

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

Són molts els artistes que no han deixat la porta oberta a la interpretació de la seva obra, conscients que el seu únic capital és allò que comuniquen, han fet del control del contingut i de la difusió un principi sense apel·lació.

Aquesta sala reuneix una sèrie d'obres que, en molts casos, negociant l'accés i reproduint, críticament, els codis i els consensos que donen peu a la construcció del canó museístic. En altres casos, aquesta negociació té lloc mitjançant l'omissió i implicant que la institució museològica monopolitza l'experiència estètica i rebutjant que el relat que es desprèn de l'obra dels artistes estigui projectat només per aquelles estructures designades habitualment com a mediadores entre l'art i l'espectador.

Son muchos los artistas que no han dejado la puerta abierta a la interpretación de su obra, conscientes de que su único capital es lo que comunican, han hecho del control del contenido y de su emisión un hecho inapelable.

Esta sala reúne una serie de obras que se relacionan con la negociación, en muchos casos, reproduciendo, 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 museológica 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.

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 inappealable principle.

This room shows a series of pieces that relate to the exhibition space 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.

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

Cette salle réunit des œuvres entrant en relation avec le lieu d'exposition de façon négociale, très souvent au moyen de l'action : en reproduisant, d'un point de vue critique, les codes et les consensuses 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 désignées comme médiatrices entre l'art et le public.

Los textos de la obra de Antonio Ortega y Mariona Moncunill se proyectan en la pared de la sala de exposiciones.

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# Autogestió

Un projecte a càrrec d'Antonio Ortega

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**Fundació Joan Miró**

\*  Barcelona

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**Sabadell**  
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Texts:

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**Mariona Moncunill**

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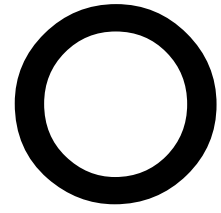
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*Self-organization* provides a genealogy of artists from the 1960s on who have been developing strategies to recover the authorship of their own narrative. The exhibition is also an attempt to understand recent art and confirm the current validity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

Photography 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.

Text:  
 IS IT POSSIBLE FOR ME TO DO NOTHING AS MY CONTRIBUTION TO THIS EXHIBITION?  
 To put forward the notion THAT I HAVE DONE NOTHING as my contribution to this exhibition might appear to be slightly unreasonable. Moreover, a request to 'utilise' a certain amount of gallery space during the course of the exhibition in which 'to do nothing', seems to compound this unreasonable-ness. Nevertheless, in putting forward such a notion and making such a request it becomes necessary to consider some of the questions that could be asked of such a 'contribution'.

The question that comes immediately to mind are (a), Am I simply putting forward an IDEA as my contribution to the exhibition, that is, the idea that I have do nothing ? Or (b), Am I putting forward a CLAIM as my contribution to the exhibition, i.

e., the claim that I have done nothing ? These questions, in turn raise the further (ontological) question which has to do with the 'substance' of my contribution. If, for instance, my contribution to this exhibition is taken to be an IDEA or a CLAIM, one might wish to know, exactly, what the respective modes of existence of the IDEA or the CLAIM in question are. However, there is perhaps no need to answer this particular question here, for the view I have of what I call "my contribution to this exhibition" is that it is neither just the IDEA or just the CLAIM. It is rather, A STATE OF AFFAIRS arising from (1), my being invited to contribute to this exhibition, and (2), My acceptance of the invitation to contribute to this exhibition, and finally (3), My condition of acceptance of the invitation to contribute to this exhibition is that I DO NOTHING as my 'contribution'. It is, then,

the EVIDENCE (or perhaps we should say - the lack of it) in support of my claim to have done nothing as may contribution to this exhibition which is the 'substance' of my contribution to this exhibition. The expression "I have done nothing" has, of course, no literal meaning: it's meaning (or sense) will depend upon the context in which it is used. In the context of this exhibition how, then, might the use of this expression be understood? It might be taken to mean that I have done no 'work' of which there is evidence (of one kind or another) in the exhibition. But such an interpretation would have to exclude the means whereby the idea that I have done nothing as my contribution to this exhibition is communicated in first place. This written material, itself, is evidence of having done something.

The absence of this written information (or its spoken equivalent) would, of course, raise the question "How could it be known that I have done nothing as my contribution to the exhibition?" If my name only appeared in the exhibition catalogue, a reader would assume that I was participating in the exhibition by contributing a 'work' or 'works'. On seeing no such evidence of work - either in the gallery or in the catalogue - it is unlikely that he would regard my NAME (printed in the catalogue) as a contribution to the exhibition. He is more likely, I think, to assume that I had not contributed to the exhibition - that I had omitted to do so. But perhaps this understandable reaction, on his part, is parasitic upon his assumption that my 'contribution' would take a more 'conventional' form or deal with a more 'orthodox' subject-matter.

One might consider the question "Is it possible for me to do nothing as my contribution to this exhibition?" in a quite different light however. The expression "I have do nothing", or "He has done nothing", might be used (quite colloquially) to mean I HAVE DONE NOTHING SIGNIFICANT, that is, it might be used to express the belief that my 'contribution' is in no way important or significant. What criteria, of course, one wishes to invoke for the 'significance' of a contribution to an art-exhibition is another matter. But, looking at the originally posed question in this particular light, I admit that it is at least possible that I have contributed NOTHING to this exhibition. And some, I have no doubt, would say that this is, indeed, the case.

KEITH ARNATT, 1970.



### 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 accross 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 Orlowski,  
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.  
Han git 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 the public, the curator or the art dealer to use it like a piece of furniture, to sit in it and look at other works, and to stick tape of different colours onto it, which would traditionally be considered the creative part of the artistic process.



## 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

Espot 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.

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