

Lesson 0

/ ENG /

In Cycling Mode: The Wilson Exercises

Anna Craycroft / Marc Vives

Guest curators: Rivet

27.03.2015 / 07.06.2015

The third exhibition of the Lesson 0 program at Espai 13 is part of The Wilson Exercises, an ongoing long-term project involving artists **Anna Craycroft** and **Marc Vives** and curatorial team **Rivet**. The Wilson Exercises is about staying fit while working together and still following each participant's individual interests. It is a way of paying close attention to process as a multifaceted project develops. The Wilson Exercises comprise personal conversations, a summer school, conference calls, two exhibitions, and one publication by the two artists and the curatorial duo.

The works on display at Espai 13 are a translation of what happens when exhibition experiences are brought back into the individual studio and are confronted anew with personal working methods and habits. Throughout, the curators have put their analytical gaze on hold in favor of responses in an associative and fictional voice that engages with aspects of the artists' material. The floor texts in this exhibition are fragments culled from that archive.

Marc Vives' *Festes Majors del carrer Valladolid* is a transposition of street decorations made in Barcelona's Sants neighborhood throughout the 20th century. He emphasizes how these ephemeral forms, made through collective effort and craftsmanship, were a means to declare presence and belonging during times of war and dictatorship. This work highlights atmosphere and the formal elements that can create a collective experience of celebration in a non-rational language. The curtain-like

drops developed for Espai 13 started in Norway in workshops about costumes and parades, and are a precise continuation of a more monumental tent made for The Wilson Exercises in Los Angeles.

Anna Craycroft's *Aether drag hypothesis: K as moving matter* compresses her ongoing research into the color spectrum, the material reality of color and darkness, while using stop-motion and movement tropes from early cinematic devices. This work is a culmination of the sessions on color, aura and echo-location she did in Norway. Her tests came together in Los Angeles as oversized screen prints and watercolor posters in which she focused on the fusion of material processes with the more abstract building blocks of perception and spatial representation. For her contribution at Espai 13, **Craycroft** has departed from those prints to examine, through chroma-key painting and animation, the material reality of colored light and brightness.

In the context of In Cycling Mode, Friction Pedagogies, the mediation program for Lesson 0, plans to open up a discussion on the training of artists through a dialogue between the circumstances of learning settings and the diverse working environments that make up contemporary artistic practice. On the other hand, the collaborations with primary and secondary school teachers that started at the beginning of the program will continue with the development of their educational proposals.

The Wilson Exercises is curated by **Rivet (Sarah Demeuse and Manuela Moscoso)**. It stands for long-term work and joint growth with artists. Their projects can take the shape of events, writing, workshops, exhibitions, editing, conference calls or combinations thereof. Operating primarily from New York and São Paulo, they have worked in Spain (*Mockup* in Artium, Vitoria), Belgium (*Esta Puerta Pide Clavo* at Tatjana Pieters Gallery, Ghent), Lebanon (*We are QQ* in 98weeks, Beirut), and the US (Resonance at the Goethe Institut and Resonance & Repetition at The Elizabeth Foundation for the Arts, both in New York). They have lectured and talked in Mexico, Argentina, Brazil and, in the US, at the Independent Curators International (ICI) and the Vera List Center for Arts and Politics. Rivet's permanent residence is at <http://rivet-rivet.net>.

The Wilson Exercises is also accompanied by a publication titled *Manual: The Wilson Exercises*, of which a limited number of copies is on sale at the museum bookstore.

Anna Craycroft, based in New York, has developed a body of work that draws analogies between early childhood pedagogy and cultural production. Every question she asks has to do with being an artist, or being an artwork: what for, how, and why? Her sculptural installations, workshops, and lectures, as well as her collaborations with artists and other experts, combine archival information with the creation of platforms that emphasize art as a vehicle to create original knowledge – most notably in *C'Mon Language* at PICA, Portland (2013) and in *Subject of Learning/Object of Study* at the Blanton Museum of Art, Austin (2010). She has received numerous commissions for public sculptures (Art in General, Socrates Sculpture Park, New York; Lower Manhattan Cultural Center, New York; Den Haag Sculptuur, The Hague, Netherlands). **Craycroft** also teaches, and is currently a faculty member at CalArts.

Developed between Barcelona and San Sebastián, **Marc Vives'** practice comprises performance, group sessions and installations. **Vives** brings together disparate fields of cultural and popular knowledge to prompt novel connections and collective action. He often designs radical spatial situations that invert conventional roles. In particular, he focuses on questions surrounding artistic production and practice—as in his work with YProductions, Hamaca, Por La Vena. Recently, he participated in a collective project at the Fundació Antoni Tàpies (Barcelona). Between 2000 and 2012 he was part of the Bestué/Vives duo. Together they presented work at the Venice Biennale (2009), at Playground Festival, Belgium (2010), and did a performance in Times Square, New York, with Creative Time (2010). **Vives** is currently the curator at Nau Estruch in Sabadell (Spain).

Lesson 0 is a long-term, wide-ranging project that reflects on today's state of artistic education. Curated by **Azotea [Ane Agirre and Juan Canela]** and developed for the yearly program at Espai 13, Lesson 0 foregrounds proposals that relate to a kind of pedagogy that falls out of the expected in order to explore other forms of conveying knowledge. The program consists of four exhibition projects signed by **Priscila Fernandes, Rita Ponce de León, Anna Craycroft / Marc Vives** (in collaboration with **Rivet**) and **Eva Kotatkova**. They explore, imagine, and try different methods of learning and of establishing relations with the exhibition space. The four projects are set in motion as developments of Friction pedagogies, a teaching support program conceived by **Aida Sánchez de Serdio** and **Cristian Añó (Sinapsis)** together with **Rachel Fendler**, which aims to build relationships through negotiation with and between various groups from the art proposals that make up the exhibition program. These collaborations aim to foster mutual inquiry among its participants (teachers, artists, students, curators, gallery educators, youth, and cultural and social institutions) on issues related to education and art practices.

With the collaboration of:



With the support of:

Fundació
BancSabadell



Fundació Joan Miró * J... Barcelona

Espai 13

Fundació Joan Miró
Parc de Montjuïc
08038 Barcelona

www.fundacionmiro-bcn.org

