

# SUSAN MEISELAS

FROM 11 OCTOBER, 2017, TO 14 JANUARY, 2018



A large, handwritten signature in black ink that reads "SUSAN MEISELAS". The letters are bold and slightly slanted, with a casual, expressive style. The signature is centered on the page.

Mediations

11.10.2017 – 14.01.2018

Susan Meiselas (Baltimore, Maryland, 1948)

The career of Susan Meiselas reflects the most relevant transformations of modern photography. Since she started practising documentary photography in the 1970s, her work has questioned the exchanges that occur with the individuals she portrays, whether they are women performing in a travelling striptease show, subjected to the vexing gaze of their clients, or the victims of members of the Kurdish community unearthed after the Anfal military operation, a campaign directed against this community by the regime of Saddam Hussein.

Meiselas has never been able to associate within the confines of a style. Each of her projects, many of them of long duration, introduces a radical and ongoing questioning of the photographic act. Meiselas's subjects participate in the representation of themselves.

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In the late 1970s, she became one of the most celebrated photojournalists in the world for works such as her coverage of the Sandinista Popular Revolution, often tainted by the uncertainty experienced before the events. Despite having worked on assignment for *The New York Times*, Meiselas observed the revolution as an event that defied normal press procedures. With *Mediations* (1982), the project that lends its title to this retrospective exhibition, Meiselas discovered the contingency of photography. Her Nicaraguan images published in different countries revealed that the circulation of her photographs generated a new space for the production of meanings, with interpretations that were beyond the control of the author.

At a time when, thanks to new technologies, photography has become the object of an all-reaching exchange, Meiselas's attitude becomes unprecedented. The postproduction of images has overcome the classic concept of photography as an act of framing and capturing what happens in front of the camera. In this context, Meiselas's archival projects constitute a valuable precedent. Two of them, the ones devoted to Nicaragua and Kurdistan, are widely represented in this exhibition. Displayed as installations, they deploy a photographic apparatus based on extended times of perception and the compilation of a visual history that challenges the foundations of modern photography.

Co-produced by the Fundació Antoni Tàpies and the Jeu de Paume, the exhibition also includes a selection of photographic series that consolidate the role of Meiselas as a pioneer in the critical revisions of documentary photography, a position she shares with artists such as Allan Sekula and Martha Rosler. These series are accompanied for the first time by unpublished documents and materials that reveal the personal, technical and political complexities of the work of Meiselas.

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# CHRONOLOGY

## 1948

Born 21 June in Baltimore, Maryland.

## 1970

Receives a B.A. from Sarah Lawrence College, Bronxville, New York.

## 1971

Receives an M.Ed., Master's degree in Visual Education, from Harvard University School of Education. While living at 44 Irving Street, a boarding house in Cambridge, Meiselas takes 4 x 5" portraits of fellow residents. Each portrait is accompanied by a text in which the subjects comment on how they see themselves represented in the photograph. Simultaneously she works as an assistant editor to filmmaker Fred Wiseman on *Basic Training*.

## 1972

Becomes a Photographic Consultant at the Community Resources Institute, where she develops a curriculum for teachers in New York City public schools using visual materials. During the summer, while following state fairs, she encounters the itinerant girl shows, which she then follows for the next three years.

## 1973

Travels to South Carolina and Mississippi as an artist-in-residence with the South

Carolina Arts Commission and Mississippi Arts Commission. While teaching photography and animation in rural communities, she begins a series called *Porch Portraits* that depicts encounters with strangers in the South.

## 1974

Continues to work in South Carolina, where she develops a Bicentennial project with teenagers. They collect photographic and oral histories for the exhibition *A Photographic Genealogy: The History of Lando*, a company-owned mill town in South Carolina. Participates in her first group exhibition, *Daredevils & Showgirls*, at the Brockton Art Center in Brockton, Massachusetts, where she shows work focusing on the life of one stripper, Lena.

## 1975

Appointed to the faculty of the Center for Understanding Media, New School for Social Research, New York, and works with media studies educators in local public schools. As a consultant for the Polaroid Foundation, she conceives of and edits *Learn to See*, a compilation of the work of teachers using Polaroid materials in the classroom. Her first solo show, *Carnival Strippers*, opens at the CEPA Gallery in Buffalo, New York; accompanying the photographs are audio recordings made with the strippers, their managers and spectators.

1976

Joins Magnum Photos. *Carnival Strippers* is published by Farrar, Straus & Giroux in the United States and Éditions du Chêne in France. She begins a project called *Prince Street Girls*, in which she photographs girls living in her neighbourhood in Little Italy. In the winter, she begins to photograph homeless men living on the Bowery in New York City. These men take temporary jobs as Santa Claus with the Volunteers of America. The *Volunteers of America* series continues through 1978.

1977

Travels to Latin America for the first time. She visits Cuba with seven other American photographers through the Center for Cuban Studies; Parsons Gallery in New York organizes an exhibition of their work. In May, the Everyman Company of Brooklyn, directed by Ricardo E. Velez, produces a play called *Strippers* based on the interviews used in the book. She travels to Chad in the fall with French filmmaker Raymond Depardon to cover the civil war and resulting refugee crisis. They follow Bernard Kouchner, cofounder of Doctors without Borders/Médecins Sans Frontières, on one of their first missions.

1978

Travels to Nicaragua for the first time in June, staying six weeks. Her photographs are published in *The New York Times Magazine* under the headline 'National Mutiny in Nicaragua' (30 July 1978). She returns to Nicaragua in August just after the National Palace in Managua is captured and before the first insurrections begin in Masaya, Esteli and Matagalpa.

1979

Makes her first trip to El Salvador with Alan Riding for *The New York Times* to cover the assassinations of local priests. She returns after the October military coup and covers the civil war for the next four years, including the popular resistance and the Frente Farabundo Martí para la Liberación Nacional (FMLN). During this period, she also continues to photograph the conflict in Nicaragua, covering Sandinista training camps in Costa Rica and the northern mountains of Nicaragua, the last offensive in Masaya and Managua, and the beginning of reconstruction following the overthrow of Somoza on 19 July. For her photographs of Nicaragua, she receives the Robert Capa Gold Medal from

the Overseas Press Club. She will continue to photograph in Nicaragua over the next twenty-five years.

1980

Continues to live and work in Central America. Documents the discovery and exhumation of the American Maryknoll sisters, killed by death squads in El Salvador, 4 December 1980.

1981

In January, Meiselas is wounded in a land-mine explosion near Suchitoto, El Salvador, while on assignment for *Time* covering the 'Last Offensive' of the FMLN. With her is photographer John Hoagland, who is also wounded, and cameraman Ian Mates, who is killed. She travels to Argentina to photograph the Mothers of the Plaza de Mayo and the 'disappeared'; the photographs are published in the September issue of *Life*. *Nicaragua, June 1978 - July 1979* is published by Pantheon, with editions in Spanish and French. In December, she photographs the aftermath of the El Mozote Massacre with *The New York Times* reporter Raymond Bonner. *The New York Times* publishes the photographs on 21 February 1982, and the work is later used as evidence in congressional debates to halt U.S. military aid to El Salvador.

1982

Presents *Mediations*, an exhibition deconstructing the way the international media publishes her photographs from Nicaragua, first at Side Gallery, Newcastle-on-Tyne, and later at Camerawork, London.

1983

Documents the destruction of infrastructure and villages in northern Nicaragua by the contras during the U.S.-backed 'counter-revolution' and continues to photograph extensively in El Salvador. With Harry Mattison and Fae Rubenstein, she edits *El Salvador: Work of Thirty Photographers*, published by Writers & Readers.

1984

Curates the exhibition *From Central America*, held at Central Hall in New York, in conjunction with Artists Call Against U.S. Intervention in Central America. In collaboration with Visual Studies Workshop, she organizes the touring exhibition *Inside El Salvador*. The show begins at the Museum of Photographic Arts, San Diego, and the International Center of Photography,

New York, travelling to colleges, public libraries and museums over the next two years. *Mediations* is presented again at the Museum Folkwang in Essen, Germany.

#### 1985

Directs and produces, with Alfred Guzzetti and Richard Rogers, the film *Living at Risk: The Story of a Nicaraguan Family*. For the experimental documentary *Voyages*, produced in collaboration with director Marc Karlin for Channel 4 (UK), she co-writes a narration reflecting on her work in Nicaragua. In the winter, she travels with Ray Bonner to the Philippines to cover the 1986 re-election of Ferdinand Marcos for the *New York Times*.

#### 1986

Stays in the Philippines for six months to follow the People Power Revolution and the election of Corazon Aquino; her work there includes a photo-essay on 'Mail-Order Brides' for the *The New York Times Magazine*. Her colour work from Nicaragua is included in *On the Line*, an exhibition at the Walker Art Center in Minneapolis.

#### 1987

Continues to work in Nicaragua, covering the impact of the contra war and the beginnings of the peace process.

#### 1988

Travels to Colombia to document the escalating political violence against human rights monitors, and to Chile to cover the Pinochet referendum. Collaborates with anthropologist and filmmaker Robert Gardner on his return to the Baliem Valley in Irian Jaya (now West Papua), Indonesia. They travel to the highlands to reconnect with the indigenous Dani tribe, whom Gardner had first filmed in 1961 for his documentary *Dead Birds*.

#### 1989

Continues work in Argentina and Chile. In July, she returns to Nicaragua with filmmakers Richard Rogers and Alfred Guzzetti for the tenth anniversary of the overthrow of Somoza. She begins the process of locating the subjects of her photographs from the insurrection of 1978-79 to make the film *Pictures from a Revolution*. In the fall, she photographs undocumented workers attempting to cross the U.S.-Mexico border, a project that continues

through 1990. The photographs are exhibited in *Los Vecinos* at the Museum of Photographic Arts, San Diego; the exhibition includes the work of three Mexican and four American photographers.

#### 1990

Collaborates with Chilean photographers on editing the book *Chile from Within*, which includes the work of sixteen Chilean photographers (published by W.W. Norton). Photographs from her border project are integrated with photographs from her Latin American work in the exhibition *Crossings* at the Art Institute of Chicago.

#### 1991

Becomes a Gahan Fellow at the Carpenter Center, Harvard University where she teaches photography and co-edits *Pictures from a Revolution*. In April, she photographs the meeting between Danielle Mitterand and Massoud Barzani on the Iran-Iraq border and then enters Northern Iraq for the first time to document the destroyed villages of Saddam Hussein's 1988 Anfal campaign. In October, *Pictures from a Revolution* opens at the New York Film Festival. That same month, Meiselas joins the project *Women's Work*, commissioned by the Liz Claiborne Foundation, along with five other photographers; she works with the San Francisco Police Department and the District Attorney's Office to investigate domestic violence. The resulting photo-collages are installed on bus shelters around the city in 1992, and later published in *Grand Street* as *Archives of Abuse*. She returns to Iraq in December with the forensic anthropologist Clyde Snow and Physicians for Human Rights to record the exhumation of mass graves from the Anfal campaign. During this trip, she begins to collect a visual history of the Kurdish people; the project continues through 1997.

#### 1992

With the support of a MacArthur Fellowship, she continues work on the Kurdistan project, organizing a network of researchers, including exiled Kurdish scholars, to gather photographs and other documents of Kurdish history in Western archives and from members of the Kurdish diaspora throughout Europe. Becomes a graduate seminar instructor at Cal Arts in Los Angeles.





Snapshot of Susan Meiselas, by Cate Mather, 1975.





1993

Returns to El Salvador in February with Ray Bonner and *60 Minutes* during the exhumation of the El Mozote Massacre site. Later that year, she and Bonner report on the Nagorno-Karabakh War in Armenia and the Republic of Azerbaijan, while she continues collecting Kurdish archival documents in Yerevan, Armenia.

1994

Receives the Hasselblad Foundation Prize and her photographs are exhibited at the Hasselblad Center in Göteborg, Sweden, including some materials gathered from Kurdistan. Receives the Maria Moors Cabot prize from Columbia University Graduate School of Journalism for her decade of work in Latin America.

1995

Photographs the clientele of a New York City S&M club, *Pandora's Box*. Receives a Rockefeller Foundation Multi-Media Fellowship to develop the website akaKURDISTAN.com as a site of collective memory and exchange with Picture Projects.

1996

Photographs in Tajikistan and Northern Afghanistan for the Open Society Institute, which allows her to continue gathering photographs from Kurds in Kazakhstan. She creates a collage, *Evidence/Identity*, for the *Facing History* show at the Centre Georges Pompidou, Paris, and all the collected objects are brought together in *Kurdistan: In the Shadow of History* at the Menil Collection in Houston as part of FotoFest. The latter exhibition tours Europe for eight years with the addition of site-specific materials collected from each exiled Kurdish community. During this time, she returns to Colombia to photograph 'teenage assassins' and also accompanies Robert Gardner, for the second time, to the Baliem Valley to photograph the Dani.

1997

*Life in the ER: Loss of Innocence*, her first video shoot, made with producer Pamela Yates for Skylight Pictures, focuses on the emergency room of New Orleans' Charity Hospital; the programme, aired on the Learning Channel, receives a National Emmy for cinematography. Random House publishes *Kurdistan: In the Shadow of History*.

1998

Returns to Mexico to photograph the missing women of Ciudad Juarez, then accepts a visiting lectureship at Carpenter Center, Harvard University. She begins curating *Moving Walls*, rotating installations of work by documentary photographers sponsored by the Open Society Institute in New York.

1999

Continues her work on domestic violence with the Chicago District Attorney's office while a Globalization Fellow in Human Rights at the University of Chicago. She contributes a series of panoramic photographs focused on women and urban street life to the National Millennium Survey organized by James Enyeart.

2000

*Carnival Strippers* is exhibited at the Whitney Museum of American Art, New York. Meiselas returns to Nicaragua to photograph land-mine victims from the contra war in collaboration with Handicap International.

2001

Organizes the exhibition *From the Stone Age to the Digital Age: The Dani of the Baliem Valley*, a visual history documenting the 'discovery' of the Dani and their exposure through photography as related to Dutch colonialism. Held at the Nederlands Foto Instituut in Rotterdam as part of a Photoworks in Progress Commission, the exhibition later travels to the Mois de la Photo in Montreal. *Pandora's Box* is published by Magnum Editions. She photographs the collapse of the World Trade Center on 11 September and later contributes to *Here Is New York*, as well as to *New York September 11*, a Magnum publication. In late September, she participates in the first Festival of Photography in Pingyao, China, with a reinstallation of the exhibition *Crossings*. In December, she returns to El Salvador to photograph the reburials in El Mozote on the twentieth anniversary of the massacre.

2002

Becomes a Visiting Fellow at the Graduate School of Journalism, University of California, Berkeley, where she teaches multimedia storytelling until 2007. The exhibition *Intimate Strangers*, consisting of selections from *Carnival Strippers* and *Pandora's Box*, opens at Canal de Isabel II in Madrid and later travels to FOAM in Amsterdam.

2003

An installation of her work from the Baliem Valley called *Encounters with the Dani* is included in *Strangers: The First ICP Triennial of Photography and Video* at the International Center of Photography, New York. Two books of her work are published: *Encounters with the Dani* (ICP/Steidl) and a second edition of *Carnival Strippers* (Steidl/Whitney), which includes a CD of the original sound recordings and early interviews with Meiselas.

2004

On the twenty-fifth anniversary of the overthrow of Somoza, she returns to Nicaragua with murals of her 1978-79 photographs, which she re-installs in the landscape. With Alfred Guzzetti, she co-produces the video *Reframing History*, documenting public response to the project. She works with the Acumen Fund, a non-profit global venture fund, to document their health and water projects in Africa and India.

2005

Travels to Portugal to photograph the neighborhood of Cova da Moura, creating a community installation, parallel to an exhibition, called *Mirror, Mirror* at the Centro Cultural de Belém in Lisbon. An installation of *Reframing History* is included in *After the Fact: The First Festival of Photography* in Berlin. She received the Cornell Capa Infinity Award from the International Center of Photography. Documents projects of social entrepreneurs in India for the Acumen Fund, a non-profit supporting innovative solutions to tackle poverty.

2006

Works with Human Rights Watch to document the migration of Indonesian domestic workers to Singapore, which becomes part of a Magnum project, *Disposable People*, on contemporary slavery exhibited at the Haywood Gallery, London, in autumn 2008. The Comunidad de Madrid commissions her to photograph Ecuadorian immigrants. An excerpt of her Kurdistan exhibition is shown at the Gwangju Biennale. Produces a series of portraits in Colombia and Sudan of women entrepreneurs for *The Other Side of War*, focusing on the non-profit Women for Women International. She is invited to join the faculty of the Masters of Photographic Studies at Leiden University, The Netherlands, where she teaches until 2012.

2007

The Orange Foundation commissions her to document girls' education in Mali. An exhibition of the work is shown at the Bibliothèque Nationale in Paris. *Madrid inmigrante*, an exhibition at the Canal de Isabel II, Madrid, includes her images of the working lives of *The Masters*, the Ecuadorian women's soccer team. She also photographs in the Democratic Republic of Congo for the film, *The Reckoning*, produced by Skylight Pictures about the International Criminal Court. In association with the Asia Society, Meiselas begins curating the work of Chinese photographers who document the impact of coal mining on the environment. In November, she returns to Northern Iraq to photograph the transformation of Kurdistan in Northern Iraq.

2008

In conjunction with FotoFest, Meiselas installs a multimedia installation of the coal project, titled *Mined in China*, at the Houston Center of Photography. Aperture and ICP republish *Nicaragua* in a second edition that includes a DVD of both *Pictures from a Revolution* and *Reframing History*. *Kurdistan: In the Shadow of History* is updated and reprinted by the University of Chicago and distributed to schools and libraries in Northern Iraq for the first time. A retrospective entitled *In History* is produced with curator Kristen Lubben, including three seminal projects: *Carnival Strippers*, *Nicaragua* and *Kurdistan*. Meiselas leads initiative with photographers of Magnum Photos to form the Magnum Foundation, and serves as President and acting Executive Director until 2016. The Magnum Foundation champions in-depth, independent documentary photography through project support for emerging and regional photographers.

2009

Continues work with Acumen Fund to document investments in new projects led by social entrepreneurs in India, Kenya and Tanzania. Produces the video, *In Silence*, on maternal mortality in India for Human Rights Watch. Creates a multimedia installation *Pearl of the Universe* focusing on Puerto Rican identity, which is shown at the Kreyol Factory, Parc de la Villette, Paris. Brings digital exhibition drawn from her Kurdistan book to display in the former Iraqi army intelligence headquarters in the Red prison of Sulaimaniyah, Northern Iraq.

2010

The show *In History* travels to the Hood Museum at Dartmouth College. Produces video portraits with various partners: *Independence*, focusing on a blind school in Cote d'Ivoire for the Orange Foundation; *Fashion Human Rights*, portraying Indian craftswomen in collective production in Gujarat, for the Alba Collective; and *Hungry in America: A Harvest Out of Reach*, about ageing Latino migrant workers, in collaboration with Homelands Productions, for AARP. Meiselas designs and co-teaches with Fred Ritchin at NYU, a summer course for the Magnum Foundation in *Photography & Human Rights*, training regional photographers from the global south to document social justice issues, which she continues each summer until 2015.

2011

In May 2011, five members of Magnum Photos begin *Postcards from America*. Each instalment of the project initiates a new group of member photographers gathering in a different location across the country to capture the nuances of modern life in America. Meiselas participates in the inaugural Southwest road trip launching from Austin, Texas, ending in a pop-up exhibit in Oakland, California. For the 10<sup>th</sup> anniversary of 9/11 she documents the collection of recovered objects from the World Trade Center preserved by the New York State Museum.

2012

For *House of Pictures*, the second chapter of *Postcards from America*, which involved 10 Magnum photographers, Meiselas photographs daily life at Hickey Freeman, a high-end men's clothing factory, in the heart of Rochester, NY. She joins the third chapter, based in Florida, for *Swap Shop*, focusing on landscapes of campaign headquarters before and after the Presidential election. Meiselas is invited to Abu Dhabi to partner and collaborate on a project collecting family photographs with Zayed University students, which becomes a book and exhibition, *Lest We Forget*, led by Michele Bambling.

2013

The initial work from Hickey Freeman inspires several return trips and takes on a new form when installed in a garage at the Look 3 Festival of the Photograph in Charlottesville, Virginia. *160 Actions to Make a Jacket* brought

together portraits, historical images from the Hickey Freeman corporate archive, video as well as audio recollections, all gathered by Meiselas to create an immersive environment. Another collaborative project evolves with 5 Magnum photographers working in Marrakesh where Meiselas produces *20 dirhams for 1 photo*, an assembly of portraits made in a pop-up street studio with women in the spice market. To mark the anniversary of the fall of President Salvador Allende, she collaborates with a team of Chilean photographers to relaunch a bilingual multimedia E-book of *Chile from Within*, published by MAPP.

2014

A continuation of *Postcards from America* leads Meiselas to look at what is made in America focusing on industrial sites around Milwaukee, which was installed at the Milwaukee Museum of Art in July 2014. A selection of *Carnival Strippers* is acquired by the Museum of Modern Art. An expanded installation of *The Life of an Image: Molotov Man* is shown at Galerie Lelong as part of their group show *Reframing History*. The *The Life of an Image* installation becomes part of the *Conflict, Time, Photography* show at Tate Modern, London, and is acquired by the National Gallery of Art in Washington DC, where it is displayed in the group show *The Memory of Time*. For the first time, an installation of *akakurdistan* is included in the group show, *Women Mobilizing Memory*, displayed in a contemporary gallery in DEPO, Istanbul.

2015

The Ifa Foundation in Germany invites Meiselas to contribute unpublished photographs from her Nicaragua work to complement a book honouring Ernesto Cardenal, entitled *Nicaraguita* by Steidl/Ifa. For nine months, Meiselas works with Cate Muther of Three Guineas Fund to audio record and photograph *Shared Dining*, a collaborative artwork created by incarcerated women at York Correctional Institution (YCI), a high security women's prison in Connecticut. The York installation was inspired by Judy Chicago's *The Dinner Party*. The audio becomes a complement to the exhibition installed at the Elizabeth Sackler Center for Feminist Art at the Brooklyn Museum. *Images of Conviction: The Construction of Visual Evidence* features Meiselas' forensic work from Koreme, Northern Iraq at Le Bal, Paris. She returns to Chile to launch a regional travelling show of *Chile*

from *Within*, the first public viewing of the work in over a decade. She begins a commission for Multistory, a small arts organization in the Black Country, UK, and creates a collaborative project with women in refuge, which begins with a team of artists partnering to transform their stories in visual form. Meiselas receives a Guggenheim Fellowship to continue work on Hickey Freeman and her *Made in America* series.

#### 2016

Her work on *A Room of Their Own* continues and incorporates the women in refuge collages and interviews, along with photographs Meiselas makes of the personal landscapes of their rooms and the collective space in The Haven, a domestic shelter network. She customizes a Look & Listen app for the third Aperture edition of *Nicaragua*, which uses the photographs as triggers for video clips from *Pictures from a Revolution* and *Reframing History*. Meiselas installs *Carrying the Past Forward*, contrasting her work along the U.S.-Mexico border, interweaving images from Nicaragua and El Salvador with panoramas of border crossing, with excerpts of *Kurdistan. In the Shadow of History*. In response to the massive migration from Syria and Turkey, she gives a workshop to gather new 'storybooks' to integrate in the *akaKurdistan* wall map of the exhibition. She revisits the El Mozote massacre site, for the 35<sup>th</sup> anniversary, and documents the ongoing exhumations by the Argentine Forensic Anthropology (EAAF) team to recover evidence for future prosecutions. Meiselas steps down as Acting Executive Director of the Magnum Foundation and continues as President.

#### 2017

The book *A Room of Their Own* launches at the Photographers Gallery and Photo London. TBW publishes *Prince Street Girls*, along with a Higher Pictures catalogue that accompanies the first show of the work in New York. Meiselas is invited to be a resident at the American Academy of Rome where she collaborates with the Ararat Cultural Center, to create an on-site installation of 'Storybooks' by recent Kurdish refugees. The book *On the Frontline*, edited with Mark Holborn, is released by Thames & Hudson. *Susan Meiselas. Mediations*, a retrospective co-curated by the Fundació Antoni Tàpies and Jeu de Paume opens in Barcelona 10 October.

## ACTIVITIES

Learning to See

Lecture on the occasion of the opening of the exhibition *Susan Meiselas. Mediations* by Eduardo Cadava, lecturer at Princeton University and author of the book *Words of Light: Theses on the Photography of History*. The lecture will examine Susan Meiselas's complete work in the form and tone of a letter to the photographer.

**Duration: 1 h. | Date: Tuesday 10 October 2017, at 19.00 h. | Admission: Free.**

Discussion between Susan Meiselas, Guevara Namer and Carles Guerra

Discussion between the photographer Susan Meiselas, the Syrian artist of Kurdish origin Guevara Namer and Carles Guerra, director of the Fundació and co-curator of the exhibition *Susan Meiselas. Mediations*.

**Duration: 1 h. | Date: Wednesday 11 October 2017, at 18.00 h. | Admission: Free.**

Spell Reel, 2017, by Filipa César

Filipa César's film comes from a collaborative research project with Guinean filmmakers Sana na N'Hada and Flora Gomes. After studying cinema in Cuba, N'Hada and Gomes initiated an investigation, through the camera, into the fight for independence in Guinea-Bissau (1963–74). Most of these revolutionary films were lost and those surviving were little known and at risk of disappearing. For this reason, César, together with Arsenal – Institute for Film and Video Art – undertook the

task of digitising audiovisual material in Berlin. Once restored, the films were projected with commentaries by the author and in the places where they had been originally recorded. Thus, *Spell Reel* includes 16mm black-and-white images, digital material and documents from the tour made in 2014 to show the films to Guinean audiences who, for the first time, came into contact with this chapter of their history.

Filipa César (1975) is an artist and filmmaker born in Porto, Portugal. She currently lives and works in Berlin. Her films combine documentary format with a subjective perspective, and revolve around the relations between history, memory, image and narrative. Her work has been shown extensively in individual and collective exhibitions, biennials and film festivals, including the recent edition of the Berlinale.

The screening will conclude with a discussion between Filipa César and Carles Guerra, director of the Fundació.

**Author: Filipa César. | Duration: 96 min. | Date: Thursday 9 November 2017, 19.00 h. | Admission: Free.**

Presentation of It Would Never Be Quite the Same Again, by Xavier Ribas

This edition, which turns into a book a well-known series of photographs by Xavier Ribas, has been produced by the Fundació Antoni Tàpies. Presentation by its author, Xavier Ribas, Rosa Lleó, curator, and Carles Guerra, director of the Fundació.

Xavier Ribas (1960) is a photographer and lecturer at the University of Brighton and the Universitat Politècnica de València. He studied Social Anthropology at the Universitat de Barcelona and Documentary Photography at the Newport School of Art and Design.

His photographic work investigates controversial places and stories, and the geographies of abandonment. His recent work takes the form of an extensive photographic network, which often includes texts, archival material and moving images as multiple and complex forms for examining temporary settlements, corporate development and sites of exclusion, border territories and geographies of extraction.

The limited edition will be on sale at the museum's bookstore. Discount for Individual Friends and Collaborators, and gift for Protective Friends and Sponsors.

**Author: Xavier Ribas. | Duration: 1 h. | Date: Thursday 16 November 2017, 19.30 h. | Admission: Free.**

Presentation of 1968, el fuego de las ideas, by Marcelo Brodsky

Presentation of the book in the presence of the author, Marcelo Brodsky, and Xavier Antich, philosopher and Professor of Aesthetics at the Universitat de Girona and president of the Board of Trustees of the Fundació Antoni Tàpies.

The project *1968, el fuego de las ideas* consists of hand-drawn interventions on 39 archive images representing the student-worker mobilisations that took place in various parts of the world in the late 1960s.

Marcelo Brodsky (1954) is an artist, photographer and human rights activist. He currently lives and works in Buenos Aires, Argentina. During his exile in Barcelona following the military coup that took place in his country in 1976, he studied Economics at the Universitat de Barcelona. Manel Esclusa was one of his references at the Centre Internacional de Fotografia, where he studied.

**Duration: 1 h. | Date: Wednesday 22 November 2017, 19.00 h. | Admission: Free.**



GUEVARA NAMER:  
ARTIST IN RESIDENCE

On the occasion of the exhibition *Susan Meiselas. Mediations*, the Fundació Antoni Tàpies has invited the Syrian artist of Kurdish origin, Guevara Namer, to become an artist-in-residence. Guevara Namer is a photographer and documentary filmmaker. The purpose of the residence is to invite an artist in the specific context of Barcelona and the Fundació to establish a dialogue between her artistic practice and that of the current exhibition. Guevara Namer will be one of the mediators of the *akaKurdistan* workshop led by Susan Meiselas. She will also conduct the activity *Reading Kurdistan* and will collaborate with the education department by organising one of the *Open Projects* activities. Moreover, the Fundació will be showing her film *Morning Fears, Night Chants*, 2012, awarded the IDFA Amsterdam Documentary Film Festival.

The residency is developed within the framework of the European Project 4Cs: From Conflict to Conviviality through Creativity and Culture.

akaKurdistan workshop

*akaKurdistan* compiles a collection of stories and photographs from the diaspora of the Kurdish community.

Coinciding with the exhibition *Susan Meiselas. Mediations* at the Fundació Antoni Tàpies, Barcelona, Susan Meiselas is running a workshop for the Kurdish community of Catalonia, working closely with artists Guevara Namer and Mireia Sallarès. For five days, members of the Kurdish community are invited to participate in the workshop and contribute with life stories that are incorporated into the map.

**Dates:** from Saturday 30 September to Wednesday 4 October 2017, from 10.00 to 18.00 h.

Reading Kurdistan

The photographer Guevara Namer will offer us a performative reading of the life stories that the public can find gathered in the archive on the Kurdish community dispersed in the world. This archive, titled *akaKurdistan*, has been produced by the artist Susan Meiselas and members of the Kurdish community. The readings of Guevara Namer will deliver a polyphonic account of the exile of the Kurdish community.

**Duration:** 1 h 30 min. | **Date:** Friday 20 October 2017, 19.00 h. | **Venue:** Fundació Antoni Tàpies. | **Admission:** Free. | **Language:** English.

Open Projects:

Susan Meiselas. Mediations

Invitation to the presentation of the exhibition *Susan Meiselas. Mediations* for secondary school and adult education teachers and university lecturers.

The work of Susan Meiselas (Baltimore, 1948) is inscribed in the recent history of documentary photography. In order to explore the potential of her work and the possibility of developing educational projects inspired by it, we invite you to a presentation given by the education department of the museum and the photographer Guevara Namer, currently on a residency at the Fundació. A graduate in photography and drama studies, Namer has extensive experience in educational projects aimed at young photographers in Syria as well as directing documentaries. She currently resides in Berlin where she is part of DOX BOX General Assembly, support organization for documentary filmmakers.

Following the presentation, the museum offers its mediation to centres interested in the development of educational projects in the classroom. Once completed, these projects will be presented publicly in the museum.

**Duration:** 1 h 30 min. | **Date:** Thursday 26 October 2017, 18.00 h | **Admission:** Free. | **Limited places.** Pre-registration: [reserves@ftapi.es](mailto:reserves@ftapi.es).

CINEMA CYCLE WITH  
GUEVARA NAMER:

*Citizen With A Movie Camera*  
(video series), 2012

During the war, YouTube became an alternative communication platform for Syrians outside the constraints of local and international media. This is a selection of videos made by Syrians for Syrians. Warning: some scenes, dialogue and images may hurt the sensitivity of the viewers.

**Authors:** Osama Burhan, Ahmad Dawn, Diana Eljeiroudi, Guevara Namer, Orwa Nyrabia and Zaher Omareen | **Duration:** 70 min. | **Date:** Friday 27 October 2017, 19.00 h. | **Admission:** Free.

*Morning Fears,*  
*Night Chants*, 2013

A young Syrian woman does not share the beliefs of her parents. Being a young woman, her parents do not allow her to leave home, much less participate in activities against the Syrian regime. Nevertheless, she rebels, writing and singing protest songs in secret, hoping they will encourage others to think and believe in a better future and greater freedom.

**Author:** Guevara Namer. | **Duration:** 39 min. | **Date:** Friday 3 November 2017, 19.00 h. | **Admission:** Free.

Life on a border, 2015

Thousands of people share the same fate under the tarpaulins of refugee camps in Kobanê and Shingal. Kurdish filmmaker Bahman Ghobadi has given camcorders to eight children who, through their individual perspectives, explain how they live in the camps.

**Author:** Bahman Ghobadi. | **Duration:** 73 min. | **Date:** Friday 10 November 2017, 19.00 h. | **Admission:** Free.

## OTHER ACTIVITIES

Presentation of  
La razón estética,  
by Chantal Maillard

The collective consciousness of our societies and their symbolic universe is always accompanied by certain categories of sensitivity, which vary from one era to another and from which arise as many ways of understanding the world.

An education in sensitivity is now more indispensable than ever. Politics is not the prerogative of parties or groups, but of individuals. And if those who govern – whether they are part of the *demos*, or hold the economic power, or simply power – cannot learn from each other, then they can hardly rule. To govern we must know what we are and who we are beyond the character we represent. Every well-constructed morality requires an extra-moral foundation and this has to do with self-knowledge, something that can only be achieved by observing one's mind. Aesthetic reason is certainly a proposal for embattled times. Whether or not it is feasible will depend on the efforts we make to ensure that this education takes place.

**Duration:** 1 h. | **Date:** Monday 16 October 2017, 19.00 h. | **Admission:** Free. | **Activity in collaboration with** Galaxia Gutenberg.

La Montaner i Simon.  
A publishing house  
with history

An itinerary that aims to present the history of the old Montaner i Simon publishing house, by the modernist architect Lluís Domènech i Montaner, through a visit to the Fundació Antoni Tàpies, former headquarters of the

publisher, and two buildings by the same architect that are closely related: the Palau Montaner, now home to the Spanish Government Delegation in Catalonia, and the Casa Thomas, now the Cubiñá designer furniture store.

**Duration:** 2 h. | **Dates:** Saturdays 7 October, 4 November and 2 December 2017, 11.00 h. | **Meeting point:** Fundació Antoni Tàpies. | **Price:** 7 €. Free for young people up to 16 years old and Friends of the Fundació Antoni Tàpies. | **Limited places.** Pre-registration 10 days prior to the date of the itinerary: [reserves@ftapies.com](mailto:reserves@ftapies.com).

Approximations

Guided tour of the *Susan Meiselas. Mediations* and *Antoni Tàpies. Objects* exhibitions.

**Duration:** 1 h and 15 min. | **Dates:** every Saturday, 17.00 h. | **Admission:** Free with entrance ticket to the museum. | **No reservation required.** Limited places.

FLOW Series

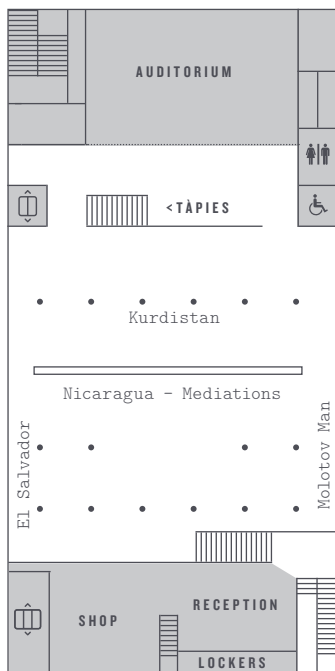
Flow Series presents a cycle of six meetings bringing together artists from around the world and representatives of the local and international art scene.

In this last session of the year, the British artist Marvin Gaye Chetwynd will talk with Marcel·lí Antúnez, known for his contributions to the field of performance and theater.

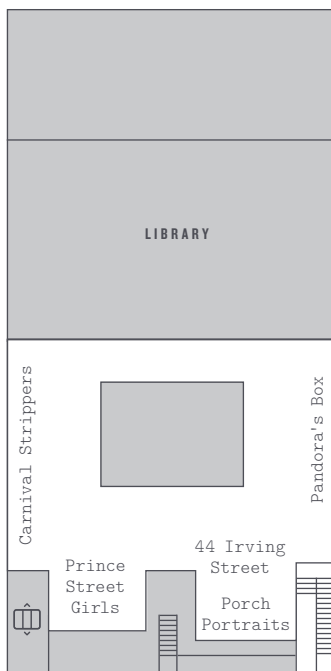
**Duration:** 1 h. | **Date:** Wednesday 8 November 2017, 19.30 h. | **Admission:** Free. | **Limited places.** Pre-registration: [activitats@ftapies.com](mailto:activitats@ftapies.com).

## FUNDACIÓ ANTONI TÀPIES

## LEVEL -1



## LEVEL I



**SUSAN MEISELAS  
AT LA BONNE, CENTRE  
DE CULTURA DE  
DONES FRANCESCA  
BONNEMAISON**

The Fundació Antoni Tàpies presents two series of works by Susan Meiselas: *Archives of Abuse* (1991-92) and *A Room of Their Own* (2015-17), which can be seen at the Centre de Cultura de Dones Francesca Bonnemaison. In cooperation with La Bonne, the Fundació Antoni Tàpies wishes to create a specific space to discuss the representation of gender violence using the material collected in Meiselas's photographic series.



## FUNDACIÓ ANTONI TÀPIES

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FOR A GOOD REASON  
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ENATE

This exhibition has been co-produced by the Fundació Antoni Tàpies, Barcelona, and the Jeu de Paume, Paris.  
| Cover: *Self-portrait, 44 Irving Street, Cambridge MA, 1971*. Collection of the artist. | B 23475-2017.