

Texts from the exhibition *Self-organization* by Antonio Ortega with Mariona Moncunill's footnotes

Son molts els artistes que no
deixen la porta oberta a la
interpretació de la seva obra, consentint
que el seu capital és allò que comuniquen,
i que el fet de comunicar és el que els
dona visibilitat i legitimitat.

Señ muchos los artistas que no
dejan la puerta abierta a la
interpretación de su obra, consentiendo
que su único capital es lo que comunican,
y que el hecho de comunicar es lo que les
da visibilidad y legitimidad.

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

De nombreux artistes n'ont pas
voulu laisser la porte ouverte à
l'interprétation de leur œuvre.
Consentant que leur seul capital est
ce qu'ils communiquent, ils ont fait
du contrôle du contenu et de sa
diffusion un principe sans appel.

En esta sala reunida una sèrie
de textos que negocien els codis i els
consensos que donen peu a la construcció del cànon
museístic. En altres casos, aquesta negociació té lloc
mitjançant l'omissió, implicant
que la institució museística
monopolitza l'experiència
estètica i rebutjant que el relat
que se desprèn de l'obra dels artistes
estigui projectat només per
aquelles estructures designades
habitualment com a mediadores
entre l'art i l'espectador.

Esta sala reúne una serie de trabajos
que se relacionan con el espacio
de exhibición. En muchos casos, se
reproducen, críticamente, los
códigos y los consensos que dan pie
a la construcción del canon
museístico. En otros casos, esta
negociación tiene lugar mediante la
omisión: impidiendo que la institución
museística monopolice la experiencia
estética y rechazando que el relato
que se desprende de la obra de los
artistas esté proyectado solo por
aquellas estructuras habitualmente
designadas como mediadoras entre
el arte y el espectador.

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

Cette salle réunit des œuvres entrant
en relation avec le lieu d'exposition
de façon négociée, très souvent au
moyen de l'action : en reproduisant,
d'un point de vue critique, les codes
et les consensus qui sous-tendent la
construction du modèle muséal érigé
en canon. Parfois aussi, la négociation
se fait par omission : en empêchant
le musée de monopoliser l'expérience
esthétique et en refusant que le récit
que l'œuvre induit ne soit diffusé
que par les structures habituellement
designées comme médiatrices entre
l'art et le public.

¿Una reflexión de lo que es el arte?
El arte: ¿cómo se define? ¿qué es el arte?
¿qué es el arte? ¿qué es el arte? ¿qué es el arte?
¿qué es el arte? ¿qué es el arte? ¿qué es el arte?
¿qué es el arte? ¿qué es el arte? ¿qué es el arte?



Autogestió

Un projecte a càrrec d'Antonio Ortega

Fundació Joan Miró

* J... Barcelona

Sabadell
Fundació

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Texts:

Antonio Ortega

Mariona Moncunill

Photographies:

Pere Pratdesaba

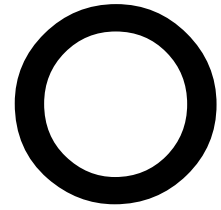
Fundació Joan Miró

Parc de Montjuic

08038 Barcelona

T +34 934 439 470





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

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

Self-organization is also associated with an ideological

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

Authority, often the consequence of legitimacy, is the credit that is granted to a person for exerting power and influence over others. Hence, is it desirable to recover authority or would it be better to question it and make it flexible?

Many of us expected the economic crisis to lead to an institutional crisis which, like the one feminism and post-colonialism brought to Western art, would effect substantial changes in relationships and in the work itself.

On the one hand, we can take a high risk and, on the other, we can have or achieve a high value at risk – a value that both comes from and benefits the market.

The only way not to subject a piece to external interpretation is to avoid communicating it altogether. Once a piece has been communicated, it is automatically altered by its interpretation or decoding by the recipient, either with or without intermediaries.

Is artists' only capital the communication of their work? Artists' symbolic capital (namely the widespread perception of their work and other types of capital, be it economic, political or social) also depends on factors such as the experience of making art, a political commitment to the sector or the ability to generate new projects.



Mariona Moncunill

Interventions on several labels
and text panels, 2017
Site-specific installation

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

Therefore, it is obvious that my piece was not self-organized.

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

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

the structures that are usually designated as mediators between art and the viewer.

I would say they have turned control over content and communication into a questionable rather than an unquestionable fact: they have cast a doubt on it.

Negotiation is certainly a long way from the unquestionable. It is based on the questioning and rapprochement of the initial positions taken by the parties involved, so that they all modify their point of departure.

The key is in the word 'critically,' since in one way or another artists always reproduce the museum paradigm, they are part of it; they participate in its creation, reproduction and alteration.

The museum as an institution is not opposed to artists. Artists are part

of it; in fact, they constitute one of its bases.



François Curlet

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

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



Esther Ferrer

Proyectos piramidales
[Pyramidal projects], 1970
Elastic thread, nails and
foamcore
25 x 28 x 25'5 cm
Courtesy of àngels barcelona
gallery

Proyectos espaciales series
[Spatial projects], 1980-1990
Elastic thread, nails and
foamcore
25.5 x 35 x 25 cm
Oló Visual Collection, Barcelona

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

Premaqueta para el primer
proyecto de Las tres gracias
[Preliminary model for the first
The three graces project],
1980-1990

Cardboard and sewing thread
17 x 23'5 x 15 cm
Courtesy of àngels barcelona
gallery

Proyectos espaciales series
[Spatial projects], 1980-1990
Cardboard, thread and masking
tape. 30 x 30 x 30 cm
Courtesy of àngels barcelona
gallery

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

These pieces were first shown in 2012 at the àngels barcelona gallery.



Celeste Marí i Blanca Utrillas

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

When he was working as a museum guard at MoMA in New York, Robert Ryman decided that anybody could produce the minimalist works he was guarding. As a matter of fact, he set out to make some himself. He has since become a renowned artist, and here we get a hint of his self-taught background in the oversized signatures of his early works.

Young artists Celeste Marí and Blanca Utrillas offer their particular recreation of Ryman the 'pre-artist' facing a piece by Ryman the 'top-selling artist'.

Cesare Pietroiusti

One Hundred Things that Are
Certainly Not Art, 2001-2017
Installation

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



Carla Fernández

Gustav Metzger. About artist
visibility, 2012

Fanzine

Courtesy of the artist

For this exhibition, Carla Fernández published a comic book on a rotary press in which she indolently illustrated the relationship between art and life as expressed in the work of Gustav Metzger, a key figure within the context of this show.



Gustav Metzger

John Cox (photographies)

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

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

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

Harold Liversidge (film)

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

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

The fact that it is shown here today proves that self-destruction is ineffective at avoiding instrumentalization.

2

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

However, other agents within the same art establishment often punish repetition and the formal and thematic limits that some of us choose to maintain in our art. In these cases, if our work is well received by the market, we are branded as sell-outs or commercial; if we don't do well on the market, we are considered consistent, honest, obsessive, combative or 'outsiders.'



Siegfried Anzinger

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

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

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

Siegfried Anzinger's ties to Neo-expressionism led him to adopt a working method based on permanent anguish. Tired of this situation, the artist decided to take a more relaxed approach to

his painting. In his most recent works, which use a comic-book style, he combines sex, Christian religious themes, and the iconography of Native Americans as they are portrayed in Western films.

Michelangelo Pistoletto

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

Minus Objects, the solo exhibition that Michelangelo Pistoletto held in his studio in 1965, consisted of a curious amalgam of works whose diversity of formats and discourses made it somewhat reminiscent of a group show featuring a large dose of humour.

With the artist consent, we offer a replica of one of the pieces shown in that landmark exhibition.

Although we mentioned earlier that these artists challenge the notions of authorship and style, it appears that they do not succeed in dispelling the myth of the making of art.



Keith Arnatt

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

Before focusing entirely on photography, Keith Arnatt had announced his intention to withdraw from the practice of art at the *Idea Structures* exhibition at the Camden Arts Centre in London in 1970. Arnatt politely asked whether he could do nothing as a way of participating in the show, thus pointing to the paradox of non-action as a form of action.



Joan Hernández Pijuan

Tres copes sobre gris clar [Three glasses on a light grey background], 1971

Oil on canvas

130 x 162 cm

Elvira Maluquer Collection

Petit tall sobre 110 cm [Small cut on 110 cm], 1972

Oil on canvas

146 x 114 cm

Elvira Maluquer Collection

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



Joan Miró

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

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

It's easier to make fun of it when one's position is either safe or desperate. The rest – most of us – are in far more complex positions.

ROOM

3

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

The danger of this alleged inclusiveness is that it can potentially further mask the exclusiveness of the art establishment. The exclusiveness granted by power (political, social, economic, and, above all, symbolic) is precisely what allows an artist to speak comfortably of inclusion.



Jiří Kovanda

XXX. January 23, 1978.
 Staroměstské náměstí, Prague. 'I arranged to meet a few friends... we were standing in a small group on the square, talking... suddenly, I started running; I raced across the square and disappeared into Melantrich Street...', 1978
 Black and white photo and typescript on A4 paper
 29.7 x 21.3 cm
 Courtesy of the artist and gb agency, Paris

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

Contact. September 3, 1977.
 Špálená ulice, Vodičkova ulice, Prague, 1977

Black and white photo and typescript on A4 paper
 29.7 x 21.3 cm
 Courtesy of the artist and gb agency, Paris

XXX. November 18, 1976.
 Vaclavské náměstí, Prague, 1976
 Black and white photo and typescript on A4 paper
 29.7 x 21.3 cm
 Courtesy of the artist and gb agency, Paris

XXX. November 18, 1976,
 Prague. 'Waiting for someone to call me...', 1976
 Black and white photo and typescript on A4 paper
 29.7 x 21.3 cm
 Courtesy of the artist and gb agency, Paris

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



Bestué- Vives

Acciones en casa
[Actions at home], 2006
Video, sound
HAMACA online

In *Acciones en casa* David Bestué and Marc Vives continue the artistic traditions based on making works with unsophisticated materials and modest productions. The project had an immediate, unprecedented impact in Catalonia among the upcoming generation of young artists.



Gilbert & George

Bend It, 1981
Video, sound
Galerie Thaddaeus Ropac

The artists cast out the intransigents and reactionaries from their explicitly inclusive motto: *Art for All*. In *Bend It* they proclaim their homosexuality with self-parody and humour using a play on words based on the opposition of the terms bend and straight.

Lost Day, 1972
Flipbook Oktagon Verlag, 1996.
8 x 10,2 x 0,8 cm

The monograph *Lost Day*, published by Hans-Ulrich Obrist, contains a series of photographs from 1972 in which Gilbert & George stop and stand on a bridge during their walk. Thus the artists suggest non-action as a form of (living) sculpture.



Yoko Ono

Film No. 4, 1966-1967
Film transferred to DVD, b/w,
sound. 80 min.
Artist's collection

The bottoms in Yoko Ono's films have two distinct qualities: they are moving and walking forwards, maybe as a metaphor of the artist's wish to turn them into a symbol of her own desire to advance towards peace. We can also view them as egalitarian bottoms – everyone has one – and when you don't film its limits, a bottom is just a bottom.



Laura Porter

Rook, 2017

Site-specific installation,
materials: taffeta, tulle, foam,
netting, ivory toothpick, Lima
beans, mustard seeds, nigelle
seeds, money plants, glass,
tinted film, chamotte clay, press-
on nails, artificial asparagus,
curlers, resin, mixed cotton &
synthetic fabrics.

Laura Porter makes installations based on her arbitrary decisions that come from an interest in how economies of production generate value. In this case – in what almost suggests the pace of a television game show – she sets up her installation under a tight deadline with a given material, fostering the expectation that the piece will come into being based on the notion of grace.



Adam Nankervis

Should the world break in II
the anatomy of man, 2017

Pieces by:

Stephan Apicella Hitchcock,
Anne Bean, Francesca
Bertazzoni, Frank Blum, Ben
Carey, Sico Carlier, Francesca
Cho, Mateusz Chorobski, Mitya
Churikov, Misha Dare, Paul
Darius, Alan Dunn, Noel Ed De
Leon, James Edmonds, Peter
Fillingham, Thomas
Heidtmann, Klaas Hübner,
Brigitte Jurack, Sarah
Johnston, Elmar Kaiser, Daniel
Kupferberg, Marta Leite, Cyril
Lepetit, Peter Lewis, David
Medalla, Marita Muukkunen,
Adam Nankervis, Anna Orłowski,
Alwin Reamillo, Denis Salivanov,
Dirk Sorge, St. & St., Ernst
Markus Stein, Ivor Stodolsky,
Estella Sokol, Anja Teske, Alma
Tischler Wood, Valerie Vivancos,
Deborah Wargon. Artists
related with MuseumMan

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

Yoko Ono

Painting to See the Skies,
1961-2017
Primed and stretched linen
canvas on wood stretchers, with
two holes cut into the canvas at
locations that will be indicated
by the artist
200 x 100 cm
Artist's collection

Reproduced according to the
instructions provided by Yoko
Ono in the context of her iconic
Grapefruit series, this flag invites
us to establish a new relationship
with our surroundings. Painting to
see the skies. The text with the
instructions of the artist is:
Drill two holes into a canvas.
Hang it where you can see the
sky.
(Change the place of hanging.
Try both the front and the rear
window, to see if the skies are
different.)
1961 summer



4

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

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

More than doing so naturally, they may act in a rather unreflective, unaware, acritical or spontaneous manner. In other words, assumed as though it were natural, because its historical construction has passed unnoticed for them.



Christian Jankowski

Secure Room, 1991
24h DVD, no sound
Several photographs
Courtesy of the artist

On their way in, the entrants
were searched for weapons.

From a ground-floor student flat, Jankowski can carry out his performances in public. In *Secure Room*, he hired a security company to guarantee the safety of guests inside his apartment. The company installed security cameras, bulletproofed the windows, and removed objects from the apartment that could potentially be used as weapons. Instead, they provided chairs and folding mattresses for anyone who might want to sit or nap. For 24 hours, guards monitored the interior, while Jankowski stood on the street, inviting passersby to come in and enjoy total security.



Elizabeth Wright

AppleMac, 2016
Jesmonite and acrylic paint
39 x 25 x 2,2 / 36 x 24 x 2.3 / 30
x 29 x 1 cm
Courtesy of the artist

The artist presents the awkward results of her attempt to reproduce high-tech objects. A manual approach to digital tools.



Sílvia Gubern

Ángeles [Angels], 1963-1994
Silver silkscreen on glass
45 x 34 cm

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

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

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

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

Este árbol es mi mente [This tree
is my mind] (Series), 1965

Black pen on paper
27.5 x 21 cm

Artist's collection

A pioneer of Catalan conceptual art, Sílvia Gubern always refused to participate in the mediation of exhibition circuits, convinced that they would end up altering the meaning of her work.

This artist, poet, and healer is currently focused on healing art, which brings together scientific, artistic, and spiritual knowledge. Gubern advocates the capacity and independence of drawing as a sufficient means for personal expression



François Curlet / Philippe Cam

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

François Curlet's output is full of word play. In this case, a lyre, clearly based on the McDonald's logo, carries us off to a primeval Arcadia playing a tune by Philippe Cam



Henk Peeters

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

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

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

Cotton Wool Lines, 1961-1999
 3 bands of cotton wool behind
 voile on a grey background on a
 stretcher

40 x 40 cm
 Collection Rüdiger K. Weng,
 Düsseldorf / Paris

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

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

Pirografie [Pyrography],
 1960-2006
 64 soot spots behind
 transparent plastic on a white
 sheet on a stretcher
 40 x 40 cm

Collection Rüdiger K. Weng,
 Düsseldorf / Paris

Henk Peeters joked about
 himself saying that he was a
 mediocre artist but a great work
 of art, since Piero Manzoni had
 signed his name on Peeters'
 arm.

A founder of the Nul group,
 Peeters is in favour of eliminating
 any act that is charged with
 ritualization in art. Instead he
 advocates art that is direct and
 devoid of artificiality.

*Artifice comes from the Latin
 'artificium,' often translated as
 'work of art' or 'the result of
 making art.' Can art be anything
 but contrived and artificial?*

Elizabeth Wright

Mini enlarged to 135%, 1999

Steel, mixed media

158 x 184 x 380 cm

Courtesy of the artist

Elisabeth Wright reduced the visual decisions in her practice of art to the gesture of behaving like a copy machine that resized everyday objects according to standardized measures.





Franz West

Creativity: Furniture Reversal,
1999

Installation: 2 chairs, table,
lamp, coloured duct tape, video
80 x 110 x 80 cm

Courtesy of Galerie Elisabeth &
Klaus Thoman, Innsbruck/Vienna

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



Pere Llobera

Yoko, 2015
Oil on linen
41 x 33 cm

David Medalla i la biennal de Londres, [David Medalla and the London Biennial], 2015
Oli damunt lli
114 x 146 cm

Homage to NY, 2015
Mixed media on linen
120 x 172 cm

Spot televisiu, [TV ad] 2015
Oil on linen
33 x 41 cm

Erwin Wurm, 2015
Oil on linen
71 x 52 cm

Gilbert & George, 2015
Oil on linen
50 x 40 cm

Richter, 2015
Oil on linen
55 x 40 cm

Escultura per repenjar-se, [Sculpture to lean on] 2015
Oil on linen
41 x 33 cm

Nu amb síndria [Nude with watermelon], 2015
Oil on linen
55 x 46 cm

Socle du monde [Plinth for the world], 2015
Mixed media on cardboard
38 x 39 x 46 cm

Peggy, 2015
Mixed media on linen
75 x 100 cm

Artist's collection

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

This piece highlights the way in which a given concept of self-organization can conflict with other artist's quest for self-organization – in this case, the desire for control over the discourse about one's work and the way it is communicated.

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

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

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

The exhibition is divided into four spaces. The first offers a didactic overview of different approaches to self-organization. The second features a series of pieces by artists who have claimed their will to question and even reject concepts such as those of style and authorship. The third space presents a selection of artists who have turned inclusiveness into a statement of intent. The last

room reflects the internalization and spontaneous implementation of self-organization in art projects.

Fundació Joan Miró
* J.F. Barcelona

B Sabadell
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