

SAVE THESE DATES

PRESS CONFERENCE

>>> 12.12.25 | 11 AM

OPENING

>>> 13.12.25 | 6 PM

Programmed at MACS, *The White Cube is Never Empty* is the first solo show in a Belgian museum by Spanish artist Cristina Garrido. Spanning the past decade of her practice, it includes a new site-specific installation that responds directly to the Museum's distinctive architecture and exhibition history.

Garrido's multidisciplinary work examines how art is framed – culturally, digitally, and institutionally. Recurring themes in her practice include the relationship between art and cultural narratives, the impact of technology, and the role of viewer subjectivity. The exhibition offers a critical lens on the evolving dynamics of the contemporary art world.

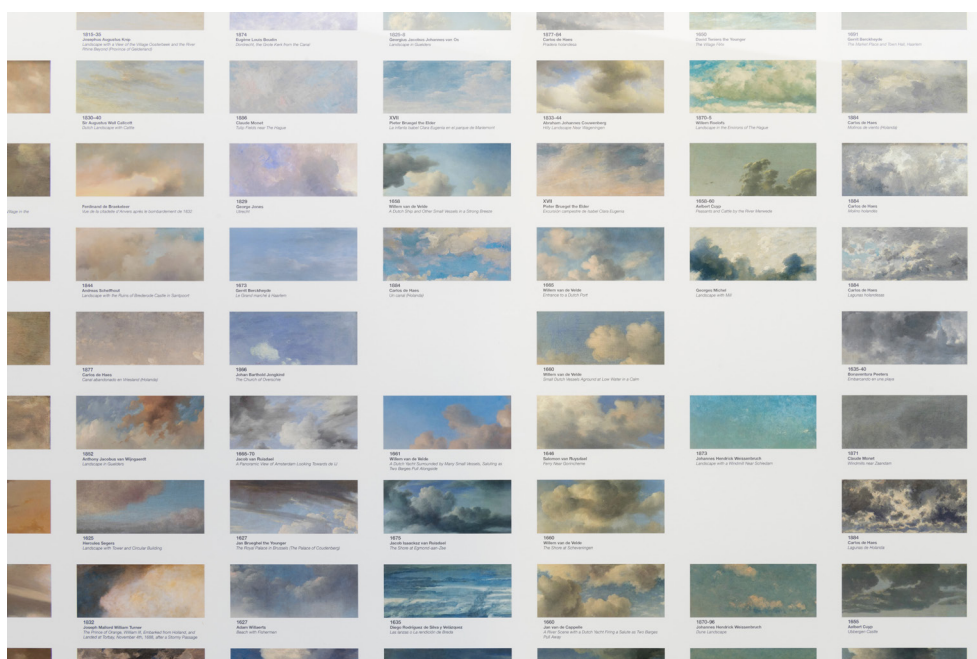
It invites viewers to consider how identity and context shape artistic production and reception. Garrido probes the complex interplay between artists, their cultural backgrounds, and the systems that mediate visibility and value – interrogating how meaning is constructed within the global art ecosystem. Her work also explores the influence of digital culture, particularly how social media alters the circulation, interpretation, and authorship of art.

Her new installation expands these inquiries by engaging with the Museum's architecture, its curatorial history, and the collective memory of its visitors. Drawing on her research into anamorphosis – a visual technique that distorts images based on the viewer's perspective – Garrido incorporates archival photographs from past exhibitions to create optical illusions that reintroduce ghosts of earlier artworks into the space.

This immersive work deepens her exploration of memory, time, and authorship, while reflecting on the Museum's evolving role in shaping art history.



Paragraphs on Make-Up Art, 2022



Local Colour is a Foreign Invention (The Netherlands/ Belgium), 2020

On the same dates:

Honoré δ'O. Quarantaine - Quarantine

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MACS

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#macshornu

Le MACS

Established in the former Grand-Hornu colliery (an example of 19th century industrial archaeology listed as UNESCO world heritage), the Wallonia-Brussels Federation Museum of Contemporary Arts (MACS) is noted for the “genius of the place” which for over 20 years has inspired a number of internationally recognised artists, including Christian Boltanski, Anish Kapoor, Giuseppe Penone, Tony Oursler, Adel Abdessemed and Matt Mullican, to create specific projects here. As an engaged partner alongside the artists, the MACS supports the production of works in relation with specific places or contexts (LaToya Ruby Frazier, Fiona Tan, Daniel Turner...), and pays particular attention to the visual arts scene in Belgium through its monograph exhibitions (Aline Bouvy, Lionel Estève, Ariane Loze...).

