

Lourdes Peñaranda Pecha Kucha

00:10 - Good Afternoon. The Museo de Arte Contemporáneo del Zulia (MACZUL) is an institution with an infrastructure of 13,000 paintings within an area of 3.6 hectares (almost 9 acres), which has been under new management for only 2.5 years, so we could say that it's regarded not only

00:30 - as the largest museum, but also the number one museum in Venezuela. This is due to taking advantage of contingencies in crisis situations; taking risks, as with the opening of the Tienda MACZUL after a 16 year wait; working at the periphery and challenging the historic but eroded centralities, as with the moving of the Salón de Jóvenes con FIA to Maracaibo. We did not annul ourselves for not having the best conditions

01:00 - to operate, quite the opposite: we recognized the limitations and shortages as a challenge to extend ourselves and make the most of the available resources, beginning, for example, with the Amigo MACZUL annual membership plan and the Programa Internacional de Residencias (international residency program). All this was not just to generate resources, but also to involve the public and improve our programming with international possibilities.

01:30 - In place of reductionism and simplification, in these times we bet on multiplication and “complexitization,” understanding complexity from the perspective of Edgar Morin— with an aim to not control and dominate but to dialogue and negotiate with the relationships we found. So, for example, of the five original galleries of the museum, occasionally impenetrable and unmanageable

02:00 - for their great magnitude, little by little these have been transformed to finance the very purpose of these spaces, and at the same time to consolidate our profile as a contemporary art museum. Now we have ten galleries: the Sala Baja for sound art, the Sala Alternativa for small format, the Sala Lateral dedicated to young talent, the Sala Base for topics of public art and the Sala Multimedia. And this year we will have eleven galleries once more with the opening of

02:30 - our Sala Experimental, which will be dedicated to long-running curatorial projects. In addition to the galleries we also have the central patio and the external gardens as exhibition spaces, together with the perimeter fence that has displays for presenting art on the street. We also have three alternative spaces in hotels, two in Maracaibo and one in Margarita; and there is a project together with the Maracaibo metro:

03:00 – *Nuestra Sala Móvil*. (I'm not sure what happened but it stopped). This has caused not only a constant transformation of the museum, but also a greater openness, which in itself has generated more opportunities and possibilities, new alliances, greater collaborations and much more inclusion of artists, curators and institutions. Now, from this multiplied and complex

03:30 - panorama we imagine how the near future develops. “Develops” in the most profound state of constant transformation, “develops” understood by its meaning as process, as continuous change of the reality that comes to be, that is, as a process by which in the course of time things and beings are made or transformed. The project we imagine for 2020, *Devenir 2020*, which when said

04:00 - quickly intentionally becomes a set of paronyms: *veinte veinte*. A play on words that is understood as a wide invitation to 20 curators to come together in Maracaibo; to become, to draw close, to appear, to adjust and compromise; to infer, deduce, and manifest themselves as a temporary occurrence in developing proposals to be presented

04:30 - simultaneously in each of our spaces, beneath the gaze of that which can be transformed, that which is transitory, unstable, questionable, ephemeral, mobile and vulnerable; in this way to construct multiple discourses that are altered among themselves and by themselves, describing a future not as a utopia but from lack as a principal possibility of transformation; sketching multiple tensions between time and

05:00 - the territories, with a promising vision of the future that appropriates from the past, distancing itself from nostalgia and approaching the present as a becoming; as a continuum, as a change and transformation that projects the museum breaking with that which is permanent, unalterable from its collection and its own legitimacy as a museum, to make a place for the unexpected, propitiating different

05:30 - encounters and unsuspected associations. To conclude, in the name of the MACZUL, I'll take advantage of the opportunity to invite the Fundación Cisneros and all interested people and institutions to support this project, that intends no more than to make a reality of the future of contemporary art in Venezuela. Many thanks.