


Press kit



DO IT
YOURSELVES

Self-organization

A project by Antonio Ortega

→ 16/02/2017 → 21/05/2017 → Fundació Joan Miró

Fundació Joan Miró
*  Barcelona

Sabadell
Foundation

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Press release

Self-Organization

16 February – 21 May 2017

Curator: Antonio Ortega

Opening: 15 February 2017, at 7 pm

With the collaboration of the Banco Sabadell Foundation

The Fundació Joan Miró presents Self-Organization, a genealogy of do-it-yourself artistic practices from the pioneers of the sixties to the present.

Curated by Catalan artist Antonio Ortega, the exhibition offers a historical overview of attitudes and positions based on self-organization in contemporary art. It presents a personal selection of artists whose work dynamic has taken a turn that allows them to appropriate and maintain control of their own narrative.

Organised with the support of the Banco Sabadell Foundation, the show brings together sixty-three works by artists including Esther Ferrer, Joan Hernández Pijuan, Michelangelo Pistoletto, Sílvia Gubern Cesare Pietroiusti, Jiří Kovanda, Henk Peeters and François Curlet, among others.

The selection unfolds over four spaces that explore various aspects such as works grounded in a position of self-organization, examples of artists who naturalized self-organization practices, and the exploration of spontaneous gestures of empowerment and opposition to the art system by some artists in the course of the period in question.

As well as paintings, sculpture, drawing, photography and video, the show includes four installations and interventions on which Adam Nankervis, Laura Porter, and Mariona Moncunill have worked in the actual exhibition space.

The documents in the exhibition include a comic in which Carla Fernández outlines the relationship between art and life in the work of Gustav Metzger, one of the precursors of self-organization as an artistic practice. There are also ten oil reproductions painted by Pere Llobera to illustrate the publication that accompanies the show.

Barcelona, 15 February 2017. “I have very good friends who get uncomfortable when they hear the word ‘autogestió’n or ‘self-organization’ because they confuse it with self-financing and precariousness. They would be right if we were to consider self-organization as a symptom, that is – once again – as a sign subject to interpretation [...] Because self-organization is a political decision and not the representation of a political decision. Because it is, when all is said and done, empowering.” (Antonio Ortega. *Self-Organization. DIY Practices*, Joan Miró Foundation, 2016)

Self-Organization is an exhibition project by Catalan artist and curator Antonio Ortega based on a personal and historical overview of some of the works associated with the DIY practices that started to find their way into art, particularly from the 1960s onwards. The exhibition also addresses recent work by artists, in an effort to try and appreciate the potential of some of their attitudes regarding self-organization. As Ortega explains, by using self-organization strategies, “these artists have taken control over the production, diffusion and reception of their works through gestures of empowerment that have resulted in new ways of understanding and experiencing art.” The exhibition also shows how DIY attitudes raise broader issues relating to aspects such as the role of the spectator in art, the meaning of art in contemporary practice, and the relationship between art and the socio-political context.

The exhibition explores certain artistic expressions from the sixties as the precursors to the self-organization turn in contemporary art. The international movement Fluxus, with its rejection of traditional art objects as commodities, its inclusive and cooperative approach to art, its fondness for DIY aesthetics, and its experimentation with everyday objects, was a turning point that shifted the centre of the artistic narrative away from museums and into the sphere of self-organization. Fluxus is represented in the show by some of the artists who were part of the movement, including Gustav Metzger and Yoko Ono. Other neo-avant-garde groups emerged at around the same time – such as Zaj, linked to the Spanish scene – and embarked on artistic practices that emphasised the dematerialization of art through action, as in the case of Esther Ferrer, who was a member of Zaj, and who is also represented in the show.

Contemporary self-organization in the cultural sphere crossed a second threshold in the 1980s with the punk movement and the creation of an independent production and distribution network for various types of artistic expressions. Although as Ortega points out in the publication that accompanies the exhibition, “as Gustav Metzger rightly guessed, unlike cultural manifestations which used mass media production as a support for the distribution of their products – music, storytelling, and film –, art found itself lacking an alternative to an obsolete business model.” And, he continues “while in other cultural spheres there proliferated inclusive and democratizing possibilities – in short, a popularization of culture – the eighties opened the way to the vulgarisation of art.”

It was, however “a paradoxical vulgarisation, because although potentially opening itself up to the public at large, it created an economic sieve like never before: the prices of works became the new value system, and in order to guarantee a certain level of exclusivity, it grew from 'art for all' to 'art for all who could afford it'.” In response to this tendency, artists began to develop practices that positioned themselves outside of the art world, preferring to minimise material production and build alternative bridges between art, life, and culture. This was the case with Gilbert & George, for example, a British duo whose work is included in the exhibition. As Pilar Bonet – art historian and author of one of the essays in the publication – points out, Gilbert & George's “defense of the democratization of art does not include the vulgarization that characterized the generation of artists from the 1980s, but rather proposes a game and a surprise without intermediaries.”

According to Antonio Ortega, the third stage in the incorporation of self-organization in contemporary life came at the start of the twenty-first century with new information technologies, the internet, and social media, which globalised the basic need for expression. As well as becoming a precondition of hyper-modernity, they allowed artists to directly disseminate their work. The increasing affordability of these new technologies for content production have led to the realization of the dreams of artistic movements of the past, which defended the idea that everybody can make art. As a result, the professional-amateur binary has disappeared in the midst of do-it-yourself experiences made possible by new media. Although, Ortega says, the continuity of self-organization ideas and practices today could also be explained by other contextual factors such as the economic crisis and the questioning of the art institution.

Aside from these circumstantial questions, the exhibition addresses several other aspects linked to self-organization in contemporary art. Firstly, Ortega mentions inclusiveness, because, he says, “there is no point promoting self-organization and then putting up an elitist barrier that prevents entire social groups from accessing the means of artistic production.” A second aspect is simplicity or modesty in production, as an ethical rather than an aesthetic position. And lastly, the artists' decision to control their own output instead of allowing the voice of interpretation to take over and explain their work, and to manage what Ortega says may be their only capital: self-expression or communication.

With the collaboration of the Banco Sabadell Foundation, *Self-Organization* presents sixty-three works including paintings, sculpture, drawing, photography and video, covering the period from the 1960s to the present. It also includes three installations on which the artists worked directly in the exhibition rooms, and a modification of the wall texts and labels by Mariona Moncunill, in a gesture of appropriation and dialogue with the institutional codes that runs through the entire show.

Another of the documents that make up the show is a fanzine comic in which Carla Fernández outlines the relationship between art and life in the work of Gustav Metzger, a precursor of self-organization as an artistic practice whose influence can be felt throughout the exhibition. It also includes the ten oil reproductions that Pere Llobera painted to illustrate the publication that rounds off *Self-Organization*, an unusual way to reflect on the use of images in art exhibition catalogues.

Self-Organization unfolds over four rooms. By way of introduction, the first space presents the more didactic examples of the spirit of self-organization in artistic practices. It includes a series of works in which the interaction with the exhibition space is negotiated, either by action – critically reproducing the codes and consensus that give rise to the creation of the museum canon – or by omission – preventing the museum institution from monopolising the aesthetic experience. As Ortega writes in the publication in reference to one of the notable works in this section, “Pietroiusti's *One hundred things that are certainly not art* questions whether it is the museum that turns the exhibited object into art, given that when the exhibition is over those objects recover their previous status. Pietroiusti coincides with Duchamp in highlighting the gesture as art, but not the object itself.” This first section also includes a work by François Curlet that ironically comments on the concept of the exhibition space as a “white cube”, various photographs by John Cox and a film by Harold Liversidge documenting Gustav Metzger's *Auto-Destructive Art* series, and several works from the *Proyectos Espaciales* series in which Esther Ferrer works at an infra-material level, creating tiny stages in recycled cardboard boxes.

The exhibition continues with a section focusing on examples of spontaneous gestures of empowerment and opposition to the art system. The artists whose works are shown in this room experiment with ways of resisting the imposition to build a consistent career or to become part of a particular movement. Ortega comments on two of them in the publication: “The painter Joan Hernández Pijuan explained to me how he arrived at the decision to stop painting in the idiom of Informalism. It seems that one day somebody asked Joan Tharrats [...] about the meaning of one of his paintings. Tharrats said that it was about a 'cosmic emergence'. When Hernández Pijuan heard that, he decided that his career as an informalist painter was over and he began painting an egg or a ruler on neutral backgrounds. With that gesture, Hernández Pijuan tried to minimize the scope of interpretation of his work, putting forth a representation that intended to be direct and unequivocal [...]. It is the same literalness that Michelangelo Pistoletto applies in his *Struttura per parlare in piedi*, in which the artist removes all possibility of interpretation by indicating that his sculpture is a structure on which to lean while chatting with others, and nothing more.” Keith Arnatt, Siegfried Anzinger and Joan Miró, mocking the art market through the provocative gesture of destroying his paintings, round off this section.

The third space features a selection of works that explore the concept of self-organization in art from the perspective of inclusiveness. According to the curator, their practice “eschews exclusive attitudes, fighting both the literature that insists on the singularity of the artist, and the idea of spectacle that we associate with the characteristics of expensive productions.” This section includes an installation by Adam Nankervis, who revisits *Museum MAN*, his legendary collection of everyday objects, and an intervention in which Laura Porter reflects on artistic practice and the role of the artist in contemporary art in an installation created in situ with available materials and within a specific period of time. This room also presents a selection of photographs documenting the work of Jiří Kovanda, a Czech artist who seeks direct communication with the spectator through austere minimal actions in public space. In addition, Ortega projects the film *Accions a casa* by the duo David Bestué and Marc Vives, who, as he says in the publication, “ended up making an indelible mark on their generation and the next, serving as a model for works by young artists eschewing an industrial finish and moving in the direction of DIY.”

The exhibition ends with a section that explores the naturalization of DIY ideas and attitudes in art. According to Ortega, the artists represented in this room use self-organization practices as one possible means of expression among others, and also as a signifier that allows them to add complex content to their work through a minimal gesture. The artists in this section include Sílvia Gubern, a pioneer of conceptual and action art in Catalunya, who has developed her practice without resorting to the official presentation channels of the art world. There is also Yoko Ono's *Painting to See the Skies*, a frame that invites visitors to view their surroundings in a different way, and a series of paintings by Henk Peeters, a member of the German group Zero, who wanted to get rid of acts of ritualisation in art and defended direct artistic practice without artifice. This section also includes works by Franz West, Elisabeth Wright and Christian Jankowski.

In the publication that accompanies the exhibition, social researcher Rubén Martínez suggests defining self-organization as “a model based on the continual search for autonomy – vis-à-vis the dominant powers – and on the creation of ties among equals who share certain values.” *Self-Organization* allows visitors to see how the spirit of DIY has permeated contemporary art, and to trace the evolution of related practices over the past fifty years. Produced in collaboration with the Banco Sabadell Foundation, the exhibition will be open to the public until 21 May 2017 at the Fundació Joan Miró.

Curator



Antonio Ortega during the exhibition set-up
© Fundació Joan Miró. Photo: Pere Pratdesaba

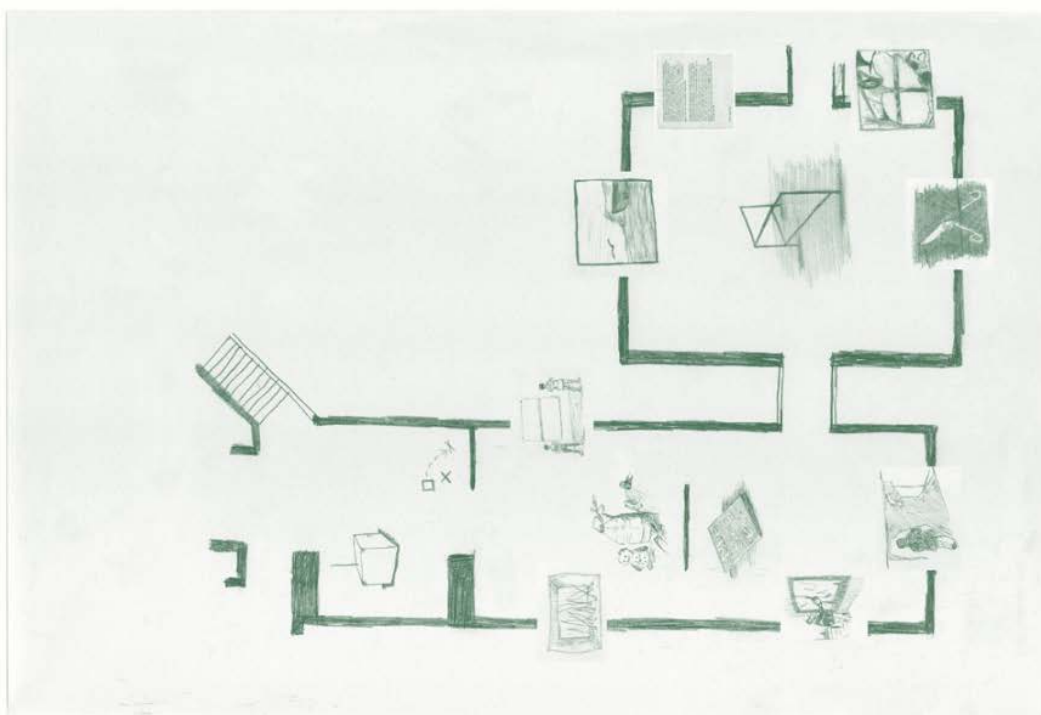
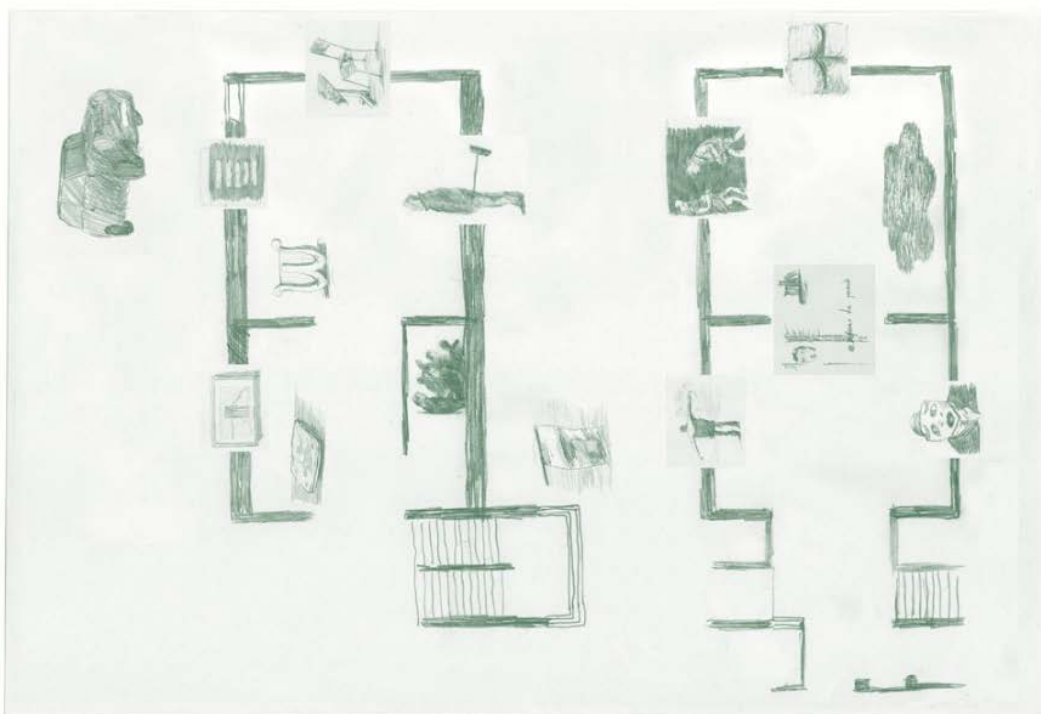
Catalan artist Antonio Ortega (Sant Celoni, 1968) is the curator of the exhibition *Self-Organization*. He holds a PhD in Fine Arts from Universitat de Barcelona, and is represented by Galerie Klaus and Elisabeth Thoman in Innsbruck, Vienna. He teaches in the Visual Arts Department at Escola Massana-UAB.

Ortega began his practice in the fields of installation and expanded performance and then, in 2007, shifted the focus of his work to text. He is the author of the play *The ten best tips ever, in alphabetical order*, which premièred at Objectif Exhibitions in Antwerp and has been staged at the Espai Brossa in Barcelona and El Jardí in Figueres, and his book *Demagògia i propaganda en art segons Antonio Ortega* was published by bielbooks. Ortega's professional practice also includes imparting seminars and lectures, which he approaches as performative works. His research currently revolves around the influence of comfort on the way we think and act.

As an artist, Ortega has participated in solo and collective projects such as *Faith and Enthusiasm* at the Fundació Joan Miró's Espai 13, *Antonio Ortega & The Contestants* at The Showroom (London), the solo show *Antonio Ortega at Abteiberg* at the Abteiberg Museum (Mönchengladbach) and *Celebrity*, at the Scottsdale Museum for Contemporary Art (Phoenix, Arizona).

From 2004 to 2008 he was Head of Public Programmes at the Centre d'Art Santa Mònica, where he explored artistic and curatorial formats that bypass the exhibition as the preferred channel for the dissemination and presentation of artistic projects, through initiatives such as the *Festival Espontani*, *Hem pres la ràdio*, curated by Jorge Luis Marzo, and *Alternatives a l'Exposició* by Beatriz Herráez.

Exhibition layout



Self-Organization layout drawn up by Antonio Ortega, 2017

Information sheets and selection of Works

Self-organization provides a genealogy of artists from the 1960s on who have been developing strategies to recover the authorship of their own narrative. The exhibition is also an attempt to understand recent art and confirm the current validity of these dynamics.

The continuity of positions supporting the concept of self-organization could have its base in contextual conditions such as the drop in production costs and the institutional crisis. Many recent artistic efforts have adjusted themselves to this scenario in order to maintain their cultural activity by taking on a high level of risk and making a clear commitment to their time.

Self-organization is also associated with an ideological spirit characterized by inclusiveness, modest productions, and the artists' determination to not relinquish their work to an external interpretation, instead reclaiming control of what is probably their only capital: the desire to be in charge of their own production.

Room 17

Many artists have chosen not to leave the door open for interpretation of their work. Realizing that the only capital is what they communicate, they have made their control of the content and of its diffusion an unquestionable fact.

This room features a series of pieces that relate to the exhibition space in a negotiated manner, in many cases through action: by reproducing, from a critical perspective, the codes and consensuses that lead to the construction of a museum paradigm. In other cases, this negotiation occurs by omission: on the one hand, preventing the museum from monopolizing the aesthetic experience; and on the other, refusing to have the narrative that emerges from the artist's work be solely projected by the structures that are usually designated as mediators between art and the viewer.

John Cox

Gustav Metzger Practicing for a Public Demonstration of Auto-Destructive Art Using Acid on Nylon, 2017

Black and white photographic print NG Prints



In 1966, Gustave Metzger organized the Destruction In Art Symposium (DIAS) in London, where he stated that art had to plan for its own self-destruction to avoid being instrumentalized, both in financial and political terms. The pieces he presented as an artist stemmed from his *Auto-Destructive Art* series, which he had begun in the early 1960s.

François Curlet

American Dino / Oeuf de voiture
[American dino/Car egg], 2003
Dibond aluminum composite sheet,
battery, car antenna 100 x 100 x
100 cm
Collection du Fonds régional d'art
contemporain Languedoc-Roussillon



In our collective imagination, the white cube has become the most widespread icon of modern art. In *American Dino/Car Egg*, however, instead of evoking a cryptic presence, the cube strives to connect with the viewer by extending a periscope antenna.

Cesare Pietroiusti

*One hundred things that are
certainly not art*, 2001-2017
Installation
Private collection

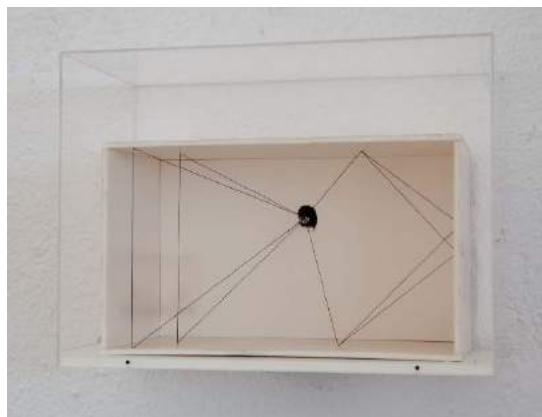


Seeking to explore the boundaries of art, Cesare Pietroiusti organized a drive to gather objects which he then placed in the exhibition space. The artist asked his neighbours to lend him household items they did not consider to be art at all. Once their 'non-art' status had been fully confirmed, the objects were catalogued to be returned to their owners after the show.

Celeste Marí and Blanca Utrillas, two young artists whose own work is also represented in the show, coordinated the replica of this installation for *Self-Organization*.

Esther Ferrer

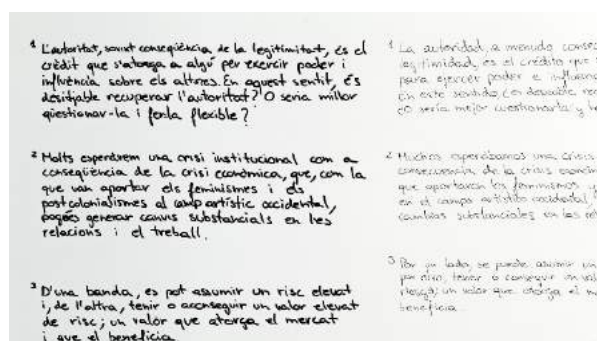
Serie *Proyectos espaciales* [Spatial projects series], 1980-1990
Cardboard, thread and masking tape
30 x 30 x 23 cm
Courtesy of àngels Barcelona gallery



Esther Ferrer builds little scenes with all sorts of boxes which she reuses after buying things like a pressure cooker. The order and position of the threads follow a prime number sequence, so that, according to the artist, they evoke the idea of randomness without engaging in the gratuity of an arbitrary gesture. These pieces were first shown in 2012 at the àngels barcelona gallery.

Mariona Moncunill

Interventions on several labels and text panels, 2017



The work of artist Mariona Moncunill proposes unexpected interpretations of the orthodox narratives. In the case of *Self-organization*, she was given a specific commission: to generate an overview of the relationships between the concepts in the exhibition that could help improve an understanding of their contents, while highlighting the tangential details in the show.

Room 18

The art establishment has often rewarded linear continuity in the development of an artist's production, by endorsing a coherency either in the individual (style) or in the group (school). Some artists have stressed their right to reject this dynamic with transgressive gestures that hinder the imposition of logics and methodologies associated with supposedly positive values: rigour, faithfulness or even easy adherence to the norm. Challenging these assumptions, the artist reveals the weakness of the positions surrounding notions such as those of authorship, style and the final product.



Joan Hernández Pijuan

Tres copes sobre gris clar
[Three glasses on a light grey
background], 1971
Oil on canvas 130 x 162 cm
Hernández Pijuan Collection

Joan Hernández Pijuan

Petit tall sobre 110 cm
[Small cut on 110 cm], 1972
Oil on canvas 146 x 114 cm
Elvira Maluquer Collection

Joan Hernández Pijuan chose to abandon the practice of informalist painting, hoping that this gesture would allow him to minimize the interpretation of forms supposedly suggested by his works. In exchange, the artist proposes a realistic representation against flat backgrounds, striving to achieve a direct, unequivocal expression.

Michelangelo Pistoletto

The Minus Objects. Struttura per parlare in piedi [*The Minus Objects. Structure for speaking standing up*], 1965-1966

Exhibition copy with authorization from the artist



Minus Objects, the solo exhibition that Michelangelo Pistoletto held in his studio in 1965, consisted of a curious amalgam of works whose diversity of formats and discourses made it somewhat reminiscent of a group show featuring a large dose of humour. With the artist's consent, we offer a replica of one of the pieces shown in that landmark exhibition.

Joan Miró

Tela cremada 1 [Burnt canvas 1], 1973

Acrylic on slashed and burnt canvas
130 x 195 cm

Fundació Joan Miró, Barcelona



When Joan Miró decided to burn his canvases, he used a blow torch and gasoline, from the position of the artist rather than the ruthlessness of a vandal. The gesture conveys the urge of an eighty-year-old, world-famous painter to taunt the art market.

Room 19

Some of the analyses of what we could refer to as the grammar of self-organization call for fully acknowledging the concept of inclusiveness. Considering that after Marcel Duchamp anything can be art and after Joseph Beuys anyone can be an artist, in this room we find artists who turn this inclusive attitude into a clear statement of intent. They apply this attitude to their work renouncing exclusionary positions, rejecting both the literature that insists on the idea of the artist's singularity and the concept of spectacle that we associate with costly productions.

Adam Nankervis

Several objects from Museum MAN, 2017

Mixed media

Several lenders



In the year 2000, Adam Nankervis and David Medalla created the London Biennale, the first self-organised biennial in the world. Here Nankervis, who has led several occupied spaces for collaborative work among artists, presents a reinterpretation of the mythical Museum MAN, a nomadic venture that defined itself as an open cabinet of curiosities and an eclectic mix of art and artefact. To do so, he has worked, once again, with other artists from the former museum.

Jiří Kovanda

Contact. September 3, 1977.

*Špálená ulice, Vodičkova ulice,
Prague, 1977*

Black and white photo and typescript
on A4 paper

29.7 x 21.3 cm

Courtesy of the artist and gb
agency, Paris



Jiří Kovanda documents a series of minimal actions performed in a public space. In the Communist Czechoslovakia of the 1970s, streets were not free spaces, and small actions, such as standing still with one's arms outstretched, were charged with political meaning.

Laura Porter

Site-specific installation, 2017



Laura Porter makes strange machines that suggest movements and strokes based on her arbitrary decisions. In this case, in what almost suggests the pace of a television game show, she sets up her installation under a tight deadline with a given material, fostering the expectation that the piece will come into being based on the notion of grace.

Room 20

Some artists have naturally taken on attitudes in keeping with self-organization in the development of their projects.

Accordingly, self-organized practices have become yet another resource for expression as well as an element of meaning to which their own discourse can be added. Thus it becomes possible to de-emphasize the personal gesture and include positions that are shared with other artists as if they were one's own. This voluntary inclusion within a broader framework makes it possible to give the pieces complex content with a minimal gesture.

Elizabeth Wright

Mini enlarged to 135%, 1999

Steel, mixed media

158 x 184 x 380 cm

Courtesy of the artist

Elisabeth Wright reduced the visual decisions in her practice of art to the gesture of behaving like a copy machine that resized everyday objects to a DIN A4 format: enlarging them to 141% or reducing them to 71%.

Recently the artist has been showing the awkward results of her attempt to reproduce high-tech objects.



Franz West

Creativity: Furniture Reversal, 1999

Installation: 2 chairs, table, lamp,

coloured duct tape, video

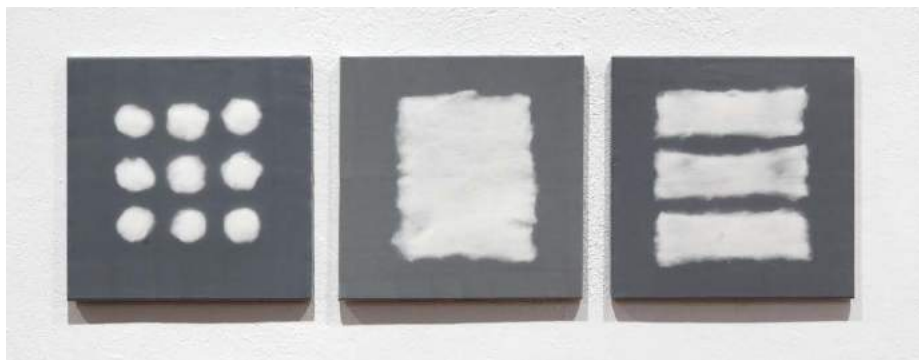
80 x 110 x 80 cm

Courtesy of Galerie Elisabeth & Klaus

Thoman, Innsbruck/Vienna



This piece, like so many others by Franz West, changes the expectations of what an artist is supposed to do. West produces sculptures and invites the public, the curator or the art dealer to use it like a piece of furniture, to sit in it and look at other works, and to stick tape of different colours onto it, which would traditionally be considered the creative part of the artistic process.



Henk Peeters

Cotton Wool Spheres, 1961-1999

9 spheres of cotton wool behind voile on a grey background on a stretcher
40 x 40 cm
Rüdiger K. Weng Collection, Düsseldorf / Paris

Henk Peeters

Malevitch, 1962-1999

Square of cotton wool behind voile on a grey background on a stretcher
40 x 40 cm
Rüdiger K. Weng Collection, Düsseldorf / Paris

Henk Peeters

Cotton Wool Lines, 1961-1999

3 bands of cotton wool behind voile on a grey background on a stretcher
40 x 40 cm
Rüdiger K. Weng Collection, Düsseldorf / Paris

Henk Peeters joked about himself saying that he was a mediocre artist but a great work of art, since Piero Manzoni had signed his name on Peeters' arm. A founder of the Zero group, Peeters is in favour of eliminating any act that is charged with ritualization in art. Instead he advocates art that is direct and devoid of artificiality.



Sílvia Gubern

Ángeles [Angels], 1963-1994

Silver silkscreen on glass
45 x 34 cm
Sílvia Gubern collection

Sílvia Gubern

Conexión [Connection], 1963-1994

Silver silkscreen on glass
45 x 34 cm
Sílvia Gubern collection

Sílvia Gubern

Elemental de una planta [Basic plant], 1963-1994

Silver silkscreen on glass
45 x 34 cm
Sílvia Gubern collection

A pioneer of Catalan conceptual art, Sílvia Gubern always refused to participate in the mediation of exhibition circuits, convinced that they would end up altering the meaning of her work. This artist, poet, and healer is currently focused on *healing art*, which brings together scientific, artistic, and spiritual knowledge. Gubern advocates the capacity and independence of drawing as a sufficient means for personal expression.

Yoko Ono

Painting to See the Skies, 1961-2017

Primed and stretched linen canvas on wood stretchers, with two holes cut into the canvas at locations that will be indicated by the artist

200 x 100 cm

Artist's collection



Reproduced according to the instructions provided by Yoko Ono in the context of her iconic *Grapefruit* series, this flag invites us to establish a new relationship with our surroundings.

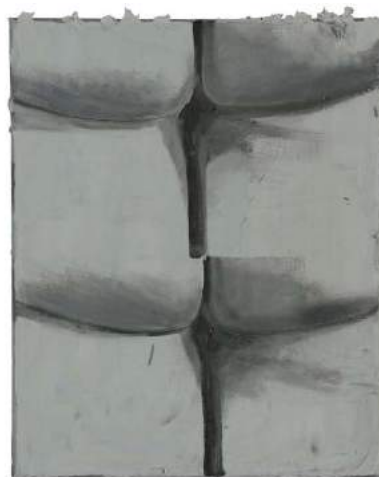
Pere Llobera

Yoko, 2015

Oil on linen

41 x 33 cm

Courtesy of the artist



In 2014, Pere Llobera curated *A Luminous Exhibition*. When he realized that the budget would not cover a given piece, Llobera decided to paint it himself with oils. On this occasion, the artist was responsible for the reproductions of the exhibited pieces featured in the *Self-organization* catalogue, as if it were, to quote Llobera, “an oil printing.”

Full list of works

Room 17

1

François Curlet

American Dino / Oeuf de voiture
[American dino/Car egg], 2003
Dibond aluminum composite sheet,
battery, car antenna 100 x 100 x 100
cm
Collection du Fonds régional d'art
contemporain Languedoc-Roussillon

2

Mariona Moncunill

Interventions on several labels and text panels,
2017

3

Celeste Marí and Blanca Utrillas

Sense títol [Untitled], 2016
Digital photograph
40 x 60 cm
AC__BLOG (Celeste Marí and Blanca
Utrillas). Photo by Duna Vallés

4

Esther Ferrer

Serie *Proyectos espaciales* [Spatial
projects series], 1980-1990
Elastic thread and nails
18 x 30 x 15 cm
Private collection

5

Esther Ferrer

Serie *Proyectos espaciales* [Spatial
projects series], 1980-1990
Cardboard, thread and masking tape
30 x 30 x 23 cm
Courtesy of àngels Barcelona gallery

6

Esther Ferrer

Serie *Proyectos espaciales* [Spatial
projects series], 1980-1990
Elastic thread, wire and nails
25.5 x 35 x 25 cm
olorVisual Collection, Barcelona

7

Esther Ferrer

Premaqueta para el primer proyecto de
Las tres gracias [Preliminary model for
the first *The three graces* project],
1980-1990
Cardboard and sewing thread
20 x 30 x 15 cm
Private collection

8

Esther Ferrer

Variations on *Proyectos piramidales*
[Pyramidal projects] (Series), 1980-
1990
Elastic thread, nails and foamcore
25 x 28 x 25.5 cm
Courtesy of àngels Barcelona gallery

9

Cesare Pietroiusti

*One hundred things that are certainly not
art*, 2001-2017
Installation
Private collection

10

Carla Fernández

Gustav Metzger. On the Artist's Visibility,
2012
Fanzine
Courtesy of the artist

11

John Cox

*Gustav Metzger Practicing for a Public
Demonstration of Auto-Destructive Art
Using Acid on Nylon*, 2017
Black and white photographic print
NG Prints

12

John Cox

*Gustav Metzger Practicing for a Public
Demonstration of Auto-Destructive Art
Using Acid on Nylon*, 2017
Black and white photographic print
NG Prints

13

John Cox

Gustav Metzger Practicing for a Public Demonstration of Auto-Destructive Art Using Acid on Nylon, 2017
Black and white photographic print
NG Prints

14

Harold Liversidge

Gustav Metzger: 'Auto-Destructive Art', 1965
Video, no sound
Contemporary Films

Room 18

15

Siegfried Anzinger

Lauf rad [Wheel], 2013
Tempera on canvas
235 x 295 cm
Courtesy of Galerie Elisabeth & Klaus Thoman, Innsbruck / Vienna

16

Siegfried Anzinger

Die Welle [The wave], 2013
Tempera on canvas
235 x 295 cm
Courtesy of Galerie Elisabeth & Klaus Thoman, Innsbruck / Vienna

17

Siegfried Anzinger

Die Ankerkette [The anchor chain], 2013
Tempera on canvas
235 x 295 cm
Courtesy of Galerie Elisabeth & Klaus Thoman, Innsbruck / Vienna

18

Keith Arnatt

Is It Possible for Me to Do Nothing as my Contribution to the Exhibition?, 1970
Digital print on fibre paper
60.9 x 91.2 cm
Keith Arnatt Estate. All rights reserved, DACS 2015. Courtesy of Sprueth Magers

19

Michelangelo Pistoletto

The Minus Objects. Struttura per parlare in piedi [The Minus Objects. Structure for speaking standing up], 1965-1966
Exhibition copy with authorization from the artist

20

Joan Hernández Pijuan

Tres copes sobre gris clar [Three glasses on a light grey background], 1971
Oil on canvas 130 x 162 cm
Hernández Pijuan Collection

21

Joan Hernández Pijuan

Petit tall sobre 110 cm [Small cut on 110 cm], 1972
Oil on canvas 146 x 114 cm
Elvira Maluquer Collection

22

Joan Miró

Tela cremada 1 [Burnt canvas 1], 1973
Acrylic on slashed and burnt canvas
130 x 195 cm
Fundació Joan Miró, Barcelona

Room 19

23

Jiří Kovanda

Contact. September 3, 1977. Špálená ulice, Vodičková ulice, Prague, 1977
Black and white photo and typescript on A4 paper
29.7 x 21.3 cm
Courtesy of the artist and gb agency, Paris

24

Jiří Kovanda

Sugar Tower. Spring 1981. Vyšehrad, Prague, 1981
Black and white photo and typescript on A4 paper
29.7 x 21.3 cm
Courtesy of the artist and gb agency, Paris

25

Jiří Kovanda

XXX. January 23, 1978. *Staroměstské náměstí, Prague. 'I arranged to meet a few friends... we were standing in a small group on the square, talking... suddenly, I started running; I raced across the square and disappeared into Melantrich Street...'*, 1978

Black and white photo and typescript on A4 paper

29.7 x 21.3 cm

Courtesy of the artist and gb agency, Paris

26

Jiří Kovanda

XXX. November 18, 1976. *Vaclavské náměstí, Prague*, 1976

Black and white photo and typescript on A4 paper

29.7 x 21.3 cm

Courtesy of the artist and gb agency, Paris

27

Jiří Kovanda

XXX. November 18, 1976, *Prague. 'Waiting for someone to call me...'*, 1976

Black and white photo and typescript on A4 paper

29.7 x 21.3 cm

Courtesy of the artist and gb agency, Paris

28

Bestué-Vives

Acciones en casa [Actions at home], 2003

Video, sound

Hamaca. Media & video art distribution from Spain

29

Gilbert & George

Bend it, 1981

Video, sound

Milestone Films & Video

30

Gilbert & George

Lost Day, 1972

Book

8 x 10.2 x 0.8 cm

31

Yoko Ono

Film No. 4, 1966-1967

Film transferred to DVD, b/w, sound, 80 min.

Artist's collection

32

Laura Porter

Site-specific installation

33

Adam Nankervis

Several objects from Museum MAN, 2017

Mixed media

Several lenders

Room 20

34

Yoko Ono

Painting to See the Skies, 1961-2017

Primed and stretched linen canvas on wood stretchers, with two holes cut into the canvas at locations that will be indicated by the artist

200 x 100 cm

Artist's collection

35

Christian Jankowski

Secure Room, 1991

24h DVD, no sound

Artist's collection

36

Elizabeth Wright

Apple Mac, 2016

Jesmonite and acrylic paint

39 x 25 x 2.2 / 36 x 24 x 2.3 / 30 x

29 x 1 cm

Courtesy of the artist

37

Sílvia Gubern

Ángeles [Angels], 1963-1994

Silver silkscreen on glass

45 x 34 cm

Sílvia Gubern collection

38

Sílvia Gubern

Conexión [Connection], 1963-1994
Silver silkscreen on glass
45 x 34 cm
Sílvia Gubern collection

39

Sílvia Gubern

Elemental de una planta [Basic plant],
1963-1994
Silver silkscreen on glass
45 x 34 cm
Sílvia Gubern collection

40

Sílvia Gubern

Este árbol es mi mente [This tree is my
mind] (Series), 1965
Black pen on paper
27.5 x 21 cm
Sílvia Gubern collection

41

Sílvia Gubern

Este árbol es mi mente [This tree is my
mind] (Series), 1965
Black pen on paper
27.5 x 21 cm
Sílvia Gubern collection

42

Sílvia Gubern

Este árbol es mi mente [This tree is my
mind] (Series), 1965
Black pen on paper 27.5 x 21 cm
Sílvia Gubern collection

43

François Curlet and Philippe Cam

Lyre Mildo / Gloria de brebis [Lira
Mildo/Sheep glory], 2016
Painted wood, Plexiglas and nylon
90 x 60 x 7 cm
Courtesy of the artist

44

Henk Peeters

Artificial Cow Fur, 1998-2000
Artificial cowhide on a frame
40 x 40 cm
Galerie de Zaal. Marja & Jan-Willem
Groenendaal

45

Henk Peeters

Tombeau de Manzoni [Manzoni's tomb],
1965-1999
Braided lacquer sheet on a stretcher
40 x 40 cm
Rüdiger K. Weng Collection, Düsseldorf /
Paris

46

Henk Peeters

Malevitch, 1962-1999
Square of cotton wool behind voile on a
grey background on a stretcher
40 x 40 cm
Rüdiger K. Weng Collection, Düsseldorf /
Paris

47

Henk Peeters

Cotton Wool Spheres, 1961-1999
9 spheres of cotton wool behind voile on
a grey background on a stretcher
40 x 40 cm
Rüdiger K. Weng Collection, Düsseldorf /
Paris

48

Henk Peeters

Cotton Wool Lines, 1961-1999
3 bands of cotton wool behind voile on a
grey background on a stretcher
40 x 40 cm
Rüdiger K. Weng Collection, Düsseldorf /
Paris

49

Henk Peeters

Pirografie [Pyrography], 1960-2006
9 soot spots behind transparent plastic on
a white sheet on a stretcher
40 x 40 cm
Rüdiger K. Weng Collection, Düsseldorf /
Paris

50

Henk Peeters

Pirografie [Pyrography], 1960-2006
64 soot spots behind transparent plastic
on a white sheet on a stretcher
40 x 40 cm
Rüdiger K. Weng Collection, Düsseldorf /
Paris

51

Franz West

Creativity: Furniture Reversal, 1999

Installation: 2 chairs, table, lamp,

coloured duct tape, video

80 x 110 x 80 cm

Courtesy of Galerie Elisabeth & Klaus

Thoman, Innsbruck/Vienna

52

Pere Llobera

David Medalla i la biennal de Londres

[David Medalla and the London

Biennial], 2015

Oil on linen

114 x 146 cm

Courtesy of the artist

53

Pere Llobera

Homage to NY, 2015

Mixed media on linen

120 x 172 cm

Courtesy of the artist

54

Pere Llobera

Erwin Wurm, 2015

Oil on linen

71 x 52 cm

Courtesy of the artist

55

Pere Llobera

Gilbert & George, 2015

Oil on linen

50 x 40 cm

Courtesy of the artist

56

Pere Llobera

Richter, 2015

Oil on linen

55 x 40 cm

Courtesy of the artist

57

Pere Llobera

Yoko, 2015

Oil on linen

41 x 33 cm

Courtesy of the artist

58

Pere Llobera

Nu amb síndria [Nude with watermelon],

2015

Oil on linen

55 x 46 cm

Courtesy of the artist

59

Pere Llobera

Socle du monde [Plinth for the world],

2015

Mixed media on linen

38 x 39 x 46 cm

Courtesy of the artist

60

Pere Llobera

Peggy, 2015

Mixed media on linen

75 x 100 cm

Courtesy of the artist

61

Pere Llobera

Escultura per repenjar-se [Sculpture to lean on], 2015

Oil on linen

41 x 33 cm

Courtesy of the artist

62

Pere Llobera

Espot televisiu [TV ad], 2015

Oil on linen

33 x 41 cm

Courtesy of the artist

63

Elizabeth Wright

Mini enlarged to 135%, 1999

Steel, mixed media

158 x 184 x 380 cm

Courtesy of the artist

Artists

Self-Organization

16 February – 21 May 2017

Curator: Antonio Ortega

Opening: 15 February 2017, at 7 pm

With the collaboration of the Banco Sabadell Foundation

Siegfried Anzinger

Keith Arnatt

Bestué- Vives

John Cox

François Curlet

François Curlet i Philippe Cam

Carla Fernández

Esther Ferrer

Gilbert & George

Sílvia Gubern

Joan Hernández Pijuan

Christian Jankowski

Jiří Kovanda

Harold Liversidge

Pere Llobera

Celeste Marí i Blanca Utrillas

Joan Miró

Mariona Moncunill

Adam Nankervis

Yoko Ono

Henk Peeters

Cesare Pietroiusti

Michelangelo Pistoletto

Laura Porter

Franz West

Elizabeth Wright

Publication

Self-organization

Autogestió: 978-84-16411-12-2

Autogestión: 978-84-16411-13-9

Self-organization: 978-84-16411-14-6

Fundació Joan Miró

Design: Roger Adam

Texts: Antonio Ortega, Pilar Bonet, Rubén Martínez and Quim Packard

98 pages

11 colour illustrations

Paperback

21 x 14.5 cm



The exhibition is accompanied by a publication edited by the artist and curator Antonio Ortega that brings together different texts.

In a text entitled “Ten Moments of Alert”, Ortega begins to recount how he became aware of the potential of self-organization through the practices of various artists. A series of footnotes in which university professor Pilar Bonet explains how art history has dealt with the strategies of these artists offers an academic counterpoint to Ortega’s first-person account of those personal turning points

To illustrate the publication, the painter Pere Llobera was commissioned to adapt images of the works mentioned in the two

texts and reproduce them as oil paintings. This strategy is intended to reinforce the idea of self-organization regarding the use of images in publishing projects related to artistic practices. In addition, social researcher Ruben Martínez Moreno and artist Quim Packard were asked to reflect on the contextual framework of self-organization from a political perspective and from the point of view of artistic communities, respectively.

Activities



Self-Organization includes a programme of activities that build bridges between the exhibition and various *do-it-yourself* projects based in the city.

Thursday 6 April 2017, at 7pm, Ester Vivas, activist and researcher in the fields of social movements and agricultural and food policies, will lead a session on consumer self-organisation and food sovereignty.

And on **Thursday 18 May 2017, at 6 pm**, the Joan Miró Foundation will host the launch of the book *Autoconstrucción. Por una autonomía del habitar. Escritos sobre vivienda, autogestión y holismo*, a Spanish translation of a compilation of texts by the architect and self-building advocate John Turner. With the participation of the coordinator of the book Kathrin Golda-Pongratz, architect and lecturer in international urbanism at the University of Applied Sciences in Frankfurt and at La Salle School of Architecture in Barcelona.

Further information:

<http://www.fmirobcn.org/exposicions/5719/autogestio>

La festa espacial

Saturday, 1 April 2017, from 5 to 7 pm

A day of family activities related to *Autogestió*

An activity conceived and coordinated by Antoni Hervàs



They have spontaneously popped up around the Joan Miró Foundation building: euphoric creatures, fragile characters created out of seemingly robust machines. The artist Antoni Hervàs invites families to play with these charming great humanoids and experience the magic hidden in everyday objects.

Self-Organization. Participatory tour

General public

Saturdays 11 and 25 of March, 8 and 22 of April and 13 of May at 11 am

A tour of the exhibition *Self-Organization* based on horizontal dialogue among participants, so that the content emerges from the shared observations and discussions.

Self-Organization. Guided tour

General public

Saturdays 25 of February, 4 and 18 of March, 1, 15 and 19 of April, 6 and 20 of May

At 11 am in Catalan

At 12.30 pm in Spanish

Previous activities

Doropaedia #13 Self-Organization

An activity conceived and coordinated by Daniel Granados, cultural researcher and producer



On 25 December last year, Daniel Granados brought back his project *Doropaedia* or “gilded encyclopaedia” with a session at the Auditorium of the Joan Miró Foundation that revolved around the concept of self-organization. The activity – in radio show format – offered a multifaceted approach to the idea of self-organization from the perspective of contemporary thought and creativity, combining conversations and live music performances. Participants included the philosopher Marina Garcés, actress, performer, and live artist Cris Blanco, and musicians Niño de Elche, Maria Arnal and Flamarades.

DIY Politics in the Essay Film

An activity organised by Núria Gómez Gabriel, artist and researcher, in conversation with Gonzalo de Lucas, film lecturer at UPF and programmer at Xcèntric (CCCB)



On 6 October last year, a conversation on *DIY Politics in the Essay Film* held at the Auditorium at the Joan Miró Foundation offered a historical overview of cinematic practices that question the big entertainment industry models in favour of visual economies based on autonomy and systems for material (self-) organization.

General information

Opening hours

Tuesday, Wednesday and Friday

10 a.m. – 6 p.m. (November to March)

10 a.m. – 20 p.m. (April to October)

Thursday 10 a.m. – 9 p.m. (6 to 9 p.m.: 2 for 1 tickets)

Saturday 10 a.m. – 8 p.m.

Sunday and public holidays 10 a.m. – 2.30 p.m.

Monday (unless a public holiday) Closed

Access to the Foundation 30 minutes before closing

General admission

Permanent collection + Temporary exhibition: €12 / Concessions*: €7

Temporary exhibition: €7 / Concessions*: €5

*Students aged 15 to 30 and seniors over 65

Children under 15 and the unemployed (proof required): Free admission

Annual pass €13

Multimedia guide €5

Articket BCN €30 www.articketbcn.org

Accessibility



Buses

55 and 150 (bus Parc de Montjuïc)

Transports Metropolitans de Barcelona

Montjuïc Funicular

(metro Paral·lel, integrated fare)

Transports Metropolitans de Barcelona

Public transport recommended

Press **images** and digital **dossier** available at our virtual press office
www.fmirobcn.org/press and at the link <http://bit.ly/2afX4Of>

Follow the activities of *Self-Organization* on social media with the hashtag
#Autogestió and on the website www.fmirobcn.org

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