

Press kit

Prophetia

Fundació Joan Miró *  Barcelona

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1. Introduction

Prophetia

13 March – 7 June 2015

Curator: Imma Prieto

Fundació Joan Miró presents *Prophetia*, a reflection on the idea of Europe from the perspective of the current social, political and economic situation.

The exhibition, curated by Imma Prieto, brings together works by twenty-four artists from different countries and generations who address various aspects of Europe in recent years.

Prophetia sets up a dialogue between different languages – installation, video, photography, sculpture, drawing – and features works by artists such as Jimmie Durham, Anri Sala, Daniel G. Andújar, Chus García-Fraile, Mateo Maté, and Antoni Muntadas.

The selection includes new works by Núria Güell, Pelayo Varela, Jorge García, Eugenio Ampudia, Filipa Cesar, Avelino Sala, Jordi Colomer and PSJM, and is the first time that works by Peter Schrank, Kostas Bassanos, Renata Poljak, Per Kristian Nygard, Marco Fedele di Catrano, Goldschmied&Chiari, Hannelore Van Dijck, Stefanos Tsvilopoulos and A K Dolven are shown in Spain.

The project is complemented by a publication that includes texts by Bojana Kunst, Ingrid Guardiola and Srećko Horvat, among others.

The action *Prost* by Luiz Simoes and Sabina Simon, will open the exhibition at the Fundació Joan Miró on Thursday 12 March 2015 at 7.30 pm.

2. Press Release

Prophetia

13 March – 7 June 2015

Curator: Imma Prieto

Barcelona, 12 March 2015. What is the current state of the European project? How did we get here, and where are we heading? Does the idea of Europe match the reality, or is there a gulf between the two? Are Europe's leaders in harmony with its citizens? These are some of the questions that underpin *Prophetia*, a project that draws on contemporary art and theory to examine the construction of today's Europe.

From 13 March to 7 June 2015, Fundació Joan Miró presents this group exhibition curated by Imma Prieto (Barcelona, 1975), which brings together works by over twenty artists from different countries, generations, languages and sensibilities. The result is a space that invites visitors to reflect on the evolution of the European Union, with a particular emphasis on aspects that are making headlines now.

In the accompanying publication, seven short essays by the renowned historians, and philosophers Bojana Kunst, Ingrid Guardiola, Cécile Bourne-Farrell, José Luis Corazón Ardura, Srećko Horvat, and Piedad Solans further analyse the current situation.

The Greek term *Prophetia* refers to art's visionary capacity to interpret reality on the symbolic plane. As Prieto explains, the exhibition "does not set out to look into the future [...], but to decide how we want to live in it, and to analyse aspects that reveal mistakes of the past and the present."

The project is structured around three key concepts which are bound up with the philosophical and ideological foundations of Europe: abduction, correspondence and responsibility. The first is based on the classical myth of the Abduction of Europa, and is used as a metaphor for the hijacking of European ideals as a result of the economic, social and political crisis and the crisis of values that continue to rage. Through the idea of correspondence, *Prophetia* examines the dialogue between citizens and their representatives – between the collective project, its political management, and the reality that results. Lastly, the project introduces the concept

of responsibility as an attitude and a tool with which to bridge these chasms. According to the curator, through their works, the artists and thinkers who come together in *Prophetia* wish to engage in shared acts of responsibility in the face of reality.

The underlying ideas that the project draws upon include the work of Czech philosopher Jan Patočka (Turnov, 1907 - Prague, 1977), a phenomenologist and disciple of Husserl and Heidegger. Patočka was one of the most influential ideologists of the civil resistance against communism, and one of the main spokespersons for the *Charter 77* in favour of the recognition of human rights in Czechoslovakia. This 1977 manifesto encapsulates and illustrates the three core themes of the exhibition: it condemns the abduction of human rights; it points out the lack of correspondence between those who wield power and the will of the people; and it is an act of responsibility with regard to the community.

These same principles echo in the works assembled in the exhibition, which include video, photography, installations, sculpture and drawings by twenty-four artists: Eugenio Ampudia, Daniel G. Andújar, Kostas Bassanos, Filipa César, Jordi Colomer, A K Dolven, Jimmie Durham, Marco Fedele di Catrano, Jorge García, Chus García-Fraile, Goldschmied & Chiari, Núria Güell, Mateo Maté, Antoni Muntadas, Per Kristian Nygård, Renata Poljak, PSJM, Anri Sala, Avelino Sala, Peter Schrank, Luiz Simoes & Sabina Simon, Stefanos Tsivopoulos, Hannelore Van Dijck and Pelayo Varela.

To further explore the ideas behind *Prophetia*, the exhibition is accompanied by a programme of activities including a series of talks entitled *Let's talk about Europe* which will be held at the Fundació Joan Miró on Thursdays 19 March, 16 April, and 21 May. In it, some of the artists and contributors to the publication will share their views on the European project.

3. Curator: Imma Prieto

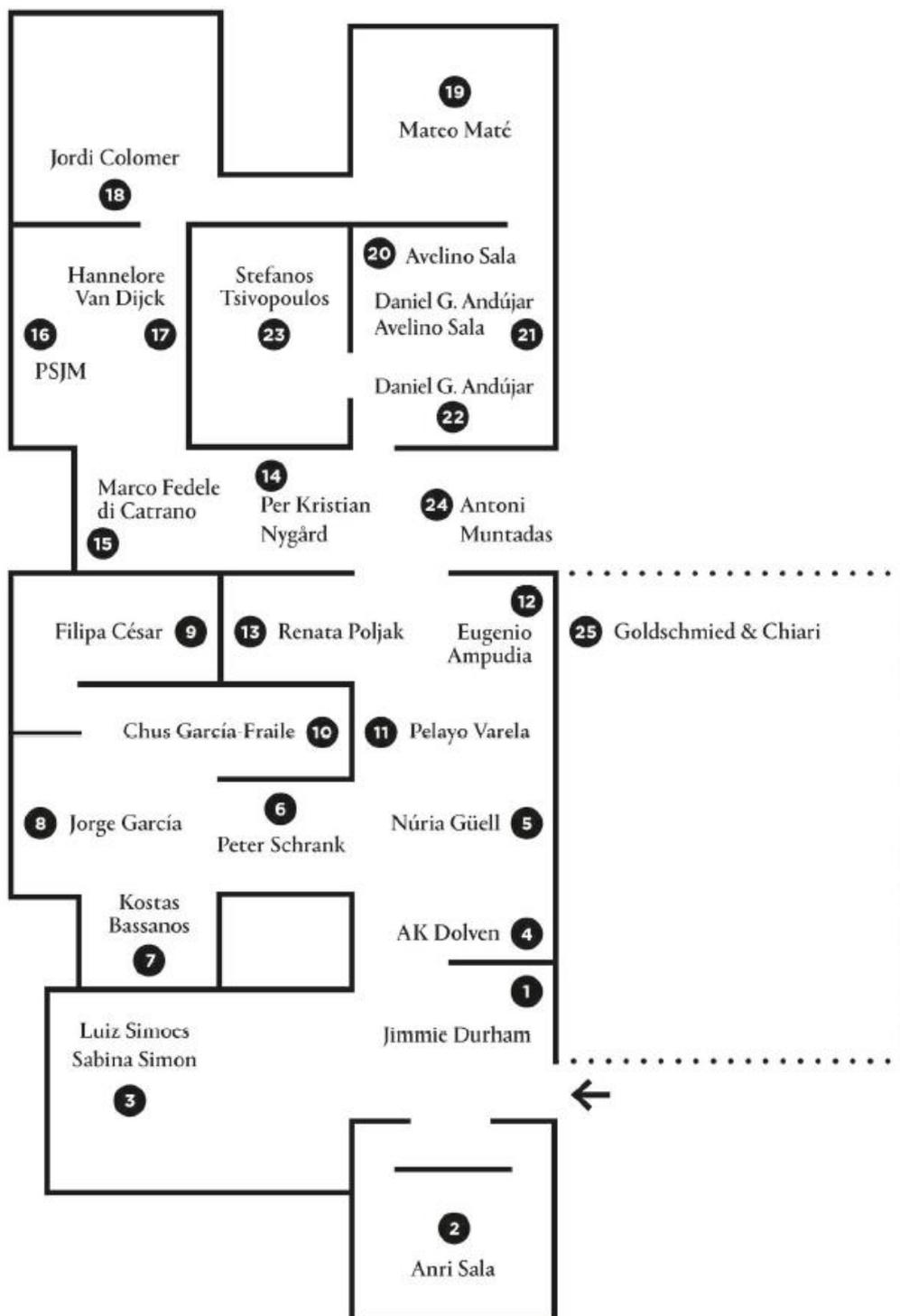
Imma Prieto (Vilafranca del Penedès, Barcelona, 1975) is an art critic, independent curator, and Professor of Contemporary Art and Culture at the University of Girona (UdG). She is a member of the AICA (International Association of Art Critics) and the IAC (Institute of Contemporary Art).

In parallel, she has pursued a curatorial career and organised projects in numerous exhibition spaces in Spain and internationally: Temp Art Space, New York; Hirshhorn Museum, Washington; MUCA ROMA, Mexico DF, National Museum of Pumapungo, Ecuador, Fundació Antoni Tàpies, Fabra i Coats, Bòlit Centre d'Art Contemporani, TEA-Tenerife Espacio de las Artes, ARTIUM and Werkstatt der Kulturen, Berlin, among others.

For over ten years, she has been a regular contributor to the 'Cultura/s' supplement in *La Vanguardia*, the art magazines *A*Desk* and *Bonart*, and the Latin American online publication *Artishock*.

In the academic sphere, Prieto has dedicated much of her career to studying the relationship between contemporary artistic action and theory. She has been Director of the European research group ELAA (European Live Art Archive) and ERAMSCI at UdG.

4. Artists and Works



1. Jimmie Durham (United States, 1940) is a Cherokee artist known for his activism in favour of the Native American cause and civil rights. In 1994 he moved to Europe, where he has continued to work with great creative freedom on a project that directly addresses the legacy and culture of mankind. His work cuts across historical and contemporary art categories, and challenges the foundations and the hierarchical systems of art and power.

www.artsy.net/artist/jimmie-durham

***The History of Europe*, 2012**

Glass display case, wood, metal, stone and text

Various dimensions

Courtesy of the artist and Galería Kurimanzutto, Mexico City



The installation is a transhistorical piece in which Durham sets up a dialogue between a rock that is thousands of years old, and a bullet from 1941. A rock as a symbol of something that cuts and an unused bullet destined for World War II provide an opportunity to reflect on the complex identity of the European continent. The work also evokes the role of trade with other cultures in the development of European civilisation, and invites viewers to acknowledge the hostility that has characterised certain accepted ways of relating that derive from this trade.

2. Anri Sala (Albania, 1974) is a videoartist who lives and works in Berlin. After attending the Academy of Arts in Albania between 1992 and 1996, he studied video at the École Nationale des Arts Décoratifs in Paris and film at LeFresnoy-Studio National des Arts Contemporains in Tourcoing. Since 1998, his work has been shown in numerous exhibitions, including solo shows at the Baltimore Museum of Art, Haus der Kunst in Munich, the 2013 Venice Biennale, the Louisiana Museum, Centre Georges Pompidou and the Tate Modern.

www.hauserwirth.com/artists/26/anri-sala

Dammi i colori, 2003

[Give Me the Colours]

Single-channel video, colour,
sound

DVD projection, 15:25 min.

Courtesy of the artist



The video was filmed in 2002 in Tirana at the time of the launch of the single European currency, which has not been introduced in Albania to this day. The voiceover is by the artist and politician Edi Rama, who was then the Mayor of the city and is now the country's Prime Minister. Inspired by the European promise, Rama had embarked on an urban renewal project that consisted of artistically decorating the façade of the city's buildings. In the film, Rama expresses his enthusiasm for the European project and his desire to join the European Union as a platform for improving the country's outlook. Anri Sala's documentary thirteen years later invites viewers to reflect on the current state of the European dream.

3. Luiz Simoes (Brazil, 1962) and **Sabina Simon** (Barcelona, 1980) are multidisciplinary artists who live and work in Barcelona. Sabina Simon mainly works with performance, with some forays into photography, while Luiz Simoes alternates between painting, sculpture, photography, and video. Death, time, fragility, irreversibility, and the nakedness of thought are some of the ideas that drive his work.

www.luizsimoes.com; www.sabinasimon.com

Prost, 2015

Performance with sound,
wine glasses, glass
and polyester resin
Documentary materials
Courtesy of the artists



In *Prost*, artists Luiz Simoes and Sabina Simon establish a parallel between the frequency that was generated in the Universe as an echo of the assumed Big Bang and the crystal glass, as a symbol of social welfare, which explodes when increasing the intensity of its own frequency.

Lifting a glass platform with crystal glasses evokes a cyclical peak of a political, economic and social order which in its maximum expansion collapses, causing a new drama which might find in the downfall a new form of birth.

4. A K Dolven (Norway, 1953) is one of Norway's most renowned contemporary artists, with an oeuvre that includes painting and video art. She studied at the École Nationale des Arts Décoratifs in Paris and the National Academy of Arts in Oslo. Her work has been included in numerous exhibitions at museums and art centres such as South London Gallery, Philadelphia Museum of Art, Nordnorsk Kunstmuseum and Moderna Museet in Stockholm. She won the German Fred Thieler Prize in 2000 and the Swedish Medal in 2005. Her work can be found in major collections including the Art Institute of Chicago, the National Gallery of Norway, and the Tate Modern.

www.akdolven.com

Seven Voices, 2011

Interactive installation with sound

Various dimensions

Courtesy of Wilkinson Gallery,

Londres



A K Dolven presents a sound installation in which visitors activate a pedal to listen to the original Internationale anthem sung by seven Norwegian citizens. This group is a small sample of the thousands who sang the anthem in 2011, when Norway fell victim to one of the few terrorist acts in its history. Dolven's work is an act of solidarity against all injustice and all attacks against the weak.

5. Núria Güell (Vidreres, 1981) is a Catalan artist whose work addresses the limits of legality and analyses the practices of the institutions that govern us. Her artistic operations include flirting with the established powers and with the privileges of the art world, as a tactic through which to change existing power relations.

www.nuriaguell.net

***Apátrida por
voluntad propia.
Sobre la prisión
de lo posible,***

[Stateless by
Choice.

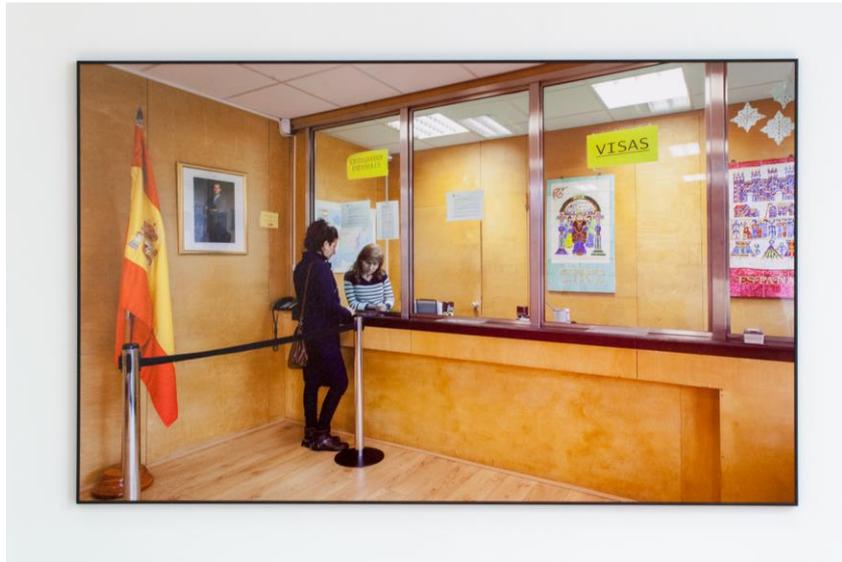
On the Prison of
the Possible],
2015

Request to
renounce
citizenship
and assorted
documents

Various dimensions

Courtesy
of the artist

and ADN Galeria,
Barcelona



From the moment we are born, unless something unusual comes into play, we belong to a homeland: we are given a nationality and confiscated by a State. A stateless person, on the other hand, is somebody who is not recognised as a citizen or as the subject of legislation by any State. It is this exception that Núria Güell addresses in *Apátrida. Sobre la prisión de lo posible* [Stateless by Choice. On the Prison of the Possible], a project in which she tries to obtain the status of a stateless person in order to break free from that imposition, without success. It is a thought-provoking action: What happens when we give up our nationality? What rights do we have? What framework structures our identity?

6. Peter Schrank (Switzerland, 1952) has spent more than twenty years working with drawing and illustration. He is the political cartoonist at *The Independent on Sunday* and a regular contributor to *The Economist*. The June 2014 issue of the Spanish magazine *El Viejo Topo* used one of Schrank's cartoons to illustrate a text on the new European geopolitics. His personal archive includes thousands of drawings that offer an insight into the cracks in our contemporary world, and a curious and incisive perspective on any conflict.

www.schrankcartoons.com

German Eagle

Big Bazooka

Debt

Museum

Europa and the Bull

John Major

River Styx

Two-Speed Europe

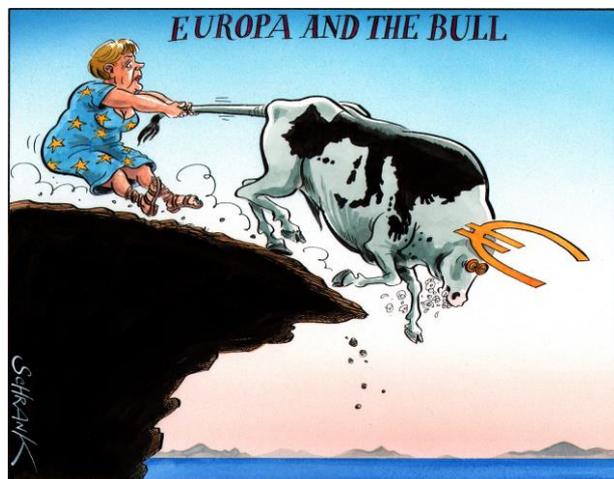
2011-2014

Pen, ink, acrylic,

watercolour and airbrush

Various dimensions

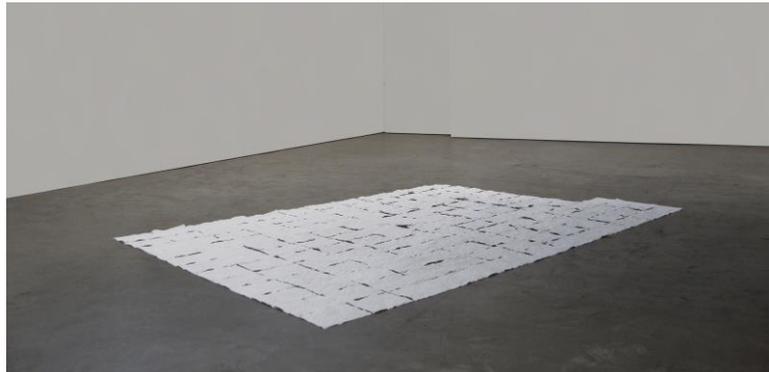
Courtesy of the artist



Prophetia includes eight political cartoons by the illustrator Peter Schrank, dating from the period between 2011 and 2014, which offer a caustic overview of the recent European scene. The underlying question is: what is more grotesque, the caricature or the reality?

7. Kostas Bassanos (Greece, 1961) combines artistic practice and teaching with writing and art criticism as one of the founding editorial team members of the online art magazines www.art-omma.org and www.artwaveradio.net. His work revolves around conceptual research, characterised by a poetic approach and by the use of minimum resources in the fields of video and installation.
www.bassanos.gr

Constitutional White,
2012
160 sheets of white
DIN A4 paper
390 x 243 cm
Courtesy of the artist



Kostas Bassanos presents a carpet made out of white A4 sheets of paper. The 160 sheets that form it correspond to the number of pages in the Greek Constitution, but the issues that the work raises could apply to any constituent text in today's Europe. *Constitutional White* raises the question of whether legislative frameworks today have been emptied of meaning.

8. Jorge García (Toledo, 1977) has combined his artistic work with teaching specific subjects such as printmaking and theory of the image for over ten years. His work mainly revolves around sculpture and installation as means to explore all aspects of the notion of the object. His recent work addresses the dialogue between the individual, art, social structures, and the historical situation. His work has been presented at Fundació Antoni Tàpies, Sala Proceso in Cuenca, Ecuador, Temper Art Space in New York, the Hirshhorn Museum in Washington, Muca Roma in Mexico City and the Pavilion Center in Bucharest.

soyjorgegarcia.wordpress.com/

Blinda, 2015
Galvanized
and painted iron,
string, neon
and three
photographs
Various
dimensions
Courtesy
of the artist



After studying architectures of defence, Jorge García decided to work with barbed wire fencing as a simple element that is also an efficient means for isolating and confining people and spaces. *Blinda* evokes all the walls and fences that have been built around Europe from Classical Greece up until the present: the legendary Berlin Wall, the barbed wire fences that separate Morocco from Ceuta and Melilla, and the wall that is being planned between Ukraine and Russia. A red neon sign that spells out 'post-optimism' is placed on top of rolls of barbed wire. The contrast between the two objects raises a question: is there room for optimism in a scenario of ongoing conflict?

9. Filipa César (Portugal, 1975) is an artist and filmmaker who lives and works in Berlin. Her video works, which are a mix of documentary and a subjective gaze, have been shown at the Istanbul Biennial, Museo Serralves, the Locarno International Film Festival, Tate Modern, and Jeu de Paume, among others. Her films often explore the links between history, memory, images and narrative. She is attracted to events that take place on the margins of official history but shed light on its inner workings. www.kunstaspekte.de/filipa-cesar

***Mined Soil*, 2014**

HD video

and 16 mm film

transferred to HD,

colour, sound

32 min.

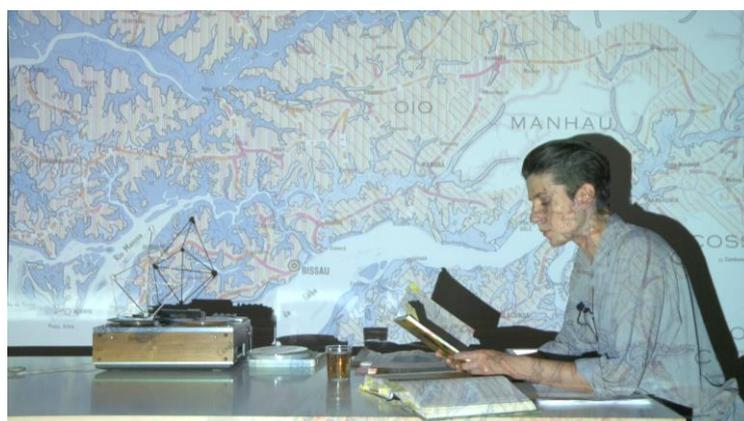
Courtesy of the artist and

Cristina Guerra

Contemporary Art, Lisboa

© Filipa César, VEGAP,

2015



The video *Mined Soil* is part of the project *Golden Visa*, presented in Lisbon in 2014. The work criticises the way in which some European countries implicitly and explicitly do trade not just with their territories, but also with their citizens. César draws attention to the fact that Portugal has a special type of governmental invitation that offers residence permits to wealthy non-Europeans. At the same time, the government invites unemployed Portuguese citizens to emigrate.

10. Chus García-Fraile (Madrid, 1965) is a multidisciplinary artist who fluctuates between painting, photography, drawing, sculpture, video, and installation. Her work recodes characteristic features of society in the welfare state, and questions the everyday conditions of our society. Excessive construction and real estate speculation, the cult of consumer objects, and the blurred boundaries between the private and the public spheres are some of the themes of her work.

www.chusgarciafraile.com

Cuestión de fe, 2012

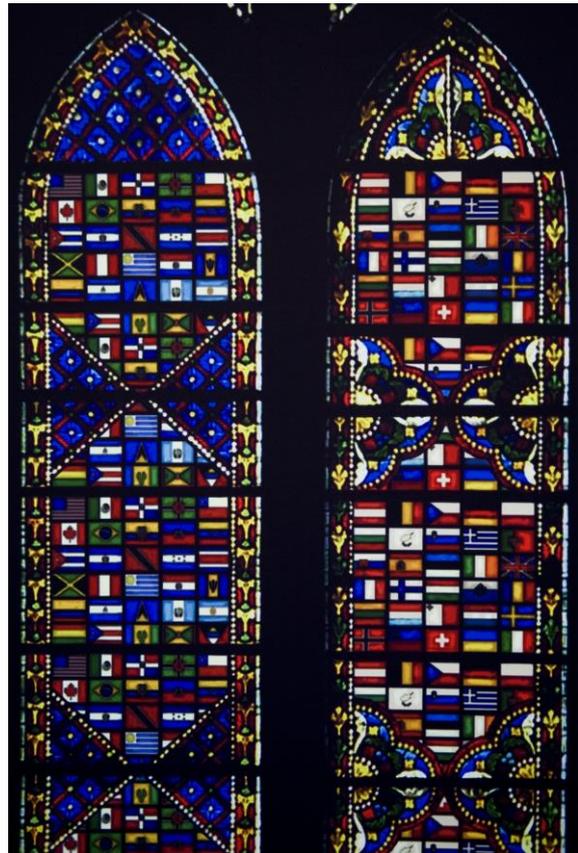
[A Matter of Faith]

Light box, aluminium and fabric

154 x 110 x 4 cm

Courtesy of ADN Galeria, Barcelona

© Chus García-Fraile, VEGAP, 2015



As the title suggests, Chus García Fraile believes that living in a State requires an act of faith. Drawing on Christian architecture as a metaphor, the artist presents a light box containing a stained glass window decorated with national flags. The result equates patriotic veneration of the homeland with a religious attitude.

11. Pelayo Varela (Oviedo, 1969), is a multidisciplinary artist who lives and works between Madrid and Xàbia. In 1995, Varela founded the *Centro de Arte Ego* [Ego Art Centre], a project that was presented at numerous art centres including the Blue Art Space in San Antonio (USA), the Museum of Fine Arts in Oviedo, and Cruce in Madrid. He won the Caja Madrid Generation 2003 award, and the Cajastur Explora 01 visual arts prize. He has recently exhibited at the National Gallery of Modern Art in Rome, Fundació Antoni Tàpies, Galería Sicart in Vilafranca del Penedès, and Whitebox Art Center in New York. His work often revolves around questioning individual or group identity.

pelayovarela.blogspot.com.es

Las diez y diez, 2015

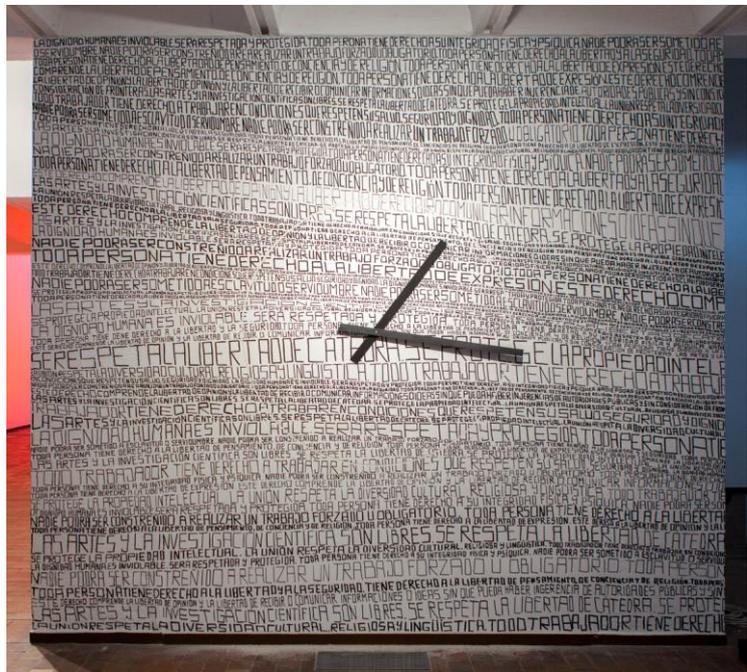
[10:10]

Motor, clack hands, paint
and laminated plaster

Various dimensions

Courtesy of the artist

© Pelayo Varela, VEGAP,
2015



Pelayo Varela builds a clock mechanism and hangs it on a wall on which he has previously copied some paragraphs from the European Charter of Basic Rights, as a kind of graffiti. The tips of the hands of the clock contain blades that scratch the wall as they turn. With the passing of time that erodes, the erasure of each word is crystallised in the dust that falls and builds up on the floor: a metaphor for all the things that were once agreed upon, and are fading away.

12. Eugenio Ampudia (Melgar, Valladolid, 1958) is an acclaimed Spanish contemporary artist who is known for his critical work. He mainly focuses on artistic processes, the political role of artists, the meaning of art, and strategies for the production, promotion and consumption of art. His work has been shown at museums and galleries including ZKM in Karlsruhe, the Jordan National Gallery of Fine Arts in Amman, the Boston Center for the Arts, and the Singapore and Havana biennials. His work forms part of the MNCARS, MUSAC, ARTIUM, IVAM and "la Caixa" collections, among others.

www.eugenioampudia.net

Devastated, 2015

Videoinstallation,

colour

3:14 min.

Courtesy of the artist

Plaga, 2015

[Plague]

800 manipulated
exhibition invitations,
postcard and cards

Various dimensions

Courtesy of the artist
and Galeria Max

Estrella,

Madrid



The artist connects two works that were conceived independently of each other, in order to create a new metaphor about devastation and the plague. The installation *Plaga* [Plague] is a direct criticism of the value of money and of its use and abuse. Ampudia's 'plague' is a symbol of the capitalist system that has mutilated today's Europe, just as natural plagues destroyed Europe in the past. The projection *Devastated* refers to the austerity policies imposed by the Troika. Together, the two works reflect on the economic strangulation that forces citizens into a state of mere survival.

13. Renata Poljak (Croatia, 1974) is one of Croatia's most internationally acclaimed contemporary artists. She studied at the School of Fine Arts in her hometown of Split, and completed her academic training with postgraduate studies at the *École Régionale des Beaux-Arts* in Nantes, France. She has worked with video installation, video, drawing, photography and other media. Her work combines autobiographical elements with broader themes from Croatian and European history, and explores the current consequences of the violence that took place in the Balkans in the early nineties.

www.renatapoljak.com

Freedom Is Not Given,

2013-2014

HD video, colour, sound

17 min.

Courtesy of the artist



Renata Poljak carries out a sociological experiment with a group of teenagers from several Croatian high schools. She deliberately mixes different social classes in order to discover what they have in common: a distrust of politicians, intolerance to otherness, a sense that they are different to Europeans, and a desire to live abroad. The title of the work is a reference to the poster that the Croatian comic artist Danijel Žeželj hung on a wall in Zagreb. The slogan written on it in Croatian, *Freedom Is Not Given*, is as literally true as the disappearance of the poster a few days later, and shows the climate of social repression that surrounds this generation.

14. Per Kristian Nygård (Norway, 1979) is a Norwegian artist who lives in the city of Trondheim. He studied at the Academy of Art in Malmö, Sweden, and works in the field of sculpture and installation. His work explores the capacities and limitations of space and objects, with a special interest in the relationship between architecture and ideology. Through the materials he uses and the structures he designs, he explores the influence of political and social ideologies in public and private space.
www.perkristiannygaard.com

***Repetition as a
Form of Change***, 2013
Wood engraving
54 x 72 cm
Courtesy of the artist



Per Kristian Nygård presents a series of black and white prints that capture the traces of old cutting tables in the apartments of a demolished building in Trondheim. By evoking the demolished building the prints explore the notion of memory, and they also have a social dimension because the apartments provided public housing for people with limited financial means. The result is an indictment against political decisions that favour the erasure of particular urban landscapes, and of history itself.

15. Marco Fedele di Catrano (Italy, 1976) began his career in the field of photography, where he freelanced for various publications and agencies before going on to collaborate with numerous international artists and cultural institutions. Around 2003, he opened up his photographic practice to other media, moving from photography to video and installation. These projects led him to work with artists such as Franz West and Jimmie Durham. His actions often originate in the context in which they are produced, either through a clash or an encounter. The resulting dialogue aspires to broaden the physical and psychological limits of the architectural spaces that they emerge in.

www.marcofedeleedicatrano.com

Euro Minute Dollar,

2011-2015

Sheets of plaster

Various dimensions

Courtesy of the artist



Much of the global economy is based on financial speculation on the fluctuations of the foreign exchange market, or Forex. Marco Fedele di Catrano has studied its ups and downs. His installation in *Prophetia* consists of pieces of debris placed on top of each other to form a column. The debris is made up of pieces of a wall on which the artist had drawn Forex graphics, and then demolished. The work draws attention to the fact that the material security of individuals is based on values as intangible as the transactions of financial entities.

16. PSJM. Pablo San José (Mieres, 1969) and **Cynthia Viera** (Las Palmas, 1973) are an artistic team based in Berlin. Their work raises questions about the art market, the paradoxes of the capitalist system, and the need for resistance. PSJM has exhibited in MOMA PS1 (Nova York), Riflemaker Gallery (Basel and London), Whiteconcepts, Freies Museum and Kwadrat (Berlín), and at numerous art centres in Spain including ARTIUM, MNCARS, Fundació Antoni Tàpies and CAAM. The duo was recently included in a list of the 100 most representative international artists working in political art, in the book *Art & Agenda: Political Art and Activism*, published by Gestalten.

www.psjm.es

Class Geometry

(Utopia/Dystopia), 2013

3D video, colour, no sound,

projection on two screens

90 min.

Courtesy dels artistes

© PSJM, VEGAP, 2015

**Elecciones al Parlamento Europeo
2014**

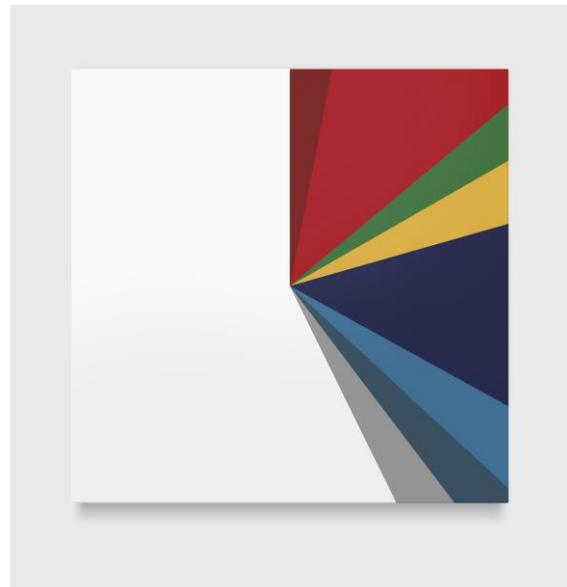
[2014 Elections to the European
Parliament], 2015

Acrylic on canvas

250 x 250 cm

Courtesy dels artistes

© PSJM, VEGAP, 2015



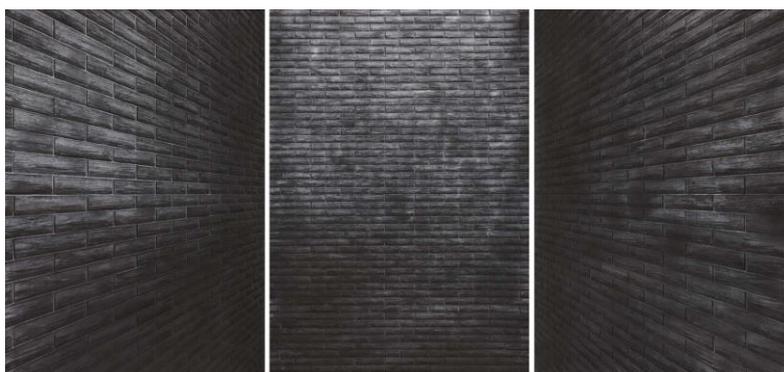
PSJM create reports based on real statistical data and use them to generate organic geometric compositions. From this line of research, which they call 'social geometry', the artists present two videos which offer a graphic comparison between the possible utopian and dystopian evolution of society. In *Prophetia*, the videos are placed alongside the large-format painting *Elecciones al Parlamento Europeo 2014* [2014 Elections to the European Parliament], in which the abstract language and the large areas of white reflect the high levels of abstention in the European elections.

17. Hannelore Van Dijck (Belgium, 1986) is an artist who works with charcoal to create large mural compositions and works on paper. He emphasises the characteristics of his chosen medium –darkness, fragility, impermanence– and uses them to highlight the underlying message of each project. His images are usually landscapes without people or action, where dreams merge with reality.

hannelorevandijck.blogspot.com.es

Untitled, 2014

Series of three
charcoal drawings on
paper
99,8 x 69,8 cm each
Courtesy of the artist
and Galerie Zink, Berlin



In this triptych, Hannelore Van Dijck uses charcoal as a medium, but also as a reminder that charcoal, or coal, is an energy resource that has played a crucial role in shaping the economic and social history of Europe. He draws a wall as a symbol of the frustration and impotence of mankind in the face of the current crisis of values. The black, powdery trace of charcoal reflects the darkness and brutalisation that the artist identifies with the present.

18. Jordi Colomer (Barcelona, 1962) is one of the most acclaimed artists working with video installation in Spain. He began his career in the eighties in the fields of sculpture, drawing and collage, but from the nineties onwards he gradually turned towards other disciplines such as set design and photography, finally focusing on video installation. His work is a multidisciplinary research process in which objects, images, and scenes interact with each other in order to trigger reflection on the cultural tradition and the status of contemporary art. In 1986, the Fundació Joan Miró hosted Colomer's first solo exhibition, *Ideal Prototypes*. Since then, his work has been exhibited around the world, and is part of several public collections including MACBA, MNCARS, and Centre Georges Pompidou. He has also designed sets for plays by Joan Brossa, Samuel Beckett, Valère Novarina and Robert Ashley.

www.jordicolomer.com

The Sjøbadet

Alphabet, 2014

Video installation,
colour, sound

12 min

Courtesy of the artist

© Jordi Colomer,

VEGAP, 2015



In the Norwegian city of Trondheim, between the highway and the sea, there is a wooden tower from which swimmers leap into the void and plunge into the sea. Over time, the swimmers have developed a language of gestures, signs, and catchphrases that are passed down from generation to generation, and used to applaud and encourage the divers. To Jordi Colomer, this group of individuals who shout without rhyme or reason, without knowing what or why, represents the citizenry as a whole: people who are prepared to witness the collapse of their fellow citizens as a mere spectacle.

19. Mateo Maté (Madrid, 1964) uses familiar everyday elements, the study of ordinary domestic life, to create installations that explore issues such as the construction of identity, the increasing militarisation of the private sphere, the experience of rootlessness, the emergence of video surveillance in the contemporary world, and the incorporation of mechanisms of power. His work has been exhibited in numerous museums and galleries, and forms part of the collections of MUSAC, the Altadis Foundation in Paris, ARTIUM, MNCARS, CAB and the Heather and Tony Podesta Collection in Washington DC.

www.mateomate.com

**Área
restringida
(Europa),**

[Restricted Area
(Europe)]

2007-2015

Catenary,
Surveillance
cameras

and monitors

Various
dimensions

Courtesy
of the artist

© Mateo Maté,
VEGAP, 2015



Interested in the symbolic potential of the map metaphor, in *Área restringida (Europa)* [Restricted Area (Europe)] Mateo Maté recreates the outline of Europe's Mediterranean and Atlantic coastlines. The result is sculptural, performative space built from the devices that are used to control the flow of people in airports and other public spaces. The title is a reference to the restrictions on the movement of people at Europe's external borders.

20. Avelino Sala (Gijón, 1972) is an artist, member of the curatorial group Commission, and editor of the art magazine *Sublime*. He also writes in specialist magazines such as *Artishock* o *A*Desk*. As an artist, he questions cultural and social reality by taking a critical approach to the collective imaginary, working with diverse strategies and languages such as video, sculpture, photography, and drawing. History, memory, and identity are among the core themes of his project. His work has been shown at various national and international centres including La Pedrera, Es Baluard in Palma de Mallorca, NCCA in Moscow, Centre Dart Le Lait Grahulet in France, the Royal Spanish Academy in Rome, MNCARS, and the Chelsea Art Museum.

avelinosala.es

El arconte [The Arcon], 2015

Books and black polyester resin

210 x 30 x 30 cm

Courtesy of the artist

© Avelino Sala, VEGAP, 2015

Sapere aude, 2015

Wall graffiti

Various dimensions

Courtesy of the artist

© Avelino Sala, VEGAP, 2015



In *El arconte* [The Arcon], Avelino Sala creates a column of books that have previously been sealed with black resin. This gesture suggests the idea of the book as a censored object, and, through the colour black, a mourning for culture. On top of the column, Sala places a hooded figure reminiscent of the thousands of young people who participated in demonstrations in the streets and squares of Europe. On the opposite wall, a graffiti by the artist sums up the action with the Latin expression *Sapere aude* (“dare to know”).

21. Daniel G. Andújar (Almoradí, 1966) and **Avelino Sala** (Gijón, 1972)

Cacotopía, 2013
Single-channel video
23:22 min.
Courtesy of the
artists



Cacotopía is the first joint work by Daniel G. Andújar and Avelino Sala. It fits within the line of work that interests the two artists – critical reflection on today’s socio-political system. In this work the artists select photographs of the demonstrations and occupy camps that took place in major European cities a few years ago, and link them to images from classic dystopian science-fiction films.

22. Daniel G. Andújar (Almoradí, 1966) is one of the main exponents of net.art. The work of this visual artist, activist, and theorist revolves around the concept of democracy in the information society, and reflects on the problems that stem from communication technologies. Daniel G. Andújar is a long-term member of the platform www.irational.org – international benchmark of net.art –, founder of the project *Technologies to the People* and director of numerous online initiatives such as art.net.dortmund.de, e-barcelona.org and e-valencia.org.
www.danielandujar.org

**1989, *Postcapital Archive*
(1989-2001,) 2008**

Manipulated flag

60 x 95 cm

Courtesy of the artist



In 1989, Daniel G. Andújar cuts out the shield from the flag of former East Germany in a gesture that evokes the fall of the Berlin Wall and the victory of capitalism. As well as questioning how borders and nations have changed in Europe, the work is also a reminder of the ideological consequences of the unification of the two German republics.

23. Stefanos Tsivopoulos (Czech Republic, 1973) is a video artist. He studied at the Art Academy in Athens, Gerrit Rietveld Academie and Rijksakademie van Beeldende Kunsten in Amsterdam. His major solo shows include projects at the ISCP in New York, Smart Project Space in Amsterdam and Art Forum in Berlin. His work has also been shown in group exhibitions at Witte de With in Rotterdam, the BFI Southbank in London, and the Athens and Thessaloniki biennials in 2007. His work combines an interest in memory and the past with a questioning of the hegemonic gaze. It also addresses image technologies, the aesthetics of television, and the historical authenticity of film.

www.stefanostsivopoulos.com

***History Zero*, 2013**

Three simultaneous projections

11 min. each

Courtesy of the artist

and Prometeogallery

di Isa Pisani, Milan/Lucca



History Zero questions the value of money through three interconnected narratives featuring three totally different individuals: a contemporary art collector suffering from dementia, a migrant who collects junk to make a living, and an artist who assembles images with his technological gadgets. The trilogy invites us to think about the great inequalities that are inherent to the Western world, through a caustic vision that emphasises the way in which capitalism perverts compassion and common sense.

24. Antoni Muntadas (Barcelona, 1942) is one of the pioneers of media art and conceptual art in Spain. For over four decades he has explored the mechanisms of power underlying the construction of the dominant discourse, with a particular focus on the role of the media in this process. Muntadas makes use of many media and languages in his work: interventions, installations, video, photography, print publications and online projects. He has participated in a long list of solo and group shows, and his work is exhibited in museums and collections around the world. He has received numerous awards and honours from prestigious institutions including the Rockefeller Foundation, the Solomon R. Guggenheim Foundation, and the Centre National des Arts Plastiques in France. He has taught at leading institutions in Europe and America, including the École Nationale Supérieure des Beaux-Arts in Paris and MIT.

CEE [ECC], 1989-1998
Wool rug and
12 photographs on dibond
5,50 x 4,04 m /
35 x 23 cm each
Courtesy of the artist and
Galería Moisés Pérez de
Albéniz, Madrid
© Antoni Muntadas,
VEGAP, 2015



In this work dating from 1989, Muntadas focuses on the relationship between national symbols and the economy. In *CEE* [ECC], the artist designs a carpet based on the European flag, but he places the former national currencies at the centre of the stars that symbolise the European Community member states. This premonitory image evokes the monetary union as the backbone of the European project.

25. Goldschmied & Chiari

Sara Goldschmied (Italy, 1975) and **Eleonora Chiari** (Italy, 1971) are an artistic duo who have worked together since 1997. Their work ironically challenges some of the fundamental principles of Western contemporary art. The evolution of the representation of nature and the human body is at the core of many of their projects, which mainly take the form of installation or performance. The duo have also turned their critical gaze on the tricks, illusions, and machinations that power structures use to establish and perpetuate themselves.

goldiechiari.wordpress.com

www.goldiechiari.com

La democrazia è illusione,

[Democracy is Illusion], 2015

Installation of 3mm stainless steel

Courtesy of the artists, of Grimaldi Gavin, London, and Kristen Lorello, New York



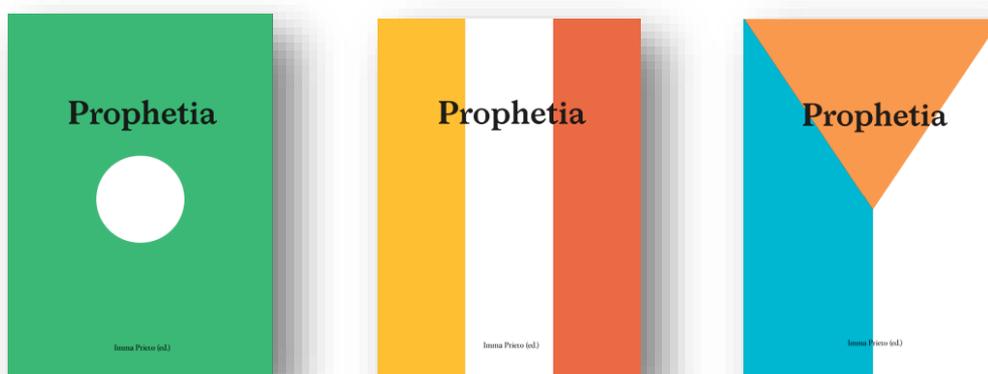
Goldschmied & Chiari present an installation in the Olive Tree Patio at the Fundació Joan Miró. The phrase *La democrazia è illusione* [Democracy is Illusion] written in reflective letters is literally a game of mirrors. On one hand, it refers to the secret strategies of the intelligence agencies that set up the North Atlantic Alliance, and on the other it is a play on the Italian word 'illusione', which means both illusion and hope, in this case applied to democratic ideals.

5. Publication

Prophetia is also the title of the book of essays that complements the exhibition project. In this volume coordinated by Imma Prieto, who also writes the opening essay, seven authors reflect on the current situation in Europe, through the three key concepts that structure the exhibition.

The philosopher Srećko Horvat (Croatia, 1983) and curator and philosopher José Luís Corazón Ardura (Madrid, 1973) address the idea of abduction. The art historian Piedad Solans (Madrid, 1954) and philosopher and art historian Bojana Kunst (Slovenia, 1969) share their thoughts on the notion of correspondence. And responsibility is the concept explored in the texts by the researcher in cultural production and management Ingrid Guardiola (Girona, 1980), and the curator Cécile Bourne-Farrell.

Lastly, the historian Olga Bryukhovetska (Ukraine, 1976) analyses the role of the conflict between Russia and Ukraine as an intensifier of the widespread disaffection in Europe. The catalogue, published by the Fundació Joan Miró in Catalan, Spanish and English, ends with a synopsis of the works in the exhibition written by the curator of the show.



Texts

Presentation, Rosa Maria Malet

Prophecy: The Abyssal Europe, Imma Prieto

ABDUCTION

The Rape of Europe, Srećko Horvat

The Rape is Europe, José Luis Corazón Ardura

CORRESPONDENCE

Choreographic Arrangements, Bojana Kunst

On Language as Correspondence, Piedad Solans

RESPONSIBILITY

The Irresponsibility of Being Responsible, Ingrid Guardiola

Did Someone Say European Cultural Responsibility?, Cécile Bourne-Farrell

EUROPE?

European Spectres and Ukrainian Bodies, or What is Maidan?, Olga Bryukhovetska

Synopsis of Exhibited Works, Imma Prieto

6. Activities

LET'S TALK ABOUT EUROPE

**Open conversations with some of the participants of *Prophetia*.
Moderated by the curator Imma Prieto in the bar of the Fundació.**

Prophetia revives the tradition of the *tertulia* or café discussions through a series of open public conversations with a panel of artists and writers from the exhibition and the catalogue, and other guests.

The Abduction of Europe: The Crisis of the Welfare State

Thursday 19 March, 7.30 pm

- Daniel G. Andújar, artist
- José Luis Corazón Ardura, art critic
- Andrea Valdés, writer

Responsibility: Art and Commitment

Thursday 16 April, 7.30 pm

- Chus García-Fraile, artist
- Jordi Guixé, historian and Director of the Observatori Europeu de Memòries, Fundació Solidaritat UB
- Avelino Sala, artist

Correspondence: Dialogue with Political Representatives

Thursday 21 May, 7.30 pm

- Eugenio Ampudia, artist
- Ingrid Guardiola, teacher, audiovisual producer, and cultural manager
- Ferran Tarradellas, Head of the European Commission's Representation in Barcelona

7. Practical Information

Opening hours

Tuesday to Saturday 10.00 to 19.00

Thursdays 10.00 to 21.00

Sundays and public holidays 10.00 to 14.30

Closed Mondays except public holidays

Admission

7 €

Annual Pass

Admission to the permanent collection and temporary exhibitions for 12 months:

12 €

Guided tours

Saturdays at 11.00 in Catalan, and at 12.30 in Spanish

For groups, advance booking required

More information: programa.educatiu@fundaciomiro-bcn.org

Press images available at: <http://bit.ly/1baof2d>

Downloadable video about the exhibition at:

<http://vimeo.com/fundaciojoanmiro> and

<https://www.youtube.com/user/FundacioJoanMiro>

Follow the exhibition with the hashtags: #prophetia

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