

Fundació Joan Miró Barcelona

ENGLISH



MURALS

PRÀCTIQUES
MURALS
CONTEMPORÀNIES

11 INTERVENCIONS
A LA FUNDACIÓ JOAN MIRÓ
FINS AL 6 DE JUNY

COOPÉRATIVE FÉMININE DE
DJAJIBINÉ GANDEGA "DJIDA" - MAURITÀNIA

LOTHAR GÖTZ - ALEMANYA

SCOPE ONE - SINGAPUR

UTR CREW - BÒSNIA I HERCEGOVINA

JERÓNIMO HAGERMAN - MÈXIC

SAKARIN KRUE-ON - TAILÀNDIA

BRIAN REA - ESTATS UNITS

NURIA + ELTONO - ESPANYA / FRANÇA

PAUL MORRISON - GRAN BRETANYA

LUDOVICA GIOSCIA - ITÀLIA

JACOB DAHLGREN - SUÈCIA

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MARCO
2010

“The artist is a man who must go beyond the individualist stage and struggle to reach the collective stage. He must go further than the self – strip himself of his individuality, leave it behind, reject it – and plunge into anonymity. [...] a mural painting is determined by the architecture, by the surfaces – the forms, the volumes, the planes – so that there is a complete fusion of landscape, architecture and painting.”

Charbonnier, Georges. “Entretien avec Joan Miró”, *Le monologue du peintre*. Paris: René Julliard, 1959, p. 120. Radio interview with Joan Miró, 1951.

Murals

Contemporary mural practices

Press presentation: 16 February, at 12:00h
Opening: 18 February, at 19:30h
A day of artists' talks: 19 February, from 10.00 – 18.00

19 February – 6 June 2010

Curated by: Martina Millà
Head of Projects and Programming
Fundació Joan Miró

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Saturdays, at 11:30h

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Sundays (March and May), at 11:00, and 30 and 31
March

Groups and families booking:
Educative department
Tel. 934 439 479
education@fundaciomiro-bcn.org

Fundació Joan Miró

Centre d'Estudis
d'Art Contemporani
Parc de Montjuïc
08038 Barcelona

Tel. +34 934 439 470
Fax +34 933 298 609
www.fundaciomiro-bcn.org
info@fundaciomiro-bcn.org



Murals

Contemporary mural practices

19 February – 6 June 2010

The Joan Miró Foundation presents **Murals**, an exhibition curated by Martina Millà, head of Projects and Programming at the Foundation. The show offers an overview of the revival of wall painting today and of the great variety to be found in this field.

The exhibition will be a meeting place for mural artists from around the world – from West Africa to Europe, via Mexico and the United States – who have been invited to work on the walls of eleven temporary exhibition spaces.

The curator has selected them basically on the grounds of the artistic merit of their individual works but also because of the dialogues they are able to establish, with a view to creating a visual and conceptual mapping of contemporary mural painting.

The exhibition starts with the most traditional, and anonymous, exponents of mural art – the women from the Coopérative Féminine de Djajibiné Gandega “Djida” (Mauritania), whose work contrasts strongly with the geometrical colour planes of the German artist Lothar Götz. The Olive Tree Patio will house Jerónimo Hagerman’s ivy mural, which can be viewed from inside the building; this is offset by the street art or graffiti by two representatives of UTR Crew, from Bosnia and Herzegovina, and by Scope One from Singapore.

Sakarín Krue-On will be showing *Temple*, a mural created with spots of white clay on a red ground, which also establishes a counterpoint to Hagerman’s work in the sense that both artists update long-established mural traditions from their respective countries, Thailand and Mexico.

The second half of the exhibition, which begins with the piece by the American graphic designer Brian Rea, who draws with chalk on a blackboard paint ground, alternates between walls in black-and-white and others in which colour predominates. Rea’s work acts as the point of transition towards Nuria y eltono,

who generally operate in the street. Their improvisational piece is followed by the black-and-white works of Paul Morrison, and finally by the explosion of coloured wallpaper by Ludovica Gioscia.

The show ends with an interactive piece by Swedish artist Jacob Dahlgren, who involves the public in the creative process: by throwing darts at a wall covered with dartboards, visitors cause the mural to change every day.

The process of creation, which is as interesting in itself as the finished walls, has been photographed and filmed while the artists have been at work in the Foundation. Given the ephemeral nature of mural art, this provides a lasting image in the catalogue and in the short film screened at the end of the exhibition.

Since all the artists will be present in Barcelona, the Foundation is organising a day of artists' talks with them that will be open to the general public. This will take place on Friday, 19 February, from 10.00 – 18.00 and will include a guided tour of the show.

With this exhibition, the Foundation aims to illustrate the wide variety and forceful presence of the different types of mural art being produced today.

Murals: The Show
Catalogue text by Martina Millà

What do English artist Richard Wright, recent winner of the Turner Prize, and Spanish fashion designer Agatha Ruiz de la Prada have in common? Not much, one may be inclined to think, except that they both have attracted considerable media attention with their work as muralists. They are obviously two polar opposites, but they may very well embody the widespread resurgence of wall painting in recent years, a worldwide phenomenon the current exhibition would like to open up for examination by providing a cross-section.

In recent years, beyond the consolidation of graffiti and other forms of street art, the examples of artists addressing the wall as a painterly and conceptual support have been numerous and ever-growing. From Vera Molnar's enlargements of her earlier work at FRAC Lorraine or, closer to us, Martí Anson's unexpected cross between football scores, team colours and wall painting,¹ to Merlin Carpenter's exclamatory wallpaper pattern, as recently seen at Tate Modern, and from the Tate's *Street Art* exhibition in 2008 to *Up Against the Wall* at the Zacheta National Gallery in Warsaw, just to name a few, the examples are many and varied. Even established artists like Peter Halley have lately gone wall-size, even building-size, in some of their projects.²



Artist Martí Anson during an inspirational pause (*El preu dels colors*, 2009)
Photo courtesy of Galeria Toni Tàpies, Barcelona

It was probably thanks to Sol LeWitt that this art form was not entirely devalued and forgotten, but it seemed that for a while it was almost exclusively his domain. The transgenerational survival of graffiti may have provided the necessary permission for other artists to trespass on the American conceptualist's turf and returned the wall to its collective origins so that anyone interested could explore its potential.

¹ In his recent exhibition *El preu dels colors* at the Galeria Toni Tàpies in Barcelona. Also in Barcelona, the 2009 Thomas Bayrle retrospective at MACBA, curated by Chus Martínez, included extensive use of wallpaper in wall-size works.

² Peter Halley has recently authored *The Gallatin Cycle*, which occupies several floors of the Gallatin School building (New York University).

Perhaps a mere Zeitgeist coincidence, another exhibition could have functioned as a catalyst for the rest of the art world by pointing to the prevalence of the wall as a valid support, both physical and metaphorical, for high art. That exhibition was the 2004 *Intra-Muros* show at MAMAC in Nice, which offered a panoramic view of wall works from the perspective of Minimalism, Conceptual Art and recent abstraction. Suddenly, LeWitt was no longer alone.

For the current exhibition at the Joan Miró Foundation we have made a selection of artists that is deliberately eclectic and diverse. The idea was to provide a sampling of the many forms that wall art is taking. The examples are so numerous that we could have come up with many other possible selections, and we hope that other exhibitions on wall art will offer different views of this phenomenon.

Indeed, our selection could have been very different. Back in early 2008, when the curator started narrowing down the list of artists with a view to a wall painting exhibition, she found herself experiencing a rare embarrassment of riches. In the end, in addition to the artistic merits of the artists, her choice, which might have otherwise been rather random, was determined by the dialogues that could be established between the artists, so that together their works could create a visual and conceptual map of the state of wall art practices today.

Starting with a few deliberate juxtapositions, such as that created by placing an example of the wall painting tradition of the Soninke women of West Africa³ next to Lothar Götz's geometric colour planes, or by establishing a spatial inversion and placing graffiti artists from very different contexts⁴ inside the exhibition areas while making Jerónimo Hagerman's green walls straddle the inside and outside spaces of the museum, or even by axially confronting another updated tradition, exemplified by one of Sakarin Krue-On's monochrome rooms, derived from Thai mural painting, with a radical transformation of Mexican muralism, as represented here by Hagerman's ivy walls, the exhibition aims to show a good number of different expressions of wall art as well as to establish relationships between them that may encourage a broader reflection on such practices.

The second half of the exhibition is defined by a sequence of alternating black-and-white and colour rooms, starting with one of Brian Rea's blackboard-like microcosmic compositions, followed by a new, improvised collaboration between long-time friends Nuria and eltono and by a black-and-white mural by British artist Paul Morrison, whose Alice-in-Wonderland effect is quickly disrupted by Ludovica Gioscia's wallpapered altarpiece, which features a combination of neo-Baroque and kitsch imagery that has become the artist's trademark.

³ The six women who painted the first room in the exhibition are members of the Coopérative Féminine de Djajibiné Gandega "Djida," which operates in the town of Djajibine in south-east Mauritania.

⁴ Namely, Scope One from Singapore and UTR Crew from Sarajevo (Bosnia and Herzegovina).

The exhibition ends with an interactive piece by Jacob Dahlgren, a Swedish artist who uses the wall occasionally and is in fact mainly interested in involving the public in the completion of his works. By throwing darts at a wall completely covered with dartboards, each day new visitors contribute a different image of the work, which in turn is replaced the following day by an entirely new one. The fact that at the very end of a wall-focused exhibition visitors are given the opportunity to engage in a somewhat aggressive action against the wall adds a concluding psychological release rarely provided in art shows.

At the end of the day, because of the visual and phenomenological impact of works of this kind, the curator hopes that the eleven rooms will create an experiential circuit that far transcends what she could say in words in a short catalogue essay.

Exhibition

Fundació Joan Miró

Exposició Murals
18/02/2010 – 06/06/2010

Paul Morrison

Ludovica Gioscia

El Tono y Nuria

Jacob Dahlgren

TV

Brian Rea

UTR Crew

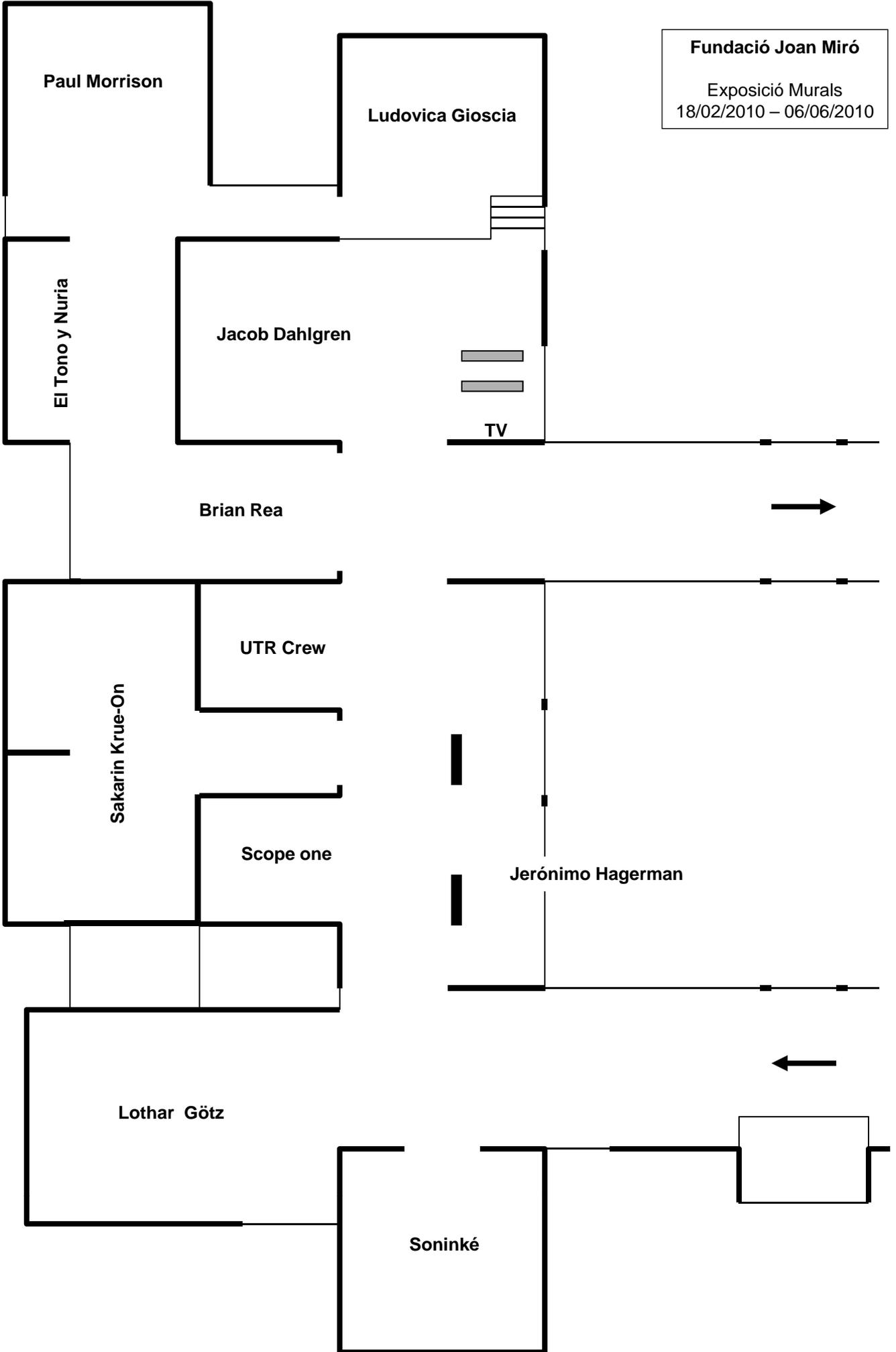
Sakarín Krue-On

Scope one

Jerónimo Hagerman

Lothar Götz

Soninké





Ganni bekindé ado wacha djabandé
Cooperative Féminine de Djajibiné Gandega "Djida"
Mauritania

COOPÉRATIVE FÉMININE DE DJAJIBINÉ GANDEGA “DJIDA”

Madiou “Magou” Gandega

Djajibiné, 1959, president

Maro Gandega

Djajibiné, 1960

Dado Khoumare

Djajibiné, 1963

Msegue Coulibali

Djajibiné, 1965

Houleymata Diabira

M'Bout, 1967

Bano Gandega

Nouakchott, 1983

The Soninke are a sub-Saharan ethnic group spread over south-east Mauritania, north-west Mali and north-east Senegal. As a result of their connection with the ancient empire of Ghana and their entrepreneurial and trading history, they also have a strong presence in other West African countries and in the Western world.

The history of the Soninke people goes back to the establishment between 750 and 1240 of the empire of Ghana, also known by the name of Wagadu, and is also associated with the early arrival of Islam among sub-Saharan cultures around 1066. The Soninke not only have a long and richly varied past, but still maintain their ancient social and cultural traditions. Among these is domestic mural painting, done by the women and still practised in the ancestral homelands of the Soninke.

For the *Murals* exhibition, the Joan Miró Foundation contacted the Association des Ressortissants de Djajibiné in the outskirts of Paris to discuss the possibility of a group of Soninke women from that village in Mauritania coming to Barcelona to paint a wall in traditional Soninke fashion.

Djajibine, located in the far south-east corner of Mauritania, was founded about a hundred years ago by a Soninke man named Gandega. For his settlement, Gandega chose a fertile green area, not far from the Senegal River, which has gradually become drier and drier, thus seriously affecting local farming and the survival of the community that has grown up there. It is this progressive drought, typical of the Sahel, that has forced many of the men from Djajibine to abandon their fields around the village and emigrate to France – where the Joan Miró Foundation had its first contacts with Djajibine – and also to Spain.

After initial talks with the people from Djajibine living in France and Catalonia, we travelled to the village to find out first hand how the women make their wall paintings. There we were able to see that it is an activity that is very much present in their homes and is at the root of the strengthening of social ties within the community. This is explained by the fact that house painting is a group activity that is offered to everyone, particularly newly-weds setting up home or starting a family.

The paintings are done on the walls of the houses, which are built of clay, on a prepared base of mud (*banco*) on which are drawn the motifs and patterns that make up the final painting. On top of these line drawings the women use their fingers to apply a coloured paste made of ground clay, water and pigments mixed with vegetable ingredients, which function not only as agglutinants but also as offerings to symbolise the return of what the earth has provided for making the painting.

Traditionally, these paintings did not have the variety of colours that they have today, since not so many pigments were available. The motifs and styles have also evolved, although certain traditional forms are still used, such as the zigzags and coloured squares. The rest depends on the creativity of each of the women taking part in the painting.

In order to paint the walls of the first room in the *Murals* exhibition, all the necessary elements were brought by ship from Nouakchott: powdered clay from the land around Djajibine, pigments and other traditional ingredients. Six women from Djajibine, members of the “Djida” female cooperative, were selected and left Mauritania for the first time to create an example of this painting tradition that is so rooted in the Soninke culture and that we are delighted to make known to our visitors in Barcelona.

Martina Millà



Winterreise
Lothar Götz
Germany

LOTHAR GÖTZ

Günzburg (Germany), 1963

Lives and works in London

1. When did you start working on the wall and what prompted you to do that?

It was during the preparation and installation of an exhibition in May 1993 in Cologne. The exhibition, titled *Schatten-Schein*, was about the observation of shadows in space. I intended to exhibit paintings and objects there, but I realized that it would be much more appropriate to paint the shapes directly onto the wall. The effect was that the painting connected with its surrounding wall space, and resulted in an abstract illusionary space.

2. What does the wall have that other supports don't provide?

Most importantly, it is not transportable and is actually not a support in the classic sense. The wall is part of something bigger, like the room or building, and can exist without the wall painting. It is a "support" with a history, which has a life independent from the painting, is normally much older than the work it supports and therefore has seen and been part of other things before. Like the walls in the Miró Foundation, which have been supports for many other shows and will continue to do so afterwards.

Painting directly onto the walls connects the work with the actual space itself and together they add a new dimension to the space.

Painting and wall mutate into something new, which addresses our perception of boundaries and acts between painting, sculpture and architecture. They are fixed in the context of the building and cannot be moved like a canvas.

3. What is the difference between what you do now and what you were doing when you started working on walls?

When I started working on walls, I was not considering the whole room they form but was working on parts of the walls only. Over the years, my wall paintings expanded, addressed the space as a whole, and questioned the boundary between painting and architecture. Architectural elements like windows, doors, floors –without actually painting them— became part of the painting. My first wall painting was black and grey only. Later works became much more colourful.

4. Are there any references to other wall artists in your work?

Not directly, and not in all cases, but artists who influenced my work were people like Oskar Schlemmer, Blinky Palermo, Günter Förg and Frank Stella. At the moment I am working on a project based on the work of Olle Baertling.

5. Would you say that wall works can be identified with a certain culture or country or are they now part of a larger urban or art culture?

It is probably a bit of both. Certainly there are links to the culture and country you come from or are living in, but of course there is also the global aspect, with influences without borders.

In my case, one important influence was my early fascination with the ceiling painting in the local Baroque church where I grew up and where I looked at this painting every Sunday. Later there were many other influences, more urban and global, and in the end it is possibly a mixture of all of them.

6. Do you work with a specific kind of audience in mind?

No, not really. Audiences can be quite diverse.

7. Are you in touch with other artists who do wall pieces?

Just loosely as friends, not as part of a group or movement.

8. Would you say there is growing interest in wall art?

There has been growing interest in site-specific painting in London in recent years, but I am not sure how that compares to other times when wall painting was big like at the time of early Modernism.

9. In your immediate context, how is wall art regarded? Do you feel your work receives the attention and respect it deserves in your home context?

In Britain there is still quite a lot of resentment about wall painting. Many people still regard it as some kind of decorative art and minor to work on canvas.

But generally I would say it is OK and in the context of public art it is highly regarded.

What can still be problematic when wall-based work is your main activity is the fact that the commercial sector of the art world, like galleries, collectors, etc., still often doesn't know how to deal with it, as wall-based work is difficult to treat like good investment as you cannot move it and it is rather temporary because of its nature.

Therefore for many wall artists it is necessary to develop a different strand of work if they do want to succeed in that part of the art world as well.

The other way round —when working on canvas is your main activity—, it seems to be much easier.

10. Do you have a supportive international audience?

To some extent.

11. Where do you think your wall work is taking you now?

I'm not sure, but recently I have very much enjoyed collaborating on projects with architects as it opens up new dimensions and pushes back the boundaries between different media. In general, however, I still find the effect of wall-based work on our senses very exciting, which is very much due to the fact that it is always unique and not saleable as a product. In that sense, I enjoy the anarchic quality of wall-based work.

www.contemporaryartsociety.org/media/uploads/2009/11/2892/lothar-gotz-cv-pdf.pdf



Alter Ego
Scope One
Singapore

SCOPE ONE

Singapore, 1976

1. When did you start working on the wall and what prompted you to do that?

The first time I went up to a wall and did some art is when I was young. I used to doodle on walls with my "art." In 1994, I did my first official mural for my friend's skateshop, and from there I started working more on producing art on walls. These large scale murals give me more satisfaction than painting on a canvas or drawing on paper.

2. What does the wall have that other supports don't provide?

Like I just said, I prefer to produce art on walls due to its size. This can also be done jointly with other artists without any problem, and it brings people together harmoniously producing art at the same time. You can also come up to a wall anytime you like and produce art on it without restrictions. Your message will be spread visibly if the wall you worked on is also situated on a very busy street.

3. What is the difference between what you do now and what you were doing when you started working on walls?

Well, there's not much difference because I still produce my works on walls. I also do works on canvas and graphic design, but basically I still need walls to do my work on.

4. Are there any references to other wall artists in your work?

I am always inspired by other artists' works. What they do inspires me to do my work even better in terms of creativity and technical skills. I am always influenced by the styles of the old New York school, and there is a graffiti artist called Cope2. I'm very influenced by this style from back then. I am also a proud member of his crew, called Kings Destroy. It's all about style; it plays an important role in my creativity.

5. Would you say that wall works can be identified with a certain culture or country or are they now part of a larger urban or art culture?

The existence of wall artworks dates back to the very birth of mankind. They are not only sanctioned as an "urban" artform, though to date, graffiti and street art play a very important role for this kind of art movement.

6. Do you work with a specific kind of audience in mind?

I don't have a specific kind of audience to work with. It is best that my work be enjoyed by both young and old. It gives me a sense of satisfaction if someone feels good while looking at my pieces. The background they come from doesn't really matter.

7. Are you in touch with other artists who do wall pieces?

Yes, I am. I also belong to international crews like Kings Destroy, to name just one. This collective team of artists has spread worldwide from where it first started in the Bronx. Also, other artists will sometimes get in touch with me when they are coming to my city. I have painted with Sam Flores from the US, and the Stick Up Kids from Germany, when they were here in Singapore, to name just a few.

8. Would you say there is growing interest in wall art?

Definitely. There are so many links on the internet showing beautiful works on walls, so evidently the interest in producing art on a bigger scale is there. Even in a strict country like Singapore, artists work on walls to get more pleasure out of producing art on a larger scale.

9. In your immediate context, how is wall art regarded? Do you feel your work receives the attention and respect it deserves in your home context?

I feel that the works we produce here –graffiti and street art— are still regarded as "underground" or rebellious. Not too long ago, the authorities banned us from painting on one of the only few graffiti wall art spaces in the heart of the city. The reason was that they regarded the artists as protesters, when all we wanted to do was a wall commemoration for the kids in Gaza. These organizations are supposed to be the "supporters" of freedom of art and the youth movement. However, the support was not enforced when the Singapore government intervened upon hearing about these artists who wanted to paint a wall for innocent children. Our work does receive attention in a way. The general public loves nicely executed productions, but at the same time they do not entirely understand the true nature of this cause. I am not too sure about the respect these artists get, after being labelled as protesters by our "supporters", and having us banned in a space they had once created to produce our art.

10. Do you have a supportive international audience?

I should say yes. The world wide web is really a great avenue for international viewership. Since being on the web, I have received a lot of commissions from other countries, so I guess that in that sense there is international support.

11. Where do you think your wall work is taking you now?

Like I just said, it's really a blessing that I get support from abroad. Literally speaking, my wall art work is bringing me to see you in Spain!

www.myspace.com/scope_one
www.scopedestroy.blogspot.com



Segments
UTR CREW
Bosnia Herzegovina

UTRC CREW

BUGZ36 (Miran Lazic)

Sarajevo (Bosnia Herzegovina), 1983

1. When did you start working on the wall and what prompted you to do that?

As far as I can remember, it was in the winter of 2001. A few friends I was hanging out with were involved in graffiti. So was I, but only theoretically, before I met them. That was the beginning: my introduction to a can and space. But that cannot be called *working on the wall*. That was more like exploring and learning, like my first steps. Working on the wall, developing ideas and technique, came later.

2. What does the wall have that other supports don't provide?

Well, walls have a space, different kinds and types of locations, all over. That means different types of people to work with, different languages and adventures. Each one of these walls has a story behind it. Sometimes it lasts a day, and other times it takes months.

3. What is the difference between what you do now and what you were doing when you started working on walls?

As I said, at the beginning it was more like a "playground," nothing special; it was just for fun. Hanging out with friends and doing our own thing on the wall. As the years went by, we grew older and our thinking changed, which resulted in a different and more complex approach to the wall. We started to push some boundaries, to do things we always wanted to do, and... we did it 😊. That's how the Balcan Express festival was born.

4. Are there any references to other wall artists in your work?

Sometimes there are, and sometimes not. It depends on the work and the location.

5. Would you say that wall works can be identified with a certain culture or country or are they now part of a larger urban or art culture?

Yes, of course. In some countries, it is clearly visible how life, the style of living and the culture of a city have an effect on works by certain artists, on their thinking and their approach.

6. Do you work with a specific kind of audience in mind?

Um. Not really!

7. Are you in touch with other artists who do wall pieces?

Yes, our festival provides the opportunity for us to meet artists from all over the world, and we are still in contact with most of them, traveling to their countries and doing walls together.

8. Would you say there is growing interest in wall art?

Every day it's growing. With every single wall design and wall production, interest is increasing. And that's great.

9. In your immediate context, how is wall art regarded? Do you feel your work receives the attention and respect it deserves in your home context?

It's up to each artist to be regarded as he deserves. To deserve attention and respect, to be respected and appreciated by other artists, he needs not only to be good at his work, but also in his manners and behaviour. No one will respect some "punk", no matter how good his work is.

10. Do you have a supportive international audience?

Thanks to our festival, Balcan Express, we do. We made a big lunge with that. We promoted our art and our city, the tradition and culture that everybody adores, and with that we attracted a large international and as well as local audience.

11. Where do you think your wall work is taking you now?

To Barcelona ☺.

www.utrcrew.com

www.balcanexpress.com

UTR CREW

DREAM83 (Sandin Mededović)

Sarajevo (Bosnia Herzegovina), 1983

1. When did you start working on the wall and what prompted you to do that?

I did my first wall in 1999. The things that inspired me were graffiti murals in Sarajevo in the postwar years (1997-1998). They were done by some Spanish and German artists. Those painted walls filled with colourful elements of style had huge energy for me, especially because they were some of the first public displays of positive energy in destroyed, black-and-white Sarajevo. Since that year, I have been a friend of walls everywhere.

2. What does the wall have that other supports don't provide?

There is no other medium as free as a public wall. You are not constrained by anything. There is only you, your ideas, and the wall. Especially with graffiti, you have a very special relationship with your work because when you are finished, your piece of art is a gift to a city and your relationship is over. You then go on to your next experience.

3. What is the difference between what you do now and what you were doing when you started working on walls?

At first, it was just about painting, not much thinking about concepts. We were just going out painting. Today, there is much more planning and working on the concept, choosing the right walls in the right surroundings, and the murals are much more complex.

4. Are there any references to other wall artists in your work?

I am more inspired by some cities and their local styles. I am much inspired by the styles from Berlin and Basel.

5. Would you say that wall works can be identified with a certain culture or country or are they now part of a larger urban or art culture?

When speaking about graffiti, everything started in New York, but today it is a worldwide phenomenon. Before the internet era, there was more stylistic diversity from country to country. Today, I think there is only one global urban art scene and few individual styles.

6. Do you work with a specific kind of audience in mind?

No.

7. Are you in touch with other artists who do wall pieces?

Yes, I am in contact with many artists. That is another interesting aspect, because there is a lot of collaboration in the graffiti world, and whenever you paint with someone a new friendship is created. So I am in contact with graffiti artists from all over the world.

8. Would you say there is growing interest in wall art?

I think there is, especially in some countries.

9. In your immediate context, how is wall art regarded? Do you feel your work receives the attention and respect it deserves in your home context?

Well, it is a strange question because when you start painting graffiti murals you are not thinking about an art career, so your best reward is your own work. Everything else, exhibitions, art projects, graffiti festivals, are big rewards, but they are not essential for me.

10. Do you have a supportive international audience?

Yes, there is definitely interaction with an international audience, especially in web communities. So there is an international audience; the question is how big it may be.

11. Where do you think your wall work is taking you now?

Lately, there has been a lot of blending between my work as a graphic designer and my work as a graffiti artist, so I think that my future works on walls will be more “graphic” oriented.

www.utrcrew.com

www.balcanexpress.com



Tercera invasió
Un pati
Fora/Dins
Jerónimo Hagerman
Mexico

JERÓNIMO HAGERMAN

Mexico D.F., 1967

Lives and works in Mexico D.F. and Barcelona

1. When did you start working on the wall and what prompted you to do that?

I began in 2004 with the installation *Contemplating the invasion* for the Sala de Arte Público Siqueiros in Mexico City. I wanted to do a piece about the relationship between vegetation, time, scale and architecture. I had only twenty linear metres along the street in which to do a garden, and I decided to invade the whole facade without touching the building. The plants self-constructed the mural.

2. What does the wall have that other supports don't provide?

Size, scale and monumentality in relation to man and its close connection with architecture.

3. What is the difference between what you do now and what you were doing when you started working on walls?

For me it was a trigger that caused a chain reaction by enabling me to use such a large surface in such a small piece of land. It also confronts the viewer in a very different way from other formats.

4. Are there any references to other wall artists in your work?

David Alfaro Siqueiros, Olafur Eliasson, Walter de Maria and Sol LeWitt.

5. Would you say that wall works can be identified with a certain culture or country or are they now part of a larger urban or art culture?

There is a strong mural tradition in Mexico, starting with pre-Columbian art, appearing later in colonial churches and convents, and culminating in the great revival of the Mexican muralist movement in the mid-twentieth century. But I don't consider it exclusive to Mexico. I think in some way it all began there in caves with prehistorical drawings on the walls.

6. Do you work with a specific kind of audience in mind?

I generally work out of doors, in public spaces, which means my public is very varied.

7. Are you in touch with other artists who do wall pieces?

Yes, with Maurycy Gomuliki from Poland and Antonio Sánchez in Mexico. We have collaborated with architects to do interventions on a number of walls.

8. Would you say there is growing interest in wall art?

I think architecture is currently seeking very personal and expressive languages on a formal level and it is therefore complemented by collaborations with artists. These contributions by artists are often on walls.

9. In your immediate context, how is wall art regarded? Do you feel your work receives the attention and respect it deserves in your home context?

Yes, in general the scale vis-à-vis the viewer is very important in my work, and murals give me the opportunity for this. Sometimes the fact that they take up so much space makes it impossible for them to be permanent works.

10. Do you have a supportive international audience?

When I've worked on walls outside Mexico the response has been very good. People are surprised at the scale and at the dialogue with the architecture.

11. Where do you think your wall work is taking you now?

My challenge now is between the two-dimensional and the volume on the wall, and also between different supports and mechanisms to function with. The arrival of vertical gardens has aroused interest in working with vegetation on walls, and on the other hand it has become a cliché that needs to be reinvented. There are lots of possibilities. At the moment I'm doing a mural with dried flowers on the ceiling of a public space.

www.jeronimohagerman.com



Temple
Sakarin Krue-On
Thailand

SAKARIN KRUE-ON

Maehongson (Thailand), 1965

Lives and works in Bangkok

1. When did you start working on the wall and what prompted you to do that?

I started working with murals in 2000. I used to work on the wall with tempera, a technique in the traditional Thai style, and my paintings then also consisted of simple monochromes, dust and dots which were developed from the sketching process of traditional Thai mural paintings. I exhibited a few of those series of works until I was invited to show at the alternative art space About Studio/About Café (AARA – About Art Related Activities). Then I created mural works with stencils and tempera over the whole interior space in order to create another layer of space that made a previously empty wall meaningful.

2. What does the wall have that other supports don't provide?

When we refer to the word “wall,” it literally means a barricade which separates one side of a space from the other. Conceptually, a wall implies some kind of hindrance to the understanding of freedom. When such barricades and their implied old meanings can be destroyed, a new space full of imagination opens up. This destruction consequently destroys the old attitude and it challenges ordinary ways of thinking and understanding.

3. What is the difference between what you do now and what you were doing when you started working on walls?

I found that the traditional Thai mural style, which I used to do, is full of religious stories. The beauty of decorations, colours, lines and designs is exciting and fascinating. However, these precious traditional murals conceal the crux of some religious philosophies. In the painting series *Temple* and *Angel*, I chose to convey the meanings instead of describing stories. I did this by removing external surplus and replacing it with the meanings of objects and impermanent processes. Sketchy spots on the painting have enabled me to explain the real substance of Buddhist philosophies more clearly and they can be used for addressing problems in modern society. I created impermanence and supposition on the substance of the object and, by doing so, I crossed the boundaries of that object.

4. Are there any references to other wall artists in your work?

I discovered this type of work in the process of creating traditional Thai wall paintings.

5. Would you say that wall works can be identified with a certain culture or country or are they now part of a larger urban or art culture?

In my observations, ancient murals in caves and on cliffs in different regions are rather similar in the beginning of an era of the arts. The people at the time lived with survival instinct. They set boundaries according to human strength and power as well as availability of resources. These ancient murals then took more of a role as boundaries or expressions of power as their frontiers expanded. They essentially developed unique styles and created differences among themselves, each as a subculture that later grew into a distinct civilization. I realize that civilization means power and influence over others. This is often used for marking or centralizing power.

6. Do you work with a specific kind of audience in mind?

My works are fairly accessible and I hope they appeal to diverse groups of people unless the exhibiting venues shut off viewers due to different values in that society.

7. Are you in touch with other artists who do wall pieces?

I haven't had any personal exchanges.

8. Would you say there is growing interest in wall art?

Mural artworks have widened their presence compared with earlier times, from religious places to dwellings and public places. This has been done by those who look for secular spaces (aka graffiti) and those who create mural artworks in different forms.

9. In your immediate context, how is wall art regarded? Do you feel your work receives the attention and respect it deserves in your home context?

Viewers usually respond well to my work and they tend to value it highly.

10. Do you have a supportive international audience?

International viewers have supported my works very well. For example, at Documenta 12 my works were frequently discussed, cited and remembered.

11. Where do you think your wall work is taking you now?

Mural works have taken me across the borders of different traditions, values and languages. They have brought about new means of communication that are universal. Wall painting is, ironically, the instrument for tearing down the "wall" itself.

www.100tonsongallery.com/artistsDetail.asp?artistID=22

BRIAN REA

Woburn, MA (USA), 1971

Lives and works in Los Angeles

1. When did you start working on the wall and what prompted you to do that?

About five years ago. I was asked by the *New York Times Magazine* to produce an image for the cover of *The Ideas Issue*. The work was a collaboration with Christoph Niemann and Nicholas Blechman.

2. What does the wall have that other supports don't provide?

Walls are built to contain, protect or repel. Building a wall I suppose is a defensive act. Adding a "picture" to the wall counteracts that. It suggests a pause or reflection that is different from the wall's inherent qualities. It becomes an invitation, it makes you react to it. The larger the picture, the more time it takes to view, the more suspended the quality of the wall becomes until eventually you are no longer seeing a wall but seeing/ experiencing a story.

3. What is the difference between what you do now and what you were doing when you started working on walls?

Working on walls is a somewhat new experience for me. Much of the work prior to working on walls was produced for print (books, posters, magazines). The images were contained within something you held rather than something you were faced with. After working on walls I found I considered spatial relationships more. The scale difference alone demanded a more physical experience to create the work. At times it felt as if I was constructing something rather than drawing it. Now I'm much more aware of making my mark on both large scale works and smaller works.

4. Are there any references to other wall artists in your work?

My grandfather was a mason. He built rock walls, but his specialty was building stone fireplaces. I recall watching him build the fireplace in the house I grew up in. He had an ability to see the hole he needed to fill while being aware of the rest of the wall and how it would eventually appear. In the end, the surface became an upright rearrangement of geology (history, mother nature, design and vision). He described it as a puzzle, I'm sure it was to him, but it was also functional—a construction that created not just a new picture when completed, but warmth. My pictures come from story telling, but I owe a big part of their design to appreciating how he constructed a wall.

5. Would you say that wall works can be identified with a certain culture or country or are they now part of a larger urban or art culture?

I would hope that specific styles or voices of work can still be identified with certain cultures, but I'm afraid those distinctions become less clear as cultural autonomy diminishes.

6. Do you work with a specific kind of audience in mind?

Whether working on commissioned work or otherwise, the viewer (or in some cases the reader) is always a part of the experience. However, I do not "aim" for one type of audience.

7. Are you in touch with other artists who do wall pieces?

A few, though I would say their work is not limited to wall pieces exclusively.

8. Would you say there is growing interest in wall art?

I feel like there is growing "exposure" to wall art, but that may have more to do with a growing interest in social networks and the ease of exchanging and displaying visuals (photo, video, etc.) online. The interest in wall art is certainly not fading.

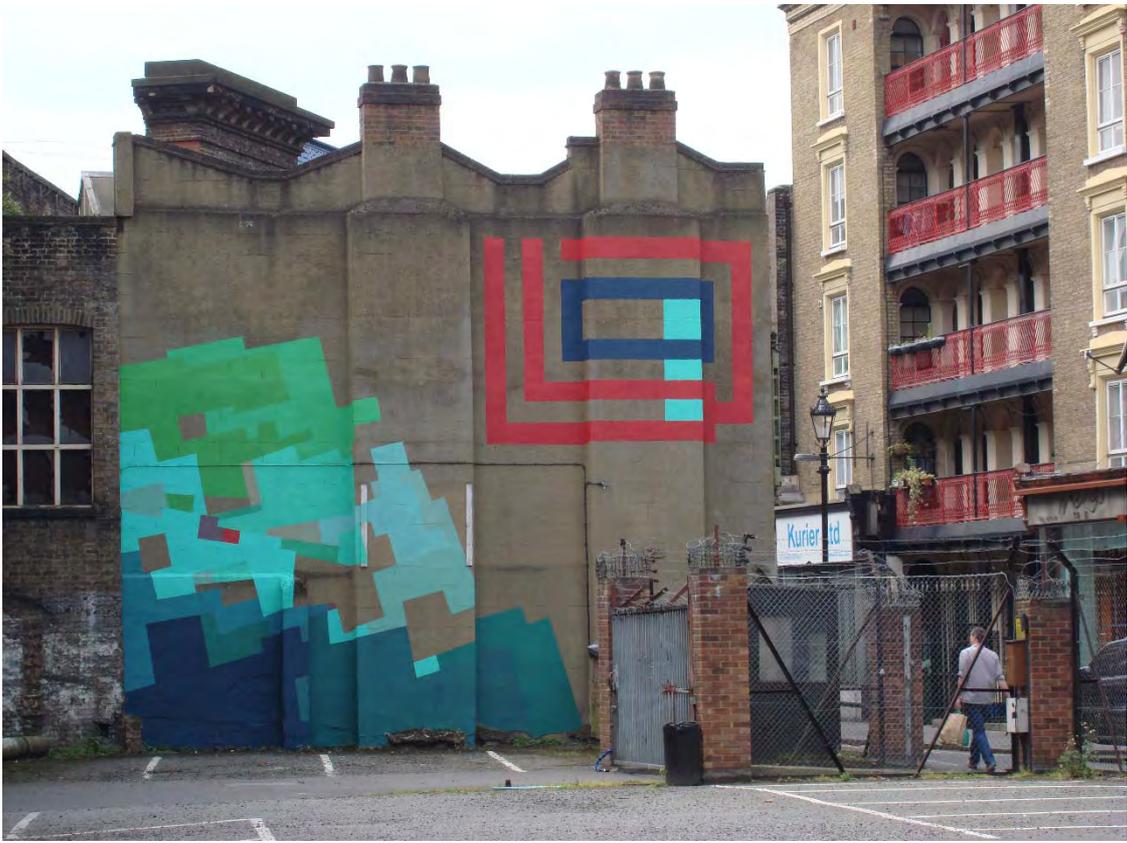
9. In your immediate context, how is wall art regarded? Do you feel your work receives the attention and respect it deserves in your home context?

I feel lucky when people enjoy the pictures I make. Hopefully they do.

10. Do you have a supportive international audience?

I have been living and working outside the United States for the last five months. I'm beginning to get a better sense of this now.

www.brian-rea.org



Diálogo
Nuria + eltono
Spain / France

NURIA + ELTONO

NURIA MORA

Madrid, 1974

1. When did you start working on the wall and what prompted you to do that?

I first started in the late 1990s. With eltono I did my first graffiti pieces. The reason was the opportunity to share with others my way of thinking about public spaces and to interact with pedestrians and with the environment.

2. What does the wall have that other supports don't provide?

For me the size is not as important as the public space, but I think that one of the most important things is the texture and the different surfaces which give me the opportunity to interact and the chance to start a kind of dialogue...

3. What is the difference between what you do now and what you were doing when you started working on walls?

It's basically the same concept. Regarding its visual aspect, it's an evolution of a geometric logo.

4. Are there any references to other wall artists in your work?

I could say that my main influence is the environment , the architecture, the city, but of course I have been influenced by other artists.

5. Would you say that wall works can be identified with a certain culture or country or are they now part of a larger urban or art culture?

The first paintings I know on walls are those at Altamira, so I must say that painting on walls is something as old as humankind.

6. Do you work with a specific kind of audience in mind?

No, I just do my work in public spaces to do something more democratic, for everyone to be able to see it.

7. Are you in touch with other artists who do wall pieces?

Yes, we are well connected with street artists and graffiti writers, but I don't like to be called a "graffiti artist " or whatever. I just do art and I use the street to do it.

8. Would you say there is growing interest in wall art?

In a way, yes, "street art," graffiti, "post-graffiti" are very trendy terms, but I think that wall art is something a little bit "older."

9. In your immediate context, how is wall art regarded? Do you feel your work receives the attention and respect it deserves in your home context?

Yes, I feel very good about that. I started doing pieces on the street out of a need to communicate, and I never expected to become successful or to be respected. I just wanted to do something to bring silence and calm to the city, like an open space for open thinking. The feedback I receive at the moment is very positive and I think that is because the things I'm painting are very respectful of the architecture, the surfaces and the neighbourhoods I work in.

10. Do you have a supportive international audience?

Yes.

11. Where do you think your wall work is taking you now?

I don't really care. I just want to keep on painting with the same concept. I'm very small, and I just want to keep on learning and growing as an artist. To have the chance to develop ideas is not the important thing; the point is developing ideas as a chance of growing, and doing it with no matter what support, sponsors, galleries, etc. Just work, work and work.

I don't have a plan at the moment. I am here or there, but painting is the important issue, more than a professional career as a modern artist.

www.nuriamora.com

NURIA + ELTONO

ELTONO (Xavier Entzmann)

Cergy-Pontoise (França), 1975

1. When did you start working on the wall and what prompted you to do that?

In 1989, I started painting graffiti with friends in the northern suburbs of Paris. When I was a kid, seeing the graffiti pieces along the railway tracks was fascinating to me and it made me start painting.

2. What does the wall have that other supports don't provide?

I'm mostly interested in painting walls on the street. I like the direct interaction with the public and the way the painting evolves without the artist's control.

3. What is the difference between what you do now and what you were doing when you started working on walls?

During the first ten years, I was only writing my name on the walls in big silver and black letters. Now my work is more about painting with the wall than on top of it. It's all about composition and site-specific work.

4. Are there any references to other wall artists in your work?

Yes, my French artist friends I started painting with.

5. Would you say that wall works can be identified with a certain culture or country or are they now part of a larger urban or art culture?

I observed that the sense of "private property" is much more of a Western feeling. It is easier, for example, to ask a neighbour to paint a wall on his house in South America than in Europe. Also, the wall painting culture is still very strong in South America as people can't afford a sign to put on the front of their shop.

6. Do you work with a specific kind of audience in mind?

I paint for the people of the neighbourhood where I am working.

7. Are you in touch with other artists who do wall pieces?

Yes, many, from all around the globe—from Buenos Aires to Berlin and from Mexico to Japan.

8. Would you say there is growing interest in wall art?

I think that as the graffiti generation is getting older and more mature, it is inviting a lot of new talented artists to the wall painting scene.

10. Do you have a supportive international audience?

Yes, I'm actually working more outside Spain than in Spain.

11. Where do you think your wall work is taking you now?

Over the past ten years, it has allowed me to travel a lot and meet many interesting people all over the world. I just hope it will stay like this!

www.eltono.com



Taraxacum Albidum
Paul Morrison
United Kingdom

PAUL MORRISON

Liverpool (United Kingdom), 1966
Lives and works in Sheffield and London

1. When did you start working on the wall and what prompted you to do that?

I began working directly on the wall as a student and although I work in many different ways (sculpture, films, prints, reliefs, drawings and paintings on canvas), the possibility to fuse together image and space has continued to fascinate me.

2. What does the wall have that other supports don't provide?

Site specificity. I have been fortunate to be able to make wall paintings in many great locations.

3. What is the difference between what you do now and what you were doing when you started working on walls?

When I first started exhibiting wall paintings I used to travel around the world installing them myself, but it soon became obvious that I needed assistants. For the last eight or nine years I have made scaled drawings and my assistants have travelled to install the work *in situ*, which has given me the freedom to engage in other projects. There has been an ongoing development of imagery and source material as well as technical shifts. I'm also working with architects on large-scale permanent commissions like the one at the Towada Art Centre in Japan.

4. Are there any references to other wall artists in your work?

There are many references to other artists like Dürer and Hiroshige and to album covers for bands like Black Sabbath and The Fall, but not particularly to other artists who make wall drawings/paintings.

5. Would you say that wall works can be identified with a certain culture or country or are they now part of a larger urban or art culture?

Art culture.

6. Do you work with a specific kind of audience in mind?

A curious one.

7. Are you in touch with other artists who do wall pieces?

I'm in touch with a lot of artists, a few of whom work directly on walls as part of their practice.

8. Would you say there is growing interest in wall art?

Yes, there are many new opportunities.

9. In your immediate context, how is wall art regarded? Do you feel your work receives the attention and respect it deserves in your home context?

It's highly regarded.

10. Do you have a supportive international audience?

Yes, I have enjoyed a great deal of support internationally throughout my career.

11. Where do you think your wall work is taking you now?

Fantasy island.

www.alisonjacquesgallery.com/paul-morrison-a-13.html



Bomarzo Vertigo
Ludovica Gioscia
Italy

LUDOVICA GIOSCIA

Rome (Italy), 1977

Lives and works in London

1. When did you start working on the wall and what prompted you to do that?

In 2003 I printed my first wallpaper. Previously I had been working with installations that always included animations: it felt like a natural step to bring that form of seriality outside the video screen and allow it to spill over into the environment I'd be working on. Being interested in the architecture of spectacle, wallpaper allows me to customise an environment and reference entertainment by simultaneously operating on the architecture and importing into the space a pattern that often functions like an infinitely repeated iconic logo.

2. What does the wall have that other supports don't provide?

Generally walls are intrinsically part of the architecture of the building and therefore appear permanent and with a sense of history even if it's a construction or film set.

3. What is the difference between what you do now and what you were doing when you started working on walls?

My installations with layered wallpapers have recently collapsed into wall sculptures and they are now developing into self-supporting structures. Hence they are still made from materials traditionally found on walls but are now independent of them.

Recently I made a series of beheaded monarchs wallpaper sculptures depicting French aristocrats who went under the guillotine during the French Revolution. They are a collection of early shopaholics and are currently on display at the Andy Warhol Museum, with the addition of four new ones commissioned specifically by the museum using original Warhol wallpaper from their archives.

I've also begun a new series of works, the "campsapes," that is loosely inspired by 1970s TV set design and the Tiger Economy cities. They are child-scale three-dimensional installations made from flat-pack screens and wooden shapes that mimic the artifice and iconoclasm of these entertainment cities. Rather than being Orientalist, the work embraces the architectural style, but copies it in mere outline. Wooden screens are filled with silks from Thailand and Hong Kong, while cut-out shapes hold wallpapers that feature decorative patterns made from quotations from Lichtenstein, Picasso and Petitot. I even have a few that appear to be bootlegs of Miró. In these works, my wallpaper installations are no longer on the wall but are sandwiched in between these lightweight screens. With their video arcade piracy, the screens populate a large irregular platform, which in turn represents a comic strip Pop Art shape.

My most recent installation is called *Vomitorium* and is a tongue-in-cheek play on ancient Roman hedonism and on the fashion business' constant need for renewal.

4. Are there any references to other wall artists in your work?

Not specifically to wall artists, but to other artists throughout history. My customised wallpapers often contain "bootlegged" motifs ranging from ephemeral architecture for firework displays of the eighteenth century or Baroque church plans, to Disney characters or gigantic versions of Lichtenstein's wool balls. I also have a soft spot for Lily Van der Stokker, in particular her murals that resemble Rococo cornices painted around doors. At Frieze art fair last year she had altered Francesca Kaufmann's booth by lowering the door entrance and painting one of her cornices round its edges, making you feel like you were entering some kind of enchanted world ruled by patterns and small people. I think we share an interest in the decorative as a tool for experimentation.

5. Would you say that wall works can be identified with a certain culture or country or are they now part of a larger urban or art culture?

Considering that cave painting came before language, I doubt that "wall works" belong to any culture in particular. I guess depending on where we are born there will be one tradition rather than another. I grew up with frescoes, mosaics and Baroque churches. The latter had a major influence on my understanding of art, particularly in the "taking over" of architectural interiors with overall adornment: what one could consider an Imax experience.

6. Do you work with a specific kind of audience in mind?

I don't have a specific audience in mind, especially since, depending on which country I am showing in, viewers' reactions vary quite dramatically. Recently I had a solo show in New York and people were more drawn to my smaller wall-based works, whilst in the UK it is normally the installations that attract most attention.

9. In your immediate context, how is wall art regarded? Do you feel your work receives the attention and respect it deserves in your home context?

I guess "wall art" in many ways is the same as "installation art." With that in mind, I haven't come across any kind of discrimination towards the wall!

11. Where do you think your wall work is taking you now?

It is becoming increasingly sculptural and I am looking at Giacomo Balla at the moment, in particular at his *Giardino Futurista*, which is considered to be one of

the first examples of installation art. I'm also looking at Futurist furniture and its impact on designers such as Ettore Sottsass.

www.ludovicagioscia.com



I, the world, things, life
Jacob Dahlgren
Sweden

JACOB DAHLGREN

Stockholm (Sweden), 1970

I am a Sweden-based artist whose work relies on found and altered objects from the consumer landscape in order to investigate the intersection of soaring, utopian modernist thought and the banality of daily experience. Through sculpture, painting and performance, I try to create objects and situations that allow serious art thinkers to see historical works under a new light and the average gallery visitor to experience abstraction as a part of ordinary daily life. Two works illustrate what I do.

In *I, the World, Things, Life*, created for the Nordic Pavilion at the 2007 Venice Biennale, I covered an approximately 50-foot wall with identical black and yellow dartboards precisely arranged to accentuate their geometric precision. They looked like a large abstract wall relief. A large container of darts was placed in front so visitors could participate in the ongoing “creation” of the painting. This work used the occasion of geometric painting and the history of target imagery to create a performance situation that not only included and therefore disalienated the viewers but connected them to a vernacular activity, one more likely to take place in a pub than a museum. I hoped the ongoing altering of the painting by the visitors would allow them to experience with their bodies an open-ended dialectic between viewer and object. Being in a crowd of people throwing large darts at a wall does not instill a sense of safety, and I hoped they came away with a new sense of art’s dangerousness.

In *Heaven is a Place on Earth*, first shown at Bonniers Kunsthalle in Stockholm in 2006, I constructed, with Carl Andre in mind, a large, geometric floor sculpture made of differently coloured scales from Ikea. This was installed at the entrance to the gallery so that visitors had to literally weigh themselves before they could enter the museum. Here again I tried to link an esoteric tradition of abstraction to a retail object and a vernacular activity, one rife with connections to the body and ideas of self that everybody shares. This turns out to be a highly gendered work, as women seem to fear more intensely than men the idea of getting on a scale in public. However, everyone is forced to do publicly something they normally only do in private. I hope this heightens their experience of their emotional world and makes them wonder about the boundaries between privacy and the public realm in an age of constant watching and surveillance.

www.jacobdahlgren.com

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DIVENDRES 19 DE FEBRER

JORNADA AMB ELS ARTISTES DE MURALS

AUDITORI DE LA FUNDACIÓ JOAN MIRÓ
PARC DE MONTJUÏC. BARCELONA

Coïncidint amb l'exposició de pràctiques murals i aprofitant la presència dels artistes participants en l'exposició, la Fundació Joan Miró ofereix una jornada de presentacions i xerrades dels artistes oberta a tots els públics.

PROGRAMA

- 10.00h Visita comentada de l'exposició a càrrec de Martina Millà, comissària
- 10.45h Inici de la jornada amb intervencions de Rosa Maria Malet i Martina Millà
- 11.00h Coopérative Féminine de Djajibiné Gandega "Djida"
- 11.30h Lothar Götz
- 12.00h Jerónimo Hagerman
- 12.30h Pausa
- 13.00h Scope One
- 13.30h UTR Crew
- 14.00h Pausa
- 15.30h Nuria + eltono
- 16.00h Sakarin Krue-On
- 16.30h Brian Rea
- 17.00h Ludovica Gioscia
- 17.30h Jacob Dahlgren
- 18.00h Clausura de la jornada

Els assistents a la jornada podran visitar l'exposició gratuïtament durant tot el dia. Hi haurà disponibles materials de consulta sobre l'obra de Paul Morrison, que no podrà participar en la jornada.

Aforament limitat. Per confirmar l'assistència:
Helena Cordon
Tel.: 934 439 486
activitats@fundacionmiro-bcn.org

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