

Annual report 2010
Fundació Es Baluard
Museu d'Art Modern
i Contemporani de Palma

BALUARD



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The initiatives that Es Baluard Museu d'Art Modern i Contemporani de Palma brought to completion over 2010 were many and profitable, as you will be able to see from the economic and activities report you are now holding. Without omitting any of the activities carried out or wishing to offend with comparisons, the 2010 of Es Baluard needs to be highlighted for the arduous, rigorous work performed by the whole of the museum team, led by the undersigned, in the interests of developing this institution's museological plan. We were not starting from scratch, because Es Baluard already had a museological plan which was drawn up before the museum was inaugurated and, above all, we had the experience of several years of work behind us. Now, six years after the museum was inaugurated, this plan requires a deep-seated overhaul and the necessary updating to be able to confront a project for the future with the fullest assurances. It had to be adapted to the current reality of the museum and also, it required a precision that was not bestowed on the plan that was devised before the museum was in operation.

Thus, since the beginning of 2009, but above all and more intensely throughout 2010, we worked on the Es Baluard Museological Plan as an indispensable tool for defining the museum, its objectives and performance guidelines, in order to record the forms and methods of work, favour the planning of the actual work to be carried out in the bosom of this museum institution, and also constitute a step prior to drawing up the Strategic Plan for the coming years. After submitting it for consideration to the governing bodies of the Fundació Es Baluard (board and executive committee), and offering it to diverse professional associations so that they could make suggestions, the Museological Plan of Es Baluard Museu d'Art Modern i Contemporani de Palma, at the time of writing the introduction to this report, is now approved (April 2011). In this way one of the great objectives the management had set for these years was fulfilled, as was one of the objectives of the board of the foundation, in compliance with good practice guidelines for museums and art centres.

The preparation of the Museological Plan is an internal task - one which the users of a museum do not perceive at first glance - but at the same time it is the essential instrument that ensures everything the museum centre offers involves criteria, method and continuity, a capacity to generate interest in the public and also a capacity to fulfil the museum's principal objectives.

Nevertheless, the Museological Plan is not the only internal task Es Baluard developed over the year 2010. For some time the museum had been weighed down by a series of shortcomings and possible solutions had to be studied. I refer, for example, to the acquisition and implantation of software to register the collection, indispensable for optimum management of the works the museum takes care of - those acquired, donated and deposited -, in order to commence the gathering of works and data at the beginning of 2011. I also refer to the viability study for the extension of storage space, a renting and purchase option project for external warehouses which, at the time of writing this report, is pending approval. And I refer, amongst others, to the devising of a project for fitting out an educational workshop space which, after being approved in 2010, is in the execution phase and will enable us to provide a better service to the more than 10,000 people who benefit from Es Baluard's educational programmes every year at the beginning of the 2011-2012 school year. Likewise, I should like to mention the research work our education department began carrying out with a network of Spanish museums and art centres, a network which started up with La Panera in Lleida, the CDAN in Huesca and Es Baluard, for the purpose of studying the benefits of taking contemporary art to hospitals and possible lines of work (the research was concluded with a specialised publication), and which continues with research on contemporary art that addresses young people, through a network that has been enriched by the participation of the educational teams of the Museu Picasso in Barcelona and Artium in Vitoria.

The new 2.0 website of Es Baluard Museu d'Art Modern i Contemporani de Palma, which has been accessible to the public since November 2010 as an information and participation tool, is one of the most laborious initiatives carried out by the museum's team and in particular by the communication department. With the constant renewal of information it offers, the www.esbaluard.org website is presented as a first-class platform for diffusion of the museum and all of the services it provides, from exhibitions to the artists and works that form part of the collection, from the history of the institution to the educational and cultural activities programmed for the future, and also offering users the chance to become a Friend of Es Baluard, to organise their trip to the museum, to hire one of the spaces available and acquire products from the museum shop. With this new website, Es Baluard took another, important step, in the direction of consolidating its objective of communicating with citizens and followers of the museum using practically all the methods technology offers. In this regard, we should highlight the fact that, over 2010, the social network of fans of Es Baluard through platforms such as Facebook, Tuenti, Twitter, etc., underwent an extraordinary increase, rising to above 11,000 people who habitually follow the information of our museum through these media.

In many ways 2010 could be classed as a highly positive year for Es Baluard, a year of growth. Growth that took place not only in the number of fans on the social networks, as I pointed out above, but also in the number of visitors to the museum itself, a total of 378,276, a figure that represents 16.3% more than that recorded in 2009. The number of participants in the different initiatives organised by the cultural action department also rose considerably; these included conferences, talks and round tables (Juan Uslé and Fernando Francés, Juan Manuel Bonet, Alberto García-Alix, Juan Redón and Carlos Jover, Graciela Iturbide, Basurama, Marc Masmiquel, etc.), workshops like the photography ones imparted by Graciela Iturbide and Alberto García-Alix successively, or the dance one given by Mercedes Boronat, Fascicles Musicals (Papa Topo, The Bankers, Emilio José, Oso Leone and Señor Nadie), the

first edition of Minimúsica for families, film showings with Playtime, Mecal Air or the open-air social film season, festivals like the now-consolidated Lluces d'Es Baluard, dedicated this year to contemporary artistic hybridizations and including performances by Agustín Fernández Mallo and Eloy Fernández Porta, Ínsula Teatro, K-dance, Atempo Circ, Rayuela Dj's, Diana Coca or La Terremoto de Alcorcón, among others, and also the Neotokyo electronic music and video-art festival, the ArtFutura Festival, or the Alternatilla Festival with the presentation of photographs and a documentary by Lou Reed, which were extraordinarily popular.

All of this responds to the museum's responsibility of contributing to the diffusion of the wide diversity of artistic languages which make up the contemporary scene, including all of its hybridizations, especially through people who, in a deep-seated investigation of these languages, maintain a certain risk level with their own creative process and open up the doors to present-day artistic expression.

And in this regard, in the sense of responsibility, first and foremost we have the study and diffusion of Es Baluard's own collection, which is what gives any museum its identity. Whilst 2009 began with "Crossed landscapes", the series of exhibitions and publications we generically entitled "Views of Es Baluard's collection", in 2010 we embarked on this review of the collection from the diverse perspectives offered by external experts. And it was Juan Manuel Bonet who looked into the depths of Es Baluard's reserve of works to focus, in particular, on the abstraction it contains. The exhibition "The Murmur of the World: from Informalism to the New Abstractions" stressed this huge presence of abstract works and the relationships established in them. The exhibition "Views of Es Baluard's collection" was inaugurated, as is customary, on the Nit de l'Art, or Night of Art, which sees the largest influx of visitors to the museum, thus emphasising the public nature of this collection.

And precisely on the matter of Es Baluard's collection, the latter increased significantly both through the acquisition of works – a total

of 44 during 2010 – and through the deposits that reflect the trust private collectors place in our museum. The temporary loan of works belonging to Es Baluard to other museums or art centres also increased notably in comparison to the previous year, proving the interest our permanent reserve awakens.

Likewise, pursuing the objectives Es Baluard has set itself with regard to contextualizing its own collection and giving wider publicity to artists who form part of this collection, of the programme of temporary exhibitions in 2010 I should like to highlight those of Juan Uslé (who gave one of the first exhibitions of his career in Palma, in the 1970s), a display dedicated to reviewing the significant family of works he christened with the name of "Nudos y rizomas", never before presented as a set; the exhibition by Alberto García-Alix, "Lo más cerca que estuve del paraíso", with photos taken in Formentera, Eivissa and Mallorca as a testimony to the importance of the work developed by the artist on our islands; or, also, the installation *Septem*, especially conceived for Es Baluard's Aljub space by Mallorcan artist Pep Llambías. And, with regard to enhancing the value of the artistic heritage that is found in our region and specifically, as a way of publicising the collections of contemporary art of the Balearic Islands or those linked to them, during this year the second exhibition in the "In Private" series was organised, curated this time by Carlos Jover, who posits a thesis on these works whose owners find it difficult to live with; works which are, he argues, doubly "hijacked" as a result of this.

In any case, Es Baluard's objectives also include that of bringing the artists, movements or trends which have hitherto remained unstudied on the Balearic Islands closer to our citizens. On this I would especially like to remark that in 2010, having worked on it from the very moment the undersigned took over the post of director of the museum, the exhibition "The sites of Latin American abstraction. The Ella Fontanals-Cisneros collection" was inaugurated. Curated in a masterly fashion by Juan Ledezma, not only did it cover the importance of the art produced in the centre and south of the American continent

between the 1930s and the final years of the 20th century, but it also explained the surprising relationships that emerged between the research performed by artists in different countries and in languages as diverse as painting, photography, sculpture or video. This exhibition, which left the Cisneros Fontanals Art Foundation (CIFO) in Miami for the first time, embarked on an itinerancy around some of the great European museums thanks to Es Baluard and was moreover a pioneer in terms of the organisation of different displays in Spanish museums on the geometric abstraction of Latin America and the main artists representing this now-historic current.

As I was saying, a fruitful year for Es Baluard in its capacity as a cultural service for the citizens of these islands and the people who visit us, and you will find a detailed account of all this on the following pages. In this introduction I cannot fail to stress the gratitude we feel towards entities and companies who supported the museum's activities throughout 2010, and in this regard I should like to emphasise the social commitment of Bancaja, the Friendly Society of Sa Nostra Caixa de Balears, Air Europa, Menú Mallorca and Instalux, amongst others. But above all, I feel obliged to thank each and every one of the people who make up the Es Baluard team for their dedication and effort, all of whom employed every ounce of their professionalism and enthusiasm to ensure that the interesting 2010 programme could be successfully accomplished. And finally, I should like to thank all the people who have collaborated with the museum, professionals from different sectors and in particular citizens, for their interest and confidence in us, all of which contributes towards making sense of the day-to-day work of Es Baluard Museu d'Art Modern i Contemporani de Palma.

Cristina Ros Salvà
Director
Es Baluard Museu d'Art Modern
i Contemporani de Palma

ESBALUARD

MUSEU D'ART MODERN I CONTEMPORANI DE PALMA

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Art Department

The Art Department's main goals are to conserve, research and disseminate the permanent collection and develop a temporary exhibition programme that strikes a balance between disseminating the museum's own collection, promoting Balearic artists by framing them within the international context and introducing the Balearic community to works by great modern and contemporary artists.

TEMPORARY EXHIBITIONS

Juan Uslé. "Nudos y rizomas"

Curator: Fernando Francés

Dates: From 29th January to 2nd May 2010

Location-Hall: Floor 0

Production: Es Baluard Museu d'Art Modern i Contemporani de Palma

Juan Uslé (Santander, 1954), one of the world's major artists in contemporary abstraction, has succeeded in having his work included in many of the most important public art collections in Spain, the United States, France, the United Kingdom, Germany, Belgium, Ireland, Austria, Portugal and Japan, as well as in the collection of Es Baluard Museu d'Art Modern i Contemporani de Palma with "Nudos y rizomas" (Knots and rhizomes), his first individual exhibition in the Balearic Islands, a carefully chosen selection of the most complex and energetic works from the many he has created between 1993 and 2009.

These "Nudos y rizomas" consist of paintings with vibrant colours and great contrasts among geometries and gestures that make reference to the intricate gestures and undefined growth of shoots known in botany as rhizomes. The chaos and intersection of the images that are everyday for him, the accelerated heartbeat of life in New York, where he has spent most of the year since 1987, as well as the reflection of nature in Saro (Cantabria), where he also has a studio, are reflected in these works that are full of superimpositions. From a manifest nonconformity, Juan Uslé seeks out in his paintings gestures and the contrasts of shape and colour that still surprise him, even after almost forty years as an artist.

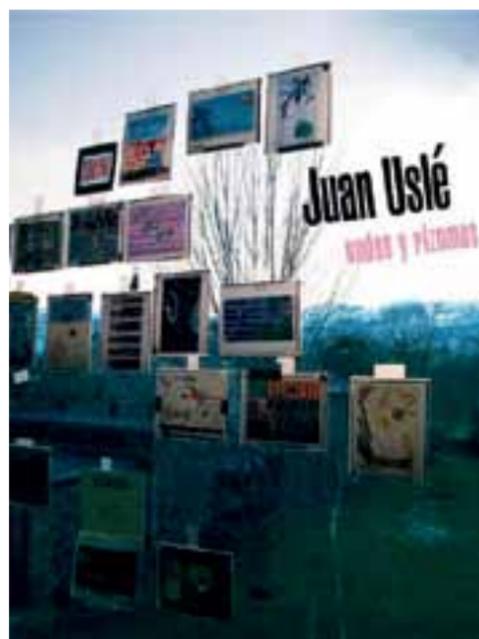
Juan Uslé. *Nudos y rizomas*

Francés, Fernando;
Ros Salvà, Cristina
2010

ISBN
978-84-936697-7-5

212 Number of pages
32 x 25 cm.

Catalan, Spanish,
English and German



1- Juan Uslé
2 to 4- Views of the exhibition
5 and 8 – Opening exhibition
6- Fernando Francés, Cristina Ros and Juan Uslé
7, 9 and 10- Rooms of exhibition

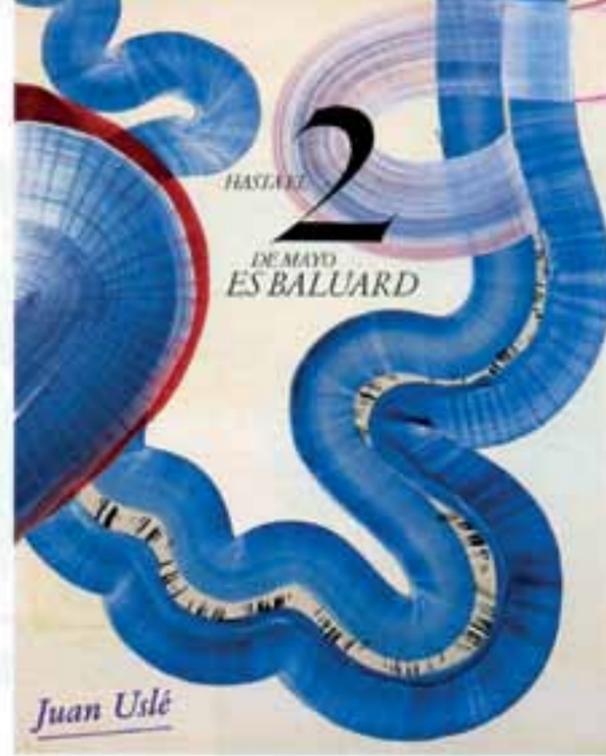


... Los geometras de Usle, que le han llevado a ser uno de los exponentes del expresionismo abstracto en nuestro pais, han abundado en un lenguaje el cual, más allá del color y las formas, nos muestra insistentemente a recordar que cada parte de la obra está ubicada con un significado más profundo que el puramente estético. Su vida, a caballo entre una Nueva York cosmopolita, cálida y agitada, y Suro, un pequeño, tranquilo y acogedor pueblo de su Cantabria natal, refugio de sus momentos más tranquilos y diferentes paisajes, nos hace comprender cómo entre los colores vibrantes de sus cuadros conviven las grises, blancas, negras y azules de la vida, con los rojos, verdes, amarillos y naranjas de la naturaleza, superpuestos, vitales y estructurados como en la vida del autor. *Nudos y rizomas*, no puede explicar mejor con el propio título los vínculos entre ambos mundos, - uno que estructura las vivencias y ritmos de la naturaleza misma que cohabitan en ambos. Si ya habíamos tenido ocasión de acercarnos a comprender la esencia del artista en su última y definitiva obra, abierta con la muestra de *Ex Baluard* tenemos a mano una posibilidad mejor, la de acercarnos con el arte de la obra de Juan Usle.

JUAN USLE
 (E) Cantabria, España
 Pto. Potes, Santa Catalina, 111. Paseo de Méndez
 20022 Potes

Bajo el asesoramiento de Fernando Franco, gran conocedor de la obra de su compañero Juan Usle (cantabro, 1954) nació la muestra *Nudos y Rizomas*, en la que una respuesta y cuidadosa selección de variados otros producidos entre 1993 y 2009 abre una vía de mayor insight a una carrera más que explorada, investigada y estudiada por críticos, artistas e historiadores y que además la convierte en la primera muestra individual del artista en Bale-

Arte y Parte
 Febrero/March, Arte y Parte



HASTA EL 2 DE MAYO ES BALUARD

Juan Usle

POESIA ABSTRACTA
 Veintuna de las obras del artista cántabro llegan a Mallorca. El pintor de la poesía geométrica y de la abstracción mezcla los colores brillantes con imágenes que remiten a Nueva York y a la naturaleza. *Nudos y rizomas*. Hasta el 2 de mayo en *Ex Baluard*. www.esbaluard.org

March, Architectural Digest

El orden del gesto

El color vibrante y la línea protagonizan lienzos de gran formato

JUAN USLE
NUEVO MUNDO
 Museo La Botzard
 Hasta el 2 de mayo

ADRIAN CLAR
 Si lo que caracteriza la obra de Juan Usle (cantabro, 1954) es el dominio del tratamiento pictórico de la línea, ya sea multicolor o monocroma, recta, ondulada o matizada por el encuentro con las gamas de grises que conforman el resto de un gran broche -o su aparente forma-, la superposición a la que la somete. Uniendo contraponimientos de tejidos, encajados diagonales o superpuestos primarios planos de curvas y contra-curvas que crean una ilusión de espacio que incrementa el interés de todo con tratamiento pictórico abstracto.

Sin embargo, en la familia deconstruida *Alfonso*, presente en esta primera exposición individual en los días con otras seleccionadas desde 1993 al 2009, la proliferación de formas superpuestas se impone a la vida con una profusión gestual y una intensidad cromática que contrasta con sus series de precisión técnica, caracterizadas por líneas más aplicadas y una composición más controlada. Aquí son las raras, las formas vegetales de formas onduladas, las que inspiran estos trabajos, y la elasticidad de estas formas obliga a un segundo plano el equilibrio más sereno, proporcionado por las geometrías abstractas, que matizan en los planos del fondo. De este modo, los dos ámbitos están presentes y sus códigos comparten el espacio del lienzo realizando por dentro y atravesando una composición ajena a los cánones convencionales.

La reacción se evidencia así a la estructura lineal y aluminada todo el resultado. Se ha conseguido en relacionar la presencia de estas formas con la inyección de referencias al sistema natural inspiradas en el pueblo de Suro, en Cantabria, donde tiene su origen junto a la actividad de la geometría de los grandes arcos, como la de Nueva York, donde, desde el 87, reside durante una parte del año pero, al margen de estas situaciones, su trabajo se mantiene como expresión puramente pictórica. En él, el gesto no surge del impulso sino que se medita y se ordena en composiciones que ameritan un difícil encuentro

entre dos órdenes los contradictorios, y unificarlos, hacerlos coherentes, es su reto.

Interpretando, como otros artistas, la tradición abstracta, uscle se interesa por la traducción pictórica de la mirada, por la percepción óptica que genera. La naturaleza de la pintura se traduce en una abstracción que modula los posibilidades sobre la importancia del ojo, la "abstracción cosmopolita del mundo" al decir de Kandinsky, en donde las formas proceden del exterior pero se interiorizan y se plasman de forma simbólica en ritmos de forma y color, es decir, se convierten en formas abstractas pero realizadas por experiencias que incluyen resonancias, movimientos, luces y sombras. Es la abstracción al camino ya trillado de la reconstrucción de la representación y la abstracción. La referencialidad está presente en los títulos, siempre abstractos a vincular las formas con experiencias. Fernando Franco, comisario de la exposición, insiste en esta capacidad de evocación como uno de los logros del trabajo de Usle que con este recurso pone en marcha la exploración de vivencias personales del espectador, para del que considera que se puede prescindir sin perder con ello interés a la obra. Lo experimentado es variable y la subjetiva a la constante (sus códigos formales y la composición) ambas coexisten en toda obra.

15/02/10, El Mundo

Eigentlich erzählt er Geschichten

Ein Star der spanischen Abstrakten ist erstmals auf Mallorca zu sehen: Juan Usle

Von Thomas Fritzer

Eigentlich, meine Karrieren Fernando Franco, ist Juan Usle im Grunde genommen nicht wirklich ein abstrakter Maler, und schon gar nicht ist er der vielschwebenden „lyrischen Abstraktion“ zuzurechnen. Eigentlich könnte man sich zu jedem Bild des kantabrischen Künstlers eine Geschichte machen. Und während wirklich Abstrakt gerade die Werke „ohne Titel“ unter dem Witznamen „gute Usle“ mit seinem Titel *Homenaje* darauf, welche Geschichten durch seinen Kopf gegangen sind, ist er das jeweilige Bild selbst, oder auf ein über Bildes der Wirklichkeit es beruht.

Mit der Ausstellung „Nudos y Rizomas“ (Knoten und Wurzelstöcke) führt das Kunstmuseum La Botzard in Potes ab Freitag (21.1.) einen Maler, der abstrakt eine eigene Linie einbringen und sich in einem Punkt seiner Karriere von der spanischen Kunstszene abhebt. Das war in den 1980er Jahren, als der Übergang zur Dezentralität des Landes in Aufbruchzeitung investiert und in Madrid die berühmte *movida madrileña* regierte. Ein gesellschaftliches und kreatives Aufbruch, mit dem Usle jedoch wenig verbunden war.

Schon 1982 war Usle in Spanien und auf dem amerikanischen Kontinent als Maler und Zeichner für eine Ausstellung namens „Punto de vista“ in einem kleinen Museum in New York. In den 1990er Jahren wurde er von Miguel Barrio, dem Direktor der Triennale, in New York eingeladen. In den 1990er Jahren wurde er von Miguel Barrio, dem Direktor der Triennale, in New York eingeladen. In den 1990er Jahren wurde er von Miguel Barrio, dem Direktor der Triennale, in New York eingeladen.

28/01/10, Mallorca Zeitung

“The Sites of Latin American Abstraction. The Ella Fontanals-Cisneros Collection”

Curator: Juan Ledezma

Dates: From 27th March to 20th June 2010

Location-Hall: Floor -1

Production: Es Baluard Museu d'Art Modern i Contemporani de Palma
Cisneros Fontanals Art Foundation (Miami) and Fundación Bancaja

Sponsored by: Fundación Bancaja

At a time when Latin America is receiving considerable recognition for its major role as a birthplace of contemporary art, Es Baluard Museu d'Art Modern i Contemporani de Palma was the first European institution to present the exhibition “The Sites of Latin American Abstraction. The Ella Fontanals-Cisneros Collection”, a revealing look at the origins and zeniths of Latin American geometric abstraction.

“The Sites of Latin American Abstraction”, organized by Bancaja and curated by Juan Ledezma, proposed an extremely interesting comparative exercise and demonstrated the important analogies between painting, photography, sculpture and drawing. The exhibition included some 132 works by 66 artists from almost all the countries of Latin America, but particularly from Argentina, Uruguay, Brazil and Venezuela. They date from the 1930s to the end of the twentieth century, with special emphasis on the 1950s, 60s and 70s, and are considered reference works for subsequent generations.

With pieces signed by, among many others, Joaquín Torres-García, Jesús Rafael Soto, Horacio Coppola, Carlos Cruz-Diez, Hélio Oiticica, León Ferrari, Mira Schendel, Lygia Clark, Lucio Fontana, Gego, Julio Le Parc, Paternosto and Lygia Pape, this was not a customary collective exhibition, but a profound and rigorous study of the synchronicity between the different geometric abstract languages and the different countries of Latin America.

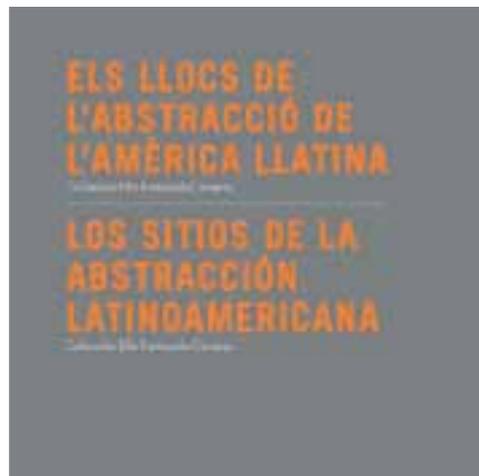
*Els llocs de l'abstracció
de l'Amèrica llatina.
Col·lecció Ella
Fontanals-Cisneros*

Ledezma, Juan; Ros
Salvà, Cristina
2010

ISBN
978-84-936697-8-2

280 pages
24,5 x 24,5 cm.

Catalan, Spanish,
English and German



1 and 5- Exhibition
2 and 3- Commented visit by Ella Fontanals-Cisneros
4- Opening exhibition



Un indret en el món

El món de l'art contemporani és un indret en el món. Un indret en el món és un indret en el món. Un indret en el món és un indret en el món.



La geometria és la base de la vida.

Un indret en el món és un indret en el món. Un indret en el món és un indret en el món. Un indret en el món és un indret en el món.

Un indret en el món

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17/04/10, L'Espira, Diari de Balears

Mutaciones de la mirada humana

Las obras de la abstracción latinoamericana... Mutaciones de la mirada humana. Mutaciones de la mirada humana.



Mutaciones de la mirada humana

Mutaciones de la mirada humana. Mutaciones de la mirada humana. Mutaciones de la mirada humana.

22/05/10, Babelia, El País

La geometría abstracta que conquistó Latinoamérica

La colección de arte Ella Fontanals-Cisneros invade Es Baluard. La geometría abstracta que conquistó Latinoamérica.



La geometría abstracta que conquistó Latinoamérica

La geometría abstracta que conquistó Latinoamérica. La geometría abstracta que conquistó Latinoamérica.

26/03/10, El Mundo

GEOMETRÍA AL CUADRADO

Una de las fotografías contenidas en la muestra de Es Baluard. Geometría al cuadrado.



GEOMETRÍA AL CUADRADO

Geometría al cuadrado. Geometría al cuadrado. Geometría al cuadrado.

3/03/10, ABC

Dietrich Klinge. *Transformations*

Dates: From 10th April to 06th June 2010

Location-Hall: Aljub

Production: Es Baluard Museu d'Art Modern i Contemporani de Palma

Among the movements of the early twentieth century, German expressionism has survived in an outstanding manner, thanks to a very significant number of artists in that country itself. Although the death of the movement was announced in the 1920s, it has left an unquestionable imprint on painting and sculpture, as well as on literature, cinema, music, the theatre, and dance. Even today we can find numerous artists who reinterpret some of its principal stylistic features. Without going any further, this is the case of Dietrich Klinge (Heiligenstadt/Eichsfeld, Germany 1954), of whom Es Baluard presented *Transformations*, an installation of sculptures in the museum's Aljub.

Dietrich Klinge's works carry the clear imprint of German expressionism: the return to a primitivism, not without a wild spirit, that denotes and transmits restiveness, is very patent in the way the sculptures are carved, as well as in the mythological references and characterization of the personages. Likewise, the return to wood carving, an ideal technique for the German expressionists, can be found to a certain extent in Dietrich Klinge's figures, which are first carved in wood and then cast in bronze. The totemic aspect of Klinge's sculptures and their domineering size augments their symbolic power.

Thus, Es Baluard's Aljub became a kind of crypt in which mythological characters, deformed and disarticulated (another characteristic of German expressionism), established a dialogue among themselves, at the same time as they imposed their enigmatic presence on this historical space.

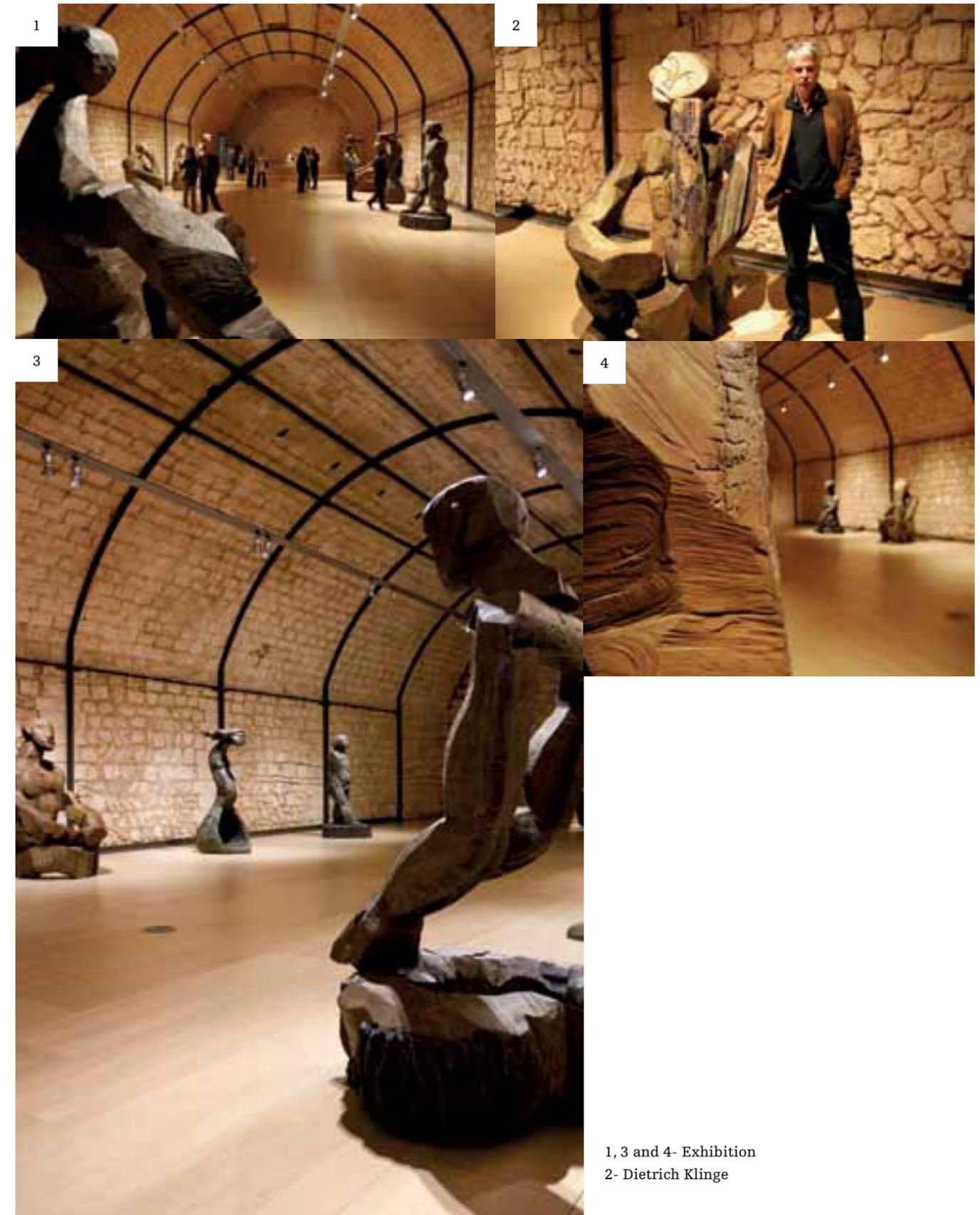
Dietrich Klinge.
Transformacions

Heinze, Rüdiger;
Meyerhuber, Alfred
2010

ISBN
978-84-936697-9-9

80 pages
22 x 22 cm.

Catalan, Spanish,
English and German



1, 3 and 4- Exhibition
2- Dietrich Klinge

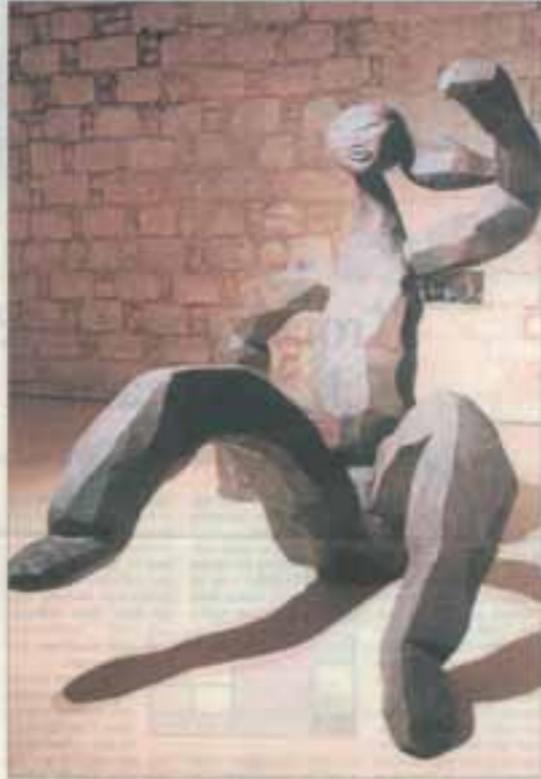
KULTUR

39 „Tod in Palma“ – Andreas Schnabel über seinen neuen Krimi

40 Von Robert Graves bis Albert Camus: Insel der Literaten (2)



Die Skulptur hat die Wirkung eines Mannes in einem Moment der Verzweiflung...



Dieterich Klinge Skulpturen in einem Ausstellungssaal. Die Skulpturen sind aus Bronze und stellen die Figuren dar, die er in seinen Werken verwendet.



Erst im Auge vollendet

Skulpturen von Dieterich Klinge im Museum Es Bahard in Palma

VON GABRIELE KUNZE

Die „Verwandlungen“ sind die Anekdote, die die Skulpturen begleiten. Sie sind wie in der Natur entstanden. Die Idee der Verwandlungen ist eine zentralbegriffliche. Sie ist, sagt Dieterich Klinge (Heidelberg/Thüringen 1944). Um Verwandlungen geht es ihm. Und Verwandlungen sind, wenn Figuren in dieser Anstellung immer über-

hauptet. Man könnte auch sagen, sie seien unvollständig. Immer fehlt etwas, weil die Arme, weil die Klümpen, weil ein Bein. Immer sind es Dinge aus einer anderen Welt. Oder sind es gar wir selbst? „Das Auge ergänzt das unvollständige“, sagt Dieterich Klinge. „So werden die Figuren wieder zu einer Einheit in sich.“ Auch wenn sind die Skulpturen nicht eindeutig, wenn die Künstler auch selbst sehr genau wissen, was er eigentlich, was er wirklich ist. Die Skulpturen hat nicht die Schwere, aber Dieterich Klinge selbst, welche, das immer etwas Verborgenes. Die Skulpturen hat nicht die Schwere, aber Dieterich Klinge selbst, welche, das immer etwas Verborgenes. Die Skulpturen hat nicht die Schwere, aber Dieterich Klinge selbst, welche, das immer etwas Verborgenes.

Skulpturen – das gewöhnlich. Kann das „Alph“ aber als Gefühl derer zu bilden. „Hierzu haben wir uns bewusst für den Moment“, sagt er, „zu kommen, aber auf dem Punkt vorwärts. Eine Anordnung ist kein Prozess.“

„Nicht interessiert etwas Einfaches“

Man geht durch ein ungewisses Kontext. Die Skulpturen, die aus dem Leben 200 bis 200 Jahren, hat Dieterich Klinge sagt für den Raum zusammengebracht. Wichtig ist ihm die Skulptur. „Es ist für eine große Figur“, „Man will nicht, die

verlassen wird. Man hat die Freiheit. Aber man muss sie“, sagt Klinge. „Rühmliche Namen gibt Klinge seinen Skulpturen: „Mutter“, „Wiese“, „Engel“, „Spitze“, „Schicht“, „Ein Stück mit einem“, „Sprache und Bewegung“.

Wie die Skulpturen entstehen, erzählt, erklärt er später. „Und es kommt Kille. Denn die Figuren sind in Bewegung, auch der Mensch, der die Skulpturen sieht.“

Ich würde zunächst mit der Kette. Mit der Maschine habe ich Zugriff und Zufälligkeit. Beide gleichzeitig. Ich würde zunächst mit der Kette. Mit der Maschine habe ich Zugriff und Zufälligkeit. Beide gleichzeitig. Ich würde zunächst mit der Kette. Mit der Maschine habe ich Zugriff und Zufälligkeit. Beide gleichzeitig.

Dieterich Klinge, Museum für Moderne und Zeitgenössische Kunst Es Bahard, Palma. Foto: Peter de Santa Catalina. Geöffnet bis 8. Juni.

Empremtes mitològiques

PALMA. Les empremtes de la serra elèctrica de Dieterich Klinge californien a les escultures de bronze que a partir d'auç i fins al 6 de juny mostra a l'ajuntament de Palma.

L'artista primer treballa la fusta i crea les escultures; després les fon en bronze



Dieterich Klinge a l'ajuntament de Palma.

El passat acabo en el present, recordava abir l'artista en fer referència a l'essència mitològica de la seva obra, en la qual conceptes com llibertat, violència, fertilitat i mort hi queden ben palsons. Klinge ha anat bastint aquestes peces des del 2003 fins al 2009, concebudes ara dins el context de l'ajuntament. "Açà cada escultura és un testimoni del que és l'espai i cadascuna el seu propi caràcter", atorga l'artista per explicar el seu treball. En aquest, les figures d'un home



Una de les escultures que es podran veure a partir d'auç.

amb braços, d'una embornada a mode de tórax i d'un anell al got amb un llac, "com a símbol de la força expansiva que vol retornar l'artista. Ara bé, un dels tres més destacats de l'obra és el procés creatiu. Les arrugues, tall, detallades i espantoses que es poden veure a cada figura de bronze són el testimoni d'un treball previ que Klinge ha realitzat primer damunt fusta. A més d'una serra mecànica, l'artista emprava primer el símbolisme en un element viu: la fusta; després, una vegada acabat, el convertí en una estructura sense de bronze. "Aquestes escultures no es podrien fer tan sols de fusta per motius d'estètica. Quan la treballa, la mada des de fusta i vaí fins al bronze", explica. Ara se'n pot veure l'artista • F.M.

09/04/10, Diari de Balears

“In Private 2. The Unamiable Option”

Curator: Carlos Jover

Area: From 21st May to 5th September 2010

Location-Hall: Floor -1

Production: Es Baluard Museu d'Art Modern i Contemporani de Palma

The second instalment of the series that aimed to rescue works that, as they belong to private collections in the islands, are not within the reach of the general public.

“The Unamiable Option” developed these premises to the full, questioning both the “abductions” previously carried out by the collectors, and the term “the general public” itself, which appears, at first glance, to cover all public and institutional actions.

Curated by Carlos Jover, the exhibition made a selection of the most controversial works, for different reasons, in the collections; those that are not visible even in the private sphere of the collector and have therefore been “doubly abducted”. Although of difficult coexistence, these works are valued by agents active in the world of art. They interpret a fiercely contemporary view of the reality; they are critical, irreverent and free from the classic concept that a priori unites art and beauty.

With works by Christian Boltanski, Carmen Calvo, Montse Carreño, José Pedro Croft, Pepe Espaliú, Lluís Fuster, Regina José Galindo, Bruce LaBruce, Juan López, Jorge Macchi, Teresa Margolles, Jonathan Meese, JAM Montoya, Joan Morey, Martha Pacheco, Pablo Picasso, Wilfredo Prieto, Tim Rollins + K.O.S., Gregor Schneider, Andres Serrano, Do-Ho Suh, Miguel Trillo, Mayte Vieta and Marcelo Viquez, the exhibition “In Private 2. The Unamiable Option” offered a new way of looking at collecting, using the thesis that there are no actions that can be considered as innocent.

En Privat 2. L'opció desamable

Jover, Carlos;
Lafuente, Jose María;
Redón, Juan
2010

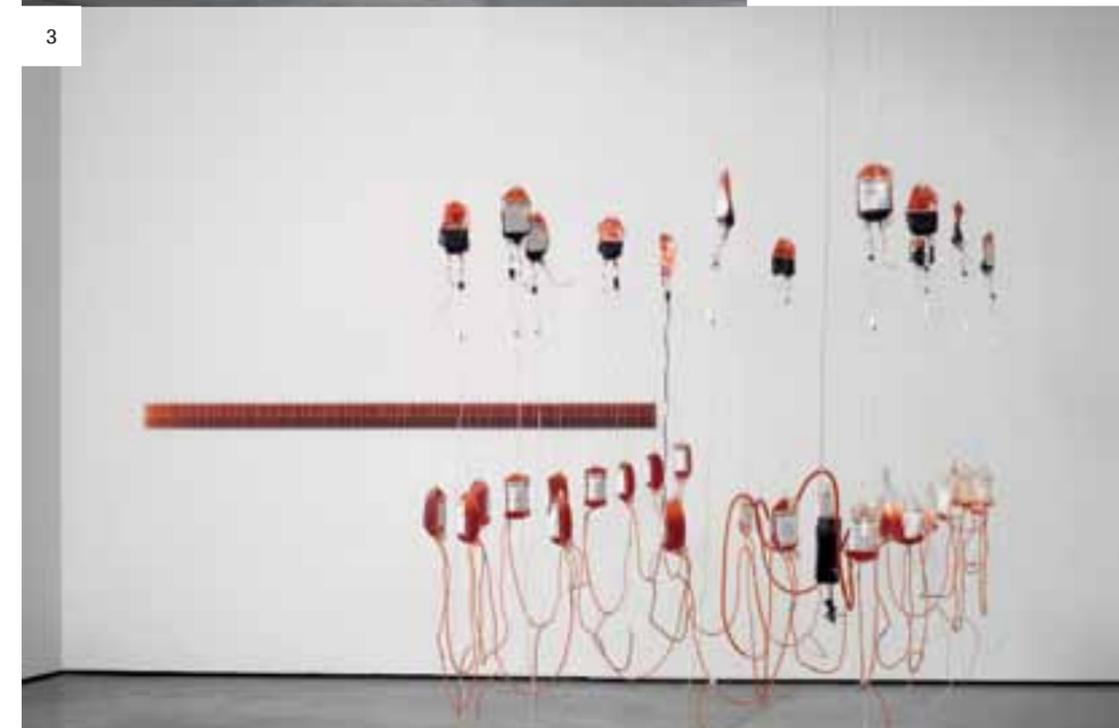
ISBN
978-84-938055-0-0

236 pages
27 x 21 cm.

Catalan, Spanish,
English and German



1 and 3- Details of the exhibition
2- Cristina Ros and Carlos Jover



→ ARTE

Es Baluard desempolva las piezas más escabrosas de quince coleccionistas baleares

El museo inaugura hoy una exposición con obras incómodas, "de difícil convivencia diaria", que tratan el tema del sexo, la muerte, la violencia o la religión

14. ELENA VALLER, Palma.
Es Baluard vive su semana de obras más escabrosas y desafiantes que pueblan las colecciones particulares de Baleares. Piezas que sus propios dueños guardan en los armarios porque no se aguantan vivir día a día con el impacto visual que provocan. La exposición *En Privado 2*, que se inaugura hoy a las 20 horas en el museo de arte moderno y contemporáneo de Palma, presenta una selección por 26 obras "desmontables" e incómodas -apenas directamente a la muerte, al sexo, la religión y la violencia- que pertenecen a 15 coleccionistas privados del archipiélago.

Muerte y machos es el primer destino de la muerte, comisariada por Carlos Jover, el hombre que da puzo a las piezas que se muestran en la relación entre *Enos* (amor, deseo) y *Taurus* (muerte), tema viejo en historia del arte. En una versión de pie, repite un clásico italiano de Pepita Nueva Guinea, una cabeza que fue cortada en realidad por sus casaca y que luego fue intervenida por un artista. *Contra* junto al lado una instalación de Bruce LaBruce, artista, escultor y fotógrafo canadiense, en la que posa una pareja homosexual en un caso en una fotografía de color: la habitación donde son asesinados los dos protagonistas del libro *El esplendor*. En otro caso -en la mayoría de los casos- el coleccionista de la obra la foto es propiedad de Juan Baulín.



Cristina Rex y Carlos Jover junto a una imagen de Andrés Serrano que representa a Jesucristo. Foto: A. Torres



'Four Moments of Obsess' de Christian Boltanski. Foto: A. Torres

En la "Zona cero" hay una foto de un monje mostrando el sexo de JAM Montoya que en 2007 recibió críticas por parte de la Iglesia

Del abogado José María Lafuente, impulsor asimismo de la colectiva *DIARIO de MALLORCA Art Report*, hay cuatro piezas. En esta misma sala, queda una litografía de *Popelito de la Motya*, de la mexicana Tereza Margolies, quien dibujó en la última *Barra de Venecia* una sencilla estrofa sobre el nazismo. Sobre este papel se han resucitado la sangre y los fluidos corporales de una joven que fue asesinada en Ciudad Juárez. La parte trasera de un *peccato*, un caso de Joseph Beuys o una escultura de seda de Cho-Ha Sato reflejan un paisaje más agradable para algunos que en la última estancia. *Zona cero*, la sala de los videos, donde queda una imagen de una serie que levantó polémica en 2007 por forma parte de un catálogo de *Impulsos* -*Impulsos*- que conmemoraba la *Historia de Extremadura*. En la instalación de JAM Montoya quedan contemplados los encuentros sexuales de un monje.

PUNTALEZACIONES A UNA FOTO DE MIQUEL TRILLA

http://www.informativostelecinco.com



El museo Es Baluard pone a prueba los taboos con "En privado 2. La opción desmontable"

El museo de arte moderno y contemporáneo de Palma de Mallorca inaugura hoy una exposición con obras incómodas, "de difícil convivencia diaria", que tratan el tema del sexo, la muerte, la violencia o la religión.



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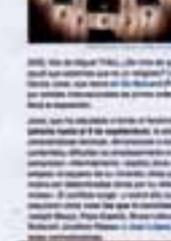
PUNTALEZACIONES A UNA FOTO DE MIQUEL TRILLA

http://www.abc.es



Sexo, sangre y escatología en Es Baluard

El museo de arte moderno y contemporáneo de Palma de Mallorca inaugura hoy una exposición con obras incómodas, "de difícil convivencia diaria", que tratan el tema del sexo, la muerte, la violencia o la religión.



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Alberto García-Alix. “Lo más cerca que estuve del paraíso”

Curator: Nicolás Combarro

Dates: From 10th September 2010 to 09th January 2011

Location-Hall: Floor -1

Production: Es Baluard Museu d'Art Modern i Contemporani de Palma

“Formentera... What would have become of me without the island... I have loved and been lost in it. Its waters float the sea of my conscience in it... Madness, emotional ups and downs, affections and loves... I was happier than ever and sad on this rock in the Mediterranean”, writes Alberto García-Alix about the smaller Pitiusan Island, an island linked to his holidays, as are Ibiza and Mallorca, although to a lesser degree. Es Baluard Museu d'Art Modern i Contemporani de Palma exhibited García-Alix' photographs of these three Balearic Islands for the first time.

Born in 1956 in León, Alberto García-Alix first travelled to Ibiza in 1974, although the first negatives of the island date back to 1981. He did not visit Formentera until 1989 and since then, this island “repeatedly returns to his life and therefore his work. A sense of freedom, a hedonism that permeates the images and reaches us through the filter of his eyes” as exhibition curator Nicolás Combarro asserts. García-Alix' photographs recount the people and places that were and are important in his life. And, as the exhibition entitled “The closest I have ever been to paradise” demonstrated, the Balearic Islands, with the exception of Menorca, are a part of the autobiographical itinerary of this winner of the 1999 National Photography Prize. Even so, seek not the expected geographical or social description in it, not in García-Alix. The important thing is the photographer's eye, how it falls on something to return to it with many shades of grey, the non-colours of the afternoons, evenings and nights. His rejection of digital technology, love of traditional cameras and passion for the laboratory are also important in the pursuit and mastery of a technical perfection that help make the characters, landscapes and experiences he portrays as strange as proximate.

Alberto García-Alix.
Lo más cerca que estuve del paraíso

Combarro, Nicolás;
García-Alix, Alberto;
Ros Salvà, Cristina
2010

ISBN
978-84-92841-55-4

140 pages
27 x 27,3 cm.

Catalan, Spanish,
English and German



1 to 4- Opening exhibition

5- Exhibition

6- Commented visit by Alberto García-Alix

ALBERTO GARCÍA-ALIX

ENTREVISTA

Alberto García-Alix pertenece a una generación de fotógrafos españoles nacidos en el exilio que comenzó a trabajar en el momento en que los Estados Unidos empezaban a ser considerados como el primer país de acogida para los inmigrantes. El fotógrafo madrileño ha desarrollado una obra muy peculiar, en la que se mezcla la fotografía documental con la artística. Su obra se centra en la figura humana, especialmente en la figura femenina, y en la relación entre el cuerpo y el espacio. Su estilo es muy directo y honesto, y su mirada es muy humana.



¿Cómo se relaciona la fotografía con la vida cotidiana?

La fotografía es un espacio donde inventarme. Es un espacio donde puedo ser yo mismo. Es un espacio donde puedo ser artista. Es un espacio donde puedo ser humano. Es un espacio donde puedo ser libre. Es un espacio donde puedo ser feliz. Es un espacio donde puedo ser todo.

February 2010, Artecontexto

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October 2010, Arte y Parte

09/09/10, Diario de Mallorca

Público

García-Alix asegura sufrir "con la fotografía, muchas veces cojo la cámara y no veo"

El fotógrafo madrileño asegura que su trabajo es un acto de rebeldía y que su cámara es su único amigo. Él asegura que su obra es un acto de rebeldía y que su cámara es su único amigo. Él asegura que su obra es un acto de rebeldía y que su cámara es su único amigo.



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25/10/10, El Mundo

García-Alix le hace clic al paraíso

Los desahucios "solitarios" y "perros" en las calles del Puerto Nacional llegan en fotografías de rigoroso blanco y negro a Es Baluard, que completa la muestra con un taller y una conferencia

Alberto García-Alix presenta una muestra de su obra en Es Baluard. La muestra incluye fotografías de rigoroso blanco y negro, que muestran la vida cotidiana de los inmigrantes en el Puerto Nacional. La muestra también incluye un taller y una conferencia.



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25/10/10, El Mundo

ALIX

Alberto García-Alix

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03/09/2010, El Cultural

La mirada del superviviente

Imprescindible exposición de Alberto García-Alix en Es Baluard

Alberto García-Alix presenta una muestra de su obra en Es Baluard. La muestra incluye fotografías de rigoroso blanco y negro, que muestran la vida cotidiana de los inmigrantes en el Puerto Nacional. La muestra también incluye un taller y una conferencia.



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25/10/10, El Mundo

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03/09/2010, El Cultural

“The Murmur of the World: from Informalism to New Abstractions, 1950-2010”

Curator: Juan Manuel Bonet

Dates: From 17th September 2010 to 30th January 2011

Location-Hall: Floor 0

Production: Es Baluard Museu d'Art Modern i Contemporani de Palma

“Views of Es Baluard’s Collection” is a series of exhibitions with their respective publications that reflect the diversity of readings that can be made of all museum collections. Starting in 2009 with “Crossed Landscapes”, it continued in 2010 with “The Murmur of the World: from Informalism to New Abstractions, 1950-2010”, curated by Juan Manuel Bonet. This was a look at painting, specifically the abstract painting that predominates in Es Baluard’s collection to some extent. Even so, Bonet’s analysis highlighted the conjunction of two periods that mirrored one another. He spoke of the “continuity of interests and concerns” among the generation that took part in the abstract revolution in Spain in the 1950s and the artists who came from abroad during that time to heighten or serve as a reference for the rising tide of Informalism in our country, to provide “continuity” in the 1980s with another generation that would chart a course to today’s New Abstractions.

Juan Manuel Bonet’s view was a Balearic one; this singularity is one of Es Baluard’s missions and explains the presence of painters from the mid-twentieth century such as Frank El Punto, Hans Hartung, Manuel H. Mompó, Wols and Erwin Bechtold, along with others who settled on our islands – especially Ibiza – to contribute to an artistic awakening that would synchronise Spanish art with the trends springing up in the Western world’s major cities. The presence of artists such as Jean Fautrier, Nicolas de Staël and Serge Poliakoff, whose close relationships with Mallorcan Juli Ramis undoubtedly left an imprint, were also prominently featured, not to mention the following generation from the 1980s – “80’s y derivas”, in recollection of the exhibition of the same name organized by Es Baluard in 2008 – which includes disciples of a pictorial abstraction with more traditional techniques and other artists who experimented with new media and materials, painters from a variety of different countries alongside others from the islands or closely linked to them, such as José

Manuel Broto, Miguel Ángel Campano, Ramon Canet, Ñaco Fabrè, Ferran García Sevilla, Xavier Grau, Lluís Lleó and José María Sicilia.

*La remor del món.
Mirades a la Col·lecció
d'Es Baluard*

Bonet, Juan Manuel
2010

ISBN
978-84-938055-3-1
180 pages

24,5 x 17,5 cm.

Catalan, Spanish,
English and German



1- Exhibition

2- Aina Calvo, Juan Manuel Bonet and Cristina Ros

3- Juan Manuel Bonet

4- Commented visit by Juan Manuel Bonet

5 and 6- Opening exhibition

Galeria

La remor (abstracta) del món



En la primera entrega de la muestra 'Una mirada a la pintura abstracta de Es Baluard' se recorre la obra del artista mallorqués desde sus comienzos hasta la actualidad. La muestra se divide en tres secciones: la primera, dedicada a la obra de los años 1940 y 1950; la segunda, a la obra de los años 1960 y 1970; y la tercera, a la obra de los años 1980 y 1990. La muestra se inaugura el día 28 de septiembre a las 19.00 horas en el Museo d'Art Contemporani de Palma.

Una mirada a la pintura abstracta de Es Baluard

El 28 de septiembre de 2010 se inaugura en el Museo d'Art Contemporani de Palma la muestra 'Una mirada a la pintura abstracta de Es Baluard'. Esta muestra se divide en tres secciones: la primera, dedicada a la obra de los años 1940 y 1950; la segunda, a la obra de los años 1960 y 1970; y la tercera, a la obra de los años 1980 y 1990. La muestra se inaugura el día 28 de septiembre a las 19.00 horas en el Museo d'Art Contemporani de Palma.

28/09/11, El Temps

Una mirada a la pintura abstracta de Es Baluard

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17/09/11, www.hoyesarte.com

RUMOR DEL MUNDO: DEL INFORMALISMO A LAS NUEVAS ABSTRACCIONES

Una mirada a la pintura abstracta de Es Baluard. Esta muestra se divide en tres secciones: la primera, dedicada a la obra de los años 1940 y 1950; la segunda, a la obra de los años 1960 y 1970; y la tercera, a la obra de los años 1980 y 1990. La muestra se inaugura el día 28 de septiembre a las 19.00 horas en el Museo d'Art Contemporani de Palma.

RUMOR DEL MUNDO: DEL INFORMALISMO A LAS NUEVAS ABSTRACCIONES

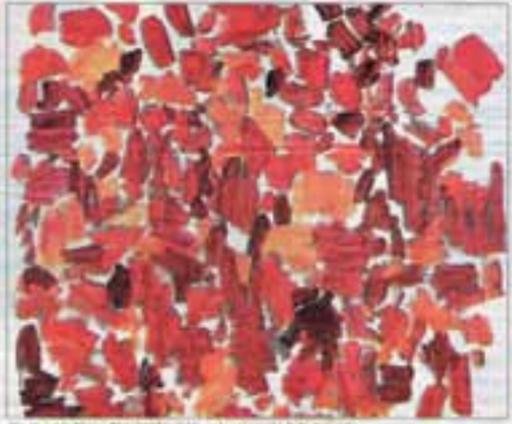
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Diciembre 2010, Arte y Parte

16/09/10, Última Hora

Releer los fondos según la abstracción

Segunda entrega de la serie 'Miradas a la colección de Es Baluard'



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24/09/10, El Mundo

Es Baluard revisa su colección y recorre la abstracción lírica del XX

La muestra exhibe cómo la abstracción habla del mundo en diferentes etapas del siglo XX. El museo presentará en esta exposición obras noveas o que hasta ahora no se había exhibido.



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Pep Llabrás. *Septem*

Dates: From 23rd July to 24th October 2010

Location-Hall: Aljub

Production: Es Baluard Museu d'Art Modern i Contemporani de Palma

Septem, the installation Pep Llabrás (Alaró, Mallorca 1954) created for the Aljub at Es Baluard Museu d'Art Modern i Contemporani de Palma, invited spectators to become aware of their own dimension: it placed a succession of mirrors within their reach so that they could look at themselves; he placed the mirrors opposite each other to offer them a chance to look into infinity and, moreover, he made the observers feel observed in a scene created for them. When all is said and done, the human being is always art and is part of his work.

Septem, despite being an intervention for a specific space, defined the artist, as it contained many of the linguistic codes he has used and uses in his habitual expression. He blended the plastic arts and poetry, analysis and aesthetics. The referential words were also there, in this case those that refer to the cardinal sins, together with the great virtues. Likewise, all the materials that made up *Septem* had often been used by the artist and many of them in an identical form: the iron beams, the mirrors, the neon words, and also the projected words, which, in this case, issued from strategic points to occupy, each one of them, the place that corresponded to it. The spectators felt they were in the middle.

Each person made their own interpretation. Even so, Pep Llabrás, with the creation of *Septem* for the Aljub at Es Baluard, only raised doubts. And perhaps he wanted to invite us to a place of observation, so that we felt interrogated.

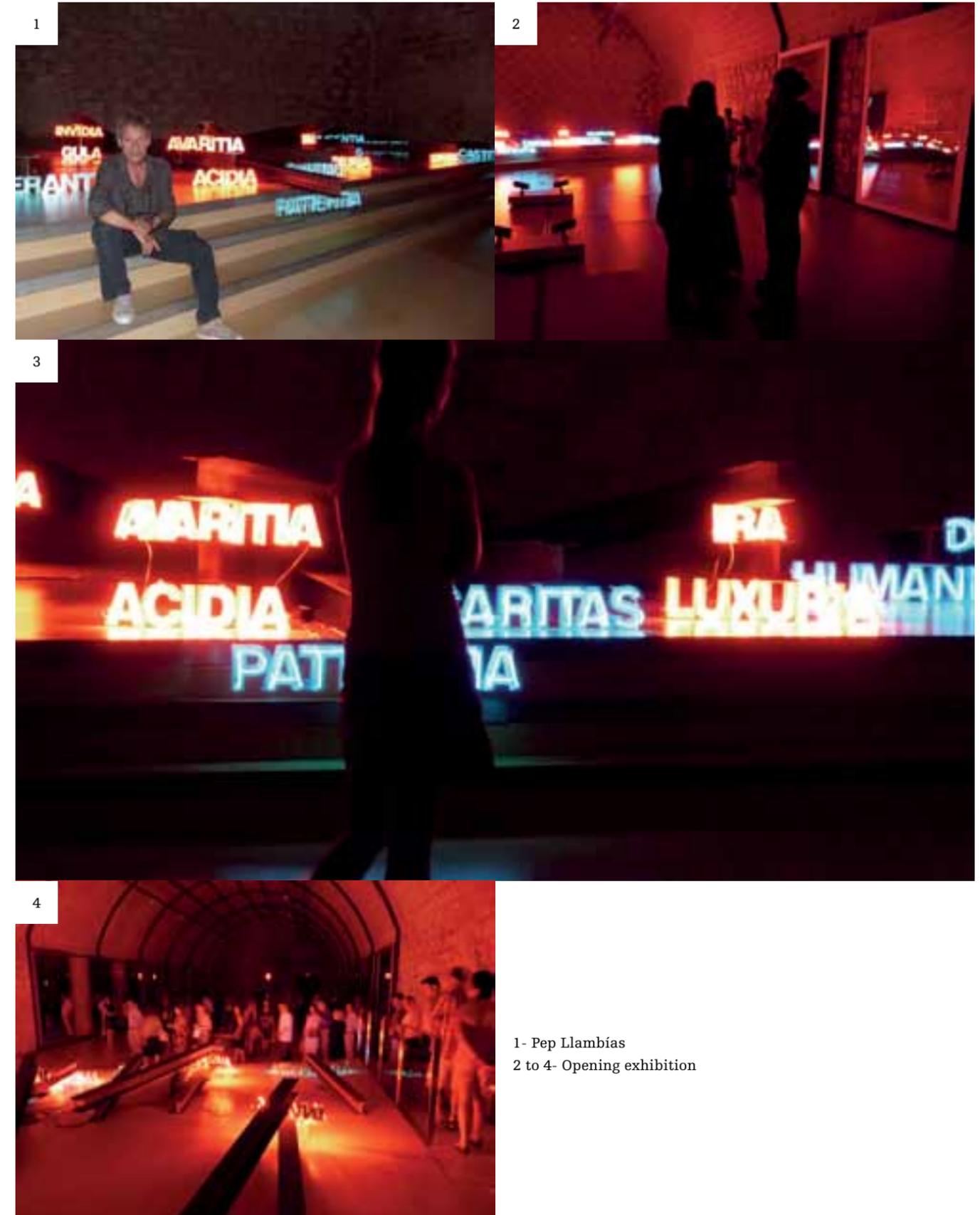
Septem. Pep Llabrás

Castro Flórez,
Fernando; Llabrás,
Pep
2010

ISBN
978-84-938055-1-7

144 pages
27 x 20 cm.

Catalan, Spanish,
English and German



1- Pep Llabrás
2 to 4- Opening exhibition

Reflejos en un ojo horadado

Magnífica intervención de Llambías en S'Aljub de Es Baluard

PER LLAMBIAS SEPTIEM

Museu d'Es Baluard, S'Aljub
Des del 24 de octubre

LAMBIAS ENVIÀ

El abanico del soporte clàssic convencional en una de les característiques del art en el que desenvolupa l'acte el procés de reflexió acumulat de el passat siglo. Desde el movimiento povera hasta el Fluxus, desde Richard Long hasta Wim Devoey, desde algunas piezas de Tracy Knott hasta las exposicions instalativas de Santiago Sierra, ha un tiempo que la cuestión del soporte en la actividad artística ha sido revivida desde dentro por parte de los creadores, y la diversidad de las propuestas, la libertad con la que se maneja este soporte coral en tan intensa que muchas veces la utilización de un soporte clásico por parte de un artista alternando en el modo de entrada como un resultado, como una tremenda provocación. Por eso, que en la presente intervención de Pep Llambías (Alacant, 1954) en S'Aljub del Museu d'Es Baluard se produce una vuelta de tuerca en la cuestión del soporte en relación, un principio, porque ser algo tan sorprendente como para hacer de otro tipo de los ojos del análisis de la exposición. Pero es que en el caso de Septem hay que resaltar que esta cuestión está tan firmemente relacionada con el planteamiento teórico de la obra, y tiene un fondo filosófico, que resulta necesario pararnos en ella y reflexionar.



'Septem', instalación del artista Pep Llambías en S'Aljub de Es Baluard.

La intervención de Pep Llambías ha transformado de una manera radical el espacio de S'Aljub, y lo ha hecho mediante la instalación de 14 espejos esmeralados, 14 proporciones, 14 palabras en tono de medallas variables y 14 vigas de hierro, además de un sistema de luces en forma de vigas de interrogación. Este sistema reflexivo corresponde a los siete pecados capitales y a las siete virtudes correspondientes. Al surgir de que la colocación de los espejos, como es lógico, multiplica el espacio de partida, al estar reflejados en la obra, se convierten en soporte de la obra. Las proporciones juegan sobre el ritmo cadencioso de la verdad entre las palabras con

las que se relacionan los vicios y virtudes capitales. Le refieren así como soporte instalativo como escultura. Le acometen en una grave interrogación, la que destaca el aspecto al fondo con un tono a modo de crucifijo de esta estructura ligera donde se han reunido estos y grandes para formar un don final.

Septem es una gran intervención, audaz y plena conceptualmente. Brillante por reflejar de los sucesos se reflejan incluso en el ritual del acceso en campo del momento, oportuno, imprescindible, viene a demostrar el rigor creativo de Pep Llambías en su época de madurez artística.

02/08/10, El Mundo

La inconsciencia según Llambías

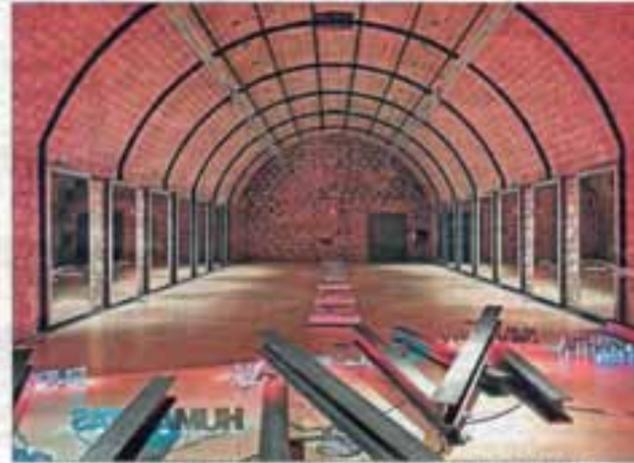
El artista presenta en Es Baluard la muestra 'Septem', plagada de virtudes y pecados capitales

LAMBIAS ENVIÀ

No pretende ser el dual armonizado de hecho ni siquiera busca respuestas que funcionen como una vía de la conciencia. Lo sabe, confiesa, en sólo plantear dudas. Preguntas abiertas como abismos en los que uno, si quiere, pueda sumergirse. Desde el arte artístico de S'Aljub de Es Baluard los siete pecados capitales y las siete virtudes acuden al espectador con la luz de un neón. Ya no hay nostalgia del agua. Pep Llambías se ha apropiado del espacio instalativo con su obra y ha instalado como Septem.

Desde que S'Aljub abrió sus puertas a las intervenciones artísticas, sólo ha aceptado propuestas realizadas en profusa para su espacio. Una muestra, según la dirección de Es Baluard, Cristina Nov, «de vez en cuando se muestran los elementos característicos de los creadores pero sobre el conjunto». Después de que Joan Corrales recuperara la memoria acústica del lugar, llega Pep Llambías el primero en ser el que impregna con su huella todo el aljibe.

Con el peso de las palabras sobre la espalda, continúa el camino. El



Las vigas y los espejos portagráficos de la exposición 'Septem' de Pep Llambías en S'Aljub de Es Baluard.

viaje a los que Llambías busca en los puntos de reflexión del yo. La continuación de un debate plagado de interrogaciones. Inapreciable y lo visible, lo perceptivo y el inconsciente, lo personal y lo establecido. Su juego de lenguaje sagrado en tanto el conocimiento al agua que desde aguas en su creación «se crea un río caudaloso y no está en el mundo. Tiene que indicarle la instalación, entonces».

Septem —que se inaugura esta tarde en Es Baluard— abre un punto donde los espejos vuelven a mirar al espectador. Esta vez la

luz ilumina sobre su propio pecho desde los espejos. Si no acaba nada, se crea para quien mira de acuerdo. Y de el juego de reflejos deberá decidir si dirige su mirada al infinito o a las profundidades del yo, añade el artista.

La propia exposición —que se podrá visitar hasta el 24 de octubre— está plagada de dualidades. Llambías quiere despertar el click del subconsciente pero no el conocimiento. Basta que el espectador se sienta confundido e interrogado, pero la reflexión queda en sus manos. «No doy respuestas ni las busco.

Fluctúa dudas y preguntas. Creo que las relaciones ya están predefinidas en la obra, tanto si es uno, un interrogante sobre la muestra».

Por primera vez produce el protagonismo físico de la primera en su obra. Es la obra materializada al que se dirige el yo. Sin embargo, el silencio del espacio se impregna. Una quietud callada entre vigas y muros. Es, de nuevo, el reflejo de la realidad que produce todo proceso de creación, «a veces que los artistas queremos mostrar luego en el espacio-expositivo».

22/07/10, El Mundo

Pep Llambías indaga en les virtuts i els pecats humans a la instal·lació Septem, muntada des d'avui i fins a l'octubre a l'Aljub del Museu del Baluard



Interrogants sota llums de neó

L'artista recorre les virtuts i els pecats capitals a través d'un joc de miralls i colors

"Hem de ser capaços d'encararnos al nostre propi jo i a l'admissió del nostre reflex"

La instal·lació, la qual cosa, l'artista, la instal·lació a la superfície, són algunes de les idees que Llambías aporta al públic a través de grans lletres de neó i un joc de miralls que interconnecta el visitant en una reflexió sobre pecats. El ferro i el vidre són altres elements destacats de l'obra d'agostó sense que tingui cap relació amb el tema principal de la instal·lació, que és l'admissió del nostre reflex.

El treball té un caràcter més que en aquest projecte, que està en procés al Baluard fins al 24 d'octubre i a través del qual està sent interrogat a la figura de l'home i el seu món més íntim.

El visitant, doncs, veu els grans punts de l'agostó instal·lats, carregats de dubtes i interrogants. Llambías ha creat una obra que planteja de la manera a partir de les 14.141 hores encastats per al Museu del Baluard d'Art Modern i Contemporani.

22/07/10, Diari de Balears

ITINERANT EXHIBITIONS

“Animar.te. 20 years of computer animation at the University of the Balearic Islands”

Curator: Juan Montes de Oca

Dates: From 23rd March to 02nd May 2010

Location: Katzen Arts Center, American University (Washington)

Production: Es Baluard Museu d’Art Modern i Contemporani de Palma

The Katzen Arts Center of the American University (Washington) showed “Animar.te. 20 years of computer animation at the University of the Balearic Islands”, an exhibition organized by Es Baluard in 2008 in recognition of the work performed by the computer animation group of the University of the Balearic Islands (UIB) for two decades now, and specifically the MA ISCA master’s degree, a national and international referent.

The objective was to give a joint vision, for the first time, of the short films made over the 20 years of the group’s history, and at the same time publicise the creation and realization process of an animated short. The display also had a space dedicated to Carlos Grangel (Grangel Studio), MA ISCA professor and the creator of popular characters for famous animated films such as *The Prince of Egypt*, *Madagascar* or *Kung-fu Panda*. The Grangel studio has also collaborated with directors like Steven Spielberg or Tim Burton, on the animated movie *The Corpse Bride*, the original designs, drawings and models for which were on display in the exhibition.



1- Exhibition in Washington

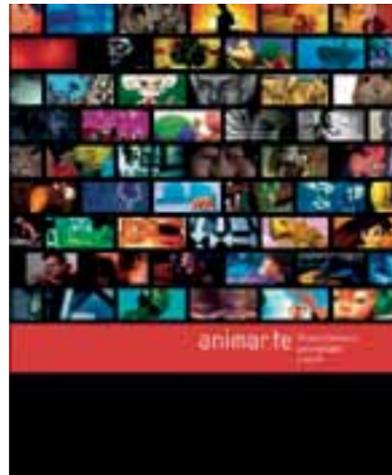
Animar.te, 20 anys d’animació per ordinador a la UIB

Grangel, Carlos;
Montes de Oca, Juan
2010

ISBN
978-84-935852-8-0

25 x 20 cm.
320 pages

Catalan, Spanish,
English and German



Los mejores cortos del MA ISCA se verán en Washington

18/03/10



V.S. PALMA. La exposición *Animar.te*, que ya se expuso en Es Baluard en 2008, hace las maletas y se marcha hasta Washington donde podrá ser visitada en el Katzen Arts Center del Museo de la Universidad Americana hasta el próximo mayo.

Esta muestra, comisariada por Juan Montes de Oca y dirigida por Cristina Ros, repasa los 20 años de animación por ordenador que se hace desde el master MA ISCA de la UIB. En ella se recogen los mejores cortometrajes de estas dos décadas.

18/03/2010, www.diariodemallorca.es

La animación digital balear se exhibe en la «cuna» del sector audiovisual

La American University de Washington inaugura una muestra que repasa veinte años de trabajo de la UIB

AFINAM SUBGUETS

Más de dos décadas de animación digital expuestas en la «cuna» del sector: El Katzen Arts Center, ubicado en el museo de la American University de Washington, acogerá desde el próximo martes la exposición *Animar.te, 20 anys d'animació per ordinador a la UIB*. Esta muestra, que se exhibió en Es Baluard hace un par de años, trasladará hasta los Estados Unidos lo más destacado del trabajo que se realiza en el Laboratorio d'Animació i Tecnologies Audiovisuales (LADAT), dependiente de la UIB y ubicado actualmente en el Parc III.

Para la ocasión se han seleccionado unos sesenta trabajos audiovisuales, elaborados por alumnos del master de animación MA ISCA. Los cortometrajes que se exhibirán en EEUU no se han elegido sólo en función de su calidad, sino también «atendiendo a la diversidad de técnicas que se han trabajado durante más de veinte años», explicó ayer Juan Montes de Oca, director de MA ISCA.

Didáctica

La exposición, que se actualiza incorporando los trabajos realizados recientemente, potencia su «parte didáctica» con quince «puestos interactivos» que permiten al visitante «aprender todos los pasos que se deben llevar a cabo para animar una idea». Otro ámbito de la muestra reproduce los «storyboards» que se utilizaban en «los orígenes» de la animación. También se destaca la obra de Carlos Grangel, profesor en MA ISCA y diseñador de personajes de *Kung-Fu Panda* o *La serie cadáveres*.

El día posterior a la inauguración, Montes de Oca participará en un coloquio con estudiantes de la American University. «No se pueden creer que tengamos este centro especializado aquí», afirmó. «Es un reconocimiento muy importante para nosotros introducir nuestro trabajo en el país que lidera este tipo de producciones desde hace años. Además, es muy difícil que la creación audiovisual se adentre en una espacio artístico tradicional».



Arriba y a la izquierda, dos de los proyectos realizados en el laboratorio LADAT de la Universidad de les Illes Balears.



Arriba a la izquierda, Juan Montes de Oca, Pilar Cots, Montserrat Casas y Cristina Ros, ayer en la su las instalaciones del Parc III.

«Es difícil que la creación audiovisual se adentre en un espacio artístico tradicional».

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trabajo», apuntó Montes de Oca. La directora de Es Baluard, Cristina Ros, destacó que la itinerancia en Estados Unidos supone «ver cumplido el objetivo con el que se inició esta muestra» en Palma, en 2008. «Se refleja la labor ingenua de un sector que ha influido en todas las artes plásticas, la publicidad y el cine, demostrando que es un sector de futuro», añadió.

18/03/2010 Última Hora



A la izquierda, imágenes sobre el diploic que es repartido a los visitantes de la muestra a Washington. A la derecha, a la izquierda, uno de los personajes que s'hi exhibiran.

Animar.te creua l'Atlàntic

La mostra del Master d'animació de la UIB viatja a Washington actualitzada i ampliada

Text: Laura Acosta

PALMA. Fa uns dos anys que el Museu Es Baluard va acollir la mostra *Animar.te*, un seguit d'obres dels alumnes del Master d'Animació de la UIB, Maica, que deixaven un bon gust en la boca dels visitants.

Amb motiu de la presidència de l'Estat espanyol a la Unió Europea, l'entitat baleariana es desplaçarà a Washington per celebrar la presència de l'espanyol a la capital dels Estats Units. Així, per portar l'exposició a l'estranger a través de la feina a casa, *Animar.te* ja ha cre-

l'exposició del Maica s'inaugurarà el 23 de març i estarà oberta fins dia 1 de maig

L'American University acollirà. Els alumnes compartiran un col·loqui amb els organitzadors

ut l'ocasió per ocupar un espai a l'American University de Washington. Malgrat que les peces, tant audiovisuals i interactives com maquetes físiques, ja arribaren abans a la destinació nord-americana, la inauguració noindrà lloc fins al 23 de març. Després estarà oberta fins dia 1 de maig.

L'exposició es presenta a Washington dos anys després de veure la llum a Catalunya, per la qual cosa «proposem una *Animar.te* actualitzada i ampliada». Així va apuntar el director del Museu, Juan Montes de Oca, qui serà per un dia un dels ambadors de

l'animació balear a l'EUA. L'entrada de la inauguració, mantindrà amb els alumnes de la universitat que estàn acollint la mostra mentre de fer, que, si gran hem vist fins ara, els agrada molt», hi afegí.



18/03/2010, Diari de Balears

Ma Isca y la animación mallorquina se trasladan a Estados Unidos

La Universidad de Washington acogerá la exposición 'Animar.te'

LAURA PERGUÉ / Palma. La exposición *Animar.te* traiga los trabajos mallorquineses y llegará a Washington el 23 de marzo. La American University acogerá la muestra *Animar.te, 20 anys d'animació per ordinador a la UIB*. Una muestra que se inauguró en Es Baluard en octubre de 2008.

Ayer se recogió sesenta cortometrajes realizados por el Laboratorio de Animación y Tecnologías Audiovisuales (LADAT) y el postgrado de animación MA ISCA de la UIB y tiene una función principal: didáctica.

La exposición contará con quince puestos interactivos que enseñarán al usuario el proceso de

creación de un cortometraje de animación de una manera simple y entendible. Además de la visualización de los trabajos de estos años, la exposición también tendrá una parte dedicada a los orígenes de la animación a partir de registros de artefactos del siglo XX que residen en la Biblioteca de Movimiento. También contará un espacio dedicado a Carlos Grangel, creador de personajes de películas como *El Principito*, *El Egipto*, *Madagascar* o *Kung-Fu Panda*.

Juan Montes de Oca, director de LADAT y comisario de la exposición, destacó la dificultad de la producción extranjera de entrar en el mercado estadounidense y la

importancia de poder introducir la muestra mallorquina en el país líder de la producción audiovisual.

Cristina Ros, directora del museo Es Baluard, destacó el reconocimiento y asegurar que el viaje del trabajo audiovisual cumple con el deber con el que se hizo la exposición, apoyar y difundir esta producción. Ros declaró que el arte animado es un sector de futuro, influye en todas las artes plásticas, por lo que las instituciones deben apoyarlas. También aseguró que el museo sigue en contacto con otros centros culturales —tanto nacionales como extranjeros— para que la itinerancia de esta exposición no acabe en Washington.



Una de las obras de *Animar.te* en el museo Es Baluard.

Por su parte, Pilar Cots, consejera de Innovación, Interior y Justicia, apuntó que la animación es un sector que crea empleo, tiene beneficios sociales y aplicaciones en la vida diaria de los ciudadanos,

como la sanidad o la educación. El Govern, la UIB y Es Baluard se unieron en esta producción que podrá verse en el Katzen Arts Center de la universidad americana hasta el próximo 1 de mayo.

18/03/10, El Mundo

LOANS FROM THE COLLECTION TO OTHER INSTITUTIONS

Artist: Wifredo Lam

Works: 1

Exhibition: "Ida y vuelta". "Utrópicos"

Organiser: XXXI Bienal de Pontevedra 2010

Place and dates: Museo de Pontevedra, Pontevedra

From 4th June to 12nd September 2010

Artist: María Carbonero

Works: 1

Exhibition: "María Carbonero 1985-2010"

Organiser: Conselleria d'Educació i Cultura, Govern de les Illes Balears

Place and dates: Casal Solleric, Palma

From 25th March to 23rd May 2010

Artist: Nicolas de Staël

Works: 1

Exhibition: "Nicolas de Staël 1945-1955"

Organiser: Fondation Pierre Gianadda, Martigny (Switzerland)

Place and dates: Fondation Pierre Gianadda, Martigny

From 18th June to 21st November 2010

Artist: Anselm Kiefer

Works: 3

Exhibition: "Anselm Kiefer"

Organiser: Koninklijk Museum voor Schone Kunsten Antwerp, Musea Stad Antwerpen and Museum van Hedendaagse Kunst Antwerpen (Belgium)

Place and dates: Koninklijk Museum voor Schone Kunsten Antwerp

From 23rd October 2010 to 27th March 2011

Artist: Ferran Aguiló

Works: 1

Exhibition: "Ferran Aguiló. Escultures 1986-2010"

Organiser: Casal Solleric, Palma

Place and dates: Casal Solleric, Palma

From 16th September to 7th November 2010

Artist: Tito Cittadini

Works: 1

Exhibition: "Tito Cittadini"

Organiser: Ajuntament de Pollença, Àrea de Cultura, Museu de Pollença (Mallorca)

Place and dates: Museu de Pollença (Mallorca)

From 12th November to 19th December 2010

Artist: Pilar Montaner de Sureda

Works: 1

Exhibition: "Pilar Montaner i el seu entorn. Pintora i musa mallorquina (1876-1961)"

Organiser: Ajuntament de Palma, Arxiu Municipal de Palma Can Bordils (Mallorca)

Place and dates: Arxiu Municipal de Palma Can Bordils (Mallorca)

From 23rd November 2010 to 23rd March 2011





Education Department

The objective of the Education Department is to bring contemporary art closer to different types of public and groups, not only as an goal in itself but also as a means of reflecting on the world that surrounds us and thus developing critical acumen and thought, whilst at the same time favouring significant learning.

Cultural Action Department

The goals of the Cultural Action Department are to bring the museum and contemporary creation closer to Balearic society; to generate diverse experiences, opening up the doors to popularization and experimentation; to turn the museum into a space for contemporary culture that accommodates proposals from different disciplines; to promote temporary exhibitions with parallel activities; to devise programmes for the different kinds of public, and to open up the museum to society and make it a space for enjoyment and reflection.

EDUCATIONAL PROGRAMME

WORKSHOPS

“Família! El dissabte va d’art”

Every year, on Saturday mornings we offer workshops for families in which children, fathers and mothers develop a creative project together. The activity is divided into one part consisting of observation and another of the actual realisation of the workshop. In all the workshops, which have a limited capacity, the children must be accompanied by adults as the purpose of this programme, as well as bringing participants closer to contemporary art, is to favour the joint creation, construction and collaboration of children and adults. Normally the annual programme of workshops alternates the age groups of the participants (families with children between 6 and 12 and families with children between 2 and 5) so that everyone can be accommodated. Different workshops are organised every year, nearly always related to the exhibitions that can be seen in Es Baluard. In 2010 were given the following workshops for families:

“Sembra el teu paradís”

Families with children aged 6 to 12
Saturdays 9th, 16th and 23rd January 2010 (the workshop ran for the first time in 2009, and took place on 14th, 21st and 28th November and 12th and 19th December 2009).
Project: Es Baluard Education Department

Rosemary, fork, silence, cypress, mystery, aroma, saucepan, earth, light bulb, orange tree, secret... Families discover everything that can be found in a garden through the work of the artist Joana Vasconcelos and by participating in the workshop, at the same time as they imagine and create their own family paradises.

32 participants during 2010



1- “Sembra el teu paradís” workshop

2 and 3 - “Punt i línia, elements màgics d’un mateix univers” workshop

“Punt i línia, elements màgics d’un mateix univers”

Families with children aged 6 to 12
Saturdays 6th, 13th, 20th and 27th March, 10th, 17th and 24th April 2010
Project: Maria Isabel Uribe Dussán

The guest artist drew inspiration from the work of the artist Juan Uslé, taking the point and the line as a reference for developing figures and shapes from our most personal universe using new materials, in an entertaining and creative fashion.

130 participants



“Ma, me, mi, mo, mu, murada...!”

Families with children aged 3 to 5
Saturdays 8th, 15th, 22nd and 29th May 2010 (the workshop had already been given on 17th and 24th October and 7th November of 2009)
Project: Txell Cisa

Humanity has used architecture to define the physical and material limits of the immensity of space since ancestral times. In Palma, the citizens of the Renaissance era erected a walled fortress to protect themselves from pirates, part of which we can still see, touch and feel surrounding the museum today. The goals of this workshop were to find out about the wall and its function, through different activities, and to construct a 5 m² model of the old city wall of Palma.

130 participants during 2010



Exhibition “Família! El dissabte va d’art”. 2009-10 Season

As always the season was closed by inviting families to visit the documentary exhibition of the workshops that had been carried out during the academic year. The inauguration of the exhibition took place on Saturday 5th June and it could be visited until 13th June. On this occasion, for the first time, coinciding with the party to celebrate the end of the workshop season, the museum offered Minimúsica, a cycle of modern and popular music for children and adults alike on the museum’s terraces.

125 visitors to the exhibition



1 and 2 - “Ma, me, mi, mo, mu, murada...!” workshop

3 to 5 – Opening exhibition

“Reflectim reflexions”

Families with children aged 6 to 12
Saturdays 2nd, 9th, 16th and 23rd October 2010
Project: Es Baluard Education Department

How do others see us? How do we see ourselves?
How do we show ourselves? The installation *Septem* by Pep Llambías was the starting point for reflecting on ourselves and the image we project to the exterior.

88 participants



“Teixim imatges”

Families with children aged 3 to 5
Saturdays 6th, 13th, 20th and 27th November and 11th and 18th December 2010
Project: Es Baluard Education Department

In this workshop, which was led by the puppet Aracné, the different groups discovered what lay behind the different works in the Es Baluard collection. All together we wove a spider's web using our relationships with the museum works and painted the murmur of a moment we experienced as a family on a canvas.

157 participants

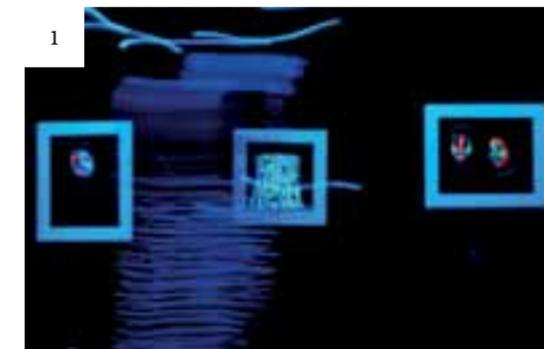


“La màgia de la llum”

Families with children aged 6 to 12
Christmas workshop: 28th, 29th and 30th December 2010
Project: Mayte Bayón

Because of the characteristics of this workshop, it lasted three sessions in which the same group of families took part. This workshop had a ludic base and in it participants experimented with black light, incorporating music, movement, plastic art, poetry and corporal expression. Led by Mayte Bayón, the families discovered the secrets of the technique of black light and worked for three days in order to represent, as the climax to the workshop, the work *El museu encantat*, created by the artist specifically for the occasion of the workshop in Es Baluard. The performance of the play was public and took place in the museum's auditorium on 30th December.

24 participants in the workshop (full)
45 people in the audience at the performance of *El museu encantat*



Workshops for young people

“HYPERARXIOUS”
Processual workshop for teenagers

Workshop for young people from 13 to 17 years old
Saturdays 30th January and 6th, 13th and 20th February 2010
Project: Jordi Pallarès

After the good reception the first workshop for young people in 2009 met with, the Education Department set a second project in motion, aimed at youngsters between the ages of 13 and 17, this time run by Jordi Pallarès, a professor and researcher in the field of audiovisual culture. The project consisted of establishing links, connections and interests shared by the youngsters taking part and providing them with media to manage the projects that emerged from the different encounters these young people had in the months prior to the workshop. On the days indicated in the months of January and February, the projects the young participants had generated during the process of the workshop were shown in the museum's educational space.

12 participants in the workshop (full)
98 people in the audience at the showing of the micro-projects



1 to 4 - “Reflectim reflexions” workshop

5 to 7- “Teixim imatges” workshop

1 to 3 - “La màgia de la llum” workshop

4 to 6 - “HYPERARXIOUS” workshop

EDUCATIONAL PROGRAMME

EDUCATIONAL CENTRES



1

1- Educational visit

This programme is carried out every year, coinciding with the school year, and addresses educational centres with the aim of working in an attractive, participative and critical fashion, and reflecting on the world that surrounds us taking contemporary art as a base (the museum collection and temporary exhibitions). The different voices of the pupils, tutors and teachers are always heard, as bearers of content; the work approach is from the perspective of visual culture, based on the contents of the area of artistic education but with a commitment to interdisciplinarity and work on transversal contents. The work is based on the museum and its collection, but also on the temporary exhibitions; and a specific programme is designed and offered for each exhibition. The range offered is broad, adapted to every level or cycle and framed within the relevant curriculum for each case. The programme is committed to integration and inclusion; as a result, particular emphasis is placed on designing programmes in which pupils with special educational needs can participate.

These activities are free and form part of the programme “Palma, ciutat educativa” run by the Palma City Council.

The range we offer is divided up into tour visits and workshop visits.

Tour visits

The purpose of these tours is to establish an initial contact with the museum and contemporary art using the collection and the temporary exhibitions. Different tours are offered with diverse activities depending on the educational cycle or level of the visiting students.

“Guaita! Hi ha un museu dins les murades”

A tour designed for pre-school children aged between 3 and 5.

This tour consists of an approximation to contemporary art, the museum space and the surroundings using the senses and our body and working on shapes, colours and materials.

3,219 students



1

“Es Baluard, un gran racó de ciutat”

Aimed at pupils of the following levels: primary, compulsory secondary, voluntary secondary, technical college, adult education...

This is a general tour for an initial approximation to the museum, its environs, the collection and the different temporary exhibitions programmed over the year, with contents, activities and materials adapted to each level.

3,924 students

The tour visits are redesigned over the academic year in order to work on the different exhibitions planned throughout the year.



2



3



4

1 - “Guaita!Hi ha un museu dins les murades” visit

2 to 4 - “Es Baluard, un racó de ciutat” visit

Workshop visits

The dynamics of these visits are different to those of the tour visits. They are comprised of one part consisting of observation and reflection in front of the works in the museum halls, and another part consisting of practical, plastic work in the workshop spaces where the concepts introduced during the visit are worked on and reinforced.

These visits are based on a focal point, which may be an aspect of the museum's permanent collection or of a temporary exhibition, depending on the current museum programme.

This visit modality tries to go beyond the dimensions of the museum to propose a project with continuity, both in the centre and after the visit. To achieve this mutual work between the participating teachers and the museum's education department is necessary.

Primary school visit: "Diverteix-te amb l'art"

Because of the huge differences between the different primary level cycles, one workshop is planned for the first and second cycles and another one for the third cycle of primary level.

1,034 students

The different workshop visits offered over the year for the primary level were:

"CROSSED LANDSCAPES" WORKSHOP

The basis for the activity was the museum terraces and the exhibition "Crossed Landscapes". Taking the everyday world of the children, we reflected on what they understand by landscape, what landscapes they are familiar with, which one they would like to visit, where they would like to live, and how they can improve or intervene in their more immediate landscape. Our proposal consisted of working on the landscape in a broad sense, not only as a pictorial genre, but as the environment that surrounds us and which, in a way, forms a part of us and defines and shapes us. The activities were different depending on the primary level cycle taking part.

"UN MUSEU PER A TU" WORKSHOP

On this occasion the focal point was the museum itself. The idea was for the children to use this activity to discover the museum space and its functioning and contents, at the same time as they came closer to contemporary art. During the tour of the museum halls, the children reflected on the museum space and concept, and on what kinds of works are exhibited there. Subsequently, in the museum's workshop space, they were asked to design an exhibition, the theme of which was related to their interests which had been worked on previously in the classroom, using all that they had observed during the tour.



1 to 3 - "Diverteix-te amb l'art" visit-workshop

Secondary school workshop visit: "Opina, no et tallis!"

In this workshop, the teenagers learn to interpret, value and respect both the museum and contemporary art and the world that surrounds them with a critical spirit, on the basis of practical activities performed in the museum halls and within the framework of visual culture.

The activity is comprised of two parts, one consisting of a tour and another practical one in the workshop.

The secondary school workshops held over 2010 were based on the exhibitions "The sites of Latin American abstraction", "Individu i col·lectivitat" and Alberto García-Alix. "Lo más cerca que estuve del paraíso".

266 students

TOTAL DURING 2010: 8,443 STUDENTS



1 and 2- "Opina, no et tallis!" visit-workshop



“Cartografiem-nos”



1- Students of “Cartografiem-nos”

“Cartografiem-nos” is a long-term transversal, interdisciplinary project that originally addressed the third cycle of primary education and which, over the 2009-10 academic year, at the request of the participating schools, became a centre project. It provides a reflection on the notion of territory using the tools offered by contemporary artistic practices.

This project develops a critical vision of the natural and/or urban surroundings. In it work is carried out in the district where the school is located, without neglecting the people who live in it, and participants approach the landscape in a very broad sense, not only as a pictorial genre but as a medium that surrounds us and in a way, forms part of us. Research has to be carried out on the district, paying attention to change and difference, the elderly, and also the new arrivals, as well as the past, present and future.

This research materialises in the form of a work developed in entirely contemporary language – a map reflecting the other realities of the district, what the children feel is important, what has changed, what they want to denounce. In short, the children and their educators are the protagonists and the creators of this new cartography. Ultimately the project is materialised in the form of an exhibition in the museum, displaying the works of the participating centre and a previous exhibition in the district the school belongs to.

The centres that participated over the 2009-10 school year posed the challenge of converting the project which was originally for the third cycle of primary level into a centre project, in which all the pupils of the school, from nursery level to 6th grade primary level, could take part. This new reality the education team were faced with implied the adaptation of the project to the different cycles and levels (introductory activity, museum trip, design of bridge activities by cycles and levels...). The realities of the districts the museum worked with and the fact that the whole school was involved in the project meant there was a significant growth in the network of agents involved in the district.

Also, by way of an exception, during the 2009-10 school year, two different educational centres participated in the project:

CP Verge de Lluç, with a total of 180 students.

CEIP Escola Graduada (research phase only; the project will be completed in the 2010-11 school year) with a total of 350 students.

“Cartografiem-nos” entered the III Premi Mediterrani del Paisatge of the European project PAYS. MED.URBAN. It was selected on a regional level by the Consell de Mallorca (Council of Mallorca) to represent Mallorca in category C (awareness and training experiences) of the competition and came in first of the national runners-up.

Structure of the project

PREVIOUS WORK IN THE SCHOOL

The children carry out research on their surroundings. They interview people who live nearby who have known the district for a long time, grandparents, older teachers, shopkeepers, and also people who have just arrived, new neighbours... They also take photographs and make drawings of what they feel is important about their surroundings, and gather objects that establish emotional links between them and their district.

VISIT TO ES BALUARD

Reflection from the museum terraces on the concept of language, the subjectivity of the gaze, and the changes the landscape undergoes, and those participating in these transformations, taking advantage of the history of the bastion of Sant Pere.

Work is carried out inside the museum halls on landscape as a cultural fact, its importance, how it changes and how these changes affect us. These reflections are documented with artistic works on the region produced by contemporary artists.

PRACTICAL WORK IN THE MUSEUM’S WORKSHOP SPACE

In the museum workshop, the participants work on the basis of the reflections that arose in the exhibition halls, the examples of contemporary artists, and above all the documentation on the district and the prior work carried out by the children in the school. At this point the outline of the project that will subsequently be performed at the school takes shape.

REALISATION OF THE PROJECT IN THE CLASSROOM

With the support and monitoring of the human team of the museum’s Education Department, and the involvement of the teachers of the school, the final project is developed in the school itself. The project is not over until the work has been exhibited in a space in the district.



1 to 5. Previous work in the school

EXHIBITION IN THE DISTRICT AND ES BALUARD

The exhibition is indispensable for attaining the objectives of the project and completing it. The work done returns to the district; friends and neighbours see the work performed based on their contributions, the children see the sense of their work and, finally, an exhibition is held in the Es Baluard museum, where the whole work process and documentation that gave rise to it is also put on display.

The result of the whole year's joint work between the museum's education department and the education community of the CP Verge de Lluç school could be seen in the exhibitions held first in the Llar i Centre de Dia Reina Sofia (21st-25th May 2010) and afterwards at the Es Baluard museum (15th-20th June 2010). The children called the exhibition "Descobrim Verge de Lluç" ("Let's discover Verge de Lluç").

The CEIP Escola Graduada school took part in the project for two academic years, coinciding with its centenary, and for this reason the 2010 exhibition merely documented the research performed to date, in the first phase of the project. The "Cartografiem-nos" exhibition could be visited in the Flassaders centre (11th-17th June 2010).

TEACHER TRAINING COURSE

In order to unify languages and points of view regarding contemporary art, it is important for the teachers who take part in "Cartografiem-nos" to be able to take a training course with the aim of providing them with the tools for working with the students on this project, both with regard to concepts and procedures.

A training course for the teachers of CEIP Escola Graduada was organised in the month of November of 2010, in collaboration with the CEP (Centre de Professorat de Palma – Teachers' Centre of Palma). The course was given by Irene Amengual with the support of the museum's education team.

PROJECT COMMUNICATIONS

The project was presented at:

- 1 and 2. Exhibition in the district of Sa Gerreria
3. Exhibition in the district of Verge de Lluç
4. Exhibition at Es Baluard
5. Teacher training course

II International Congress of Creativity and Innovation. Creativity as a driving force behind development and social inclusion, Escola Superior de Disseny, Palma, 13th November 2010, CEP Palma Jaume Cañellas Mut, CEP Inca and Crear Mundos. **Associació Cultural per la Creativitat i la Innovació. Paisatges de futur. El paisatge des de l'educació, l'economia i la participació ciutadana**, Laboratori d'Arquitectura Francesc Quetglas, Palma, 2nd and 3rd December 2010. Consell de Mallorca. Departament de Territori.

**PUBLICATION**

Cartografiem-nos. Projecte educatiu per a infantil i primària

Autores: Amengual, Irene; Barceló, Mar; Bauzà, Aina; Cifre, Eva; López, M. Teresa; Mascaró, Sebastià.

ISBN: 978-84-938055-2-4

112 pàgines

23 x 17 cm.

Idiomas: catalán, castellano e inglés

Editor: Es Baluard Museu d'Art Modern i Contemporani de Palma

Cartografiem-nos, projecte educatiu per a infantil i primària synthesizes the four years of "Cartografiem-nos". The publication contains the description of the project, the different critical visions of the professionals who intervened in it, and the works created by the main figures, the pupils of the different centres in conjunction with which the project was carried out.



1- Publication of the project

2- "Cartografiem-nos", detail

Cartografiem-nos. Projecte educatiu per a infantil i primària

Authors: Amengual, Irene; Barceló, Mar; Bauzà, Aina; Cifre, Eva; López, M. Teresa; Mascaró, Sebastia; Ros Salvà, Cristina
2010

ISBN
978-84-938055-2-4

112 pages
23 x 17 cm.

Catalan, Spanish and English



Sessions for teachers

Like every year, over the school year contact is kept and sessions are held with all the teachers in the groups that have programmed visits to the museum.

During this teachers' session, the teachers are given the didactic materials necessary for preparing the museum visit in the classroom, at the same time as an interchange of impressions takes place between the teachers and the staff in the museum's education team, all of which facilitates the smooth progression of the visit and the attainment of the established objectives.

Non-formal education

The Education Department places particular emphasis on working with and for different groups that may require support for integration, using the different programmes in the department. We work with special education groups, reform schools, the elderly and other population groups, adapting the museum's educational offer to the groups being worked with in each case. It is fundamental to work in conjunction with the professionals who deal with the different groups in each case, in order to adapt the activity to their specific particularities.

During 2010 we worked with the "Norai" reform school, the l'Associació Mallorquina per a la Salut Mental Gira-sol and the elderly, through the La Bonanova home and the Llar i centre de dia Reina Sofia, among others.

How to arrange a visit

Centres interested in arranging a visit to Es Baluard may do so through:

- The museum's Education Department. Tel.: 971 908 201. E-mail: difusio01@esbaluard.org
- The programme "Palma, ciutat educativa" run by the Palma City Council.

Practical placement agreement

The Education Department regularly takes up students on practical placements. In 2010 a specific collaboration agreement was signed between Cadiz University and Es Baluard Museu d'Art Modern i Contemporani de Palma, through which the museum undertook to receive a student who has completed the "Archaeological Historical Heritage" post-graduate course on placement.

"Art contemporani a l'hospital"

The Education Department sees the museum as a community space open to the diverse groups of citizens that make up the population, and with the aim of bringing the museum and contemporary art closer to hospitals, the "Art contemporani a l'hospital" (Contemporary art at the hospital) programme was set in motion.

The origin of this programme lies in all the funding given by the 2009 Pyrenees-Mediterranean Euroregion; thanks to this funding, two long-term artistic workshops were carried out during 2010:

"Nàufrags"

Participants: users of the UME (Unitat de Mitja Estada) Lluerna of the Gesma Mental Health Department
Project: Isabel Castro Jung

This project reflected on the need for space, for one's own space. Space as identity, in this case the construction of one's own identity as a home and a refuge.

The participants reflected on the idea of space and of dwelling, on what is necessary, what can be done and how buildings are integrated into the environment. A workshop for dreaming and imagining, in which each individual became an architect and constructor of his or her ideas. A fantastic and possible world was created, full of space-sculptures.

The Education Department joined in with the celebrations of 18th May, International Museum Day, with the inauguration of the exhibition "Nàufrags", the result of the workshop, in the museum's auditorium. The exhibition was on display until 23rd May 2010.

A total of 171 people attended the inauguration of the exhibition

"Fes el teu autorretrat"

Participants: patients of the Semi-critical Paediatrics Unit of the Son Dureta University Hospital of Palma.
Project: Virginia Vallès

With the collaboration of: IneDITHOS (Intervenció i Investigació per a la Inclusió Educativa i Tecnològica dins l'Àmbit Hospitalari/Intervention and Research for Educational and Technological Inclusion in Hospitals), a group from the Education Faculty of the UIB (University of the Balearic Islands).

The participants made a self-portrait based on an analysis of their surroundings, their tastes and preferences.



1 to 3. Sessions with Isabel Castro Jung

2. Exhibition "Nàufrags" at Es Baluard

4 and 5. "Fes el teu autorretrat" workshop

-Other workshops

The Education Department lends continuity and stability to the programme through its own resources, working on and adapting different workshops within the area with the help of the social and health staff of each unit where work is carried out. Thus, during the year 2010 work has been carried out in the following hospital-related fields:

Gesma Mental Health Department

- “Individu i col·lectivitat” workshop (users of Unitats Comunitàries de Rehabilitació – UCR / Community Rehabilitation Units)
- “Crossed Landscapes” workshop (users of occupational therapy)
- “The sites of Latin American landscapes” workshop (users of occupational therapy)
- “Reflectim reflexions” workshop, based on the installation in the museum’s *Aljub* space by Pep Llambias (users of occupational therapy and UCR)

Alberto García-Alix. “Lo más cerca que estuve del paraíso”, guided tour of the exhibition (users of UCR)

Psychiatric day hospital of Son Dureta University Hospital:

- “Crossed landscapes” workshop
- “Individu i col·lectivitat” workshop
- “Reflectim reflexions” workshop, based on the installation in the museum’s *Aljub* space by Pep Llambias

Semi-critical Paediatrics Unit of the Son Dureta University Hospital:

- “Sembra el teu paradís” workshop



1- “Sembra el teu paradís” workshop adaptation

2- “Reflectim reflexions” workshop adaptation

88 people enjoyed the “Art contemporani a l’hospital” programme

EXTERNAL NETWORKS**Agreement with the Universitat de les Illes Balears**

Since the agreement was signed in 2009, the Education Department has worked continuously with the Grup de Recerca en Escola Inclusiva i Diversitat / Research Group in Inclusive Schools and Diversity (GREID) of the Education Faculty of the UIB, with the aim of making visits and workshops accessible for pupils with any kind of mental illness and / or disability.

With the aim of taking yet another step towards achieving a museum that is accessible to all, during the summer months work was carried out on the preparation of a physical and cognitive accessibility report in the museum. The report was drawn up by Esperança Marimón, with the support of the aforementioned Grup de Recerca en Escola Inclusiva i Diversitat (GREID) and the museum’s Education Department. The results of the study were presented to all the museum personnel in the month of November, so that each department could be made aware of which aspects they could improve within their area of action, and in order to take the necessary measures.

Agreement with the Mental Health Department of Gesma

The agreement with the Mental Health Department of Gesma arose as a result of the participation of the different units in the hospital network in Es Baluard’s education programme, with the prior work of adaptation of the different activities in collaboration with the social and health personnel who deal with them. The agreement was signed on 5th October 2010, with the aim of establishing a framework of collaboration between the two institutions for the realisation of different activities encompassed within the “Art contemporani a l’hospital” programme of Es Baluard and Gesma’s TRANS: collective creation in contemporary art centres programme, in which Gesma’s mental health users and professionals take part. As well as the mutual commitment of both institutions, the agreement regulates aspects such as the methodology to be followed for the joint work.

Pyrenees-Mediterranean Euroregion Projects

Since 2008 the Education Department has replied to the different announcements of funding of the Euroregion (Euroregional cultural initiatives), enabling it to work in a network with other education departments of different museums and art centres in the Pyrenees-Mediterranean Euroregion and open up new fields of research and areas of action (special education and hospitals).

Publication*Art contemporani i educació especial*

Authors: Glòria Picazo, Educational services of La Panera, Es Baluard and CDAN, Mara Dierssen, Alicia González Guillén, Imma Buj, F. Javier Olivera Pueyo, Maribel Morueco, Aurora Madariaga Ortúzar, Joan J. Muntaner Guasp, Isabel Banal i Jordi Canudas, Noèlia Nadal i Maricarme Núñez, Ester Ortega, María Blanca Rosillo Nieves, Angela Laurier, Valérie du Chêne, Anne López, Eugenia Mumenthaler and David Epiney

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Languages: Catalan and Spanish

Published by: Es Baluard Museu d’Art Modern i Contemporani de Palma, Centre d’Art La Panera and CDAN



1- *Art contemporani i educació especial* publication

The publication, which was boosted by the educational services of Es Baluard, La Panera and CDAN, contains the results of the experience noted during the “Xarxa d’intercanvi entre programes d’educació especial de centres d’art contemporani de l’Euroregió Pirineus-Mediterrània” (2008-09) project and the conclusions the group reached. It is completed by a series of articles by professionals from the worlds of social and health care, education and art, some of which are of a more theoretical nature whilst others expound on practical experiences.

“Art contemporani a l’hospital”

Es Baluard, in conjunction with the Centre d’Art La Panera of Lleida and the CDAN of Huesca in 2009 and Le BBB of Tolosa in 2010, received funding for “cultural initiatives” of the Pyrenees-Mediterranean Euroregion which support the “Art contemporani a l’hospital” programme. The programme has two facets; on the one hand, it is educational, providing training for the different members of the educational services of the centres involved on the reality and protocols established within the health care network and on the other, it provides resources to enable the artistic actions to be performed in the hospitals of the regions involved.

Thanks to the funding of 2009, during 2010 the aforementioned artist workshops “Nàufrags” and “Fes el teu autoretrat” could be carried out. At the end of 2010 the Education Department received further funding, which will enable it to carry out more actions in hospitals during 2011.

Educational research group

The excellent results of the work initiated in the network thanks to the Euroregion projects confirmed the need to permanently establish a means of collaboration between the education departments of different centres.

Thus, on 17th September 2010 the educational research group was initiated with a first meeting in the Centre d'Art La Panera. Initially, the members of the group are Es Baluard, La Panera, CDAN and ARTIUM, although the aim is to gradually incorporate more centres into the project in the future.

As some of the group's objectives we can cite the creation of lines of research related to the educational projects carried out by the different centres, in order to share and include new references to help improve our educational practices.



1 and 2- Sessions at Centre d'Art La Panera

OTHER ACTIVITIES

End-of-year project of "Jocs coreogràfics"

28th April 2010

The museum's terraces were the venue for the end-of-year celebration of the educational dance project "Jocs coreogràfics" run by the dancer and creator Mariantònia Oliver which forms part of the activities offered by "Palma, ciutat educativa" organised by the Palma City Council.

Approximately 120 students took part of the activity



3- "Jocs coreogràfics"



El Abanico

Familia
El abanico va d'art
Un ciclo que tiene como objetivo acercar el arte contemporáneo y las exposiciones de Es Baluard a los más pequeños de la familia. Los talleres estarán inspirados en exposiciones de los artistas como Pep Llabrés, Jorge Mayet y Eduardo Arroyo. R.D.

29/09/10, Última Hora

Diario de Mallorca

Diari de l'Escola

CARTOGRAFIEM-NOS CONÈXER ELS BARRIS DE PALMA

Hi han participat sis escoles en cinc cursos

El Museu d'Art Modern i Contemporani de Palma ha presentat recentment la publicació del llibre Cartografiem-nos, projecte educatiu per a infantil i primària. A l'acte de presentació hi va assistir Maria Cristina Ferrer, regidora de l'Àrea d'Educació, Igualtat, Drets Cívics i Esports de l'Ajuntament de Palma; Cristina Ross, directora d'Es Baluard; i Aina Bauzá, coordinadora de la publicació.

Cartografiem-nos sintetitza els 4 anys de camí d'aquest projecte promogut per l'Àrea d'Educació d'Es Baluard des del curs 2006-2007 i en el qual han participat sis centres educatius (CP Galatzó, Col·legi El Temple, CP La Soledat, Lycée François, CP Verge de Lluc i CEP Escola Graduada). L'any 2008 va ser reconegut per la Càtedra UNESCO com un dels projectes educatius més innovadors de l'Estat.

Cartografiem-nos fomenta entre els alumnes dels centres educatius la reflexió sobre el territori a partir de les eines que proporciona l'art contemporani. A través de visites al museu, de l'exploració del barri i de les jornades al centre escolar amb l'equip educatiu d'Es Baluard, els alumnes participants elaboren un projecte artístic que reflexiona sobre el barri on s'ubica l'escola. Durant el curs 2010-2011, el centre que participarà al projecte Cartografiem-nos és el CEP Escola Graduada (Palma).

Un projecte per conèixer la ciutat

► El Museu Es Baluard treballa amb els centres educatius de Palma per acostar als alumnes el paisatge urbà i humà dels barris. ► Es presenta un llibre que recull els treballs elaborats els quatre primers anys del projecte 'Cartografiem-nos'

El projecte Cartografiem-nos és un treball col·lectiu que pretén acostar als alumnes del barri on s'ubica l'escola a través de la producció artística i fotogràfica. Aquest és el primer de quatre del projecte 'Cartografiem-nos' promogut pel Museu Es Baluard i que a les últimes jornades de la ciutat i de les escoles de Palma.

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9/10/10, Diari de l'Escola, Diario de Mallorca

Presentació

Es Baluard presenta el llibre 'Cartografiem-nos'

El Museu d'Art Modern i Contemporani de Palma ha presentat recentment la publicació del llibre Cartografiem-nos, projecte educatiu per a infantil i primària. A l'acte de presentació hi va assistir Maria Cristina Ferrer, regidora de l'Àrea d'Educació, Igualtat, Drets Cívics i Esports de l'Ajuntament de Palma; Cristina Ross, directora d'Es Baluard; i Aina Bauzá, coordinadora de la publicació.

Cartografiem-nos sintetitza els 4 anys de camí d'aquest projecte promogut per l'Àrea d'Educació d'Es Baluard des del curs 2006-2007 i en el qual han participat sis centres educatius (CP Galatzó, Col·legi El Temple, CP La Soledat, Lycée François, CP Verge de Lluc i CEP Escola Graduada). L'any 2008 va ser reconegut per la Càtedra UNESCO com un dels projectes educatius més innovadors de l'Estat.

Cartografiem-nos fomenta entre els alumnes dels centres educatius la reflexió sobre el territori a partir de les eines que proporciona l'art contemporani. A través de visites al museu, de l'exploració del barri i de les jornades al centre escolar amb l'equip educatiu d'Es Baluard, els alumnes participants elaboren un projecte artístic que reflexiona sobre el barri on s'ubica l'escola. Durant el curs 2010-2011, el centre que participarà al projecte Cartografiem-nos és el CEP Escola Graduada (Palma).

10/11/10, Suplement Educatiu, Última Hora

Inauguración de 'Descubrim Verge de Lluc'

El Centre de Dia Reina Sofia de Palma acollí ayer la inauguración de la exposición 'Descubrim Verge de Lluc', en la que se muestra el resultado del proyecto 'Cartografiem-nos', realizado durante el curso escolar por los alumnos del CP Verge de Lluc en coordinación con el área de Educación del Museo Es Baluard y que pretende ser una radiografía del barrio desde la perspectiva de los niños.

•R.D./Fotos: Sobirà Amargual

22/05/10, Última Hora

Von Thomas Fitzner

Wenige Schritte vom Gen Hotel entfernt, wo derzeit Meisterwerke deutscher Expressionisten zu bewundern sind, wird Kreativität als Werkzeug benutzt, um psychisch Kranken den Weg in die Normalität zu ebnen. Unter dem Titel „Zeitgenössische Kunst und Später“ organisiert das Kunstmuseum Es Baluard in Palma bis Anfang März einen Kurs für Patienten der zentralen psychiatrischen Klinik der Insel. Die Teilnehmer gehören der Station für mittelfristige Aufenthalt an, die den Übergang von der akuten Erkrankung und Intensivbehandlung hin zur Entlassung in häusliche Pflege ermöglichen soll. Mittelfristig, das sind sechs Monate bis zwei Jahre. Es ist eine offene Abteilung.

„Im Es Baluard fehlen uns die geeigneten Räumlichkeiten“, erklärt Eva Cifra, die das Programm vom Museum aus betreut. „Daher haben wir Can Dadaís gewählt.“ Can Dadaís ist ein Gemeinschaftsstudio in der ersten Etage eines alten Stadthauses. An den Wänden hängen die fröhlich-bunten Bilder vom Kinderkurs, den die Künstlerin Isabel Castro leitet. Sie bietet diese Kurse schon seit Längerem an und war damit auf das Projekt vom Es Baluard gut vorbereitet. Denn das diesjährige Programm, das gemeinsam mit zwei weiteren spanischen Museen erarbeitet wurde und Subventionen von der EU erhält, beinhaltet auch einen Kurs für Kinder. Allerdings Kinder mit schweren Mobilitätsproblemen aus der Pädiatrie des Krankenhauses Son Dureta.

„Can Dadaís bietet ein gutes Umfeld“, sagt die Therapeutin Raquel Martínez aus dem hospital psiquiàtric, „denn Isabel hat keine Vorurteile und die usuarios freuen sich, wenn sie mal etwas außerhalb der Klinik machen.“ Usuaris (Nutzer) ist das Wort, das die Therapeuten bevorzugen. Vor den Wänden mit den Kindergemälden aus dem „normalen“ Kurs stehen die Staffeleien der Kursteilnehmer aus der Nervenklinik, die Stimmung ist gut. Unter Isabels Anleitung malen die usuarios den Ort, wo sie gerne leben möchten, das Haus ihrer Träume, die Landschaft ihrer Sehnsüchte. Für eine Wille, spürt man, sind sie wirklich dort.

Julià hat ein Haus ohne Dach gemalt, in dessen Mitte wächst ein Baum. Raus hört das Meer rauschen und malt einen Leuchtturm an einem Strand. Ein anderes Gemälde zeigt eine weiße Landschaft,



■ Träume definieren den Menschen, der sie hat; Julià mit seinem Baum-Haus. Foto: Nea Brucan

„Dort will ich hin“

Therapie in Selbstwertgefühl: Das Museum Es Baluard organisiert einen Workshop zeitgenössischer Kunst für psychisch Kranke



■ Eva Cifra vom Museum Es Baluard (l.) mit der Künstlerin Isabel Castro.

eine verlassenene Insel. Allen ist gemeinsam, dass keine Menschen zu sehen sind. Nur Xisca malt ein geisterhaftes Wissen, das fast die ganze Leinwand ausfüllt. Sie ist der Ort, wo sie sein will.

Die Idee hinter der Vorgabe? „Hier geht es um das Zuhause, um den Raum, der unsere Identität

definiert. Wenn du von etwas träumst, dann beschreibst das ja auch dich.“ Damit kommen die usuarios einem wichtigen Ziel ihrer Therapie näher: sich als Persönlichkeit besser zu begreifen, zu entwickeln. „Kreativität spielt dabei eine wichtige Rolle. In der Schule wird das ja leider abge-

würgt.“ In Can Dadaís ertönt niemand Kreativität. Wer allem, weil es um zeitgenössische Kunst geht, und hier, sagt Therapeutin Martínez, „gibt es weder Scheitern noch Erfolg“. Das heißt, die usuarios können sich ganz ihrer Suche hingeben, nach einem Ziel, das sie sich selber erschaffen, und dem sie genau damit näher kommen.

Die Initiative vom Es Baluard, die Kunst als soziales Instrument einzusetzen, nahm im vergangenen Jahr ihren Ausgang. Auch damals nahm sich das Museummann ein schwieriges Publikum vor: Junge Menschen aus dem Bereich der Sondererziehung, zum Beispiel Autisten und Jugendliche mit Down-Syndrom. Begleitet wurde das Projekt von Kuratoren für das pädagogische Team vom Es Baluard, auch in diesem Jahr lernen Eva Cifra und ihre Kollegen dazu.

Im letzten Kursabschnitt werden die Teilnehmer aus Fundstücken von der Straße und von Ausflügen aufs Land das Gemälde in drei Dimensionen umsetzen. Die geliebten Träume der Künstler aus der psychiatrischen Klinik wird das Es Baluard im Mai ausstellen.



Ciutat Els alumnes de Verge de Lluç exploren i expliquen el seu entorn a través de l'art

L'exposició *Descobrim Verge de Lluç*, del projecte Cartografiem-nos, del Baluard, s'obrí ahir. S'hi mostren les obres dels infants de l'escola Verge de Lluç que, a través de l'art contemporani, han explorat la barriada. •

16/06/10, Diari de Balears

Palma de Mallorca - INFANTIL - TALLERS TALLER A ES BALUARD: "PUNT I LÍNIA"

- Lugar: Museo Es Baluard - Palma de Mallorca
- Fecha: Sábado, 27 de marzo
- Precio: 1€



FAMÍLIA El disabte va d'art

Tallers dirigits a nins i nines acompanyats d'adults. Animats pels bons resultats curs passat, enguany proposem un altre taller per a infants de 3 a 5 anys acompanyats dels seus familiars, a més de seguir oferint-vos els tallers pensats als nins i nines de 6 a 12 anys. Amb els més petits jugarem a construir una muralla mentre que amb els més grans passejarem pel jardí que ens proposa Joan Vasconcelos i imaginarem els nostres. Acabarem la temporada explorant l'obra del pintor Joan Vasconcelos i relacionarem amb el nostre univers personal.

Us animam a venir i a gaudir en família!!!

Amb reserva prèvia al 971908201

Inscripció oberta un mes abans de començar cada taller
Punt i línia, elements màgics d'un mateix univers

Per a nins i nines de 6 a 12 anys

Dissabtes 6, 13, 20 i 27 de març

Horari: d'11.30 a 13.30 hores

Projecte: Maria Isabel Uribe Dussán
www.cocollo.com

Ens inspirarem en l'obra de l'artista Joan Vasconcelos, agafant com a referència el punt i la línia per desenvolupar amb nous materials, de manera lúdica i creativa, figures i formes del nostre univers més personal.

24/03/10, <http://palmademallorca.portaldecitutat.com>



CULTURAL ACTION

PARALLEL ACTIVITIES TO TEMPORARY EXHIBITIONS

"Crossed Landscapes. Views of Es Baluard's Collection"

Commented visit by Cristina Ros
8th January 2010

Commented visit on "Crossed Landscapes. Views of Es Baluard's Collection" by Cristina Ros, curator of the exhibition and director of the museum. During the tour the catalogue for "Crossed Landscapes" was presented, the volume that inaugurates a series of publications on the different views, the different ways in which one can interpret Es Baluard's permanent collection.

1- Commented visit by
Cristina Ros



31 people attended

Juan Uslé. "Nudos y rizomas"

Debate between Juan Uslé and Fernando Francés
27th January 2010

The artist Juan Uslé, one of the great names in contemporary abstraction, talked with Fernando Francés, curator of "Nudos y rizomas" (Knots and rhizomes), in a debate that was open to the public, designed to enable people to discover his creative process first-hand. "Nudos y rizomas" is his first individual exhibition in the Balearic Islands, a careful selection of the more complex and energetic of his works produced between 1993 and 2009.

48 people attended

Projection of the documentary "Juan Uslé"

16th February, 17th March and 15th April 2010

Es Baluard showed the documentary "Juan Uslé" through which spectators were able to discover how Juan Uslé works in his studios in New York and Saro (Cantabria), the influences he receives from both places, the extent to which he was marked by a trip to Nepal or the process this artist uses to prepare an exhibition. Moreover, the documentary included interviews with Fernando Francés, the curator of "Nudos y rizomas" and director of the Málaga CAC (contemporary art centre), and Fernando Huici, director and critic of the magazine "Arte y Parte".

41 people attended

"In Private 2. The Unamiable option"

Debate with Carlos Jover and Juan Redón
30th June 2010

Within the framework of the exhibition "In Private 2. The Unamiable Option", the curator Carlos Jover, who expounded his theory of the collector as a kidnapper of works of art, and Juan Redón, one of the collectors who provided artworks for this exhibition that enabled the public to see pieces which, for the most part, had not been displayed in public previously, engaged in a debate with the active participation of Cristina Ros, the director of the museum, and the public.

2- Cristina Ros, Carlos
Jover and Juan Redón

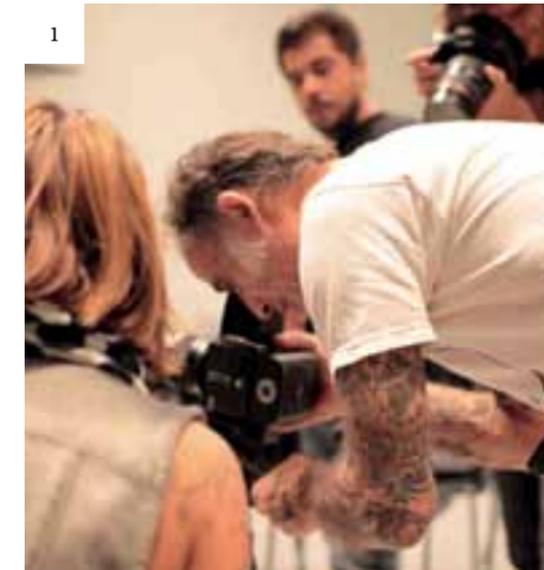


43 people attended

"Lo más cerca que estuve del paraíso"**Photography workshop run by Alberto García-Alix**

13th, 14th and 15th September 2010

Alberto García-Alix gave a workshop in Es Baluard to coincide with the exhibition "Lo más cerca que estuve del paraíso" (The closest I ever came to paradise). Twelve advanced-level photography students took part in the workshop, which offered them the chance to share a forum for debate and discussion with one of the great masters of the image, as well as field photography sessions.

**Conference, "Image and word"**

15th September 2010

Alberto García-Alix gave the lecture-conference "Image and word", in which he accompanied a narration from his own texts with images from the exhibition "The closest I ever came to paradise".

A total of 222 people attended



1 to 3- Workshop with
Alberto García-Alix

"The Murmur of the World: from Informalism to the New Abstractions, 1950-2010"

Conference by Juan Manuel Bonet
27th October 2010

Es Baluard offered the conference "Architecture, music, literature: the museum as a space for dialogue between the arts" by Juan Manuel Bonet, curator of "The Murmur of the World: from Informalism to the New Abstractions, 1950-2010", during which he dealt with the role of museums as a cultural reference point based on exhibitions and activities, highlighting their new function as articulators of the plastic arts with the other arts.

31 people attended



4- Juan Manuel Bonet
and Cristina Ros

GENERAL ACTIVITIES

Workshop and show by the Mercedes Boronat dance company**20th February 2010**

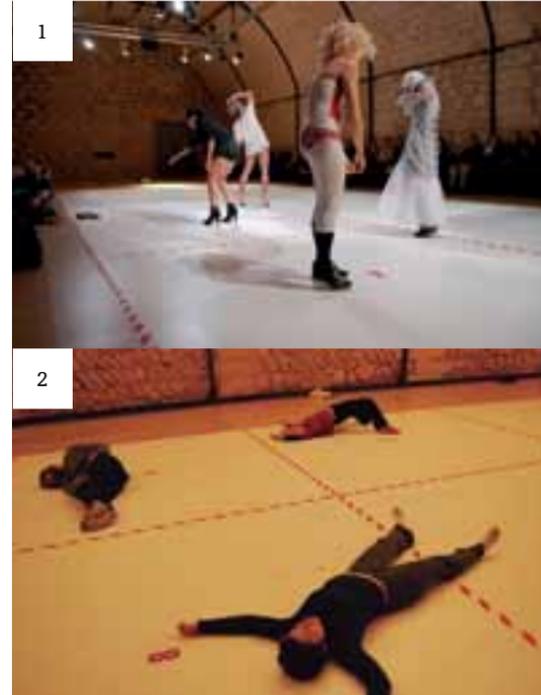
Choreographer and dancer Mercedes Boronat brought her work *Butterfly* to the museum's *Aljub* space, a display of dance and movement that explores the possibility of a liberation of our inhibitions through transformation. The show is a non-narrated journey in ten moments of an evolution performed by eight dancers on a set divided up into numbered plots.

20th and 21st February 2010

During her stay here, Mercedes Boronat gave a workshop during which those who attended were able to experience the same creative process as the artists of *Butterfly*.

1- *Butterfly* A total of 132 people attended

2- Workshop

**Round table
"Collecting in the name of Art"****25th February 2010**

The Royal Academy of the Fine Arts of San Sebastián and the regional ministry for Culture and Heritage of the Consell de Mallorca organised the round table "Collecting in the name of Art" in Es Baluard. The participants in the round table were: Alejandro Villalba Lázaro (collector), Pere A. Serra Bauzá (academician), Carlos Jover Jaume (art critic) and José María Pardo Falcón (academician), and Rafa Forteza Muñoz, academician, who moderated the discussion.

151 people attended**Chamber music concerts by the
Symphony Orchestra of the Balearic
Islands****From 27th February to 24th April 2010**

Es Baluard was once again the venue for a season of chamber music concerts for the Balearic Public Foundation for Music. The season consisted of five concerts with modern and contemporary compositions, performed by soloists from the Ciutat de Palma Symphony Orchestra of the Balearic Islands.

27th February 2010

Selection of works by:

Henrik Colding-Jørgensen, Dubrovay Lázlo, Anthony Plog, Marc Andersen, Guss, Brader, Michel Godard and Andy Emler.

Tobies Isern, tuba
Juan Carlos Murgui, percussion

6th March 2010*Caoshéé*: Juan Carlos Murgui*Boast*: tuba solo, Henrik Holding-Jørgensen*Metal Fons*: Juan Carlos Murgui*Vangeliando*: Vangelis Papatthasiou*Cadente*: piece for tuba soloist and trombone quartet*Meltdown*: John Sass

Juan Carlos Murgui, percussion

Tobies Isern, tuba

Jean C. Brunet, trombone

Bartomeu Serra, trombone

José María Sbert, trombone

Tomeu Garcies, trombone

10th April 2010Ravel: *Le Tombeau de Couperin*Ligeti: *Six bagatelles*Granados: *Andalusian dance*

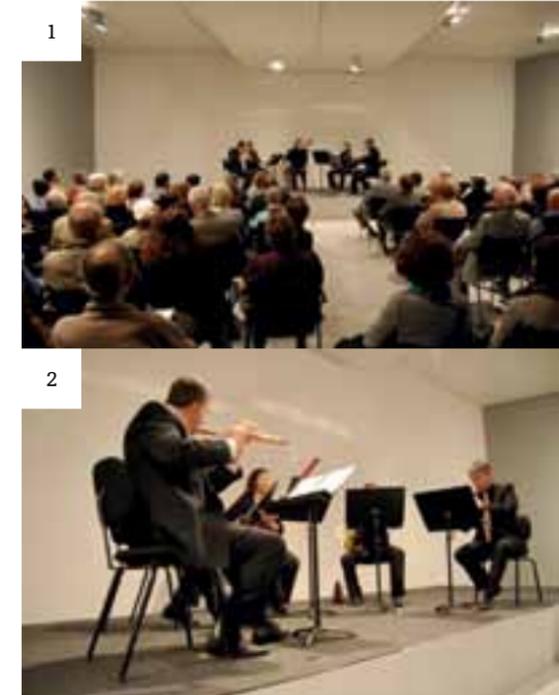
Josep Miralles, flute

Javier Arnal, oboe

Eduardo Bernabeu, clarinet

Joana Rullan, bassoon

Miriam Merino, horn



1 and 2- Concerts by Symphony Orchestra of the Balearic Islands

17th April 2010Farkas: *Early Hungarian dances*Hindemith: *Little chamber music for 5 wind instruments*Malcolm Arnold: *Wind quintet*Jacques Ibert: *Three short pieces*

Josep Miralles, flute

Javier Arnal, oboe

Eduardo Bernabeu, clarinet

Joana Rullan, bassoon

Miriam Merino, horn

24th April 2010Telemann: *Concerto for four horns*Hindemith: *Sonata for four horns*Bach: Chorale Prelude *Wir Glauben all'an einen Gott*F. Tull: Lament (*In memoriam Philip Farkas*)L. Shaw: *Fripperies, 20, 11 and 17*

"Cornogràfics"

Joan Barceló, horn

Nigel Carter, horn

José Fco. Fortea, horn

César Guillem, horn

Miriam Merino, horn

A total of 603 people attended the concerts

Fascicles Musicals

19th March, 25th June, 15th October, 12th November and 10th December 2010

In 2010 Es Baluard began a new concert season dedicated to the youngest kind of music: Fascicles Musicals. A new season of concerts during which projects of different styles were presented: pop, folk, indie, experimental, electronic, etc. from today's music scene. By way of a musical collection, Es Baluard offered different concerts by local and national groups and soloists, both emerging artists and those with more extensive careers behind them, on different Fridays throughout the year, making use of the different spaces in the museum.

The cycle was inaugurated by the Mallorcans **Papa Topo**, one of the most attractive of current Spanish pop groups, who presented *Oso Panda*, their first record by Guille Milkyway on Elefant Records. The rest of the concerts starred **Emilio José** (Galicia), fresh from the Primavera Sound and Sónar festivals, **The Bankers** (Mallorca-Menorca) with projections by d'Oscar Cabezas, **Oso Leone** (Mallorca) with his official presentation accompanied by visuals by Dios Coridex, and **Sr. Nadie** (Madrid) presenting his disc *En la ciudad del aire* complemented by the illustrations of Fran Bravo.

A total of 1,146 people attended



- 1- Papa Topo
- 2- Sr. Nadie
- 3- Oso Leone
- 4- Emilio José
- 5- The Bankers

"Playtime". Itinerant film display

25th and 26th March 2010

Es Baluard offered the "Playtime" itinerant film display, curated by Natalia and Enrique Piñuel, which includes some of the best works produced in Spain over recent years, as a platform for new audiovisual creators. The display took place over two days, with the following contents:

09 PROGRAMME

Los individuos, Kain Adam

Fin, Gabriela Martí

Suena brillante, Luis Cerveró

Today is Sunday, Issac Berrokal

Passer/8, César Pesquera

Para Sonia Gómez: experiencias con un desconocido show, José Luis Cañadas

Scratched job, David Buendía and Fernando Cano

FOUND FOOTAGE PROGRAMME

¿Quién puede matar a un hombre?, Enrique Piñuel

Tabla aeróbica n°4 (entrenamiento para pintores), Gonzalo de Pedro

Matar a Hitchcock, Alberto Cabrera

Nif fin, Albert Alcoz

The end, Fernando Franco

Alone, Gerard Freixes

Jean Claude Van Dance, Left hand rotation

La cosa nuestra, María Cañas

A total of 31 people attended

"Guate va vest"

Presentation of the Irene Peukes collection
14th April 2010

Es Baluard was the venue for the presentation of Guate va vest II, the collection by designer Irene Peukes, with music by Neotokyo and sculptures by Marcos Vidal in different spaces of the museum. Guate va vest is a project with a humanitarian facet; all the garments were made by craftswomen from Quetzaltenango (Guatemala) joined together by the Asimam Association, which favours the social and economic development of this area. Before the fashion show the video "Wings, pearls & pigs" by Eder Santos was premiered, with the presence of the artist.

229 people attended

First Libraries and Comic Conference

27th March 2010

Symposium of librarians and comic book writers to discuss the cataloguing of comics in libraries, the actions and results of comics in libraries from 1999 to 2009 and the significance of the comic in the library. With the participation of Joan Miquel Morey, president of the Association of Comic Victims, librarians Anna Martínez-Reina (Barcelona) and Julio Pequero (A Coruña) and the comic book artist Àlex Fito.

Organised by the Consell de Mallorca, Department of Culture and Heritage, Norma Còmics and the Network of Libraries of Mallorca.

With the collaboration of ABADIB, the Association of Librarians, Archivists and Documenters of the Balearic Islands.

130 people attended



1- First Libraries and Comic Conference



2- Guate va vest II presentation

ALTERNATILLA FESTIVAL

CineMix

25th April, 13th May and 10th June 2010

The CineMix film season updated the dialogue between two disciplines which, in the early days of cinema, were practically inseparable: live music and film projection. The highlights of the different sessions were three great films full of evocative images, complemented by music by avant-guard performers.

Juha, Aki Kaurismäki, 1999, Finland + Huntsville, Norway
Die Abenteuer des Prinzen Achmed, Lotte Reiniger, 1926, Germany + NLF3, France
Vampyr – Der Traum des Allan Grey, Carl T. Dreyer, 1931, Germany + Hauschka, Germany



1

Exhibition Lou Reed. "Romanticism"
 From 29th April to 30th May 2010

Es Baluard became the first museum in Europe to exhibition the collection of photographs by Lou Reed, "Romanticism". The display was comprised of 23 photographs taken by Lou Reed between 2005 and 2008 during his tours of concerts around the world. With a predominance of landscapes and architectural motifs, Lou Reed's photos were taken in basically rural settings using a digital camera which the artist adapted so as to "see" in the infrared zone, giving them a supernatural aura.

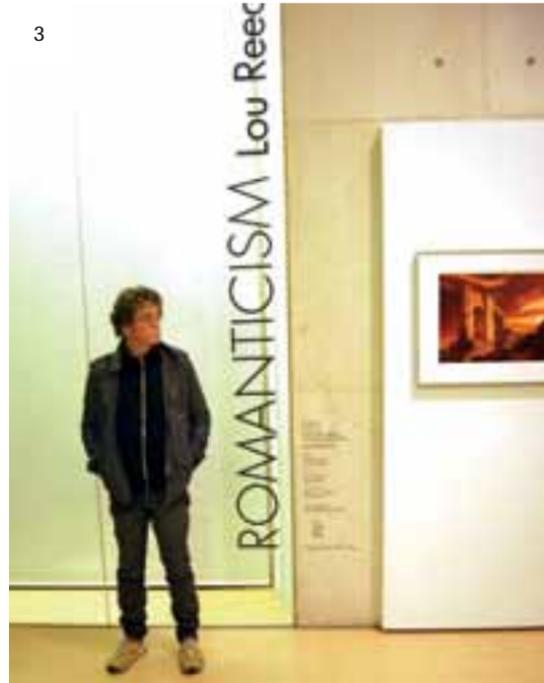
Documentary. Red Shirley

30th April and 4th, 9th, 11th and 13th May 2010

Presentation of the documentary *Red Shirley*, which was the debut of Lou Reed as a director. Along with Ralph Gibson, he stood behind the camera to film the biography of his hundred-year-old cousin Shirley. As well as co-directing the documentary, Lou Reed produced it and was responsible for the additional photography and the soundtrack, a task he completed with his group Metal Machine Trio.



2



3



4

- 1- CineMix poster
- 2- *Juha*
- 3- Lou Reed at "Romanticism"
- 4- *Red Shirley* film

"Haiti. The earth that died screaming"
 4th June 2010

A night of visuals, music and raising awareness with photos by Pep Bonet and music by José Bautista. On 12th January 2010, a catastrophic earthquake of magnitude 7.0 devastated Haiti. There were more than 230,000 dead, 300,000 injured and the quake left a million people without a roof over their heads. Pep Bonet travelled to Haiti, to a mission of the Gift of the Givers Foundation, with a team of 53 rescue personnel, doctors and reporters to document the dramatic situation the Haitians faced.

Photographs by Pep Bonet were projected in the patio of Es Baluard, to the accompaniment of music by José Bautista. Subsequently a charity auction was organised, including two original photographs by Pep Bonet signed by the artist. The funds raised by the auction were donated in their entirety to the Gift Of The Givers Foundation in support of its work in Haiti.

These activities were organised by Alternatilla and coordinated by Es Baluard.

A total of 800 people attended the festival activities



1



2

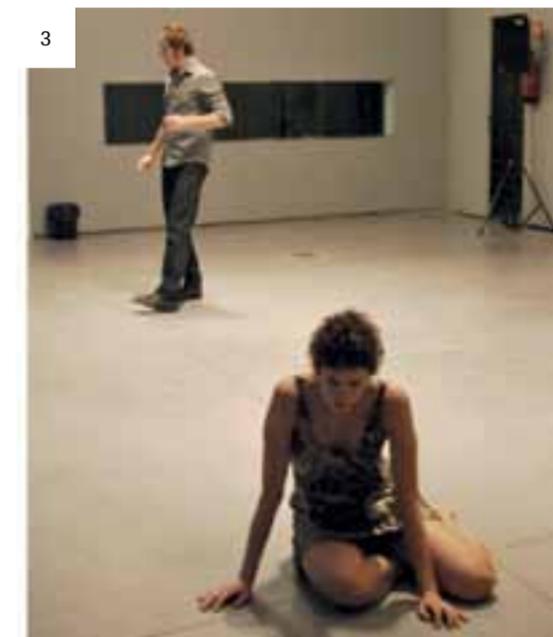
1 and 2- "Haiti. The earth that died screaming"

Palma amb la Dansa

1st May 2010

On the occasion of the activities of Palma amb la Dansa organised by Palma City Council to celebrate International Dance Day, Es Baluard was the venue for the work "Y del resto no sé nada" by the Ember company, formed by Jorge Jauregui Allue and Laura Aris Álvarez, in the museum's auditorium.

142 people attended



3

3- Jorge Jáuregui Allue And Laura Aris Álvarez

INTERNATIONAL MUSEUM DAY 2010From 15th to 18th May 2010

On the occasion of International Museum Day, from 14th to 18th May Es Baluard organised a range of different activities. In 2010, the theme established by the ICOM was “Museums for social harmony” and, in this spirit, activities of a social nature were organised, as well as the museum’s open day on 18th May.

**Mercedes Boronat**

To Vibrate laboratory
From 15th to 17th May 2010

To vibrate is a vibration towards social harmony that invites participation both in the laboratory and in performance from dancers, actors, artists, performers, etc. The preparation of the performance took place in the laboratory for research into the vibration that arises from the state of meditation. This laboratory was held free of charge at the Quarter d’Intendència Centre de Recursos de Creació Contemporània.

Meeting with Mercedes Boronat
15th May 2010

In her meeting with the public the choreographer Mercedes Boronat spoke of her project *To vibrate*, explained her work process by expounding on its creative keys and replied to the questions and observations of Cristina Ros, the director of the museum, and the public.

Performance *To vibrate*
18th May 2010

The performance *To vibrate* took place in different spaces in the museum, with the participation of the people who attended the laboratory which was held previously and any visitor who wished to join in. *To vibrate* enabled them to experience the silent reserve of energy, creativity and intelligence found inside every person.



1- Mercedes Boronat and Cristina Ros

2- Performance *To vibrate***Basurama**

Meeting with Basurama
15th May 2010

Basurama is a group that studies refuse and residue in all its formats, as well as the phenomena inherent in the mass production of the consumer society, bringing new visions as generators of thought and attitude, and posing questions not only about the way in which we exploit resources, but also on our way of thinking, working and perceiving reality.

Spermöla sobre rodes
From 15th to 18th May 2010

For nearly one week the Basurama team occupied the museum’s patio with furniture and objects on which they intervened to make them mobile. Dozens of pieces of furniture were returned to life with mutant forms and a new existence as public objects, with the aim of turning the public space of Es Baluard into a place for collective exchange and creative action. Visitors were invited to enrich the exchange with their own objects, and were able to discover the new furniture of the museum; on the last day they were able to take the objects they desired home with them.

Marc Masmiquel
15th May 2010

“Collaborative projects for social harmony” was the title of the conference by Marc Masmiquel, a designer from Estudi M2, designer and editor of *Invisible*, who presented different participative and collaborative initiatives with the common theme of making what is invisible visible, synthesizing and materializing this idea in a socio-cultural editorial project.

The activities revolving around International Museum Day were attended by a total of 2,291 people



1- Meeting with Basurama

2- Spermöla sobre rodes

3- Marc Masmiquel

“Celebrant la participació”

Social films in the open air

25th May, 1st and 8th June 2010

Continuing to pursue its objective of exchanging experiences with people from the district, Es Baluard collaborated with the Centre Cultural Puig de Sant Pere by offering the outdoor spaces of the museum as the venue for the film season “Celebrant la participació”, showing films with the theme of social change as a result of the union of different groups and people. The films shown as part of this season were:

Miracolo a Milano (Miracle in Milan), Vittorio de Sica, 1951, Italy

Luna de Avellaneda (Moon of Avellaneda), Juan José Campanella, 2004, Argentina

Ikiru (Living), Akira Kurosawa, 1952, Japan

A total of 170 people attended

Duelo de caracoles

3rd June 2010

Talk/presentation of the graphic novel *Duelo de caracoles* by illustrator Sonia Pulida and scriptwriter Pere Joan. The activity formed part of the programme for the “15 years of comic” celebration. With the participation of Jesús Moreno, editor of SENSEN TIDO.

37 people attended



1- Title page of *Duelo de caracoles*

Minimúsica

5th June 2010

For the first time Es Baluard offered Minimúsica as a parallel activity to the closure of the family workshops 2009-2010, including the live songs of the groups from Mallorca and Catalonia Papa Topo, Oliveta trencada, Gran Amant, Internet 2 and Fred i Son. Minimúsica is a cycle of modern and popular music that addresses fathers and mothers and girls and boys, with the aim of having children grow up with music that is representative of the social moment they are experiencing and with the breadth of musical knowledge that exists, without restricting their musical experience to any existing style. At the same time it gives parents the chance to share musical activity with their children. Each of the editions of Minimúsica revolves around a theme, and on this occasion it was art in all of its dimensions.

194 people attended



2- Fred i Son in concert

3- Minimúsica's audience

4- Internet 2 in concert

PalmaPhoto 2010

Workshop by Graciela Iturbide

From 19th to 23rd June 2010

As has become customary over recent years, Es Baluard joined in the 2010 edition of PalmaPhoto, with the participation of Graciela Iturbide, one of the most internationally-renowned Mexican photographers as a result of her career, which may be described as fundamental for comprehending the evolution of photography in Latin America. In parallel to her retrospective exhibition in Palma's Casal Solleric, the Mexican photographer gave a five-day workshop at Es Baluard. The workshop, which was designed for professional or advanced-level photographers, was coordinated by the Al-liquindoi group and divided up into seminars, critiques and editing sessions and street photography sessions with a specific theme.

Conference by Graciela Iturbide

22nd June 2010

Within the framework of the events for PalmaPhoto, Graciela Iturbide, the winner of Photo España 2010 for best career, gave a conference open to the general public and moderated by the Mallorcan photographer Toni Amengual, which included a visual and conceptual journey through the Mexican photographer's work.

A total of 211 people attended



1 and 2- Graciela Iturbide's workshop

3 and 4- Graciela Iturbide's conference

"LLUNES D'ES BALUARD" 2010Every Friday from 2nd July to 6th August 2010

"Llunes d'Es Baluard" is a cycle of performing arts and musical shows held in the museum's outdoor spaces, a summer programme that gives one the opportunity to find or discover artists who explore new paths in contemporary dance, drama, music, circus, sound poetry or the performing arts, including a wide diversity of expressions and serving as a platform for artists of local, national and international renown. The shows in the cycle revolve around a common theme every year. Entry is free every Friday in July, since the museum is open until 12 midnight with the "Tu decideixes" entry fee, which starts at 0.10 euro cents.

The idea around which "Llunes d'Es Baluard" revolved in 2010 was the concept of hybridisation, a characteristic that converges in the vast majority of the latest contemporary creations in general, and in the artistic projects presented at Es Baluard in particular: literature forming part of a show with visuals and electronic music, drama combined with electronic music, visuals and dance, circus coupled to instrumental music, contemporary dance hybridised with digital art, emerging artists who work with image and music, DJs who mix the musical content of their sessions with visual projections and finally, popular song coupled with instrumental music, electronic music, visuals and performance-cabaret.

Agustín Fernández Mallo i Eloy Fernández Porta

Afterpop Fernández & Fernández
Mallorca/Barcelona

A show in spoken word format with images, music and texts, the fruit of the collaboration of writers Agustín Fernández Mallo and Eloy Fernández Porta. As a source for the reading, audio and visual material was used by way of a VJ session with copyleft licence.

Performers-creators: Agustín Fernández Mallo
Eloy Fernández Porta

Ínsula Teatro

Escenas de terror versión 7.10

Mallorca

Escenas de terror versión 7.10 commemorates the 200th anniversary of the birth of Edgar Allen Poe with the adaptation of three stories to open up the doors to the author's obsessive landscape. The dramatic text was joined by the disciplines of electronic music, set installations, images and theatre dance. The project connected the past to the present, breaking our position in time.

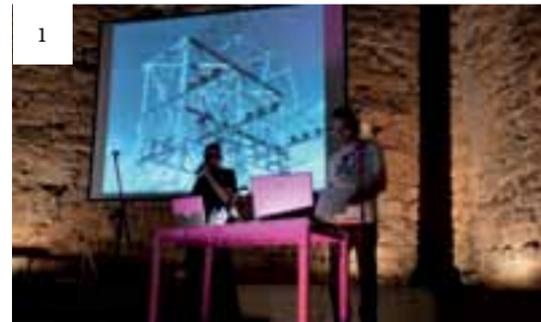
Director: Alejandro Martín-Francés

Live music: NeoTokyo

Set installation and visuals: Tatiana Sarasa

Dancer: Lavinia Drexel

Performers: Julia Triay, Marc Bibiloni, Enrique Pancorbo, Jaime Piñol and Pepa Granda



1- Agustín Fernández Mallo and Eloy Fernández Porta

2 and 3- Ínsula Teatro

K.Danse

Génesis 3.16

France

Génesis 3.16 staged two opposing visions: the "classical" one, which appears in the ancient mythological writings and another, "displaced" one, supplied by vision of a woman based on three female Greek mythological figures: the Sirens, Andromeda and Ariadne. The strongly contrasted dynamics of the dance, the projected images and the musical elements nourish the aesthetics of this show.

Performers and dancers: Aude Miyagi, Anne Panjwani and Julie Pichavant

Musical and audio creation: David Fieffé

Choreographic and artistic directors: Anne Holst and Jean-Marc Matos

Atempo circ

Atempo

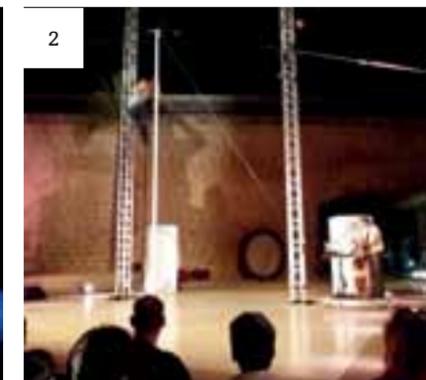
Mallorca/Barcelona

Atempo is a musical drawing, an unreal space, a no-man's land where four characters meet. Here they share fragments of two realities: one everyday one and another magical one. They know each other... but they do not remember this... music will be the key to their achieving communication with each other. A show containing live music, energetic choreography and contemporary circus.

Idea and creation: Atempo Circ

Performers: Marilén Ribot (swing trapeze), Miguel Ángel Soto (Chinese pole), Matías Marré (Cyr wheel and choreography) and José Arias (cello and musical composition).

Co-production: Centre d'Arts Escèniques de Reus.

**Rayuela DJ's**

Eufòria, ànima, eufòria

Mallorca

Rayuela DJ's presented *Eufòria, Ànima, Eufòria*, a show in which a sound session is accompanied by a selection of images also inspired by collage technique and loop. The visuals include fragments from experimental and early films, television from the 1980s and home videos of popular dances, amongst others. *Eufòria, Ànima, Eufòria* by Rayuela DJ's is a sound and image zapping project that calls on the sensorial experience of the spectator.

Gerard Armengol and Marcos Jávega: DJs



1- Atempo circ
2- K.Danse
3- Rayuela DJ's

Diana Coca

El Futurismo Siempre Será Glitter
Mallorca

A photographic project by the Mallorcan artist on festival, imagination, inspiration and evasion. A world of passion where one can allow one's thoughts to wander without limitations or restrictions.



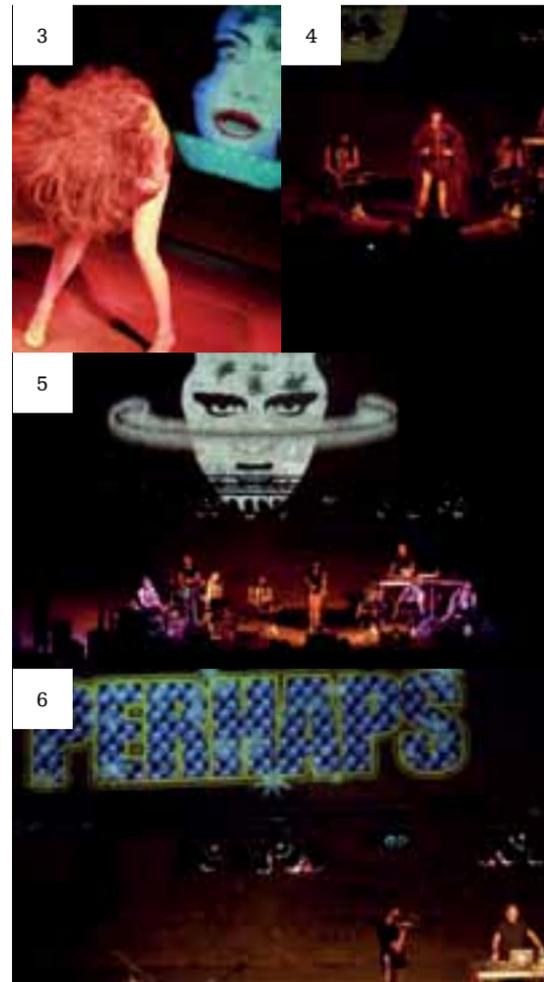
1 and 2- *El Futurismo Siempre Será Glitter*

La Terremoto de Alcorcón, "Banda Peut-être", Chuso and Toni Bass Dj
Perhaps (quizás)
Mallorca/Barcelona

Pepa Charro (LATERREPRODUCE) contacted the "Banda Peut-être", comprised of several saxophonists and a drummer, with whom he prepared a repertoire of songs enveloped by the projections of Chuso and accompanied by Toni Bass as DJ, with a wardrobe designed especially for this show, resulting in a curious, innovative and daring initiative. The origin of this project lies in "La noche en blanco" from 2009 when La Terremoto de Alcorcón performed songs from her repertoire and classics from the capital of Spain, Madrid, accompanied by five musicians from the Escola Música Creativa.

Pepa Charro: vocals and performance
Toni Bass DJ: DJ, electronic music
Chuso Ordi: drawings and projections
"Banda Peut-être": saxophones and drums

A total of 1,735 people attended



3 to 5- *Perhaps (quizás)*

MECAL AIR ES BALUARD

From 13th August to 3rd September 2010

In its first year, Mecal Air Es Baluard offered the short films from the International Short Film Festival of Barcelona in the five sessions held in the outdoor areas of Es Baluard with the sea as a backdrop. An attractive, original proposal for starting off the summer weekend in Palma. Short films with different subject matters, free entry and an exclusive space in artistic surroundings were the ingredients for this summer programme.

One hour of short films with varying themes were shown every Friday, plus a further half an hour with a selection of shorts with special themes. Moreover, from 8 pm DJ sessions were held.

13th August 2010

"Japan!" A series of short films for fans of *manga* and *sushi*.

20th August 2010

"The 3 S: Sex and Sun". A session of refreshing short films, perfect for the month of August.

27th August 2010

"Qué miedo me das". A night dedicated to horror in general: from the most subtle genre to gore.

3rd September 2010

"Sooooooooo 80's". The last session was dedicated to the '80s, impossible designs, synthesizers, humour and originality to see off the cycle.

A total of 1,203 people attended



1 and 2- Mecal Air Es Baluard

NEOTOKYO ELECTRONIC MUSIC AND VIDEO ART FESTIVAL

From 22nd to 25th September 2010

The fourth Neotokyo Electronic Music and Video Art Festival, and the second to be held in Es Baluard, represented the consolidation and growth of the festival, which has a clearly experimental vocation, in terms of duration, programme, attendance by the public and spaces, including the participation of the Quarter d'Intendència Centre de Recursos de Creació Contemporània.

22nd September 2010

Destroy'r'us (Palma)
Acid Pimps (Palma)
Tannhäuser Collective (Palma)

23rd September 2010

Projection of *Blade Runner -Zan Lyons Remix* (London)
Minijacks (Palma)
Pedro Trotz Live (Palma)

24th September 2010

Dj Muñeca Cruel (Mexico)
Kingdinsky (Palma)
Roñatron (Palma)
Zan Lyons (London)

25th September 2010

Muñeca Cruel Dj. (Mexico)
Head Over Heels (Barcelona)
Neotokyo + ERROR_video (Palma)
Meneo + MinimalTV (Guatemala/Barcelona)

A total of 2,701 people attended



3- Neotokyo in concert

ART FUTURA FESTIVAL 2010

From 4th November 2010 to 29th April 2011

For the second year running Es Baluard hosted ArtFutura, the most important digital creativity and culture festival in Spain, thanks to the collaboration with the Sa Nostra Friendly Society. Palma was one of the cities where the contest was held, along with Buenos Aires, Alicante, Barcelona, Gijón, Granada, Pamplona, Madrid, Murcia, Santiago de Chile, Segovia, Tenerife, Valladolid, Vigo and Zaragoza, among others.

The audiovisual programme for this year's ArtFutura included more than eight hours of high-impact images, the latest works in 3D animation, MotionGraphics, videogames and special effects. Documentaries such as *We Live in Public* were projected, as well as selections of 3D animation, a special dedicated to Passion Pictures, a selection of MotionGraphics, virals and video-clips and a new section: "World Wide Work", dedicated to creativity on the Internet.

PROGRAMME: Audiovisual programme

4th, 5th, 6th, 11th, 12th, 13th, 18th, 19th and 20th November 2010

"Flux Music Video Showcase"
"3D + Motiongraphics en español"
"Demos + Processing"
"Futura Graphics"
"World Wide Work"
"Launder my Head"
"3D ArtFutura Show"
"Passion Pictures"
Chico y Rita - Making of
We Live in Public

SMSlingshot by VR/URBAN, digital interventions in public spaces

23rd November 2010

Conference

Christian Zoellner, member of the VR/Urban group (Berlin), gave a conference entitled "The act on hybrid estates", presenting her work on the creation of digital interventions in public spaces in general and SMSlingshot in particular. Presentation and translation by Pau Waelder, curator and independent critic.

SMSlingshot action VR/Urban

VR/Urban performed an open act of digital intervention in the outdoor area of Es Baluard with the SMSlingshot device, a virtual slingshot designed to create situations of urban intervention through digital resources. The members of the public who attended were able to write their messages and cast them against the museum wall in the form of graffiti. The messages created by the public were published simultaneously on Twitter.

Educational centres at ArtFutura

Juan Montes de Oca presents ArtFutura
17th and 24th November 2010

Presentation of the ArtFutura festival by Juan Montes de Oca, director of LADAT, Laboratory of Animation and Audiovisual Technologies of the University of the Balearic Islands (UIB) and special selection of the audiovisual programme by educational level.

À la carte ArtFutura programme

From Tuesday to Friday, from November 2010 to April 2011

Special selection and viewing of the audiovisual programme by educational level. Day and time by arrangement with the educational centre.



1- VR/URBAN's conference

2- Educational centres at ArtFutura

A total of 862 people attended the festival





Eloy Fernández Porta. Agustín Fernández Mallo, ager en primer plano. Fotografía de El Mundo.

Postpoesía 'hipopera'

Fernández&Fernández trajeron ayer a Palma su 'Afterpop'

A la poesía de vicio le hecho todo el rigor de la ciencia que los otros géneros literarios le habían otorgado, esto adaptarse a la era digital que inventa el siglo XXI. Si Agustín Fernández Mallo y Eloy Fernández Porta se acaban de unir, como otros antes, por su pertenencia a un género y su pertenencia a la literatura. De nacimiento digital y su pertenencia a la literatura. A los españoles, una pantalla siempre imaginosa. De Tardío a Moby-Dick, de Cervantes. Una antigüedad en la que nadie sabe donde termina la sangre y dónde...

03/07/10, El Mundo



El Festival NeoTokyo 2010. Foto: José Rodríguez. Grabado por el artista japonés experimental. Foto: José Rodríguez.

Chaos in einer zerstörten Stadt

Im Kunstmuseum Es Bakuart beginnt am 22.9. das Festival 'NeoTokyo' für elektronische Musik, die nicht immer gefallen will

Im Kunstmuseum Es Bakuart beginnt am 22.9. das Festival 'NeoTokyo' für elektronische Musik, die nicht immer gefallen will. Im was einige experimentelle elektronische Musik für einen Teil der Szene als 'NeoTokyo' bezeichnet wird, ist ein Festival der elektronischen Musik, das nicht immer gefallen will. Im was einige experimentelle elektronische Musik für einen Teil der Szene als 'NeoTokyo' bezeichnet wird, ist ein Festival der elektronischen Musik, das nicht immer gefallen will.



16/09/10, Mallorca Zeitung

Neotokyo mostra les seves entranyes



Palma acull des d'avui la quarta edició d'aquest festival de música electrònica experimental i videoart, que enguany es completa amb un cicle de conferències

Palma acull des d'avui la quarta edició d'aquest festival de música electrònica experimental i videoart, que enguany es completa amb un cicle de conferències. El festival NeoTokyo 2010, que enguany es completa amb un cicle de conferències, és un festival de música electrònica experimental i videoart.



22/09/10, Diari de Balears

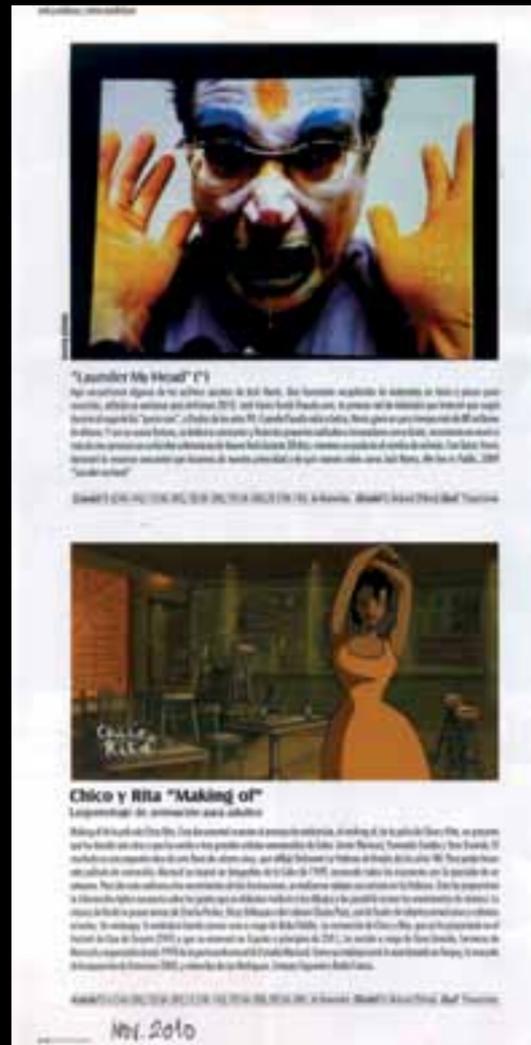


NEOTOKYO

El toque espiritual de la música electrònica

El toque espiritual de la música electrònica. Daniel Ferrer i Palma. El festival NeoTokyo 2010, que enguany es completa amb un cicle de conferències, és un festival de música electrònica experimental i videoart. El festival NeoTokyo 2010, que enguany es completa amb un cicle de conferències, és un festival de música electrònica experimental i videoart.

24/09/10, El Mundo



November 2010, Infomag



24/11/10, Diari de Balears



05/11/10, Diario de Mallorca



30/04/10, El País



04/06/10, Diari de Balears



04/05/10, El País



22/04/10, www.alternatilla.com



esBALUARD

* museu d'art modern
* Museu d'Art Modern de Palma

Marketing Department

The Marketing Department is responsible for obtaining funds for strengthening and vitalising the museum and its programmes. It is also responsible for defining Es Baluard's corporate identity and ensuring a suitable use of the brand in terms of the museum's promotion, particularly as part of the range of cultural and leisure events available to the business sector and in relation to the permanent collection, temporary exhibitions and educational and cultural activities.

MARKETING

The Marketing Department is responsible for the image and identity of the museum's brand name, advertising, public relations and, through the Amics d'Es Baluard, direct marketing strategies, sales promotion and gaining sponsorships and patronage.

The main goal of the Marketing Department in 2010 was to try and make citizens aware of the range of possibilities offered by the museum, enhance the image of Es Baluard abroad, and achieve economic resources for investment in the improvement of the museum and the intensification of its activities.

The essential goals of the Marketing Department are as follows:

- To project an image of the museum that reflects its spirit as faithfully as possible: a contemporary, dynamic, fresh and characteristic image, but one that is also rigorous in its criteria for exhibition and the programming of activities.
- To establish relations with the community, achieve the support of citizens and attempt to reach the broadest, most diverse public possible. Recruiting of visitors, users of workshops and people to attend the different activities.
- To achieve the fidelity of individuals and families as Amics d'Es Baluard.
- To obtain economic resources through sponsorship and patronage programmes, as well as through rental of available museum spaces.
- To increase the visibility of Es Baluard. To advertise and publicise the museum, its services and its activity.
- To promote existing products.

The marketing actions include the following:

Renewal of the corporate image:

- Application and control of the corporate image

Visitors:

- Publicising the exhibitions, activities and the museum itself amongst citizens.
- The identification, analysis and promotion of the museum's products depending on the public.
- Establishing agreements with companies, company clubs and professionals from the tourism sector (hotels, travel agencies and tour operators), to provide information on the museum and attract them.
- Management of the museum's contact base. Dispatch of invitations (normal post and e-mail).
- Customer service.

Sales strategy:

- Recruitment of companies and individuals for organising private events in the museum, with rental of the available spaces.
- Sale of tickets.

Amics d'Es Baluard:

- Recruitment and fidelity of Amics d'Es Baluard, through organisation of initiatives of interest for the Amics group.

Promotion:

- Production of material advertising the museum (leaflets, invitations, posters, pennants, etc.).
- Distribution.

- Production of advertising campaigns for the museum.

Sponsorships and patronage:

- Securing the sponsorship of companies and institutions.

Renewal of the corporate image

During 2010, our corporate image was renewed.

Initially, in order to create the corporate image and as per the dictates of the Corporate Identity Manual (MIC), a series of objective circumstances were taken into account that defined the institutional reality of the Es Baluard museum:

- Public-private consortium
- Advanced cultural institution
- Balearic society
- International projection

Different values were also borne in mind, values the institution assumed as its own and on which its identity was initially based:

- Contemporary
- Mediterranean
- Innovative
- Dynamic
- Open, participative

Thus, both the Es Baluard brand and the corporate identity manual were designed with the idea of gathering and faithfully and coherently transmitting the circumstances and values mentioned above.



After the celebration of the fifth anniversary of the inauguration of Es Baluard, the department began to think about the necessary evolution of the symbol, the colours, the location and proportions with regard to the name of the museum, so as to offer a more contemporary, striking and proportioned image. At the beginning of 2010, we began to apply the renewed manual of corporate identity, which is no more than a subtle evolution of the first one, in which the symbol is always applied separated from the name, by way of a seal of the brand name, in the single-colour version – preferably black (if necessary it can be applied in white on a background of black or dark colours) – and is smaller than the name itself.

Five generic Pantone 3965 pennants were made with this renewed logo and placed in the museum's entrance corridor.

Number of visitors

The number of visitors to Es Baluard over the year 2010 was **378,267**, which makes for an increase of 16.3% in comparison to the previous year.

In the same way, the influx of visitors to the inaugurations of exhibitions in Es Baluard underwent a considerable increase, as the museum is turning into a social meeting place, thanks to the increase in the number activities, the presence of young people and the conception of Es Baluard as a rendezvous for art and a space for the interchange of experiences and for debating ideas.

Sales strategy

As part of the sales strategy, in-depth work is being carried out on two sub-products: the sale of tickets and the renting-out of museum spaces.

- Ticket sales:

Annual negotiation of collaboration with travel agencies and tour operators such as TUI (creation of a tailored visit), Iberoservice, Travelplan, Come2mallorca.com or Hotelbeds.

Agreements with company clubs such as those of FNAC, ACOVIS (association of shopkeepers from Via Sindicat in Palma) and, by way of novelties in the year 2010, the inclusion of agreements with companies like LKXA ("la Caixa" youth card), Aliança (insurance company) or consortiums such as the Institut Balear de la Joventut (youth card) with the creation of a special 3 euro entry fee for card holders.

Agreements with companies / hoteliers' associations through the creation of discount cards, "Advantage Special Card", personalised for each hotel and aimed at the end client, including the trip to the museum in weekend packages with hotels in Palma (City Breaks).

- Rental of spaces:

Agreements with agencies specialising in the organisation of events or travel agencies. In this regard, and for economic reasons, we provide incentives in the form of discounts for local companies and agencies.

Recruitment of direct clients (companies), such as consultancies, professional associations, cultural associations etc. Implantation of a policy to gain the fidelity of companies through discounts aimed at recurrent direct clients with the possibility of their becoming sponsors or patrons.

Photographic and audiovisual shoots in the museum spaces, for the most part in the outdoor zones (Producers Robbie Bellapart, Amazing Spaces, The Production Factory...).

Agreements with associations / NGOs / institutions to hold special charity and social functions.

The museum joined the IMTUR Congress and Incentives consortium (from 2006) and sends out promotional material to specialist trade fairs (Malaga International Cultural Tourism Fair, FITUR, ITB...).

In 2010 the museum collaborated closely with the Spanish presidency of the EU by hosting events such as the Meeting of Presidents of the EU and the EU Ministerial Conference.

Other events held in 2010 were the conferences of Treball Solidari, the SuperYacht Cup prize-giving dinner, the Formatge de Maó (Maó cheese) UIB 2010 conference-tasting session, the diploma ceremony for Dones Empresàries (women entrepreneurs), conference of the Regional Ministry for Agriculture and Fisheries, Europe Day celebration, event by Amics de la Infància, presentation "Palma Thursday Night Fever!" and, amongst others, the 2010 Health at Work congress.



1- Summit European encounter

2- European general directors encounter

Amics d'Es Baluard

Initiative to create fidelity and advantages for people who follow the activities and exhibitions of Es Baluard with most frequency. The programme of Amics d'Es Baluard has been developed ever since the museum was inaugurated in 2004, and was presented in September of that year, during the Nit de l'Art celebration. This fidelity-creation programme aims to dispense preferential treatment to its members in the museum, which maintains communication with them on-line.

As well as the renewal of the corporate identity of the museum, changes were also made to the Amics card, which is now Pantone 3965 colour and bears the words Amics d'Es Baluard in white:

Promotion

The promotion strategies are aimed at achieving maximum diffusion of the museum and its activities. Notably, the actions developed by the Marketing Department include the following:

Preparation of promotional elements (pennants, posters, invitations, leaflets, etc.) for each exhibition. In 2010:

- Juan Uslé. "Nudos y rizomas"
- "The sites of Latin American abstraction. Ella Fontanals-Cisneros Collection"
- Dietrich Klinge. *Transformations*
- "In Private 2. The Unamiable Option"
- "The Murmur of the World. From Informalism to the New Abstractions, 1950-2010"
- Pep Llambías. *Septem*
- Alberto García-Alix. "Lo más cerca que estuve del paraíso"

Moreover, the department controlled the corporate image of the activities in which Es Baluard appeared as organiser or collaborator throughout 2010.

Christmas installation Christmas 10/11, by Astrid Colomar, which was used for the 2010 Christmas card along with the installation "Sanguis materna". From the year 2008 on, Es Baluard has offered up its outdoor spaces as a way of promoting and supporting the present artistic creation of young artists from the islands, for an installation at Christmas, proposing they create a work on what Christmas suggests to them.

Distribution of promotional elements in accordance with the spheres established for each one of said elements.

Information on each and every one of the museum's activities by e-mail.

Relations with citizens' associations, cultural associations, professional associations, cultural centres, hotels, travel agencies, etc., to publicise the museum and manage the potential visit.

Advertising to general communications media and media specialising in contemporary art.



1- New "Amics" card



2- "Nudos y rizomas" promotional flag

3- "Llunes d'Es Baluard" poster

Sponsorships and patronage

Since it was inaugurated, Es Baluard Museu d'Art Modern i Contemporani de Palma has had a Sponsorship and Patronage programme aimed at any entities and companies that may wish to unite their image to the museum and in this way collaborate with culture and art, as well as reaffirming their commitment to a society for which culture is one of its main pillars. By becoming part of the Es Baluard sponsorship and patronage programme, the entity is linked to the museum for a determinate length of time, receiving privileged treatment and considerations of a socio-cultural and honorary nature, depending on the category it belongs to. Over the year 2010, the following companies collaborated with Es Baluard and many of the actions we perform would not be possible without their support:



instalux
senyalització



La sangre de Astrid Colomar en Es Baluard

MARCOS TORIO / Palma
Astrid Colomar ha cambiado el azul del cielo por el rojo de la sangre, el color de su instalación para la navidad de Es Baluard. En la terraza del museo, la artista ha colocado las dos piezas de *Sanguis Materna*: la primera es una mancha de sangre con trazos pictóricos a la que acompaña un neon que invoca en sus letras la sangre y la tierra; la segunda es una cascada de cintas también rojas colgadas entre las paredes de la terraza y expuestas al cielo, el sol, la lluvia y el viento.

Los trazados que dibujan las cintas en manos de la meteorología son para la artista una expresión de «los movimientos proféticos de la vida» a la vez que una representación de su propia pintura, del pincel como todo, como prolongación del propio cuerpo y fuente de expresión de sentimientos. El rojo de la propuesta remite a los vínculos personales, tanto positivos como negativos, del amor al odio, a los lazos o la ruptura. *Sanguis Materna* refleja según la directora de Es Baluard, Cristina Ros, «el carácter de Astrid y el de su obra etérea, ligera, volátil y muy pictórica desde esas cintas que vuelan son pinceladas al viento, a la inmaterialidad». La iniciativa del museo de celebrar las fiestas dando la oportunidad a un artista local emergente de crear bajo inspiración navideña se inició con Carles Gispert y continúa ahora con Colomar, quien ha



La artista Astrid Colomar junto a la cascada de cintas de 'Sanguis Materna' en Es Baluard. / GUTIERREZ

escarbado en un recuerdo muy íntimo y triste relacionado con estas fechas. *Sanguis Materna* es, en cierta forma, un recuerdo a su madre, fallecida el 23 de diciembre de hace ahora cuatro años. «La muerte regenera la vida, se fortalece y enriquece», explica Colomar antes de lanzarse a una analogía con su trabajo: «El arte es la vida y debe ser verdadero para que siga dando vida». La que emerge de la sangre de unas cintas rojas, navideñas que, además de instalarse hasta el 23 de enero en Es Baluard, servirán para inspirar las próximas series de Astrid. Y avanza: «Haré sangrar la ciudad».

16/10/10, El Mundo

1 **ESBALUARD**
museu d'art modern i contemporani de palma

PORTES OBERTES
AVUI, DEMÀ I ELS DIUMENGS
7, 14, 21 I 28 DE FEBRER DE 2010

6è aniversari

JUAN USLÉ
NUDOS Y RIZOMAS
(FINS AL 2 DE MAIG DE 2010)

JOANA VASCONCELOS
GARDEN OF EDEN #2
(FINS AL 7 DE FEBRER DE 2010)

PAISATGES CREUATS
MIRADES A LA COL·LECCIÓ D'ES BALUARD
HELENA ALMEIDA, PEPE CAÑABATE, MARIA CARBONERO, TONI CATANY, PIERRE GONNORD, ANSELM KIEFER, JOAQUIM MIR, JOAN MOREY, JOAQUÍN SOROLLA...

NOVES ADQUISICIONS

Amb la col·laboració de: **Elisenda.com**

ESBALUARD | museu d'art modern i contemporani de palma
Govern de les Illes Balears | Consell de Mallorca

2 **ESBALUARD**
museu d'art modern i contemporani de palma

Avui Dia Internacional del Museu
2010. Museu per a l'harmonia social

ESBALUARD | museu d'art modern i contemporani de palma

A partir de les 10.00 h
EXHIBICIÓ: SPINACIA, DAME RODES
No trobo pas un motre vell...?

A les 11.00 h
INICIACIÓ: "MÀFRADES"
Projecte a càrrec d'Isabel Castro amb els equips de la "DIA, Clamores" de GESMA

De 19 a 22.00 h
PERFORMANCE "TO VIBRARE", Mercedes Barriet

Exposició
Elis Reus de Fabricació de l'Amèrica Llatina
Carles Reus, Frederic Reus, Carles Reus
Fins al 20 de juny

Diana Klop, Transformacions
Fins al 6 de juny

Las Reus: Rematacions
Exposició de integrals de Las Reus
Fins al 20 de maig

Obras de la col·lecció d'Es Baluard

ESBALUARD | museu d'art modern i contemporani de palma
Plaça Nova Santa Catalina, 10 - 07012 Palma - T: +34 971 988 200 - museu@esbaluard.org - www.esbaluard.org

3 **ESBALUARD**
museu d'art modern i contemporani de palma

ALBERTO GARCÍA-ALIX
LO MÁS CERCA QUE ESTUVE DEL PARAÍSO
Hasta el 9 de enero de 2011

RUMOR DEL MUNDO: DEL INFORMALISMO A LAS NUEVAS ABSTRACCIONES, 1950-2010
Hasta el 30 de enero de 2011

OBRAS DE LA COLECCIÓN DE ES BALUARD
SILVA MIRÓ, FRANCISCO CERAMICAS, DONA DONA, GABRIELE D'ALROSSO EN LA ABSTRACCION

ESBALUARD | museu d'art modern i contemporani de palma
Plaça Nova Santa Catalina, 10 - 07012 Palma - T: +34 971 988 200 - museu@esbaluard.org - www.esbaluard.org

4 **fascicles musicals**
CONCERTS amb LECTORNALS | Temporada Social, 2010

la entrega **Papa Iopu**

ESBALUARD | museu d'art modern i contemporani de palma
Govern de les Illes Balears | Consell de Mallorca

- 1- 6th anniversary free entrance advertisement
- 2- International Museum's Day poster
- 3- Es Baluard exhibitions' advertisements
- 4- Fascicles Musical flyer

Institucions La cultura europea, a debat a Mallorca
Palma acull aquests dies la trobada de responsables de projecció cultural europeus, en unes jornades incloses en la presidència d'Espanya a la Unió. Les reunions, que s'iniciaren ahir al museu Es Baluard, són presidides pel conseller de Cultura, Bartomeu Llinàs; la presidenta del Consell Insular, Francina Armengol, i la batles de Palma, Aina Calvo. • **db** Foto: Gerard Sánchez

27/05/10, Última Hora



MUSEUM
COLLECTION
EXHIBITIONS
ACTIVITIES
NEWS
AMICS
BLOG
AGENDA
MULTIMEDIA
SHOP
PUBLICATIONS
ROOM HIRE

Communication Department

The Communication Department is in charge of preparing information on the museum for diffusion to the media, the Es Baluard team and potential visitors, via platforms such as the museum website, Newsletters and social networks. The tasks of maintenance of the different communication channels and classification and preservation of three of the museum's archives – the newspaper library, the audiovisual library and the photograph library – also fall to the Communication Department.

COMMUNICATION

The goal of the Communication Department is to diffuse information on the museum. This being its purpose, its lines of action are divided up into:

- Conventional communication: media coverage of the museum
- Maintenance of the audiovisual and newspaper libraries
- New Es Baluard website (www.esbaluard.org)
- Promotion of the social networks
- Increase in elements of multimedia communication
- Promotion of intra-communication

Conventional communication: media coverage of the museum

The inclusion of *modern* information tools does not mean that those seen as conventional were neglected during 2010. On the contrary, the Communication Department reinforced its relationship with local, national and international journalists. As a parallel activity, it also updated the database by incorporating new resources, many of them from the international sphere thanks to exhibitions like "The sites of Latin American Abstraction. Ella Fontanals-Cisneros collection" or Lou Reed. "Romanticism". This area of action is completed by the preparation of communiqués and press dossier, the production of photographs and videos documenting the museum's activity, the organisation and calling of press conferences, the management of interviews for the media and correspondence with journalists.

Maintenance of the newspaper and photograph libraries and the audiovisual archive

The control of Es Baluard's information archives is based essentially on clipping – inspection of the daily press and the archive – and maintenance of the audiovisual material and the photograph library generated directly by the museum. The museum's website and the social networks also have archives, but the bulk of the audiovisual and photographic information, and that which appears in the communications media, is still produced internally.

New Es Baluard website (www.esbaluard.org).

Whilst 2009 was the year in which Es Baluard's Communication Department promoted the museum's presence on social networks such as Facebook, Twitter, Tuenti, YouTube channels and Flickr, 2010 was the year of the publication of the new website, a 2.0 application, published in full in three languages (Catalan, Spanish and English) and adapted to the new age of on-line communication, with multimedia contents, a complete on-line shop and at the same time serving as an archive of all that has taken place in Es Baluard since it opened in 2004.

The new website, designed by the company ANID, favours more fluid and direct communication with potential visitors to the museum, and has all the 2.0 features. This means that it enables feedback between users and the museum's Communication Department, as the coordinator of the new tool. This is achieved for the most part through the Blog, the contact sheet and the fact that users can register with www.esbaluard.org in order to be updated regularly via the Newsletter. It also makes it easier for the museum team to find out what general opinion users have of Es Baluard.

Furthermore, the new website completes our communication with the media. Aware of this, we have included a press section in it – a place for downloading images, press dossiers, audio clips or even videos. In short, material that facilitates the work of reporters, material which is made available to them in a more fluid, swifter manner.

The Communication Department is responsible for management of the new website. More specifically, it drafts the news items and diary notes, the contents of exhibitions and activities (both educational and cultural), runs of the Blog and drafts and sends Newsletters.

Promotion of the social networks

After the creation in 2009 of the official Es Baluard pages on Facebook, Twitter, Tuenti, Flickr and YouTube, 2010 was the year in which they were reinforced. On 31st December 2010, having exceeded the maximum limit of "friends" permitted per profile, Es Baluard had two profiles on Facebook, a total of 4,200 fans and 5,600 friends.

The key does not only reside in the maintenance of the different portals, posting news items, images and videos on them and inviting people to events, but also in exploring the possibilities of the social networks, communicative elements that are constantly being reinvented thanks to new applications and redesigns.

Increase in elements of multimedia communication

Aware as we are that the Internet is linked to more direct, swift languages such as image and sound to the detriment of others, like text, over 2010 the Communication Department has been promoting the creation of videos and audios related to the museum's activities. This material is made available directly to the media and the general public, through the new website and the social networks.

The opportunity this opens up of providing conferences given by curators, artists and other agents involved in the museum's day-to-day running to anyone who requires it is highly attractive as it rounds off the information-provision possibilities. Bearing this in mind, the Communication Department outsourced the preparation of this material to external companies when a high level of demand called for this. For example, for the promotion of the exhibition Alberto García-Alix. "Lo más cerca que estuve del paraíso" (The closest I have ever been to paradise), one of the displays that attracted both the most public and the most significant response on the part of the communications media.

All this work was not in vain. By 31st December 2010, the videos on Es Baluard's YouTube channels had registered 6,158 reproductions; a significant piece of data in terms of the performance and potential of this tool, given the fact that the first time a video was uploaded was on 13th November 2009, just over one year earlier.

Promotion of intra-communication

Being aware of the information Es Baluard generates and of its different departments, which are often out of contact for reasons of time and space, the Communication Department has devoted itself to the indispensable task of keeping the entire team up-to-date with the museum's activities, something which had been hitherto neglected. This has been achieved mainly by concentrating museum intra-communication in the Communication Department and diffusing news through an internal Newsletter which is sent out on a weekly basis and completed with any last-minute information that may be generated between dispatches.

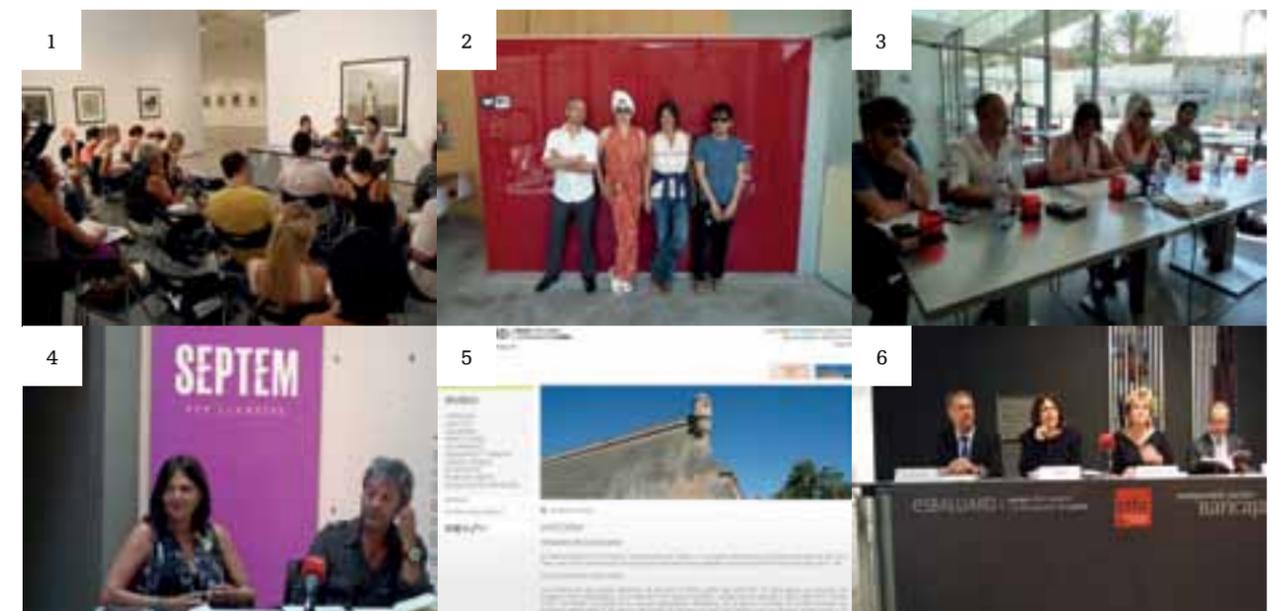
1- "Lo más cerca que estuve del paraíso" press conference

2 and 3- "Llunes d'Es Baluard" press conference

4- *Septem* press conference

5- Es Baluard web

6- "The Sites of Latin American Abstraction. Ella Fontanals-Cisneros Collection" press conference





ANTONI SOCÍAS
Una redefinición de África
El fotógrafo mallorquín ha trabajado con Carand Fanta, a quien conoció en Gambia. Juntos redefinen la visión convencional de África a partir de posiciones energéticas y renovadas.



EXTIMIDAD
Infinidad en las nuevas tecnologías
Artistas como Christa Sommerer, Gregory Chatonsky, Paul Sermon, Carlo Zanni o Satoru Iwano se la cruzaron influenciando el concepto de intimidad en las nuevas tecnologías.



JORGE MAYET
Y su arquitectura para las almas
El artista cubano afincado en la isla reinventará el proyecto de Jorjiana original de Cuba que presentó en Miami Basel 2009. Lo hará en el Aljufi el próximo mes de marzo.



THYSEN BORNEMISZA
Las obras de Francesca Von Habsburg
Cerrar el programa expositivo una selección de las pintas de Fränsisca, la hija del barón, fundadora de la T-H AZL, que abraza arte de finales del siglo XX hasta la actualidad.



EDUARDO ARROYO
Homenaje a la literatura
Breve revisión de la obra del Premio Nacional de Artes Plásticas en Mallorca. A partir del 25 de febrero podrá verse en el Aljufi del arte la conmemoración a la literatura.

Eduardo Arroyo, Christian Boltanski y Julião Sarmiento llegan a Es Baluard en 2011

► El nuevo plan museológico se aprobará y publicará a lo largo de un año en que el centro artístico ha visto reducido su presupuesto en un 10%

M. ELENA VALLÉS
Sustituir un pequeño espacio de obra nueva y no aumentar el programa de actividades es la estrategia que seguirá en 2011 el nuevo Es Baluard. El motivo: el recurso que por segundo año consecutivo quedará en presupuesto. Para el año próximo el centro artístico cuenta con 3,3 millones de euros para gastar, un 10% menos de lo que ha conseguido sus arcas en 2010, cuando ya se les aplicó un ajuste del 10%. ¿Suficiente el museo un buen expositor? Como ya hemos dicho, no. Cristina Ros, su directora, recuerda ayer que la partida para adquisición de piezas nuevas se quedará en 425.000 euros (la mitad de lo que ha en 2010) para que "el ritmo de actividades siga siendo alto". Y las visitas masivas no aumentan. "A día a día de diciembre, Es Baluard ha registrado una entrada de 300.000 personas", 95.198 más que en 2009.

CONVOCAJORA
El concurso para elegir nuevo director, en abril
La Fundación Es Baluard trabaja actualmente en las bases del concurso público que convocará este año para elegir al cargo de director del museo. Su actual responsable, Cristina Ros, calcula que la convocatoria será hacia el mes de abril, "en todo caso antes del verano" para que no haya un vacío de poder y los aspirantes puedan preparar su proyecto. Hay que recordar que el contrato de la actual dirección expira en febrero de 2012. Ros, que aún no ha decidido si se presentará al cargo -"me lo estoy pensando", asegura que se ha tomado esta decisión "por las recomendaciones del documento de Buenas Prácticas en Museos y Centros de Arte". **M. E. V. V. V.**



Cristina Ros, ayer en Es Baluard.

(struenda original de Cuba) que fue lanzado al mar, donde se destruyó a causa del oleaje. Christian Boltanski, el creador que representará a Francia en la próxima Biennial de Venecia, dedicará su proyecto a la memoria de Palma. El primero de julio se estrenará su pieza. En la planta 1, Antoni Socías y Carand Fanta presentarán su acción conjunta el 13 de mayo, mientras que el cubano Julião Sarmiento, que se presentó a Portugal en la Biennial de Venecia de 1997, desplegará una década de buen hacer en una muestra coproducida por Es Baluard y el CAC de Millaga. Cerrará el año una muestra a la colección del reseraprospecto para septiembre y una selección de la colección Thyssen Bornemisza, en esta ocasión piezas de Francesca Von Habsburg. Detrás de los debates del centro,

está el de presentar y definir el nuevo plan museológico, que se presentará en breve a los órganos de gobierno. Un plan que se pasará a distintos colectivos relacionados con el mundo del arte para que puedan realizar sus aportaciones. El texto finalmente se publicará a lo largo del año próximo. Art Palma, los Llums y los Fociles Músicals se verán amplificados con un nuevo ciclo de Jacklyn Habsburg, que darán entrada al museo a proyectos teatrales relacionados de pequeño formato. Asimismo, Es Baluard estará en ARCO para dar a conocer sus publicaciones. En cuanto a los trabajos nuevos, se escuchan las propuestas recibidas para algunas exposiciones de artistas como Ismael Sánchez, y se adaptará el calendario para los ritmos de los visitantes.

Cultura • Espectáculos

RECONOCIMIENTO Las primeras autoridades de la isla y representantes del mundo del arte y la cultura arroparon ayer al presidente del Grup Serra, Pere A. Serra, en la entrega del galardón más importante de Baleares. El editor recordó a grandes personalidades del pasado, como Miró y Antich destacó la publicación de la 'Gran Enciclopèdia de Mallorca', la traducción de 'Die Balearen' y la creación del 'Diari de Balears' en catalán.

Pere A. Serra recibe la Medalla d'Or de la Comunitat con el recuerdo de Joan Miró

La ministra de Cultura, Ángeles González-Sinde, y el president Francesc Antich entregan la distinción al editor y mecenas

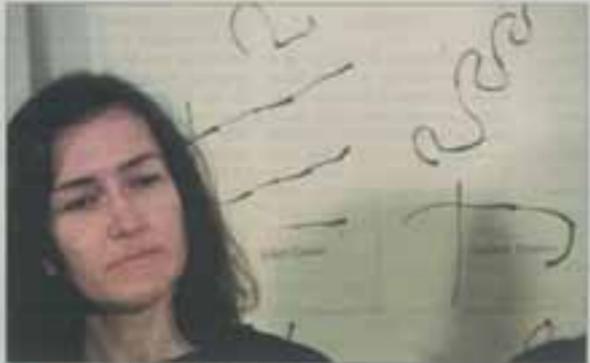
MARIA MICHELENA
El mundo del arte, la cultura y la política -con la ministra de Cultura, Ángeles González-Sinde, y el presidente balear, Francesc Antich, a la cabeza-, admitió de su familia y amigos acompañaron ayer al presidente del Grup Serra, Pere A. Serra, en el acto de imposición de la Medalla d'Or de la Comunitat Autonoma celebrada en la Sala Miró, que contiene el granero de la colección del Museu d'Art Modern i Contemporani Es Baluard, con obras apreciadas por el propio Serra. La Medalla d'Or es la distinción más importante de nuestra isla. El Govern, mediante una acta de verificación a nombre de Serra y Pere A. Serra se ha hecho merecedor de la misma -"son empresarios editores, periodistas, mecenas artísticos y promotores de la cultura y del conocimiento de nuestra historia, por su liderazgo en la prensa balear y por la introducción de la lengua catalana en los medios de comunicación".



Pere A. Serra recibe la Medalla d'Or de la Comunitat en nombre del president Antich en presencia de la ministra de Cultura.

Acudieron las primeras autoridades de las islas, a excepción de la alcaldesa de Palma, Aina Calvo, que se excusó su presencia ante la Presidencia del Govern, institución que la había invitado, según fuentes municipales. Estuvieron la presidenta del Parlament, Alina Baró; el delegado del Gobierno, Ramon Socías; la presidenta del Consell, Francisca Armangol; el vicepresidente del Parlament, Pere Berger; así como los concejales Albert Miragades (Presidencia), Bartomeu Lleras (Educación i Cultura), Carlos Miquel (Economía), Josep Baradó (Turisme y Treball), Josepina Santiago (Bentor Social) y Joana Colomera (Obras Pùblicas).

• Acudieron las primeras autoridades de las islas, excepto la alcaldesa de Palma



• **Arte y poesía.** La ministra Ángeles González-Sinde, ante la obra de Serra que ilustra una serie de poemas de autores mallorquines y que sirvió de inspiración para el texto de entrega.



• Antich destacó la 'Gran Enciclopèdia de Mallorca', 'Die Balearen' y el 'Diari de Balears'

• Serra recordó a los dos 'solterics' que le precedieron con la Medalla: Juli Ramis y Guillem Colom

seman y siempre capaces de conservar nuestras historias, nuestro paisaje, así como de ser un legado para el futuro, como el que presenciamos como Guillem Sagrera, que utilizó la Lengua y la Isla, dejaron para nosotros.

Tanto una palabra de recuerdo para los dos señores que antes de él obtuvieron la Medalla d'Or de la Comunitat, Juli Ramis, magistrado expresidente del pasadísimo mallorquín, aunque el final de su carrera se hiciera abstracta y Guillem Colom, el gólgota francés en todo el mundo, un autodidacta que nos enseñó a amar no solo nuestra tierra por sus paisajes, sino hasta el subterráneo. Compartido con ellos, dijo, voy a ser un pobre hombre y como ustedes, más allá de lo que agredieron.

Tan serio laigo y siempre evasivo, por parte de los presentes, tanto la ministra de Cultura, Ángeles González-Sinde, quien reconoció que hace poquito ocho meses desde que el Ministerio que dirige la comunitat con la Medalla al Merito de las Bellas Artes y -hay se le entrega la Medalla de Oro de Baleares-.

COMMEMORACION Un total de 20 espacios dedicados al arte han preparado un programa de actividades unitario • El lema elegido para este año es 'Museos para la armonía social' • Las primeras propuestas comienzan mañana mismo • Centros de la Part Forana se suman al calendario conjunto

Los centros artísticos, invitados a la celebración del Día de los Museos

Los espacios de arte se unen por primera vez a la iniciativa internacional que se celebra el 18 de mayo

NACHO JIMÉNEZ

Jornadas de puertas abiertas, visitas guiadas, talleres, exposiciones o proyecciones forman parte del programa conjunto elaborado por una veintena de museos y centros de arte y cultura de Mallorca, con motivo del Día Internacional de los Museos. Las propuestas arrancarán mañana y se prolongarán hasta el día 18, fecha oficial de la celebración.

Por primera vez, los espacios artísticos de Palma y la Part Forana han unido esfuerzos bajo el lema *Museos para la armonía social*, elegido por el Consejo Internacional de Museos, cuyo propósito apunta por el diálogo entre diferentes culturas.

Museo de Mallorca

El martes 18, La festa del Museu, de 20.00 a 22.00 horas. Los días 19 y 20, ciclo de cine en Can Alcover (San Alonso, 24), de 17.00 a 21.00.

Fundació Pilar i Joan Miró

Jornada de puertas abiertas, de 10.00 a 22.00, el día 18. Además, venta de catálogos a un euro.

Museu Diocesà

El día 18, de 10.00 a 22.00 horas, jornada de puertas abiertas.

Canal Solleric

Diálogo de los escultores de la exposición *Ow roman l'esperit*, el día 18 a las 19.00 horas. A las 20.00, espectáculo *Dansa l'esperit*.

De Museu a Museu

Varias piezas del fondo del Museo de Mallorca viajan a las salas del Museu Diocesà y la Fundació Miró, del 18 al 20 de mayo.

Museu de Pollença

Mañana, de 10.00 a 11.30, talleres infantiles y familiares sobre los rituales góticos. De 16.00 a 18.00, taller de realización de un mandala colectivo. Hay que inscribirse hoy en el teléfono 971531166.

Centre Sa Nostra

Exposiciones *Sabat verdà*, *Sabat indigent* a l'Español y *Panoramas*.

Fundació Jakobber

El domingo 16, jornada de puertas abiertas y visita familiar al Museo de sa Banca Blanca. Concurso de disfraces para niños y merienda para los asistentes. De 10.00 a 14.00.

Museu d'Artà

Jornada de puertas abiertas, el martes 18. El sábado 22, a las 11.30.



Representantes de los museos y los espacios de arte presentando ayer el programa. A. JIMÉNEZ/EL MUNDU



El 18/18, el Museo de Mallorca celebra su fiesta.

• La exposición 'De museo a museo' trasladará piezas del Museo de Mallorca a la Fundació Miró y al Museu Diocesà

visita guiada con el título *Conocer el más antiguo i fuertísimo tabaco*.

Museu de Sa Pobla

Jornadas de puertas abiertas en los museos de Sa Pobla los días 18, 19 y 23. El día 18, a las 20.00, conferencia *Iniciació a l'art contemporani*.

CaixaFòrum

El día 18, inauguración de *Donat Arenal de cultura*, a las 20.00 horas.

Son Fornàs

Mañana, jornada de puertas abiertas de 10.00 a 14.00 y de 16.00 a 19.00. Visita nocturna a las 21.00. El 18, jornada de puertas abiertas y visita al yacimiento a las 19.00.

Can Alcover

El 19, a las 12.00, visita guiada a la casa del poeta Joan Alcover. Inscripciones previas en el 971729446.

Castell de Bellver

El martes 18, jornada de puertas abiertas y visita al Museo d'Història de la Ciutat y a la Torre del Homenaje. Reservas previas en el 971738865.

Fundació Coll Bardalet

De 10.00 a 22.00 horas, el día 18, jornada de puertas abiertas.

Es Baluard

Jornada de puertas abiertas el día 18. Performance *Te Vínculo* de 19.00 a 22.00 el mismo día. Los días 19, 20 y 18 se organizará el taller *Barrucana*. Ipernolla.

Museu de Manacor

El día 18 se puede participar en los talleres para adultos *Descobrimos un seguit de l'arqueologia i Arqueologia urbana a la plaça de les Verdures*, de 18.00 a 20.00 horas.

Museu de Sant Carles

Mañana, jornada de puertas abiertas de 10.00 a 20.00 en el museo del Castell de Sant Carles. Visita guiada, a las 11.30, y concierto de música de cámara, a las 20.00.

Caos Museu del Poble Gineard

Monstruo literario sobre Blai Bonet, el día 23 a las 10.00. Reservas anticipadamente en el 971536672.

Caos Lluençç Villalonga

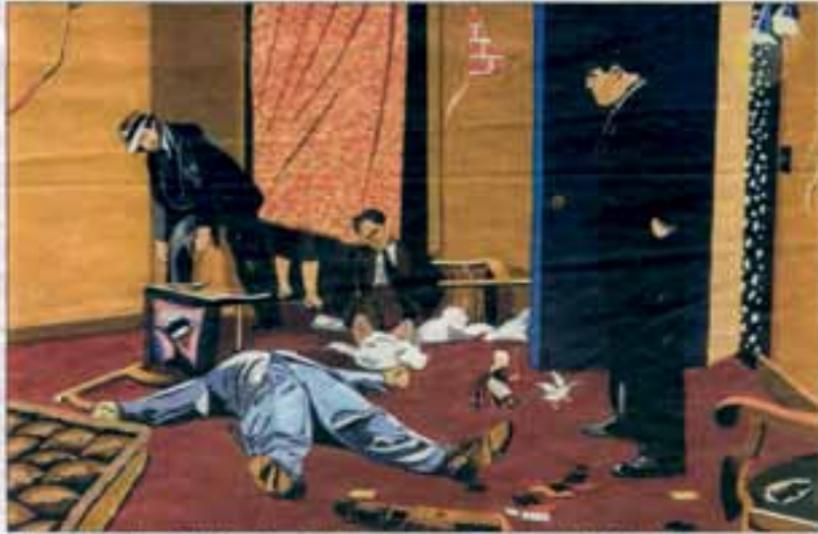
Inauguración de la muestra expositiva *El Visper*, el día 20 a las 20.00 horas.

Museu Erchanviç

El día 18, jornada de puertas abiertas. El jueves 20, visita guiada en catalán.

03/01/10, www.hoyesarte.com

05/08/10, El Mundo



Feliz quien coma Ulises ha hecho un largo viaje', óleo sobre lienzo del artista madrileño Eduardo Arroyo.

Boltanski y Arroyo centran el nuevo año en Es Baluard

Una instalación 'ex profeso' del artista francés y una revisión de la obra 'literaria' del madrileño encabezarán la programación

LAURA JURADO / Palma
Si la crisis llevó a la Cultura por la misma senda de la recesión económica, lo de Es Baluard se ha convertido en un férreo presupuestario. El museo afronta el 2011 con un recorte del 25% en las aportaciones de las instituciones sólo dos años. Un tjeretuzo que capean a base de ahorro y reestructuración en un año que acogerá el primer concurso para la elección del nuevo director del centro. En su programación artística, ocho nuevas propuestas entre las que destacan las instalaciones ex profeso de Jorge Mayet y Boltanski y una retrospectiva literaria de Eduardo Arroyo.

Como a toda familia española, a Es Baluard le ha tocado pasarse al ahorro y la contención. El nuevo recorte de un 10% en las partidas del Govern, Consell y el Ayuntamiento de Palma -con una aportación de unos 839.000 euros cada una- deja el tjeretuzo institucional en un 25% en sólo dos años.

El museo afrontará el nuevo año con un presupuesto de 3,32 millones de euros. Una rebaja que ha obligado a la reestructuración presupuestaria. «Una de los pri-

Un edificio en crecimiento

Junto a la reestructuración económica, Es Baluard afrontará en 2011 una modificación de espacios para dar respuesta a algunas de las carencias del centro. Así, el museo planea remodelar su auditorio para crear un taller estable que dé cabida a los más de 12.000 niños que pasan por sus actividades educativas. Por otro lado, Cristina Ros prevé diseñar un espacio para la consulta de los más de 2.000 volúmenes que componen el fondo bibliográfico de la pinacoteca. Otra de las carencias a resolver será el problema de espacio en los almacenes con el alquiler con opción a compra de una nave externa con 850m² que triplique el espacio con el que Es Baluard cuenta en la actualidad.

meros recursos internos ha sido el destinado a adquisición de obras», señala ayer la directora de Es Baluard, Cristina Ros. Si en 2009 la partida para tal fin era de 850.000 euros, el centro la dejó en un 50% para 2010, cifra que se mantiene de cara al próximo año. «Era un presupuesto absurdo porque superaba el destinado al funcionamiento del propio museo», añade Ros.

Ocho nuevas exposiciones centrarán la programación de 2011. Un plantel en el que, según la directora de Es Baluard, «se ha insistido en mantener el equilibrio entre artistas de las Islas y otros nombres de referencia cuya obra nunca había tenido una revisión en Baluard».

Eduardo Arroyo y Julián Sarmiento protagonizarán las dos grandes retrospectivas de la pinacoteca. La primera -producida por Es Baluard- llegará en febrero para revisar, desde la óptica de su vinculación con la literatura, la trayectoria de uno de los artistas referentes en la nueva figuración de los años 60. La segunda -organizada con el CAC de Màlaga- recogerá la producción del portugués en la última década. Una exposición que llegará en junio y que muestra una vertiente tan íntima como multidisciplinar.

Por su parte, Christian Boltanski y Jorge Mayet serán los autores de dos instalaciones ex profeso para el Aljub del museo palmeño. El primero -que llegará a la pinacoteca en julio- trabajará sobre la historia de Es Baluard para crear una pieza que conecte con el referente de la memoria, siempre presente en su obra. Mayet -de origen cubano aunque afincado en Mallorca- partirá de la destrucción de su proyecto para el Miami Basel 2009 como fuente de inspiración para su

Boltanski se inspirará en la historia del museo y creará una pieza para S'Aljub

instalación que se exhibirá también en el aljub.

La temporada comenzará el próximo 29 de enero con una muestra comisariada por Pau Webber Escimiat. Art, intimitat i tecnologia. Una exposición colectiva de arte digital que, como apunta Cristina Ros, «plantea la transformación que la intimidad ha sufrido con la aparición de las nuevas tecnologías hasta convertirse en estinidad». Es Baluard recibirá la Nit de l'Art con una nueva edición de Mirades a la col·lecció de Es Baluard. El museo cerrará el año con una exposición de obras de la Fundación Thyssen Bornemisza Art Contemporary de Viena, gestionada por Francesca von Habsburg. Un convenio entre ambas instituciones del que aún queda por definir la composición de la muestra.

Frente a las cifras negativas del presupuesto, el museo palmeño cerrará 2010 con algo más de 360.000 visitantes, un aumento del 10,7% con respecto a 2009.



Administration Department

– economical information

ANNUAL FINANCIAL REPORT
STATEMENT 2010

Fundació Es Baluard Museu d'Art
Modern i Contemporani de Palma



AUDIGEST BALEAR

Arciduc Lluís Salvador, 33
07004 Palma de Mallorca

INFORME D'AUDITORIA DE COMPTES ANUALS

Al Patronat de
Fundació Es Baluard, Museu d'Art Modern i Contemporani de Palma:

Hem auditat els comptes anuals de **FUNDACIÓ ES BALUARD, MUSEU D'ART MODERN I CONTEMPORANI DE PALMA** que comprenen el balanç al 31 de desembre de 2010, el compte de pèrdues i guany, l'estat de canvis en el patrimoni net i la memòria corresponents a l'exercici anual acabat en aquesta data. La Direcció és responsable de la formulació dels comptes anuals de la Fundació, d'acord amb el marc normatiu d'informació financera aplicable a l'entitat (que s'identifica a la Nota 2 de la memòria adjunta) i, en particular, amb els principis i criteris comptables continguts en el mateix. La nostra responsabilitat és expressar una opinió sobre els esmentats comptes anuals en el seu conjunt, basada en el treball realitzat d'acord amb la normativa reguladora de l'activitat d'auditoria de comptes vigent a Espanya, que requereix l'examen, mitjançant la realització de proves selectives, de l'evidència justificativa dels comptes anuals i l'avaluació de si la seva presentació, els principis i criteris comptables utilitzats i les estimacions realitzades, estan d'acord amb el marc normatiu d'informació financera que resulta d'aplicació.

Segons la nostra opinió, els comptes anuals de l'exercici 2010 adjunts expressen, en tots els aspectes significatius, la imatge fidel del patrimoni i de la situació financera de Fundació Es Baluard, Museu d'Art Modern i Contemporani de Palma al 31 de desembre de 2010, així com dels resultats de les seves operacions i dels recursos obtinguts i aplicats corresponents a l'exercici anual acabat en la data esmentada, de conformitat amb el marc normatiu d'informació financera que resulta d'aplicació i, en particular, amb els principis i criteris comptables continguts en el mateix.

12 d'abril de 2011



AUDIGEST BALEAR, S.L.

José M^e Valiente
José M^e Valiente

Insc. Reg. Merc. Baleares. Tomo 1210, Folio 111, Sección Sociedades, Hoja PM-18682
Inscrita en el Registro Oficial de Auditores de Cuentas (ROAC) - Número S 1038
Inscrita en el Instituto de Censores Jurados de Cuentas

Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma
CLOSING BALANCE FOR YEAR 2010

ASSETS	Review notes	2010	2009
A) NONCURRENT ASSETS		26.154.195,47	26.197.513,52
I. Intangible Fixed Assets	5	20.190.882,70	20.576.814,01
1. Development			
2. Loans		20.159.380,65	20.549.559,23
3. Patents, licences, brands and related		21.899,52	23.686,99
4. Source of sales			
5. Information technology applications		9.602,53	3.567,79
6. Other intangible assets			
II. Historical Wealth Assets	6	5.592.868,72	5.273.153,03
1. Real estate			
2. Archives			
3. Libraries			
4. Museums		5.592.868,72	5.273.153,03
5. Moveable property			
6. Advancements for Historical Wealth Assets			
III. Tangible Fixed Assets	5	363.851,39	340.953,82
1. Properties and construction		104.644,42	105.120,89
2. Technical facilities and other fixed assets		259.206,97	235.832,93
3. Technical facilities and other fixed assets			
IV. Real Estate Investments			
1. Properties			
2. Constructions			
V. Long-term Investments in Group & Associated Companies			
1. Asset management			
2. Credits to companies			
3. Representative value of debt			
4. Derivatives			
5. Other financial assets			
V. Long-term Financial Investments	7	6.592,66	6.592,66
1. Asset management			
2. Credits to companies			
3. Representative value of debt			
4. Derivatives			
5. Other financial assets		6.592,66	6.592,66
VII. Deferred Tax Assets			

ASSETS	Review notes	2010	2009
B) CURRENT ASSETS		1.736.541,48	1.519.437,95
I. Noncurrent Assets Held for Sale			
II. Stock	8	389.641,58	342.951,45
1. Actively traded assets		389.641,58	342.951,45
2. Raw materials and other provisions			
3. Products in progress			
4. Productos acabados			
5. Subproducts, residues and recovered materials			
6. Advancements to suppliers			
III. Members and Other Debtors to Entity Activities	9	168.550,50	367.250,50
IV. Commercial Creditors and Other Accounts Receivable	7	416.441,51	502.444,26
1. Sales and Service Provider Clients		128.439,10	187.642,48
2. Clients, group & associated companies			
3. Various debtors		128.439,10	187.642,48
4. Personnel			
5. Current tax assets			
6. Other public administration credits		128.439,10	187.642,48
7. Stock-holders (members) for required disbursement			
V. Short-term Investments in Group and Associated Companies			
1. Asset management			
2. Credits to companies			
3. Representative value of debt			
4. Derivatives			
5. Other financial assets			
VI. Short-term Financial Investments	7	2.813,93	2.806,24
1. Asset management			
2. Credits to companies		8,93	1,24
3. Representative value of debt			
4. Derivatives			
5. Other financial assets	11	2.805,00	2.805,00
VII. Short-term periodifications	7	59.664,99	17.865,28
VIII. Cash and Other Equivalent Liquid Assets		699.428,97	286.120,22
1. Treasury		699.428,97	286.120,22
2. Other equivalent liquid assets			
TOTAL ASSETS (A + B)		27.890.736,95	27.716.951,47

Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma
CLOSING BALANCE FOR YEAR 2010

NET ASSETS AND LIABILITIES	Review notes	2010	2009
A) NET ASSETS		27.196.666,15	27.041.495,56
A-1) Entity Funds	7	2.172.299,91	2.117.517,85
I. Foundation Monies / Social Fund		1.530.280,12	1.530.280,12
1. Ear-marked funds		1.530.280,12	1.530.280,12
2. Free-use monies			
II. Reserves		587.237,73	
1. Statuary funds			
2. Other reserves		587.237,73	
III. Surplus from previous years			368.494,89
1. Remaining			368.494,89
2. (Negative surplus from previous years)			
IV. Other trustee contributions			
V. Yearly surplus	3	54.782,06	218.742,84
A-2) Adjustments for value exchanges			
I. Financial assets to be sold			
II. Hedge operations			
III. Others			
A-3) Subsidies, donations and bequeathals	10	25.024.366,24	24.923.977,71
B) NONCURRENT LIABILITY		4.000,00	79.000,00
I. Long-term provisions			
1. Obligations for long-term personnel services			
2. Environmental activities			
3. Provisions for restructuring			
4. Other provisions			
II. Long-term debt	7	4.000,00	79.000,00
1. Obligations and other negotiable values			
2. Debt with credit entities			
3. Leasing creditors			
4. Derivatives			
5. Other financial liability		4.000,00	79.000,00
III. Debt owed to group and associated companies			
IV. Tax-deferred liability			
V. Long-term periodifications			

NET ASSETS AND LIABILITIES	Review notes	2010	2009
C) CURRENT LIABILITIES		690.070,80	596.455,91
I. Liabilities related to noncurrent assets held for sale			
II. Short-term provisions			
III. Short-term debt			
1. Obligations and other negotiable values			
2. Debt with credit entities			
3. Leasing creditors			
4. Derivados			
5. Other financial liability			
IV. Debt owed to group and associated companies			
V. Beneficiaries-Creditors			
VI. Commercial Creditors and Other Accounts Receivable	7	690.045,80	596.430,91
1. Suppliers		431.230,33	438.639,98
2. Suppliers, group and associated companies			
3. Various creditors		207.245,03	115.507,22
4. Personnel (payment pending)			
5. Current taxable liability			
6. Other public administration debt		51.570,44	42.283,71
7. Advancements to clients			
VII. Short-term periodifications	7	25,00	25,00
TOTAL NET ASSETS AND LIABILITIES (A + B + C)		27.890.736,95	27.716.951,47

Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma
PROFIT AND LOSS ACCOUNT FOR YEAR ENDING 31 DEC 2010

	Note	(Debit) 2010	Side 2009
A) ONGOING OPERATIONS			
1. Museum earning based on in-house activities		2.350.876,95	2.910.332,58
a) Fees from members and affiliates		10.825,07	14.100,28
b) Revenue from promotions, sponsors and collaborators		2.340.051,88	2.896.232,30
c) Subsidies, donations and bequeathals imputed at year end			
d) Withdrawal of subsidies, donations and bequeathals			
2. Monetary and Other Grants awarded			
a) Monetary awards			
b) Government expenses and for collaborations			
c) Withdrawals of grants and allocated funds			
3. Net amount from business operations		196.536,02	227.139,96
a) Sales		196.536,02	227.139,96
b) Services provided			
4. Inventory exchange for products finished and in process of manufacture			
5. Work performed by the museum on its assets			
6. Supplies	13	-79.489,83	-56.226,05
a) Consumption of goods		-79.489,83	-56.226,05
b) Consumption of raw materials and other consumer goods			
c) Work performed by other companies			
d) Write-down on goods, raw materials and other supplies			
7. Other profitable Revenue		92.457,83	136.891,71
a) Ancillary and other customary Revenue		92.457,83	136.891,71
b) Year-end profit subsidies from commercial activity a la actividad mercantil			
8. Personnel expenses	13	-853.206,63	-836.796,56
a) Wages, salaries and pay		-667.409,39	-641.493,12
b) Social welfare benefits		-185.797,24	-195.303,44
c) Supplies			
9. Other Profit Expenses		--1.639.994,41	-2.145.330,81
a) External services	13	-1.637.000,29	-2.138.826,01
b) Taxes		-2.655,34	-6.422,06
c) Losses, write-down on supply change for commercial operations			
d) Other customary expenses		-338,78	-82,74
10. Depreciation of Assets	5	-414.039,29	-415.235,91
11. Allocation of non-financial and other assets	10	398.881,76	400.078,38
12. Surplus Supplies			
13. Write-down and Results from Alienation Assets			
a) Write-down and losses			
b) Alienations and other outcomes			

	Note	(Debit) 2010	Side 2009
A.1) PROFIT OUTCOMES (1+2+3+4+5+6+7+8+9+10+11+12+13)		52.022,40	220.853,30
14. Financial Revenue		3.105,72	6.506,75
a) From participation in asset management			
a1) In group and associated companies			
a2) In third-party entities			
b) From negotiable values and other financial instruments		3.105,72	6.506,75
b1) In group and associated companies			
b2) In third-party entities		3.105,72	6.506,75
15. Financial expenses		-129,49	-8.337,14
a) From debt to group and associated companies			
b) From debt to third-party entities		-8.337,14	-2.022,46
c) From supply updates			
16. Change in reasonable cost of financial instruments			
a) Trade portfolio and other			
b) Year-end imputation for sellable financial assets			
17. Exchange differences		-216,57	-280,07
18. Write-down and outcome of alienation of financial instruments			
a) Write-down and losses			
b) Alienations and other outcomes			
A.2) FINANCIAL RESULT (14+15+16+17+18)		2.759,66	-2.110,46
A.3) RESULT BEFORE TAXES (A.1 + A.2)		54.782,06	218.742,84
19. Tax on Revenue	12		
A.4) YEAR-END RESULT FROM ONGOING OPERATIONS (A.3 + 19)		54.782,06	218.742,84
B) INTERRUPTED OPERATIONS			
20. Year-end result from net interrupted operations			
A.5) YEAR-END RESULT (A.4 + 20)		54.782,06	218.742,84

Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma
STATE OF CHANGE IN NET ASSETS FOR YEAR ENDING 31 DECEMBER 2010

	Ear-Marked foundation	Funds	Surplus from previous periods	Period surplus	Subsidies, donations and bequeathals received	TOTAL
A) BALANCE, END OF 2008	1.530.280,12		14.255,44	354.239,45	24.576.784,02	26.475.559,03
I. Adjustments for changes in 2007 and earlier criteria.						
II. Adjustments for 2007 and earlier errors.						
B. ADJUSTED BALANCE, START OF 2009	1.530.280,12		14.255,44	354.239,45	24.576.784,02	26.475.559,03
I. Result of the profit and loss account				218.742,84		218.742,84
II. Revenue and expenses reflected in net assets					347.193,69	347.193,69
III. Trustee operations						
1. Increase in foundation monies						
2. (-) Reductions in foundation monies						
3. Other operation with trustees						
IV. Other changes in net assets			354.239,45	-354.239,45		
C. BALANCE, END OF 2009	1.530.280,12		368.494,89	218.742,84	24.923.977,71	27.041.495,56
I. Adjustments for changes in 2008 criteria 2009						
II. Adjustments for 2008 errors 2009						
D. ADJUSTED BALANCE, START OF 2010	1.530.280,12		368.494,89	218.742,84	24.923.977,71	27.041.495,56
I. Result of the profit and losses account				54.782,06		54.782,06
II. Revenue and expenses reflected in net assets					100.388,53	100.388,53
III. Trustee operations						
1. Increase in foundation monies						
2. (-) Reductions in foundation monies						
3. Other operation with trustees						
IV. Other changes in net assets		587.237,73	-368.494,89	-218.742,84		
E. FINAL BALANCE 2009	1.530.280,12	587.237,73		54.782,06	25.024.366,24	27.196.666,15



Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma
LIQUIDATION OF EXPENSE BUDGET. 2010 ACTIVITY

EPIGRAPHS	BUDGETARY EXPENSES		
	BUDGETED	ACTUAL	DIFFERENCE
FUNCTIONING OPERATIONS			
1. Monetary and other awards:			
a) Monetary awards			
b) Government and collaboration expenses			
2. Profit consumption	206.000,00	79.489,83	-126.510,17
3. Personnel expenses	920.000,00	853.206,63	-66.793,37
4. Monies for leasing of assets	419.000,00	414.039,29	-4.960,71
5. Other expenses	1.749.216,00	1.639.994,41	-109.221,59
6. Change in activities' supplies and losses in receivable credits			
7. Financial expenses and assumed expenses	11.000,00	346,06	-10.653,94
8. Non usual expenses			
9. Association taxes			
TOTAL EXPENSES FOR FUNCTIONING OPERATIONS	3.305.216,00	2.987.076,22	-318.139,78
FUNDS OPERATIONS			
1. Decrease in subsidies, donations, bequeathals of capital and others	404.000,00	398.881,76	-5.118,24
2. Increase in assets:	535.500,00	424.812,33	-110.687,67
a) Expenses for origination and formalisation of debt			
b) Historic Wealth Assets	425.000,00	319.715,69	-105.284,31
c) Tangible fixed assets	86.500,00	72.096,2	-14.403,74
d) Intangible fixed assets	24.000,00	33.000,38	9.000,38
e) Fixed financial assets			
3. Increase in stock		46.690,13	46.690,13
4. Increase in financial investments		7,69	7,69
5. Increase in treasury		413.308,75	413.308,75
6. Increase in functioning capital			
7. Decrease in risk and expense supplies			
8. Decrease in debt		75.000,00	75.000,00
TOTAL FUNDS OPERATIONS EXPENSES	939.500,00	1.358.700,66	419.200,66
TOTAL BUDGETARY EXPENSES	4.244.716,00	4.345.776,88	101.060,88

Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma
LIQUIDATION OF EARNINGSS BUDGET. FISCAL YEAR 2010

EPIGRAPHS	BUDGETARY EARNINGS		
	BUDGETED	ACTUAL	DIFFERENCE
FUNCTIONING OPERATIONS			
1. Income from Entity's activities:	2.456.850,00	2.350.876,95	-105.973,05
a) Fees from members and affiliates	15.000,00	10.825,07	-4.174,93
b) Earnings from promotions, sponsors and collaborations	2.441.850,00	2.340.051,88	-101.798,12
c) Subsidies, donations and bequeathals imputed at year end			
2. Sales and other earnings from ordinary activities	286.000,00	196.536,02	-89.463,98
3. Other earnings	143.366,00	92.457,83	-50.908,17
4. Financial earnings		3.105,72	3.105,72
5. Non usual earnings	412.000,00	400.078,38	-11.921,62
TOTAL FUNCTIONING OPERATIONS EARNINGS	3.290.216,00	3.041.858,28	-248.357,72
FUNDS OPERATIONS			
1. Contributions from founders and associates			
2. Increase in subsidies, donations, capital bequeathals and others.	535.500,00	499.270,29	-36.229,71
3. Decrease in assets	419.000,00	468.130,38	49.130,38
a) Expenses from establishing and formalizing debt			
b) Historic Wealth Assets			
c) Tangible fixed assets	49.000,00	49.198,69	198,69
d) Intangible fixed assets	370.000,00	418.931,69	48.931,69
e) Fixed financial assets			
4. Decrease in stock			
5. Decrease in financial investments			
6. Decrease in treasury			
7. Decrease in functioning capital		336.517,93	336.517,93
8. Increase in risk and expense supplies			
9. Increase in debt		75.000,00	75.000,00
TOTAL FUNDS OPERATIONS EARNING	954.500,00	1.303.918,60	349.418,60
TOTAL BUDGETARY EARNINGS	4.244.716,00	4.345.776,88	101.060,88

Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma
BUDGET DISTRIBUTION BY PROGRAMS. FISCAL YEAR 2010
BUDGETARY EXPENSES

PROGRAMS	Functioning operations		Funds operations		Total budgetary expenses	
	BUDGETED	ACTUAL	BUDGETED	ACTUAL	BUDGETED	ACTUAL
Ordinary Activity	2.440.100,00	2.391.812,86	511.500,00	1.037.534,97	2.951.600,00	3.429.347,83
Permanent Collection	107.200,00	58.023,72	428.000,00	321.165,69	535.200,00	379.189,41
Expositions	610.616,00	415.463,42			610.616,00	415.463,42
Conferences	21.000,00	10.811,80			21.000,00	10.811,80
Workshops	24.300,00	19.185,55			24.300,00	19.185,55
Other Programs	91.000,00	91.432,81			91.000,00	91.432,81
TOTAL ACTIVITIES	3.294.216,00	2.986.730,16	939.500,00	1.358.700,66	4.233.716,00	4.345.430,82
Financial Operations	11.000,00	346,06			11.000,00	346,06
TOTAL OTHER ACTIVITIES	11.000,00	346,06			11.000,00	346,06
GENERAL TOTAL	3.305.216,00	2.987.076,22	939.500,00	1.358.700,66	4.244.716,00	4.345.776,88

BUDGETARY EXPENSES

PROGRAMS	Functioning operations		Funds operations		Total budgetary expenses	
	BUDGETED	ACTUAL	BUDGETED	ACTUAL	BUDGETED	ACTUAL
Activities	3.290.216,00	3.038.752,56	954.500,00	1.303.918,60	4.244.716,00	4.342.671,16
TOTAL ACTIVITIES	3.290.216,00	3.038.752,56	954.500,00	1.303.918,60	4.244.716,00	4.342.671,16
Financial Operations		3.105,72				3.105,72
TOTAL OTHER ACTIVITIES		3.105,72				3.105,72
GENERAL TOTAL	3.290.216,00	3.041.858,28	954.500,00	1.303.918,60	4.244.716,00	4.345.776,88



Annual report 2010

Note 1. Activity of the entity

The **Foundation for Es Baluard Museu d'Art Modern i Contemporani de Palma** was created as a non-profit cultural foundation in accordance with Law of Foundations 50/02 of the 26th of December and the Decree 45/1998 on the creation and regulation of the exclusive register of foundations of the Autonomous Community of the Balearic Islands, of the 14th of April, and the organisation of the execution of the Protectorate, of the 30th of July of 2003, with authority to operate for an indefinite period of time.

The museum is housed in the Bastion of Sant Pere in the city of Palma and its functional territory extends to include all the Balearic Islands.

According to the regulatory Statutes, the Foundation's objective is to sustain, conserve, exhibit and promote the Museum of Modern and Contemporary Art, Palma, and the works of art from the Serra Collection, the set of artwork given by other founders and those that are acquired or by any agreement possessed by the Foundation. This care is to be extended to new acquisitions that may be made at any time. Indeed, the foundational objective includes the acquisition and possession of any order of assets.

In order to develop the foundational objective properly, the Foundation conducts the following activities, among others:

- a) The organisation of art work exhibitions and the production of special expositions that complement the collection, the set and the other works of art that the Foundation might possess.
- b) All activities necessary or favourable to the sustainment, conservation, exhibition and public promotion of the museum and works of art in general.
- c) The realisation of educational activities and cultural demonstrations, conferences, publications, and complementary activities or others similar to those mentioned.
- d) The direct or contracted management of rooms, shop, library, restaurant, café and all other spaces pertaining to the museum.

The beneficiary of the activities mentioned is anyone who enjoys them.

Nota 2. Guidelines for the presentation of annual financial statements

1) Accurate Image:

a) The annual financial statements have been prepared based on the accounting registers of the Foundation for Es Baluard Museum d'Art Modern i Contemporani de Palma, having been applied all current legal accounting measures in order to offer an accurate picture of the assets, the financial situation and the surpluses of the Entity.

As of the date of emission of the following financial statements, the new sector adaptation to the General Plan for Non-Profit Entities had not yet been approved. According to the current regulations, the information required in earlier years has been provided as well as the information newly required by the Royal Decree 1515/2007 by which the General Accounting Plan for Small and Medium-Sized Businesses and the specific criteria for micro-companies were approved.

Although the Entity is not obliged to provide normal annual financial statements, in order to facilitate a clear understanding of its financial situation, the following balance and detailed account results are hereby presented.

- b) The lack of outstanding reasons for which, in order to provide an accurate image, certain legal accounting measures have not been applied.
- c) Complementary information: Lack of complementary information.

2. Accounting principles:

The principles and accounting criteria utilized in generating these annual financial statements are those outlined in Note 4. All the obligatory accounting principles that apply to the assets, the financial situation and the results have been duly applied.

3. Aspects critical of the valuing and estimation of uncertainties:

No known critical aspects.

4. Comparison of information:

a) The structure of the balance, the profit and loss account and state of change in net assets are identical to the previous year's.

b) No causes that prevent a comparison of this year's annual financial statements to last year's.

c) The amounts from the previous year have not changed.

No comparative information is presented on the postponements of payment made to suppliers as the current annual accounts are classified as initial to this exclusive end.

5. Elements collected in different items.

There are no elements gathered under different items in the current year.

Throughout the year, works of art have been acquired on assignment and year-end balances are reported in the following epigraphs, according to their expiration:

-Noncurrent liability – Long-term debt: Other financial liabilities = 75.000,00 €.

“-Current liability –Commercial creditors and other accounts receivable: Various creditors = 75.000,00 €.”

6. Changes in accounting criteria.

No changes to accounting criteria.

7. Correction of errors.

No correction of errors.

Note 3. Yearly surplus

The proposal for the use of the 2009 yearly surplus is as follows:

	2010	2009
Distribution base		
Yearly surplus	54.782,06	218.742,84
Remaining		368.494,89
Voluntary reserves		
Reserves		
TOTAL	54.782,06	587.237,73

Distribution

To foundation monies / social fund		
To remaining		
To special reserves		
To voluntary reserves	54.782,06	587.237,73
To compensate negative surplus from previous years		
To negative surplus from previous years		
TOTAL	54.782,06	587.237,73

Note 4. Rules for registry and valuation

The principal rules of valuation used by the Entity in the elaboration of the annual financial statements for the year 2009, according to those established by the General Accounting Plan, are the following:

1) Immobilitzat intangible:

The assets items contained herein are non-monetary assets that cannot be physically touched but that have a measureable economic value. They are initially recognized for their acquisition power. Eventual acquisitions without consideration become assets for their taxable value or sale value. Asset assign

ment operations, whether lifetime or temporary, are appraised at their measured taxable or sale value, according to the rules established by the Estate Duty and Stamp Tax and Death Duty. They are later appraised at a lower price according to the accumulated depreciation, calculated as a function of their lifetime use and the eventual losses for write-down.

The grounds entitled «Baluard of Sant Pere» have been appraised according to the criteria applied by the City Hall of Palma. As for the museum building, ceded to the Foundation in 2004 by the Consortium Museum of Modern and Contemporary Art of Palma, has been registered for the value of its construction at 16.9 million euros.

The intangible fixed assets with indefinite lifetime value do not depreciate.

The annual amount for depreciation is calculated with a lineal model representing estimated useful life of the different depreciable assets from the beginning of its activity, which is as follows:

Elements included as assignment items depreciate during the assignment period; however, if this period is greater than the useful life of the material elements, the estimated useful material life will be used.

	estimated useful life (yrs)
Assignments	99
Industrial and intellectual property	5
Information technology applications	3

2) Assets integral to Historical Wealth

Given that the social mission of the Foundation is inextricably linked to the museum of the same name, it has been deemed appropriate to use this item to reflect investments in the works that are property of the Foundation. Therefore, all information in the presentation of accounting status that makes reference to Historical Wealth Assets should be understood as Museum Works.

The appraisal criteria are the same as for material fixed assets. Given that these assets are not depreciable, depreciation amounts are not applied. Neither have write-down losses been applied.

3) Tangible fixed assets:

The different items that are tangible fixed assets are accounted for based on the price of their acquisition, construction, refurbishment or improvement. Acquisitions without consideration are appraised at their taxable value or sale value.

The annual depreciation amount is calculated, for depreciable elements, with a lineal model representing estimated useful life of the different assets, which begins at the moment the assets begins to function and the beginning of its activity, which is as follows:

	estimated useful life (yrs)
Constructions	33
Other facilities and installations	10
Furnishings	10
Information processing equipment	5
Other material assets	10

4) Real estate investments.

No real estate investments.

5) Barter

No barter.

6) Financial assets and liabilities:

The financial instruments registered by the Entity at year-end closing always correspond to items valued at the depreciated cost.

Financial assets.

Financial assets are reflected in the current balance upon their acquisition and initial registration at

reasonable cost, which generally includes costs of operation. Financial assets held by the Entity are classified as:

- Loans and accounts receivable: These correspond to credits (commercial or non-commercial) originated by the Entity in exchange for the management of assets or services, the payments for which are set at a fixed or fixable price and are not negotiated in an open market. Subsequently they are appraised at their depreciated cost recognizing in the results sheet the accumulated interested according to the effective interest rate. Credits transacted in foreign currency are converted to Euros at the closing exchange rate. The losses accrued through write-down are figured in regards to the risk presented by the possibility of insolvency.
- Collateral down: Collateral offered for operational leases and service provision. The difference between their reasonable cost and the disbursement amount is considered to be payment ahead of time for the lease or service.
- Investments in the assets of the group, multi-group and associate companies: These investments are initially valued at cost, which is equivalent to the reasonable cost of the consideration performed plus the directly attributable transaction costs. Subsequently, they are valued for their cost minus the amount accumulated by the valuation corrected for write-down.
- Financial assets available for sale: These values represent debt and other companies' asset instruments. They are initially valued at their reasonable cost, including an amount equivalent to the value of preferential subscriptions or similar considerations that may be acquired. Later, they are valued at their reasonable value without deducting transaction costs incurred through sale. Any changes produced in the reasonable cost are registered directly in the net assets until the financial assets causes a drop in the balance or incurs a write-down, in which case the amount will figure in the profit and loss report.

Write-down correction values.

Upon objective evidence at year-end close that an investment's book value can no longer be recovered, any necessary value corrections are made accordingly.

The corrective amount is the difference in the financial asset's book value and the recoverable amount. The recoverable amount is understood to be the greater of the reasonable cost minus the sale costs and the current value of the future cash flow derived from the investment.

Write-down correction values and, if follows, their reversion values, are registered accordingly as an expense or as earnings in the profit and loss account. The reversion is limited to the financial asset's book value.

Specifically, at year-end close, objective evidence that the value of a credit (or a group of credits with similar risk factors that can be valued collectively) has been written-down as the result of one of more events that occurred after its initial assumption and that have caused a reduction or a delay in the estimated cash flows to be received in the future and could be the source of insolvency on the part of the debtor will be duly noted.

The write-down loss will be the difference between the book value and real value of the future cash flows estimated to be received, subtracted from the rate of liquidity calculated upon its initial assumption.

Financial liabilities.

Classified as:

- Debt and accounts payable: Charges (commercial or non-commercial) accrued by the Entity in exchange for the direct acquisition of assets or services, the payments for which are set at a fixed or fixable price and are not negotiated in an open market. Subsequently they are appraised at their depreciated cost recognizing in the results sheet the accumulated interested according to the effective interest rate.
- Credits transacted in foreign currency are converted to Euros at the closing exchange rate.
- Commercial charges do not generate interest explicitly and are registered as nominal.
- Collateral collected: Collateral for operational leases and service provision. The difference between their reasoned value and the disbursement amount is considered to be payment ahead of time for the lease or service.

Criteria used in the release of financial assets and liabilities.

The Entity applies the principles outlined in the General Accounting Plan to release financial assets and liabilities.

A financial asset is released when, due to an operation's economic circumstances, there is a significant transfer or risks and benefits to owning the assets. In the cases in which an asset is released, the difference between the net consideration received from the costs attributable to the transaction and the measurable value of the asset will be recorded in the profit and loss account.

Financial liabilities are released when the conditions that have created the liability expire.

7) Credits not derived from activities:

No credits not derived from activities.

8) Stock:

Stock is valued at price of acquisition or cost of production. Corrective valuations have not been made.

9) Transactions in foreign currency:

Tangible and intangible fixed assets. The conversion to Euros is made by applying the exchange rate valid for the day the asset is incorporated to the price paid for its acquisition.

The conversion to Euros for the payment of debt accrued in foreign currency is made by applying the exchange rate valid for the day the operation is effected, generating a positive or negative change in the figure which is calculated accordingly as revenue or expenses. As of 31 December there is no debt in foreign currency.

10) Profit tax:

No deferred-tax assets or liabilities due to the special fiscal regulations for non-profit entities.

11) Revenue and expenses:

The criteria for recording revenue and expenses follow the valuation rules established within the conceptual framework of the General Accounting Plan approved by Royal Decree 1515/2007.

12) Provisions and contingencies:

No provisions and contingencies.

13) subsidies, donations and bequeathals:

Assets received through subsidies, donations and bequeathals are appraised for their taxable value or sale value, with the market value as the limit, as long as they are considered non-reintegrable. If there are assignments for use, in addition to the values mentioned, the corrections established by the fiscal regulation (ITPIAJD/ISID) are applied. They are accounted for as «Net assets» and are recorded as results as per the depreciation of the asset received or the asset financed by the subsidies, donations or bequeathals.

If an assignment is made for a concrete purpose, it is imputed as results as per the purpose named, and in case there is no assignment made for a concrete purpose, it is recorded as revenues for the period in which it is made.

Note 5. Tangible fixed assets, excluding historical wealth assets

The make-up of this epigraph and the movements in different accounts for this period are as follows:

Costs 2010	Balance Initial	Additions	Releases	Balance Final
<i>Intangible fixed assets</i>	22.779.022,71	33.000,38	54.091,09	22.757.932,00
Right to use Baluard de Sant Pere	1.494.280,12	0,00	0,00	1.494.280,12
Right to use Es Baluard Museum	16.949.167,85	0,00	0,00	16.949.167,85
Temporary assignments of artwork	4.233.677,34	17.861,38	54.091,09	4.197.447,63
Other intangible fixed assets	101.897,40	15.139,00	0,00	117.036,40
<i>Tangible fixed assets</i>	589.492,05	72.096,26	0,00	661.588,31
Grounds and constructions	115.233,56	3.038,60	0,00	118.272,16
Other tangible fixed assets	474.258,49	69.057,66	0,00	543.316,15
TOTALS	23.368.514,76	105.096,64	54.091,09	23.419.520,31

Costs 2009	Balance Initial	Additions	Releases	Balance Final
<i>Intangible fixed assets</i>	22.660.288,14	414.213,32	295.478,75	22.779.022,71
Right to use Es Baluard de Sant Pere	1.494.280,12	0,00	0,00	1.494.280,12
Right to use Es Baluard Museum	16.949.167,85	0,00	0,00	16.949.167,85
Temporary assignments of artwork	4.116.405,27	412.750,82	295.478,75	4.233.677,34
Other intangible fixed assets	100.434,90	1.462,50	0,00	101.897,40
<i>Tangible fixed assets</i>	556.426,49	33.065,56	0,00	589.492,05
Grounds and constructions	115.233,56	0,00	0,00	115.233,56
Other tangible fixed assets	441.192,93	33.065,56	0,00	474.258,49
TOTALS	23.216.714,63	447.278,88	295.478,75	23.368.514,76

The releases recorded in «Temporary assignments of artwork» reflect the return of artwork upon expiration of the period for which they were ceded to the Foundation.

Amortización				
Acumulada 2010	Saldo Inicial	Adiciones	Bajas	Saldo Final
<i>Intangible fixed assets</i>	2.202.208,70	364.840,60	0,00	2.567.049,30
Right to use Es Baluard de Sant Pere	90.945,18	15.157,53	0,00	106.102,71
Right to use Es Baluard Museum	2.036.620,90	338.791,34	0,00	2.375.412,24
Temporary assignments of artwork	0,00	0,00	0,00	0,00
Other intangible fixed assets	74.642,62	10.891,73	0,00	85.534,35
<i>Tangible fixed assets</i>	248.538,23	49.198,69	0,00	297.736,92
Grounds and constructions	10.112,67	3.515,07	0,00	13.627,74
Other tangible fixed assets	238.425,56	45.683,62	0,00	284.109,18
TOTALS	2.450.746,93	414.039,29	0,00	2.864.786,22

Amortización				
Acumulada 2009	Saldo Inicial	Adiciones	Bajas	Saldo Final
<i>Intangible fixed assets</i>	1.832.909,00	369.299,70	0,00	2.202.208,70
Right to use Es Baluard de Sant Pere	75.787,65	15.157,53	0,00	90.945,18
Right to use Es Baluard Museum	1.697.217,81	339.403,09	0,00	2.036.620,90
Temporary assignments of artwork	0,00	0,00	0,00	0,00
Other intangible fixed assets	59.903,54	14.739,08	0,00	74.642,62
<i>Tangible fixed assets</i>	202.602,02	45.936,21	0,00	248.538,23
Grounds and constructions	6.655,66	3.457,01	0,00	10.112,67
Other tangible fixed assets	195.946,36	42.479,20	0,00	238.425,56
TOTALS	2.035.511,02	415.235,91	0,00	2.450.746,93

Artwork on assignment is insured at all times.

Note 6. Historic wealth assets

Detailing of the Museum works, property of the Foundation, as follows:

Costs 2010	Balance Initial	Additions	Releases	Balance Final
Museo	5.273.153,03	319.715,69	0,00	5.592.868,72

Costs 2009	Balance Initial	Additions	Releases	Balance Final
Museo	4.547.980,62	725.172,41	0,00	5.273.153,03

These assets do not depreciate.

Note 7. Financial instruments

1. Information about the relevancy of financial instruments to the company's financial situation and results.

a) Categories of financial assets and liabilities. The book value for each category of the financial assets and liabilities indicated in the registry rules and sixth valuation, according to the following structure:

a1) Financial assets, excepting investments in the group, multi-group and associated companies' assets.

See Annex 3.

No corrections for depreciation in value caused by credit risk.

a2) Financial liabilities.

See Annex 3.

At the close of the year 2010, the entity had arranged no credit transactions with financial institutions.

At year-end close 2009, the Entity held a line of credit with the Mediterranean Savings & Loan (Caja de Ahorros del Mediterráneo) with a limit de 150,0 thousand Euros and another with the Caixa de Pensions de Barcelona with a limit of 200,0 thousand Euros. As of 31 December 2009 neither was in use.

b) Classification of expirations

The classifications for expiration of the Entity's financial liabilities are detailed in the following chart:

	Year 2010		Year 2009	
	Amount	Expiration	Amount	Expiration
<i>Long-term debt</i>			75.000,00	2 any
Other financial liabilities	4.000,00	+ 5 anys	4.000,00	+ 5 anys
<i>Commercial creditors and other accounts payable</i>				
Suppliers	431.230,33	1 any	438.639,98	1 any
Other creditors	207.245,03	1 any	157.790,93	1 any
<i>Short-term periodifications</i>	25,00	1 any	25,00	1 any

c) Information on postponements of payment made to suppliers. Additional third clause. "Duty to provide information" in Law 15/2010, of 5th July.

The amount of the balance pending payment to suppliers, which has been postponed for longer than the legal period of payment at the close of the year, is: 51,584.16 €.

2. Entity Funds

No pending disbursements from the Social Fund.

There are no specific restrictions on the availability of Reserves.

See movements of Entity Funds in the State of Chance of Net Assets.

Nota 8. Stock

Museum Shop assets. There are no steadfast agreements applicable to the stock, nor limitations on its availability to the Foundation.

There are no items recorded at a fixed amount nor any type of seizures.

Note 9. Members and other debtors to entity activities

The breakdown of item D.III of the asset balance for the year is:

Year 2010	Balance Initial	Additions	Releases	Balance Final
Public Sector	367.250,50	2.797.350,00	2.996.050,00	168.550,50
Private Sector	0,00	2.200,00	2.200,00	0,00
	367.250,50	2.799.550,00	2.998.250,00	168.550,50

Year 2009	Balance Initial	Additions	Releases	Balance Final
Public Sector	249.500,00	3.291.000,00	3.173.249,50	367.250,50
Private Sector	600,00	32.600,00	33.200,00	0,00
	250.100,00	3.323.600,00	3.206.449,50	367.250,50

Note 10. Subsidies, donations and bequeathals

The subsidies, donations and bequeathals received by the Foundation have registered the following movement:

Balance Items

Relative to awards meant to subsidise asset items.

Year 2010	Balance Initial	Additions	Releases	Balance Final
Public Sector	21.194.612,49	1.187.515,70	398.881,76	21.983.246,43
Private Sector	3.729.365,22	17.861,38	706.106,79	3.041.119,81
TOTALS	24.923.977,71	1.205.377,08	1.104.988,55	25.024.366,24

Year 2009	Balance Initial	Additions	Releases	Balance Final
Public Sector	20.964.690,87	630.000,00	400.078,38	21.194.612,49
Private Sector	3.612.093,15	412.750,82	295.478,75	3.729.365,22
TOTALS	24.576.784,02	1.042.750,82	695.557,13	24.923.977,71

Almost the entire amount granted in subsidies from the Public Sector was awarded by the Government of the Balearic Islands, the Council of the Island of Menorca and the City Hall of Palma. The Foundation has complied with all the conditions stipulated by the subsidies received from different entities.

Items from the Results Sheet

Relative to items classified as revenues from the Entity's activities and the imputation of subsidies for non-financial tangible fixed assets.

Entities	Revenue	Revenue
	Year 2010	Year 2009
tor Public Sector (Subsidies transferred to results)	398.881,76	400.078,38
Total	398.881,76	400.078,38

Note 11. Operations with related parties

During this year a payment was made by the Consortium of the Museum of Modern and Contemporary Art of Palma; the balance pending at 31/12/2009 and 31/12/2010 was 2,805.00 €.

Note 12. Fiscal situation

The Foundation properly communicated its petition for the option to apply the special fiscal regulations for non-profit entities.

The application of this special regulation stipulates compliance with the conditions and requirements outlined in article 3 of the Law 49/2002 for that year during every period for which the status granted. 100% of the income obtained is derived from exempt income (art.6 L.49/2002) and exempt economic operations (art.7 L.49/2002), as can be corroborated in the Economic Report (Note 21), thereby establishing a null taxable base as regards corporation tax.

Computation of the accountable result and the taxable base for Corporation Tax

	2010	2009
Year surplus before taxes	54.782,06	218.742,84
Permanent differences	54.782,06	218.742,84
Temporary differences	0,00	0,00
Taxable base	0,00	0,00
Fee amount (integral) on taxable base before assessment	0,00	0,00
Fiscal deductions applied	0,00	0,00
Fee amount (liquid) not subject to assessment (liquid)	0,00	0,00
Retentions and accounts on account	0,00	0,00
Public Treasury debtor/creditor for Corporation Tax	0,00	0,00

Note 13. Revenue and expenses**- Expenses for asset management (permanent collection):**

	Ex. 2010	Ex. 2009
External services:	58.023,72	64.225,09
	58.023,72	64.225,09

- Breakdown of the Monetary Awards items:

No monetary awards.

- Breakdown of the Supplies items:

	Yr. 2010	Yr. 2009
Purchases	126.179,96	96.371,19
Variation in stock	-46.690,13	-40.145,14
	79.489,83	56.226,05

- Breakdown in the social welfare benefits items:

	Yr. 2010	Yr. 2009
Social security paid by the company	185.797,24	195.303,44

- Breakdown of the change in the activities' supplies items:

No change in the activities' supplies.

- The item for revenue from promotions, sponsors and collaborators, as well as derivatives from subsidies, donations and bequeathals from Entity activity have been designated in their entirety to the sustainment, conservation, exposition and promotion of the Museum.

- Breakdown of revenue and expenses corresponding to ordinary commercial activity.

Although the revenues derived from museum admission are classified in the profit and loss account as Sales and other revenue from commercial activity, given Foundation's social mission, for these purposes they are considered to be a non-profit activity.

Year 2010	Revenue	Expenses	Result
Store	104.440,14	114.417,83	-9.977,69
Conferences and seminars	4.920,00	10.811,80	-5.891,80

Year 2009	Revenue	Expenses	Result
Store	105.157,63	94.728,50	10.429,13
Conferences and seminars	5.450,00	18.493,35	-13.043,35

- Average number of employees:

Category	Year 2010		Year 2009	
	Women	Men	Women	Men
Management	1	0	1	0
Administration	0	3	0	3
Other services	16	7	16	6
Total	17	10	17	9

The honoraries paid for the 2009 yearly audit total 9.850,00 €, without tax.

Note 14. Asset items affected by commercial activities

Asset items affected by commercial activities, taking into account what is explained in Note 13 above, include the following:

	Yr. 2010	Yr. 2009
Stock	389.641,58	342.951,45

Note 15. Use of asset items for entity's purposes

The relationship of assets and rights by which the foundational monies are materialized and those linked directly to the achievement of the foundation's own purposes are the subject of the attached inventory. The only asset item not directly related to non-profit activity is the item addressed in Note 14.

The allocation of revenue and profits employed in the realisation of the foundational purposes is detailed in Annexes 1a, 1b and 1c, which form an integral part of this note.

Note 16. Other information

- Changes in the composition of the Board of Trustees:

The members that compose the Board of Trustees as of 31 December 2010 are:

On behalf of the Government of the Balearic Islands:

Rt. Hon. Mr. Francesc Antich Oliver

Hon. Mr. Bartomeu Llinàs Ferrà

Hon. Ms. Sra. Joana Maria Barceló Martí

On behalf of the Council of Majorca:

Rt. Hon. Ms. Francina Armengol Socías

Hon. Mr. Joan Font Massot

Hon. Ms. Isabel Maria Oliver Sagreras

On behalf of City Hall of Palma:

Rt. Hon. Ms. Aina Calvo Sastre

Rt. Hon. Ms. Nanda M. Ramon Tous

Rt. Hon. Ms. Cristina Cerdó Capellà

On behalf of the Serra Art Foundation:

Rt. Hon. Mr. Pere A. Serra Bauzá

Ms. Carmen Serra Magraner

Mr. Rogelio Araújo Gil

No authorities granted by the Protectorate and/or solicited and pending approval as of year-end close.

- Loans and credits to members of the Board of Trustees:

No loans or credits to members of the Board of Trustees.

- Obligations in the form of pensions and life insurance for members of the Board of Trustees: no obligations in the form of pensions and life insurance for members of the Board of Trustees.

- Over the course of 2010, the Foundation recorded 76,658.26 Euros in wages and salaries and 12,600.00 euros for external services rendered by government organisms and senior management. For the year 2009 these amounts were 67,081.98 € and 12,600.00 € respectively.

Note 17. Environmental information

The balance does not include significant net value in assets related to the protection and improvement of the environment. Neither have significant expenses been incurred in this area, nor have any provisions for possible environmental risks been recorded, nor is there any need to do so.

Note 18. Financing chart

See Annex 2, as it forms an integral part of this note.

The calculation of resources from/dedicated to operations on the year's reportable results is:

	Year 2010	Year 2009
Yearly surplus	54.782,06	218.742,84
Depreciation amounts per depreciation	414.039,29	415.235,91
Capital subsidies transferred to results	-398.881,76	-400.078,38
Resources derived from operations	69.939,59	233.900,37
Resources dedicated to operations		

Note 19. Guidelines for the presentation of budget liquidation

The rules established in the Annex II of Royal Decree 776/1998, of the 30th of April, regarding budgetary information, and by which the rules of adaptation of the General Accounting Plan for non-profit entities as well as the budgetary information rules for these entities are approved, have been duly applied.

As per article 9 of the Foundation Statutes, the budgetary model was generated in accordance with the differentiation of ordinary revenue and expenses and other revenue and expenses linked specifically to programs included in the Action Plan. This model allows for direct control of the museum's ordinary and general expenses (which include the permanent collection), that are not imputable in any specific action plan, as well as those expenses that are created by programmed activities that are considered necessary to the best use of resources.

The budgeted revenue and expenses are imputed for each program in accordance with a direct assessment of each accountable aspect.

Note 20. Information on budget liquidation

Parameters for compliance with the Action Plan: The Foundation for Es Baluard Museum d'Art Modern i Contemporani de Palma, counted 378,267 visitors over the course of the year 2010, an amount higher than that of 2009 by 16.3% (325,239 visitors).

With regard to the conservation and diffusion of the collection, over the year 2010 a total of 44 works of art were acquired (40 in the year 2009). A total of 9 works from the collection were loaned to other institutions, for exhibitions held in Palma, Pollença, Alicante, Pontevedra, Belgium and Switzerland. The number of loans of works from the collection in the year 2009 was 1, of a work by Joaquim Mir which was loaned to Barcelona Caixa Forum and the Museo de Bellas Artes in Bilbao.

There were 8 temporary expositions during 2009.

The web page was visited 130,576 times.

In 2009, 8 museum publications were edited.

Approximately 11,972 people participated in the cultural and education activities that took place.

The following comments are generated from the chart representing the liquidation of the 2010 Yearly Budget:

Exercice 2010:

The total of the real income and expenses differs from the amounts budgeted by just 2.38 %. The income and expenses for functioning operations were 7.55% and 9.63% lower, respectively, than those envisaged.

The difference in functional operating expenses was only -0,78%, whereas revenue from operating functions was 5,38% greater than expected.

Exercice 2009:

The difference in revenue and expenses for funds operations are the product of a reclassification of the current epigraphs, a reduction in treasury due to a decrease in creditors, and an increase in debtors.

Nota 21. Economic report (Art. 3 of Royal Decree 1270/2003 - Rules for applying fiscal regulations for non-profit organisations and fiscal incentives).

a) Income exempt and not exempt from corporation tax.

Law 49/2002	Income	Expenses
Art. 6. Income exempt:		
1r. a) contributions and donations received upon collaboration with the Entity's goals:		
Amount of assets		
Collaborative business agreements (Law 49/2002 art. 25)	55.000,00	
Advertising sponsorship contracts (Law 34/1998)	21.068,00	
1st. b) associates, collaborators and benefactors	2.265.833,88	
1st. c) subsidies to finance exempt activities	398.881,76	398.881,76
2nd. As proceed from tangible and intangible assets:		
Dividends and participation in corporate earnings		
Interest	3.105,72	
Rent	90.838,33	
3rd. Derivative of acquisitions or transmissions, by any claim, of assets or rights.		

Art. 7. Economic operations exempt:

1st. Provision of services for the promotion and management of measures for social action, assistance and inclusion.		
2nd. Provision of services for hospitalisation or medical attention.		
3rd. Scientific research and technology development.		
4th. From assets declared as objects of cultural interest, museums, libraries, archives and centres for documentation.	96.150,95	2.462.964,83
5th. Organisation of performance, including music, choreography, theatre, cinema and circus.		
6th. Parks and other protected natural areas.		
7th. Education and professional training.		
8th. Organisation of expositions, conferences, colloquia, courses and seminars.	4.920,00	10.811,80
9th. Production, edition, publication and sale of books, journals, bulletins, audiovisual material and multimedia material.	46.573,25	51.022,63
10th. Provision of athletic services to people that play sports or impart physical education.		
11th. Auxiliary actions that complement those exempt (<= 20% total income)	57.866,89	63.395,20
12th. Of little relevance (<= 20.000 €)	1.619,50	

Criteria used to determine the distribution of expenses between different income earned by the Entity:

Direct application of expenses to commercial activities and of subsidies to finance activities; lastly the remainder is designated for foundational activity.

b) Income, Expenses and Investments of the Projects and Activities developed to complement statutory aims.

Es Baluard Museu d'Art Modern i Contemporani de Palma

	Income	Expenses	Investments
10. Capital			
13. Subsidies, donations and bequeathal and other adjustments in Net assets	347.193,69	100.388,53	
20. Intangible fixed assets			33.000,38
21. Tangible fixed assets			72.096,26
27. Museum			319.715,69
24. Long-term financial investments in related parties			
25. Other long-term financial investments			
26. Long-term collateral and deposits			
60. Purchases		126.179,96	
61. Change in stock		-46.690,13	
62. External services		1.637.000,29	
63. Taxes		2.655,34	
64. Personnel expenses		853.206,63	
65. Monetary awards to the Entity and other management expenses		338,78	
66. Financial expenses		346,06	
67. Losses due to noncurrent assets and exceptional expenses			
68. Depreciation amounts		414.039,29	
69. Losses for write-down and other amounts			
70. Sales of merchandise, internal production sales, sales of services, etc	196.536,02		
71. Change in stock			
72. Entity's own earnings	2.350.876,95		
73. Work performed by the Entity realitzats per a l'entitat			
74. Subsidies, donations and bequeathals	398.881,76		
75. Other management income	92.457,83		
76. Financial incomes	3.105,72		
77. Income from noncurrent assets and exceptional income			
79. Excesses and application of supplies and losses for write-down			
Totals	3.142.246,81	2.987.076,22	424.812,33

c) Specification and mode of calculation for the income and earnings referred to in article 3.2n of the Law 49/2002, as well as a description of the purpose and application given therein.

The aforementioned article makes reference to the requirements for non-profit entities, wherein point 2n specifies the need to designate at least 70% of the following income and earnings to purposes of general interest:

Income from economic operations.

Income derived from the transmission of assets or rights held by the Entity.

Earnings obtained by all other means, minus the expenses incurred by generating these earnings.

The Foundation for Es Baluard Museum d'Art Modern i Contemporani de Palma, pursues objectives of general interest, specifically educational and cultural goals.

During the economic period of 2009, all the income and earnings obtained have been designated to educational and cultural purposes that aim to achieve the social objective through the operation and diffusion of the Es Baluard Museum.

d) Retributions realised by the Entity for its trustees, representatives or members of government organisms.

	Trustees	Representatives	Government Organism
Monetary:			
Reimbursement for expenses generated through performing said roles			
Services provided to the Entity different than those that pertain to the Entity's functioning			
Specified			

e) Participation by the Entity in commercial corporations

Commercial Corporation	Percentage of participation
Social Denomination	N.I.F.

The Foundation for Es Baluard Museum d'Art Modern i Contemporani de Palma, does not participate in any commercial corporation.

f) Retributions received by the administrators that represent the Entity in commercial corporations in which it participates.

Commercial Corporation	Retributions received	Amount refunded
Social Denomination	N.I.F.	

The Foundation for Es Baluard Museum d'Art Modern i Contemporani de Palma, does not participate in any commercial corporation.

g) Collaborative business agreements for activities of general interest signed by the Entity

Collaborator	Amount refunded
Social Denomination	N.I.F.
Bancaja Foundation	G12232294
Sa Nostra Foundation	G57100141
	55.000,00

h) Primary patronage activities performed by the Entity.

No patronage activities are performed by the Entity.

i) Designation of Entity's assets in the event of its dissolution.

"In accordance with article 31 of the Foundation Statutes, «... In the event of the Entity's liquidation, its assets will become property of the City of Palma, as represented by its City Hall, along with the responsibility to maintain the cultural ends outlined in the Statutes. Assets that are not express property of the Foundation are of course excluded from this transfer of property and shall be returned to their owners...»

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Annex 1a

Year	Accounting Result	Adjustments (+) to the accounting result			Adjmnts (-) to the accounting result	Difference: BASIS FOR ARTICLE 27	Minimum resources dedicated to achieve yearly goals	
		Depreciation and supply values (tangible assets)	Expenses for Entity activities (common + specific)	TOTAL NON-DEDUCTIBLE EXPENSES			TOTAL	
					Non-calculable income (Profit from sales, intan. assets, Ent. act.)	Amount	%	
2003							N/A	
2004	-268.089,77	486.085,23	3.464.753,00	3.950.838,23		3.682.748,46	2.577.923,92 70,00%	
2005	277.535,92	411.231,47	2.594.699,47	3.005.930,94		3.283.466,86	2.298.426,80 70,00%	
2006	2.620,19	418.104,47	2.427.879,57	2.845.984,04		2.848.604,23	1.994.022,96 70,00%	
2007	2.189,10	420.029,06	2.740.291,24	3.160.320,30		3.162.509,40	2.213.756,58 70,00%	
2008	354.239,45	425.584,84	2.580.685,65	3.006.270,49		3.360.509,94	2.352.356,96 70,00%	
2009	218.742,84	415.235,91	3.046.970,63	3.462.206,54		3.680.949,38	2.576.664,57 70,00%	
2010	54.782,06	414.039,29	2.573.036,93	2.987.076,22		3.041.858,28	2.129.300,80 70,00%	
TOTAL	642.019,79	2.990.310,27	19.428.316,49	22.418.626,76	0,00	23.060.646,55	16.142.452,59 70,00%	

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Annex 1b

Year	BASIS FOR ARTICLE 27	Minimum yearly resources (art. 27 Law 50/2002). (see Annex 1a)	Yearly resources dedicated to achieving goals				DIFFERENCE: Resources used in excess (+) or deficit (-) s/70% minimum. (to be compensated en 4 yrs)	Resources employed for activities liquidated in year						Total liquidated resources	% (art 27 Law 50/2002)	
			Yearly expenses incurred for Entity act. (includes common exp. For Ent. act.)	Yearly investments made in Ent. act.	TOTAL RESOURCES EMPLOYED IN YEAR	% Employed		2004 / 2005	2006	2007	2008	2009	2009			
2004	3.682.748,46	2.577.923,92	3.464.753,00	470.927,70	3.935.680,70	106,87%	1.357.756,78	2.577.923,92							2.577.923,92	70,00%
2005	3.283.466,86	2.298.426,80	2.594.699,47	396.073,95	2.990.773,42	91,09%	2.050.103,40	2.298.426,80							2.298.426,80	70,00%
2006	2.848.604,23	1.994.022,96	2.427.879,57	402.946,95	2.830.826,52	99,38%	2.886.906,96		1.994.022,96						1.994.022,96	70,00%
2007	3.162.509,40	2.213.756,58	2.740.291,24	404.436,35	3.144.727,59	99,44%	3.817.877,97			2.213.756,58					2.213.756,58	70,00%
2008	3.360.509,94	2.352.356,96	2.580.685,65	410.427,37	2.991.113,02	89,01%	4.456.634,03				2.352.356,96				2.352.356,96	70,00%
2009	3.680.949,38	2.576.664,57	3.046.970,63	400.078,38	3.447.049,01	93,65%	5.327.018,47					2.576.664,57			2.576.664,57	70,00%
2010	3.041.858,28	2.129.300,80	2.573.036,93	398.881,76	2.971.918,69	97,70%	6.169.636,36						2.129.300,80		2.129.300,80	70,00%

Fundació Es Baluard, Museu d'Art Modern i Contemporani de Palma

Annex 1c

Management expenses

Year	Alternate limits		Common expenses for asset management	Expenses compensated by Trustees	Total yearly management expenses incurred	Exceeds (+). Does not exceed (-) the est. maximum limit
	5% of Entity funds	20 % of income earned				
2004	63.109,52	736.549,69	259.459,17		259.459,17	-477.090,52
2005	76.986,31	656.693,37	61.481,18		61.481,18	-595.212,19
2006	77.117,32	569.720,85	45.619,61		45.619,61	-524.101,24
2007	77.226,78	632.501,88	42.099,78		42.099,78	-590.402,10
2008	94.938,75	672.101,99	36.007,38		36.007,38	-636.094,61
2009	105.875,89	736.189,88	64.225,09		64.225,09	-671.964,79
2010	108.615,00	608.371,66	58.023,72		58.023,72	-550.347,94

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Annex 3

FINANCIAL ASSETS

CATEGORIES	CLASSES						CLASSES						TOTAL	
	Short-term financial instruments						Long-term financial instruments							
	Asset instruments		Values representative of debt		Credits, Derivatives, Others		Asset instruments		Values representative of debt		Credits, Derivatives, Others		2010	2009
	2010	2009	2010	2009	2010	2009	2010	2009	2010	2009	2010	2009	2010	2009
Financial assets held for trade														
Financial assets at depreciated cost					6.592,66	6.592,66							647.470,93	890.366,28
Financial assets at cost														
TOTAL					6.592,66	6.592,66							647.470,93	890.366,28

FINANCIAL LIABILITIES

CATEGORIES	CLASSES						CLASSES						TOTAL	
	Short-term financial instruments						Long-term financial instruments							
	Debt with credit entities		Obligations and other negotiable values		Derivatives and Others		Debt with credit entities		Obligations and other negotiable values		Derivatives and Others		2010	2009
	2010	2009	2010	2009	2010	2009	2010	2009	2010	2009	2010	2009	2010	2009
Financial liabilities at depreciated cost					4.000,00	79.000,00							690.070,80	596.455,91
Financial liabilities held for trade														
TOTAL					4.000,00	79.000,00							690.070,80	596.455,91

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Anexo 4

OTHER NON-CURRENT ASSETS 2010

MOBILIZED INVENTORY AND OTHER NON-CURRENT ASSETS 2010

	Book				book	net book
	Value	additions	withdrawals	amortisation	calue	value
	31/12/2009	2010	2010	2010	31/12/2010	31/12/2010
Administrative assignments	22.677.125,31	17.861,38	54.091,09	353.948,87	22.640.895,60	20.159.380,65
Administrative Assignments	1.494.280,12			15.157,53	1.494.280,12	1.388.177,41
Consortium Assignments	16.949.167,85			338.791,34	16.949.167,85	14.573.755,61
Third-party Work Assignments	4.233.677,34	17.861,38	54.091,09		4.197.447,63	4.197.447,63
Patent rights	80.764,38	6.237,00		8.024,47	87.001,38	21.899,52
Patent rights	21.104,89				21.104,89	5.999,99
Website Design	38.765,00	5.575,00		7.141,75	44.340,00	19.482,03
General Museum Design	20.894,49	662,00		882,72	21.556,49	-3.582,50
It applications	21.133,02	8.902,00		2.867,26	30.035,02	9.602,53
Buildings	115.233,56	3.038,60		3.515,07	118.272,16	104.644,42
Other facilities	43.977,95	46.962,41		5.962,60	90.940,36	65.447,50
Furnishings	348.767,85	12.353,20		35.529,50	361.121,05	168.814,41
Furnishings	75.223,45			7.522,35	75.223,45	27.888,41
Artistic Furnishings	150.202,10	2.628,17		15.101,23	152.830,27	65.774,80
Office Furnishings /						
Museum Replacements	67.613,27	9.725,03		7.333,01	77.338,30	50.424,71
Educational Workshop Furnishings	14.862,55			1.486,26	14.862,55	10.937,23
E. Historic Furnishings	40.866,48			4.086,65	40.866,48	13.789,26
Equipment for information processes	71.008,69	8.292,05		3.118,89	79.300,74	17.043,13
Equipment for information processes	71.008,69	8.292,05		3.118,89	79.300,74	17.043,13
Other material fixed assets	10.504,00	1.450,00		1.072,63	11.954,00	7.901,93
Photographic Collection	10.504,00	1.450,00		1.072,63	11.954,00	7.901,93
Museums	5.273.153,03	319.715,69			5.592.868,72	5.592.868,72
Museums	4.515.309,88	319.715,69			4.835.025,57	4.835.025,57
Museums / Donations	757.843,15				757.843,15	757.843,15
Long-term deposits	6.592,66				6.592,66	6.592,66
	28.648.260,45	424.812,33	54.091,09	414.039,29	29.018.981,69	26.154.195,47

