20 cm each; 1 thermoplastic: 135 × 110 cm  
MACBA Collection. On deposit from Ajuntament de Barcelona  
© Martin Llawaneras  
Photo: Courtesy of the artist

*Medicane* is the abbreviated term used for cyclones originating in the Mediterranean Sea. With this word, the artist refers to the transport of exotic plants, primarily for ornamental use, which arrive in the West and are transplanted far from their native environments. Gradually, these plants have become common in homes and workplaces. The artist explores their botanical morphology in a relief set upon metal fences. His intention is to highlight the consequences of global transport, which destabilizes temperatures and contributes to the triggering of tropical cyclones in the Mediterranean Sea.

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## **Martin Llavaneras**

(El Segrià, 1983)

Trained at universities in Barcelona, the Basque Country and Berlin, this artist from the Lleida region lives and works in Barcelona. He is interested in processes of circulation and wear, frequently working with raw materials. In his sculptures and installations, he observes the cycles and dynamics of matter to intervene in and modify their order and management. He has exhibited at La Capella in Barcelona and at Espai 13 of the Joan Miró Foundation. Awarded the Premio de Arte Nuevo from the Sala d'Art Jove of the Generalitat, he has been an artist-in-residence at CA2M in Móstoles and MUSAC in León.

# FINA MIRALLES

***Relacions. Relació del cos amb l'aigua.  
El cos dins del mar***

*Relations. The body's relationship with water.  
The body in the sea*

1975/2020



Inkjet print on paper

1 photograph: 42 × 42 cm; 2 photographs: 28 × 42 cm each

MACBA Collection. MACBA Consortium. Donated by the artist

© Fina Miralles

***Relacions. Relació del cos amb l'aigua.  
El cos amb l'aigua del mar i la sorra***

*Relations. The body's relationship with water.  
The body with sea water and sand*

1975/2020



Inkjet print on paper

3 photographs: 28 × 42 cm each

MACBA Collection. MACBA Consortium. Donated by the artist

© Fina Miralles

Nature is one of the central themes that runs through Fina Miralles's work. As early as the 1970s, in her initial action-based works, she focused on exploring everyday actions such as drinking water, brushing her teeth, climbing stairs, or smoking; but she also interacted with natural elements like seawater, sand, soil, grass, and trees. These two photographic series document actions with seawater in which Miralles immerses her body up to her waist in the sea, or engages in a dialogue with her feet, the sand, and the uncertain trace of water that covers them. On both occasions, the artist must trust in the random contingency of the water and in the ceaseless movement of this liquid element.

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## **Fina Miralles**

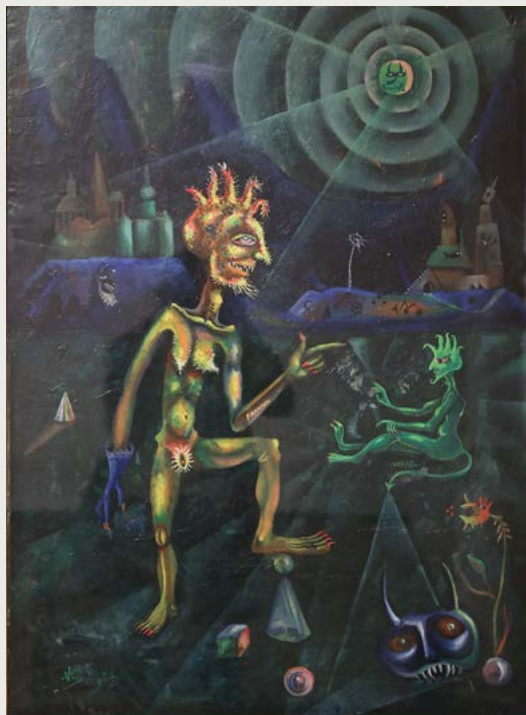
(Sabadell, 1950)

Fina Miralles is one of the Catalan artists of the first generation of conceptual art. While she has explored a variety of media — photography, painting, poetry, and action — all of her works maintain a close connection with nature and life. Her early works, consisting of actions in natural surroundings and with everyday objects, demonstrate a strong feminist engagement. Later, she returned to painting until, over the years, she revived her practice of action art. Active in the 1970s in spaces that promoted conceptual art, such as Sala Tres in Sabadell, Sala Vinçon and Espai 13 in Barcelona, MACBA presented a major retrospective of her work in 2022.

# JOAN PONÇ

## *Fanafafa Veribú*

1950



Oil on canvas

100 × 72 cm

MACBA Collection. On deposit from the Generalitat de Catalunya.

National Art Collection. Former Salvador Riera Collection

© Joan Ponç, VEGAP, Barcelona

Photo: FotoGasull

The harlequin is a very common figure in Joan Ponç's work and often functions as a self-portrait. We do not know who these two harlequin-like characters are, named Fanafafa and Veribú. The painter liked to invent names for his fantastic characters. Evil jesters? Demonic beings? Dreamlike figures? Toothless and with exaggeratedly long fingers, they smile in a menacing way. With the nocturnal settings and bright colors characteristic of the artist, Ponç constructs a disturbing scene that incorporates objects from magic and astrology, such as the sphere, the square, or the cone. These geometries also point to the realm of ideas, placing the artist in the role of a prophet and attributing to him the gift of foreseeing the future.

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## **Joan Ponç**

(Barcelona, 1927 - Saint-Paul-de-Vence, France, 1984)

Joan Ponç painted at night while the rest of the world slept. As a child, if his parents wanted to punish him, they would lock him in a dark basement. One of the most representative Catalan painters of the second avant-garde, he was able to create a personal universe full of symbolism and surrealism: a dreamlike world of prophecies and visions inhabited by fantastic and often tormented beings. His work, highly personal and unsettling, is associated with the darker dimension of dreams. Influenced by Joan Miró, and together with Antoni Tàpies, Modest Cuixart, Joan-Josep Tharrats and the philosopher Arnau Puig, he founded the group *Dau al Set* in 1948. After a stay in Paris, he lived in Brazil for almost a decade until illness forced him to return to Catalonia.

# SERGIO PREGO

## *Tetsuo, Bound to Fail*

1998



Single-channel video, color, sound, 17 min 30 s

Edition 7/10

MACBA Collection. MACBA Foundation. Work acquired thanks to Taller de la Fundació

© Sergio Prego

This work references the science fiction film *Tetsuo: The Iron Man* by Japanese director Shinya Tsukamoto. The artist presents himself as a superhero flying over the Bilbao area. Prego captured jumps, tosses into the air, and explosions of paint, water, and fire. Forty cameras arranged in a circle recorded the movements. He then edited the footage so that it could be viewed in 360 degrees, leaving the cuts between fragments visible — a device that has the effect of suspending the action. The images appear to freeze unreal moments: we see liquid sculptures, impossible jumps, and nonexistent situations that, in some cases, seem to defy the laws of physics. In all of them, chance prevails.

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## **Sergio Prego**

(San Sebastián, 1969)

He belongs to the generation of Basque artists with a sculptural and performative tradition emerging in the late 1990s. His work revolves around the body and gesture in relation to the surrounding space. The body allows him to understand and measure space and, from there, to approach sculptural practice. He trained in seminars and workshops led by Juan Luis Moraza, Ángel Bados, and Txomin Badiola at the Arteleku Art Centre, which had a significant impact on the Basque context. In the late 1990s, he moved to New York — where he lived for almost a decade — and had the opportunity to work in the studio of Italian artist Vito Acconci. In 2019, together with Itziar Okariz, he was responsible for the Spanish Pavilion at the 58th Venice Biennale.

# ENRIQUE RAMÍREZ

## ***Cruzar un muro***

Crossing a wall

2012



Single-channel video, color, sound, 5 min 43 s

Edition 1/5

MACBA Collection. MACBA Foundation. LOOP Barcelona Collection.

On deposit from Screen Projects

© Enrique Ramírez

«Everyone has the right to leave any country, including their own, and to return to it.» Drawing from Article 13 of the Universal Declaration of Human Rights, Enrique Ramírez constructs a filmic narrative with three characters waiting in an immigration office while they review their documents. Meanwhile, a voice-over reads the letter that the Native American chief Seattle addressed to the President of the United States in 1855, when the latter sought to buy their lands. However, when the door opens, instead of the expected office counter, the space transforms into a surface floating on the sea. Seated on their chairs, the protagonists continue to wait upon the water, bound for an undetermined destination. Balancing between reality and fiction, notions such as waiting, travel, rights, borders, and origin are evoked with great poetic and political force. *Cruzar un muro (Crossing a wall)* was filmed at the Aculeo Lagoon in Chile in 2012.

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## **Enrique Ramírez**

(Santiago de Chile, 1979)

Trained in music and film in his hometown and at the National des Arts Contemporains–Le Fresnoy in France, he lives and works between Paris and Santiago de Chile. Ramírez values stories within stories and the fictions that connect countries and eras, as well as the mirages that emerge between dream and reality. His video installations and photographs often revolve around the sea and movement: a sea presented as both a historical and fictional setting, a space of memory, travel, and migratory movements. Without renouncing a certain lyricism and warmth, his work addresses one of the great challenges of the contemporary world. His works have been exhibited at the International Pavilion of the 57th Venice Biennale and are part of collections around the world.

# ALLAN SEKULA

## *Prayers for the Americans (I)*

1999 - 2004



Slide projection

Dimensions variable

MACBA Collection. MACBA Foundation. Work acquired thanks to David Armengol

© The Estate of Allan Sekula

Sekula portrayed family scenes in Hannibal, a town in Missouri, United States. They depict everyday actions during moments of leisure. Despite their peaceful appearance, this is one of the most militaristic societies in the world, and Sekula did not choose the location at random. Hannibal is the birthplace of Mark Twain, author of the short story *The War Prayer*, which inspires this work. Written in 1898, the story is set in the town church, where the clergyman celebrates mass on the day before the soldiers depart for the front, praying for God to protect them. Suddenly, one of the attendees stands up and asks God for what everyone is thinking but no one dares to say: that He help them destroy, kill, and mercilessly annihilate the enemy.

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## **Allan Sekula**

(Erie, United States 1951 – Los Angeles, 2013)

Sekula was a filmmaker, photographer, and photography critic. His career developed primarily in Los Angeles, the city to which he moved from his native Pennsylvania. He worked as a professor at the University of California, San Diego, and at the California Institute of the Arts. With a body of work centered on social and documentary photography, his practice is marked by social activism and a political perspective. He was interested in the mental and physical geographies of advanced capitalism, as well as its contradictions, and for this reason he frequently photographed the working class.

# ORIOI VILANOVA

## **Còpies**

Copies

2000 – ongoing



Postcards. Various materials

Dimensions variable

MACBA Collection. MACBA Foundation. Work acquired thanks to Agrolimen

© Oriol Vilanova

Photo: Diputació de Barcelona, Barcelona 2025. © Jordi Bardajil Ruiz

Displayed on the wall in the manner of an archive, a vast selection of postcards is presented, all sharing a single theme: the triumphal arch. A symbol of power historically used to commemorate military victories, it is a structure found in many cities around the world. Through repetition and an almost encyclopedic display, the artist seeks to question how we explain the past and the hegemonic narratives of history. This piece has a starting date but no end date, as the artist continues to collect postcards of triumphal arches and send them to MACBA. Chance and randomness will therefore determine how many he finds in the coming years and whether there will be duplicates. It is thus a sample, or a fragment, of a growing collection.

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## **Oriol Vilanova**

(Manresa, 1980)

Oriol Vilanova's practice is grounded in collecting and compiling. A regular visitor to second-hand markets, where he finds objects and postcards for his personal collection, his work unfolds as a vast archive that challenges historiographic constructions by offering new narratives. Postcards are a recurring element in his practice. They are part of his working method—close to that of the archivist and the historian—but they are also an exhibition device: Vilanova displays them as if they were an atlas or a large encyclopedia. In his exhibition at the Fundació Tàpies in Barcelona in 2017, he included nearly 27,000 postcards. Vilanova has received national and international grants and awards, and has exhibited in venues such as the Palais de Tokyo in Paris, the Fundació Joan Miró in Barcelona, and the Centro de Arte Dos de Mayo in Móstoles. He has been selected to represent Spain at the 61st Venice Biennale.

# THE CURATOR

## **Claudia Elies**

(Barcelona, 1990)

She holds a BA in Art History from the Universitat de Barcelona and the University of Bologna, and a degree in Art Theory from Goldsmiths, University of London. In Barcelona, she has worked at MACBA on the exhibition «Poesia Brossa»; she was coordinator of Galería Estrany de la Mota, Head of the Visual Arts Program at Centre Cívic Can Felipa, and Director of the Festival Art Nou.

In her curatorial and research projects—developed in the form of exhibitions, publications, or texts—she has explored issues such as the logic of time, legacy and tradition, and friendship. Notable projects include «Sobre las sombras» at BAR project, Barcelona (2020); «Raíces por Defecto» at Sala de Arte Joven, Madrid (2021); and «Archivo-Río», produced within the framework of the Beca Ribera in Irún (2022). She is currently Director of the Centre d'Art Fabra i Coats in Barcelona.



## VISITOR SERVICES

With the aim of offering services and resources that provide context and enable deeper engagement with the themes and approaches of each project, while at the same time ensuring accessibility for everyone, the touring exhibitions of the Visual Arts Program of Diputació de Barcelona make a range of visitor services available to the public, including accessibility resources.

The visitor services for the exhibition «I, de sobte, l'atzar» («And suddenly, chance») include: an educational service, a participatory creation project, related activities, a documentation space, and a catalogue.

The accessibility resources include: a set of texts in easy-to-read format; a set of texts in braille and large print, as well as tactile relief images of artworks; a cognitively accessible advance guide; a video guide for deaf visitors; an audio guide for blind visitors; sign language interpretation for guided tours, educational services, and related activities (by appointment); adapted educational services for people with Alzheimer's disease and other forms of dementia, accompanied by caregivers and/or family members (by appointment); adapted educational services for other needs (by appointment); and olfactory resources.



# Educational service

## The educational services of the touring exhibitions of the Visual Arts Program of Diputació de Barcelona:

- Are delivered by professionals specialized in art and education.
- Are designed for and adapted to different audience segments: individual visitors, families, school groups, and specific groups (associations, youth groups, senior citizens, etc.).
- Take accessibility into account.
- Adopt formats such as facilitated visits, dialogic visits, performative visits, or experimental workshops.
- Have the following general objectives:
  - To stimulate curiosity and interest in contemporary art and in the themes, artworks, and artists featured in each exhibition.
  - To introduce key contemporary artists from the Catalan and international art scenes.
  - To provide tools for knowledge, contextualization, and analysis.
  - To encourage an approach to contemporary creation as a space for reflection and thought.
  - To promote active engagement, participation, respect, association of ideas, experimentation, critical thinking, and creativity.
  - To build confidence for an autonomous approach to contemporary art and to the fields of reflection it activates (social, political, economic, scientific, etc.).
  - To share the enjoyment of learning.

**Educational Service of the Exhibition «I, DE SOBTE, L'ATZAR. Incerteses, destins i casualitats en la Col·lecció MACBA» («AND SUDDENLY, CHANCE. Uncertainties, destinies, and coincidences in the MACBA Collection»):**

Specific objectives:

- To create a space for dialogue and shared reflection around artworks and to relate them to our everyday experiences.
- To reflect on concepts related to chance, such as uncertainty, randomness, coincidence, and destiny.
- To discover the role of chance in the work and creative processes of various contemporary visual artists.
- To experience, in an active and creative way, issues related to uncertainty and the unforeseen, and to reflect on the human desire to control what is uncontrollable, such as the forces of nature or uncertainty about the future.
- To analyze the relationship between the artworks in the exhibition, the climate crisis, and decolonial thought.
- To reflect on what a museum is and what a collection is.
- To foster dialogue about the limits and possibilities of a contemporary art collection such as MACBA's.



## **«Un llenç blanc, obert a la incertesa»**

**(«A blank canvas, open to uncertainty»)**

**Dynamic visit for primary school, secondary school (ESO), upper secondary education, and vocational training groups**

**Duration: 1 hour 30 minutes**

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The visit proposes an active itinerary to discover how contemporary art helps us think about uncertainty, play with the unexpected, and reflect on the limits of control. We begin with an activation outdoors: a piece of cardboard is placed on the ground and left at the mercy of chance, like a canvas that will capture whatever happens while we are inside.

In the gallery space, we engage in dialogue with works from the MACBA Collection to explore randomness, destiny, and coincidence, and to see how artists such as Joan Jonas, Joan Brossa, or Martin Llaveneras incorporate chance into their creative processes.

To conclude, we carry out the activity «Tota postal té un destí» («Every postcard has a destination»), inspired by Oriol Vilanova. Each participant creates a postcard using randomly selected newspaper cuttings, which will travel to the next municipality as part of a collective, moving archive.



## **«Deixar-se endur per l'atzar» («Letting yourself be carried by chance»)**

**Dynamic visit for families with children aged 6 and over  
(recommended)**

Duration: 1 hour 30 minutes

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Games and chance have a long history. Through questions and participatory dynamics, we reflect on how the world is full of unpredictable elements: an unexpected encounter, a cloud bursting without warning.

We explore how many artists have incorporated these uncontrollable events into their work, allowing wind, rain, or gravity to guide the process. We share experiences related to coincidence and the unforeseen, opening spaces for conversation between adults and children alike. To conclude, we again carry out the activity «Tota postal té un destí» («Every postcard has a destination»), a poetic proposal inviting each family to create a postcard through collage, as a traveling keepsake of the visit.



## **«Coreografies de l'incert: l'atzar en l'art contemporani»**

**(«Choreographies of uncertainty: chance in contemporary art»)**

**Guided and dialogic visit for adults (ages 16 and over)**

**Duration: 1 hour**

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Chance is a fascinating idea that speaks of the desire to control the uncontrollable and the fear of what cannot be predicted, but also of an attraction to what escapes norms and maps. This visit proposes an immersion into contemporary works that engage with uncertainty, coincidence, and destiny.

We explore the dialogue between artistic gesture and the unforeseen: collaboration with natural forces, play with error, or mechanical repetition. Artists such as Joan Jonas, Sergio Prego, or Oriol Vilanova help us open questions about control, the ways we explain history, and the role of chance in narratives and everyday gestures. The visit unfolds through conversation with the group, connecting artworks with personal experiences.



## **«Submergir-se en el record: l'atzar en les nostres vides»**

**(«Immersing in memory: chance in our lives»)**

**Guided and dialogic visit for people with Alzheimer's disease and other forms of dementia (with caregivers or family members)**

Duration: 1 hour (flexible)

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Sometimes an image, a word, or a scent can open an unexpected door to memory. This visit, designed for people with Alzheimer's disease and other forms of dementia, is based on the idea that memory can be a form of chance: it appears without warning and is often activated through the body rather than through reason.

We propose a slow-paced itinerary through works that appeal to the senses, everyday life, and lived experience. The conversation is guided by simple impressions and evocations, with the support of the educator, adapting language and rhythm to the needs of the group.

## **Educational Service**

Conceptualization and design: A Bao A Qu and Martí Madaula

Implementation: A Bao A Qu and other professionals

## **A Bao A Qu**

(Founded in 2004)

A Bao A Qu is a non-profit cultural association that promotes the enjoyment of art and culture among children and young people from all backgrounds, with special attention to those living in disadvantaged environments. It works to innovate in education through art and to strengthen the transformative value of artistic practice as a social driver. The organization provides training for teachers on the pedagogical potential of the arts and encourages schools and secondary schools to become cultural engines, especially in areas with a weak cultural fabric.

Among its recognitions are the Ciutat de Barcelona Award (2015), the ACCA en Educació Award (2020), the Pepón Coromina Award (2021), and the Grant for EU Media Literacy Programs from the Evens Foundation (2013).

[www.abaoaqu.org/ca](http://www.abaoaqu.org/ca)

## **Martí Madaula Esquirol**

(Sabadell, 1996)

He is an artist and educator. He holds a degree in Fine Arts from the Universitat de Barcelona and has completed master's studies at LUCA School of Arts (Ghent) and at the School of the Art Institute of Chicago. His first film, *The Living Wardrobe*, premiered at Visions du Réel in 2024. He has held solo exhibitions such as «L'armari vivent» («The living wardrobe») at Prats Nogueras Blanchard (2024) and «Tough, Reliable and Almost Cuddly» (Chicago, 2023), and has participated in group exhibitions at venues including Àngels Barcelona, Roca Umbert, and Sala d'Art Jove. In 2021, he published the book *Com conquerir l'espai (How to Conquer Space)*.

His work is rooted in the observation of what is close at hand, often analyzing the spaces he inhabits and transforming them into material for reflection and creation.

[www.martimadaula.hotglue.me](http://www.martimadaula.hotglue.me)

## **Participatory creation project**

### ***I, de sobte, l'aigua (And suddenly, the water)***

The project has been conceived as a participatory creation between the artist and scientist Pep Vidal and various community groups from the municipalities hosting the exhibition, with mediation by A Bao A Qu. It revolves around water and chance, and unfolds progressively through local contexts, municipality by municipality.

*I, de sobte, l'aigua (And suddenly, the water)* aims to encourage municipal exhibition spaces and local museums with stable contemporary art programming to become not only spaces for art, culture, education, and critical thought, but also spaces for community life connected to experimentation, innovation, and artistic creation, on the one hand, and spaces for the personal and social development of citizens, on the other.

This initiative of the Visual Arts Program of Oficina de Difusió Artística also responds to the desire to develop actions within the strategic framework of the Culture Area of Diputació de Barcelona in favor of cultural rights—that is, human rights.

## PEP VIDAL AND COMMUNITY GROUPS

from the municipalities participating in the tour of the exhibition  
«I, DE SOBTE, L'ATZAR. Incerteses, destins i casualitats  
en la col·lecció MACBA»  
(«AND SUDDENLY, CHANCE. Uncertainties, destinies, and coinci-  
dences in the MACBA Collection.»)

### ***I, de sobte, l'aigua***

*And suddenly, the water*

2025 - 2028



Wooden structure and objects  
Various dimensions

The artistic proposal by Pep Vidal and A Bao A Qu revolves around the concepts of water and chance, and is developed through three discovery and creation sessions with each local community group:

Work Session 1: Introduction to the concepts of water and chance, control and lack of control, from the general to the specific. Topics, tools, and strategies for scientific and artistic exploration are introduced, and a first «expedition» in the municipality is prepared.

Work Session 2: Expedition to explore water and chance, control and lack of control in the local context. A small «excursion» is conducted to visit significant points in the municipality identified during the first session.

Work Session 3: Creative session focused on different ways of «collecting water»: puddles, watering cans, rain, buckets, clotheslines, washbasins, taps, air conditioning, divining rods, etc.

In the exhibition space, the shared creation process is made visible through cumulative processual elements:

- A rainfall calendar.
- Trajectories of people and chance waters.
- The last cloud that passed over the museum or exhibition space, and other visiting clouds.
- Work station documenting actions with the community groups.
- Sculptural piece that collects the volumes of the various waters gathered in each municipality.

## **Pep Vidal**

(Rubí, 1980)

Artist and physicist, he holds a degree in Mathematics and a PhD in Physics from the UAB. His practice explores the relationship between art, science, and technology through processes of measurement, observation, and documentation. He has exhibited, among others, at the IVAM (Valencia), Kunsthaus Baselland (Basel), and MNAC and Fundació Joan Miró (Barcelona).

Recipient of the Beca Botín and the Beca Leonardo BBVA, he has been a resident at the Rijksakademie (Amsterdam) and Hangar (Barcelona). He currently teaches Physics at the UAB and in the Fine Arts degree at BAU, and is a resident at Experimentem amb l'Art (Barcelona). His recent work investigates concepts such as the void, light, and infinitesimal interactions.

## **A Bao A Qu**

(See page 44)



## Related activities

The Visual Arts Program of Diputació de Barcelona promotes the organization of related activities tailored to each municipality where its touring exhibitions are presented. These activities are conceptualized and designed based on the interests, needs, and potential of each local context. Municipal visual arts technicians can select activities from a menu of proposals or suggest new ones.

«I, DE SOBTE, L'ATZAR. Incerteses, destins i casualitats en la Col·lecció MACBA» («AND SUDDENLY, CHANCE. Uncertainties, destinies, and coincidences in the MACBA Collection») offers different types of related activities led by the curator, artists, and other invited professionals:

- Guided visit to «I, DE SOBTE, L'ATZAR. Incerteses, destins i casualitats en la Col·lecció MACBA» («AND SUDDENLY, CHANCE. Uncertainties, destinies, and coincidences in the MACBA Collection»), led by Claudia Elies, curator of the exhibition.
- Screening of the film *No compteu amb els dits* (*Don't count on your fingers*) by Pere Portabella, followed by a conversation between Maria Canelles, artistic co-director of the Joan Brossa Foundation, and Claudia Elies.

- Conversation about the artist's practice with Luz Broto, artist, and Claudia Elies.
- Material speculation workshop for children, with Mercedes Pimiento, artist.
- Generative art creation workshop through movement for young people (without computers), led by Mònica Ríckik, artist.
- Conversation on magic and alchemy inspired by the work of Joan Ponç, with Caterina Almirall, curator, and Pilar Bonet, art critic.
- Performance workshop on activating the body in space through voice, with Noela Covelo Velasco, artist.
- Performative lecture with Cosines Ilunyanes (Estampa, Josep Pedrals, Eulàlia Guarro, and Maria Farràs).
- Poetry recital on texts generated by chance, led by Eduard Escoffet, poet.

## Documentation space

1. BROSSA, Joan, *Atzar i Màgia*, Edicions 62: El Prat de Llobregat, 1990.
2. BROSSA, Joan, *POESIA BROSSA*, MACBA Museu d'Art Contemporani de Barcelona: Barcelona, 2018.
3. BROTO, Luz, *Posar-se al lloc de l'altre*, Museu de Granollers, Ajuntament de Granollers: Granollers, 2022.
4. CERA, Joana, *Abandonar unas llaves, aceptar otras*, Fundación Santa María de Albarracín: Albarracín, 2009.
5. CHÉJOV, Antón 'El billete de Lotería' a *Cuentos completos: 1880-1885*, Páginas de Espuma: Madrid, 2013 (obra original de 1887).
6. CORREDOR-MATHEOS, José, *Joan Ponç*, Publicaciones del Ministerio de Educación y Ciencia: Madrid, 1973.
7. DELIBES, Miguel, *El Camino*, Austral: Barcelona, 2006.
8. GARCÉS, Marina, *El temps de la promesa*, Anagrama: Barcelona, 2023.
9. GIMÉNEZ, Regina, *Geo-Gràfics*, Editorial Zaorí: Barcelona, 2021.
10. JONAS, Joan, *Good Night, Good Morning*, The Museum of Modern Art (MoMA): Nova York, 2024.
11. K. DICK, Philip, *Loteria Solar*, Minotauro: Barcelona, 2021.

12. MALLARMÉ, Stéphane, *Un coup de dés jamais n'abolira le hasard*, Gallimard: París, 1987.
13. MARÇAL, Maria Mercè, *Cau de llunes*, Proa: Barcelona, 1977.
14. MARCH, Ausiàs, *Per haver d'amor vida*, Editorial Barcino: Barcelona, 2009.
15. MARGOLLES, Teresa, *El Testigo*, Museo Centro de Arte Dos de Mayo: Móstoles, 2010.
16. MARTIN LLAVANERAS, Xavier, *Turba Turbo*, La Capella: Barcelona, 2020.
17. MIRALLES, Fina, *Soc totes les que he sigut*, MACBA Museu d'Art Contemporani de Barcelona: Barcelona, 2020.
18. PREGO, Sergio: *Sergio Prego: 22 enero - 7 marzo 2009*, Galería Soledad Lorenzo: Madrid, 2009.
19. RAMÍREZ, Enrique, *En busca del viento perdido*, Toluca éditions: París, 2023.
20. SOLÀ, Irene, *Canto jo i la muntanya balla*, Anagrama: Barcelona, 2019.
21. TWAIN, Mark, *The War Prayer*, Harper & Brothers: Nova York, 1989.
22. VILANOVA, Oriol, *Diumenge*, Fundació Antoni Tàpies: Barcelona, 2017.

## Accessibility

With the aim of ensuring the accessibility of the exhibitions for all visitors, and with the guidance of specialist Guillem Martí, the Visual Arts Program of Diputació de Barcelona provides the public with the following resources for this exhibition:

- Dossier of texts in easy-to-read format.
- Access guidelines to the exhibition space for visitors with visual impairments.
- Text dossier in braille and large print, with tactile images of artworks.
- Cognitively accessible advance guide.
- Video guide for deaf visitors.
- Audio guide for blind visitors.
- Sign language interpretation service for guided tours, educational services, and related activities (by appointment).



- Adapted educational services for people with Alzheimer’s disease and other forms of dementia, accompanied by their caregivers and/or family members (by appointment).
- Adapted educational services for other needs (by appointment).
- Olfactory resources:
  - Orange blossom scent linked to the etymological origin of the word *azar* (*az-zahr*).
  - Rain scent linked to the work *Ruixat de lletres* (*Downpour of Letters*), 1994 by Joan Brossa (Barcelona, 1919–1998).
  - Sea scent linked to the work *Wind*, 1968 by Joan Jonas (New York, 1936).
  - River scent linked to the work *Aumentar el caudal de un riu* (*Raise the Water Level of a River*), 2014 by Luz Broto (Barcelona, 1982).



# TOURING SCHEDULE

## **Manresa**

Centre Cultural el Casino

From November 7, 2025, to January 11, 2026

## **Martorell**

Muxart. Espai d'Art i Creació Contemporanis

From January 23 to March 29, 2026

## **Terrassa**

Sala Muncunill

From April 10 to June 14, 2026

## **Ripollet**

Centre Cultural de Ripollet

From September 18 to November 8, 2026

## **Badalona**

Sala Josep Uclés. Centre Cultural El Carme

From November 19, 2026, to January 17, 2027

## **Vilafranca del Penedès**

Sala dels Trinitaris

From January 29 to March 29, 2027

## **Vilanova i la Geltrú**

Centre d'Art Contemporani La Sala

From April 9 to June 13, 2027

## **Vic**

Centre Cultural Joan Triadú

From July 1 to September 5, 2027

## **Granollers**

Museu de Granollers

From September 17 to November 7, 2027

## **Mataró**

Museu de Mataró

From November 18, 2027, to January 23, 2028

# CREDITS

«**AND SUDDENLY, CHANCE. Uncertainties, destinies, and coincidences in the MACBA Collection**» is an itinerant exhibition (2025–2028), organized by the **Visual Arts Program of Diputació de Barcelona**, in collaboration with the **MACBA Museu d'Art Contemporani de Barcelona** and the municipalities hosting the exhibition: **Badalona, Granollers, Manresa, Martorell, Mataró, Ripollet, Terrassa, Vic, Vilafranca del Penedès i Vilanova i la Geltrú**

## **Ideation and Production**

Visual Arts Program of the Oficina de Difusió Artística of the Culture Area of Diputació de Barcelona

## **Touring**

Visual Arts Program of the Oficina de Difusió Artística of the Culture Area of Diputació de Barcelona and participating municipalities

## **Curator**

Claudia Elies

## **Artists**

Joan Brossa, Luz Broto, Joana Cera, Joan Jonas, Teresa Margolles, Martín Llaveneras, Fina Miralles, Joan Ponç, Sergio Prego, Enrique Ramírez, Allan Sekula and Oriol Vilanova

## **Conceptualization and Design of the Educational Service**

A Bao A Qu and Martí Madaula

## **Implementation of the Educational Service**

Martí Madaula and other professionals

## **Design of the Participatory Creation Project *I, de sobte, l'aigua (And suddenly, the water)***

A Bao A Qu and Pep Vidal

## **Implementation of the Participatory Creation Project *I, de sobte, l'aigua (And suddenly, the water)***

Pep Vidal, A Bao A Qu, and local community groups

## **Related Activities**

Curator, artists, and other professionals

## **Olfactory Resources**

Fundación Ernesto Ventós

## **Exhibition Elements**

Croquis

## **Packaging**

Feltrero Divisió Arte

## **Frames**

Marc Imatge

## **Prints**

CòpiaLab  
Síntesis Digital

## **Adaptation of the Exhibition to Each Venue**

Visual Arts Program of the Oficina de Difusió Artística, with the collaboration of the Culture Management of Diputació de Barcelona and curator Claudia Elies

## **Correspondence**

MACBA Museu d'Art Contemporani de Barcelona

**Transport and Packaging**  
Feltreiro Divisió Arte

**Installation**  
Feltreiro Divisió Arte

**Insurance**  
SBG Broker de Seguros

**Coordination and Production of the Edition**  
Maud Gran Format and the Sub-directorate of Corporate Image and Institutional Promotion of Diputació de Barcelona

**Graphic Design**  
Sub-directorate of Corporate Image and Institutional Promotion of Diputació de Barcelona

**Adaptation of Curatorial Texts**  
Cristina Masanés (except those signed by other authors)

**Photos Without Credits**  
Jordi Bardajil Ruiz

**Layout**  
Míriam Magrans

**Printing**  
Maud Gran Format

**Accessibility Consultancy**  
Guillem Martí

**Easy-to-Read Text Dossier**  
Asociación Lectura Fácil

**Braille, Large-Print, and Tactile Image Text Dossier**  
Touch Graphics Europe

**Cognitively Accessible Advance Guide**  
Visual Arts Program of the Oficina de Difusió Artística and Aprenem Autisme

**Video Guide for Deaf Visitors**  
Maud Gran Format and the Sub-directorate of Corporate Image and Institutional Promotion of Diputació de Barcelona

**Audio Guide for Blind Visitors**  
Maud Gran Format and the Sub-directorate of Corporate Image and Institutional Promotion of Diputació de Barcelona

**Sign Language Interpretation**  
Various professionals

[diba.cat/ca/web/oda/expoatzar](http://diba.cat/ca/web/oda/expoatzar)  
[#ExpoAtzar](https://twitter.com/ExpoAtzar)



**Diputació  
Barcelona**

**Àrea de Cultura**

Oficina de Difusió Artística (ODA)  
Carrer de Zamora, 73  
08018 Barcelona  
Tel. 934 022 978  
oda.artsvsuals@diba.cat

[www.diba.cat/oda/arts\\_visuals](http://www.diba.cat/oda/arts_visuals)  
[@ArtsVisualsODA](https://www.instagram.com/ArtsVisualsODA)