

Lesson 0

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**Exhibition programme at Espai 13, Fundació Joan Miró
19 September 2014 – 6 September 2015**

Curated by: Azotea (Ane Agirre and Juan Canela)

Exhibition calendar for the exhibition programme Lesson 0:

Priscila Fernandes

The Book of Aesthetic Education of the Modern School

19/9/2014 – 8/12/2014

Rita Ponce de León

With Your Own Hands

19/12/2014 – 15/3/2015

Anna Craycroft / Marc Vives in collaboration with Rivet

The Wilson Exercises

27/3/2015 – 21/6/2015

Eva Kotatkova

The Birth of the Object

3/7/2015 – 6/9/2015

Exhibition programme *Lesson 0*

Lesson 0 is the 2014-15 exhibition programme at Espai 13, the emerging artists' project room at Fundació Joan Miró. Curated by Azotea (Ane Agirre and Juan Canela), *Lesson 0* is a long-term, wide-ranging project that examines the current state of art education. It is developed with artists and education experts who focus on alternative educational methods, far removed from convention, in a search for different forms of transmission of knowledge.

This season *Lesson 0* features four exhibition projects signed by **Priscila Fernandes**, **Rita Ponce de León**, **Anna Craycroft / Marc Vives** in collaboration with **Rivet**, and **Eva Kotatkova**. Each of these projects explores, imagines and rehearses a variety of ways of learning within and through the exhibition space. The four projects are further activated by *Friction Pedagogies*, a mediation programme conducted by Aida Sánchez de Serdio and Cristian Añó (Sinapsis) with Rachel Fendler.

Lesson 0 began in 2013–14 with the coordination of a high school residency carried out by Catalan artist Jaume Ferrete, in the context of *Creadors en Residència*, a city-wide artist residency programme organized by the Barcelona City Council in collaboration with several Barcelona museums and art collectives. This year *Lesson 0* continues to be present in the programme with a residency by Catalan artist Lúa Coderch.

Since October 2013, other activities related to *Lesson 0* have been developed in collaboration with A*Desk, Secció Irregular (Mercat de les Flors), both in Barcelona, as well as with Artist Print, a book-fair dedicated to artists' publications, organised by Komplot, Brussels.

At the end of the exhibition programme, a final publication will gather all the texts and graphic material generated by *Lesson 0*. Barcelona-based, Argentinian artist Antonio Gagliano will act as the editor and will record all the activities with drawings that will illustrate the final publication.

The curators of the exhibition programme *Lesson 0*

Azotea is a curatorial duo formed by **Ane Agirre** and **Juan Canela**.

Ane Agirre Loinaz

Azpeitia, 1980. Lives and works in Donosti.

Ane Agirre is an independent curator and arts administrator. She has a degree in Art History from the University of the Basque Country and a Masters in Criticism and Communication from the Universitat de Girona. She has lived in Barcelona for ten years working on various projects related to the production of art and culture, such as the Loop Fair and Festival, Galeria ADN and Galeria Toni Tàpies. In 2007 she founded Azotea with Juan Canela, and together they have curated projects such as *Kairós, moments de claredat* (Terrassa); *SAL*, linked to the Miquel Casablanques Prize, and *Lo viejo y lo nuevo* for ADN Platform. In the last two years she has coordinated in a freelance capacity the project *a3bandas* in Barcelona, and was in charge of communication for the Irregular Section of the Mercat de les Flors, also in Barcelona. At present she is responsible for the area of contemporary practices at Tabakalera, Donosti.

Juan Canela

Seville, 1980. Lives and works in Barcelona.

Juan Canela is an independent curator and critic. He is the founder and director of the *BAR International Residency Program* and a founder member of Radiobucket and the collective Azotea. He has curated exhibitions such as *Lo viejo y lo nuevo* for ADN Platform, Barcelona (2013), *Lanza una roca y a ver qué pasa* at La Casa Encendida, Madrid (2013), *El espacio cósmico estaba ahí...* for Bancelos Gallery, Madrid/Vigo (2013), and directed the editorial projects *Radio de acción*, at Espacio Abisal, Bilbao (2011), and *Ref. 08001*, at Nogueras Blanchard, Barcelona (2010). He has co-curated the programme of round-table discussions *Vertex, conversaciones en arte, política y sociedad* for ADN Think Tank and is currently curating, together with Ane Agirre, *Lesson 0*, at Espai 13 of the Fundació Joan Miró. At the end of 2013 he had a residency at La Ene, Nuevo Museo Energía de Arte Contemporáneo, Buenos Aires, Argentina. He is preparing an exhibition of Ignacio Uriarte at MARCO Vigo, opening in October 2014. He has contributed to various magazines such as [A*Desk](#), [Dardo magazine](#), *Exit-Express*, [SOUTH Magazine](#) and [Kaleidoscope](#).

<http://juancanela.com/>

Priscila Fernandes

The Book of Aesthetic Education of the Modern School

19 September – 8 December 2014



Priscila Fernandes, *The Book of Aesthetic Education of the Modern School*, book and chairs, 2014

Aesthetic education did not figure as a subject at the Modern School. But several articles published in their monthly Bulletin point to the role of the artist in society and the advantages of including artistic activities in the processes of learning.

Over a century after the death of its founder, Francesc Ferrer i Guàrdia – in 1909, soon after the school had come to an end – we can only wonder why art was not included in the curriculum and imagine what might have been. Which artists would have been studied? Which texts would have been read? What position would the Modern School have adopted regarding the different artistic practices and discourses at the time? Furthermore, how can we adapt these questions to our own time, bringing to the fore such a valuable legacy, long forgotten by the official accounts?

To deal with these questions, the project of **Priscila Fernandes** (Coimbra, Portugal, 1981) transforms Espai 13 into a classroom. Here we find reproductions of artworks and posters, together with all the furnishings and material necessary for an educational programme, and a recently published book, *¿Y el arte? The Book of Aesthetic Education of the Modern*

School, from which the exhibition takes its title. All these objects and resources create an installation with a double function: they constitute the exhibition while hosting activities related to the project.

In this context, ***Friction Pedagogies, the programme of mediation of the exhibition programme Lesson 0*** offers a course for teachers, with some of the sessions open to the public. Educators, artists and theoreticians will discuss initiatives of pedagogic transformation in and around the school, and the role of art education and creativity in contemporary cultural production. These activities will be announced in the gallery space with a series of posters integrated into the installation. Following on from these discussions and the sharing of knowledge and experiences, the participating teachers will generate education proposals to be developed in their schools in relation to the next exhibitions in the exhibition programme *Lesson 0*.

Priscila Fernandes

Coimbra, Portugal, 1981. Lives and works in Rotterdam (Netherlands).

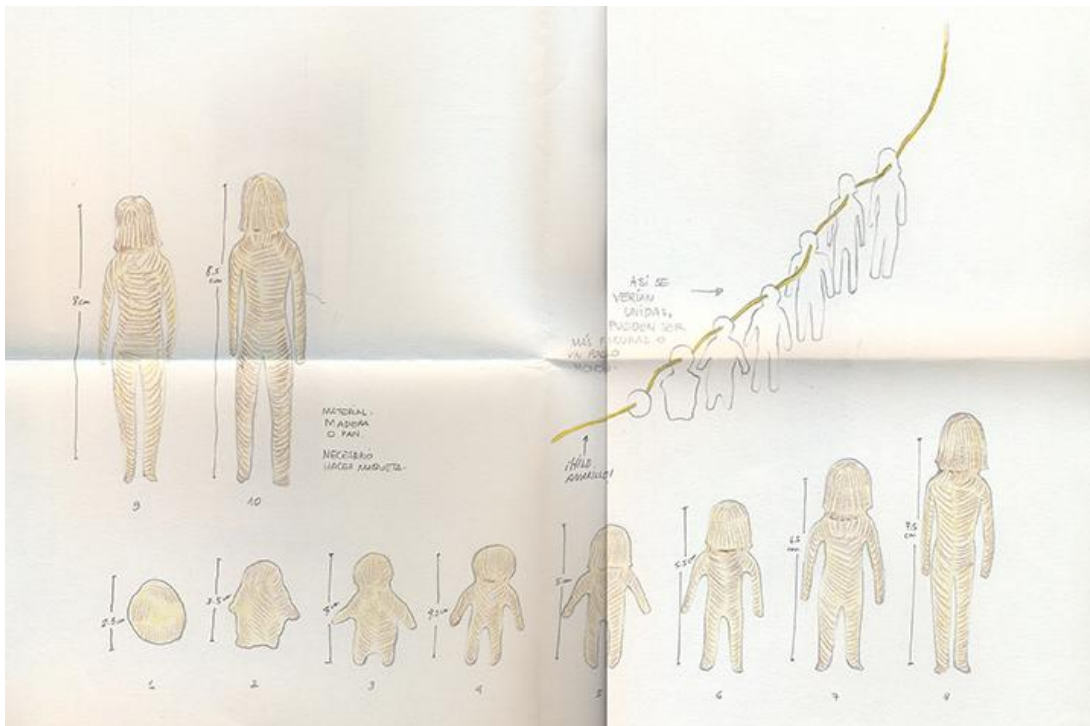
Her work has recently been included in exhibitions such as *Playgrounds* (Museo Nacional Centro de Arte Reina Sofia, Madrid), *Learning for Life* (Henie-Onstad Kunstcentre, Oslo), *Abstract Possible: Stockholm Synergies* (Tensta Konsthall, Stockholm) and *After the Future* (EVA International Biennial, Limerick). She has won the prestigious EDP Novos Artistas (Portugal) and the Prix de Rome (Netherlands). She is currently in receipt of a production grant from the Mondriaan Fonds (Netherlands) and a research grant from the O&O Research Centrum Beeldende Kunst (Rotterdam). In 2011, she had a residency at IASPIS (Stockholm) and is currently in residence at the Künstlerhaus Bethanien (Berlin).

<http://www.priscilafernandes.net/>

Rita Ponce de León

With Your Own Hands

19 December 2014 – 15 March 2015



Rita Ponce de León, preparatory drawings for objects, 2014

Rita Ponce de León is interested in the idea of the body as a 'mold' (*igata* in Japanese) of the Butoh dancer Akaji Maro: the body empties itself; we try to forget what we know and who we are, so that our body can be refilled with other ideas that will help it to move. The artist imagines her proposal as a mold that needs to be filled, an exhibition (or rather, a disposition) that may function as a body. She empties it of content so other people can give it a new meaning. In this case, *With Your Own Hands* takes its form from the life of a person the artist knows and wants to go on knowing.

With Espai 13 divided into two sections, the visitor will not find an exhibition with a predetermined itinerary but will be able to relate to the space and the objects in it. The objects invite us to enter a welcoming space offering the possibility of creating at different levels: individual and/or collective, formal, narrative, artistic, creative and exhibitional.

The objects, designed and created by the artist, are distributed among the two sections: a part or various parts reminiscent of a whole, a universe of disarticulated fragments signifying different totalities to each viewer. From one end of the wall or membrane to the other, the objects transmit a multiplicity of units of meaning. Once out of the membrane, passing from hand to hand, the objects can be touched, felt and experienced, but, above all, they can be evoked by each one of the viewers during the course of their visit to the gallery. The diversity of relationships gives way to a space of self-learning based on the aesthetic experience communicated by the objects and the way they affect us.

Friction Pedagogies includes a series of activities and workshops with young students and teenagers in collaboration with the artist. In order to give continuity to the programme of mediation, these will be the same students that participated in the course initiated during the exhibition of Priscila Fernandes.

Rita Ponce de León

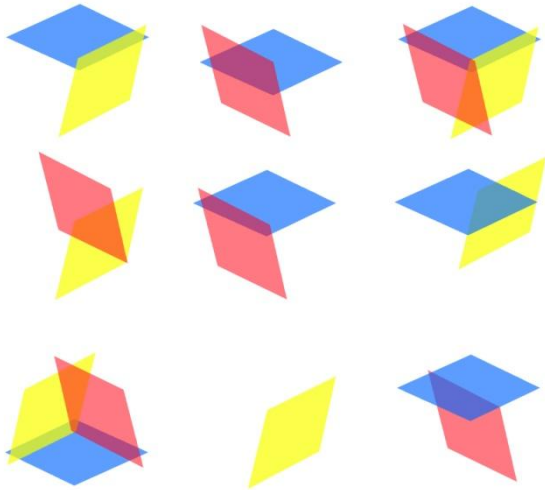
Lima, Peru, 1982. Lives and works in Mexico City.

Ponce de León draws with the intention of establishing a space for communication between the people close to her, such as family and friends, based on reflections on their social environment. She has exhibited at Kunsthalle Basel (Basel), the Cuenca Biennale (Cuenca, Ecuador), Sala de Arte Público Siqueiros (Mexico City), Galería 80M2 (Lima), Museo de Arte Moderno (Mexico City), New Museum (New York) and Centro Cultural Border (Mexico City). In 2013, her work was published in *Vitamin D2* (Phaidon Press).

<http://vigiliaycabeceo.blogspot.com.es/>

Anna Craycroft and Marc Vives, in collaboration with Rivet
The Wilson Exercises

27 March 2015 – 21 June 2015



Anna Craycroft, *The Wilson Exercises*, 2014

The third exhibition in the programme *Lesson 0* is *The Wilson Exercises*, a work in progress by Anna Craycroft and Marc Vives, curated by Rivet.

What would happen if an exhibition were an exercise and all the preparations were a process shared by artists, ideas, hosts and curators? Would that change our notion of development and time?

Following on from these questions, the practices of **Anna Craycroft** and **Marc Vives** fluctuate between the individual and the collective: their work includes animation and *ad hoc* sculpture, PDF documents and films. Interested in learning and experience, creation and method, routine and regularity, Craycroft and Vives have been exchanging their research material for a year through a basic online structure.

The Wilson Exercises has been developed in several stages: at Rogaland Kunstsenter (Stavanger, Norway) the artists put into practice a continuous and intensive exercise, in a think-tank format, that translated into a programme of semi-public activities during July-

August 2014. The process then defined their first showing of the project at RedCat (Los Angeles) in December 2014, which will finally arrive in March 2015 at Espai 13 of the Fundació Joan Miró.

Considering the exercise between the process and the final work as a creative and economic space, the project reflects the complex exchanges and misunderstandings that inevitably accompany the contemporary presentation of a work made by two people. At the Fundació Joan Miró, the artists will emphasise the specific method of dialogue established with *Lesson 0*, in order to integrate a project by two artists and two curators into an exhibition programme directed by another curatorial team.

Friction Pedagogies will organise a series of activities and workshops in collaboration with the artists and curators. They will work with education centres for young artists, postgraduate courses, and Fine Art colleges in Barcelona.

Marc Vives

Barcelona, 1979. Lives and works in Barcelona and Donosti.

Fundamentally concerned with questions relating to artistic practice and production, Vives has participated in projects such as *YProductions*, *Hamaca* and *Por La Vena*. As part of the duo Bestué / Vives, his work was exhibited at the Venice Biennale (2009) and Playground Festival, Belgium (2010). He took part in a performance with Creative Time at Times Square, New York (2010).

Anna Craycroft

Lives and works in Brooklyn, New York.

Craycroft has recently conducted various projects with flexible structures in the United States, in collaboration with researchers and experts of various disciplines: *C'Mon Language* at PICA (Portland, 2013) and *Subject of Learning/Object of Study* at Blanton Museum of Art (Austin, 2010). She has received various public sculpture commissions: *Art in General*, Socrates Sculpture Park (New York), Lower Manhattan Cultural Center (New York) and Den Haag Sculptuur at The Hague (Netherlands). She also lectures and will teach at CalArts in the summer of 2015.

<http://annacraycroft.com/>

Rivet

Sarah Demeuse and Manuela Moscoso, curators of the exhibition of Craycroft and Vives in the exhibition programme *Lesson 0*, make up the Rivet duo, whose objective is to bring research and artists' conversations into their own exhibitions and publications.

www.rivet-rivet.net

Eva Kotatkova
The Birth of the Object

2 July – 6 September 2015



Eva Kotatkova, *The Theatre of the Objects*, 2013

The Birth of the Object is the title of a surrealist picture by the Belgian photographer Paul Nougé, in which a group of people stare into the void as if expecting something might appear at any moment. **Eva Kotatkova** borrows the title for her project, a reflection on the relation between objects and people in an institutional context. The artist concentrates on accessory or mediating objects – those that generate a relationship of security or dependency, like dolls for children, or personal and inherited objects – and objects that restrict, guide or deform us – furniture forcing us to adopt a particular posture, clothes that impede our movements or institutional elements trying to exert control. Starting with these objects, Kotatkova shifts this relationship to the sphere of public behaviour in an institutional context.

For her installation at Espai 13, the artist displays a series of objects and disparate fragments on tables, vitrines and platforms: a segment of a metal banister, a door, a lock, a metal window frame and a bell in a corridor. Next to each object we find a set of written instructions from the institutions that house them and an explanation of their role there.

A large round table will be used to develop a series of activities throughout the exhibition. Based on the exhibited objects, their affective aspect will be analysed in collaboration with a psychiatrist who will conduct a psychotherapy session. **Friction Pedagogies** is also working on a programme of mediation involving the education departments of the Fundació Joan Miró and other Barcelona institutions.

Eva Kotatkova

Prague (Czech Republic), 1982

Her work has been showed at the Venice Biennale (2013), Moscow Biennale (2013), Sydney Biennale (2012) and Lyon Biennale (2011). She has also exhibited at Staatliche Kunsthalle (Baden-Baden), Scrap Metal Gallery (Toronto), Project Arts Centre (Dublin), Czech Center (New York) (*Report on the Reconstruction of the Past*), Hunt Kastner (Prague), Wroclaw Museum of Contemporary Art (Poland), MAO – Modern Art Oxford (United Kingdom) (*A Storyteller's Inadequacy*), Kunstverein Braunschweig, (Germany) and Rurart (Rouillé, France) (*Unlearning Instincts*).

Friction Pedagogies

Pedagogic mediation programme conducted by Aida Sánchez de Serdio and Cristian Añó (Sinapsis) with Rachel Fendler.

Friction pedagogies aims to build relationships through negotiation with and between various groups from the art proposals that make up **Lesson 0**'s exhibition programme. These collaborations aim to foster mutual inquiry among participants (teachers, artists, students, curators, gallery educators, youth, and cultural and social institutions) on issues related to education and art practice.

Around each *Lesson 0* exhibition there is a pedagogic programme of activities conducted by the *Friction Pedagogies* team. Following from these debates and the proposals of intervention generated in common, the aim of *Friction Pedagogies* is to arrive at some propositions shared by the participating agents, which may help them rethink their respective courses of action. For all related documentation, please visit *Friction Pedagogies* blog at <http://pedagogiesdefriccio.wordpress.com/>

Aida Sánchez de Serdio

Sánchez de Serdio is an educator, researcher and cultural administrator specialising in visual culture, pedagogy and collaborative artistic practices. She has a doctorate in Fine Arts and has lectured at the Universitat de Barcelona for sixteen years and been visiting professor at several European universities. She has written numerous articles and book chapters on the connections between art, education and visual culture.

Cristian Añó

Añó is a founder member of Sinapsis, a research and production platform for collaborative and contextual artistic and cultural practices. Sinapsis values working on the web from the point of view of negotiation / cultural mediation and critical pedagogy. Añó has developed numerous projects of artistic intervention, cultural administration and research both at national and international level.

Rachel Fendler

Fendler is pursuing a doctorate at the Faculty of Fine Arts of the Universitat de Barcelona on the use of artistic methodologies of research in the field of art education. She has published various articles and chapters on academic research based on the arts and is the editor and coordinator of the magazine *inVISIBILIDADES*. She is currently coordinating the educational project Col·lectivaccions at the Escola Llotja de L'Hospitalet de Llobregat.

You can follow the daily progress of the project on Twitter and Facebook with the tag **#Lesson0**

Images available at: <http://bit.ly/1tkOnDc>

Downloadable video: statements by the curators, Ane Agirre and Juan Canela
<http://vimeo.com/fundaciojoanmiro>

Downloadable video: Priscila Fernandes, *The Book of Aesthetic Education of the Modern School*
<http://vimeo.com/fundaciojoanmiro>

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