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PRESS KIT

THE POINT OF SCULPTURE



Fundació Joan Miró

*  Barcelona

Fundación **BBVA**

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Press Release

The Point of Sculpture

15 October 2021 - 6 March 2022

A project curated by David Bestué, in collaboration with Martina Millà

Sponsored exclusively by the BBVA Foundation

The Fundació Joan Miró presents *The Point of Sculpture*, an analysis of the emergence and evolution of modern and contemporary sculpture

The exhibition, conceived by curator and sculptor David Bestué, addresses the major transformation that the practice of sculpture has undergone in the twenty-first century, while also taking stock of the impact that the origins of the discipline continue to exert on artists today.

Sponsored exclusively by the BBVA Foundation, *The Point of Sculpture* traces a unique genealogy between these two moments through seven sections that offer an exploration of the boundaries of representation and the quest for the zero degree of sculpture.

The exhibition gathers over one hundred pieces which explore, among other aspects, the concept of a copy, materiality, the space between subject and object, and the representation of the human body as the foremost challenge in the discipline of sculpture.

The selection spans a long arc of time, beginning in the pre-modern era and primarily addressing the period from the early twentieth century until today, with pieces by sixty-five artists from all over the world. Among these are Antoni Gaudí, Julio González, Alexander Calder, Joan Miró, Lygia Clark, On Kawara, Bruce Nauman, David Medalla, Eva Lootz, Susana Solano, Pipilotti Rist, Marisa Merz and Sarah Lucas.

The exhibition catalogue includes a curatorial text by David Bestué; relevant essays on the subject by Mario Carpo, Jane Bennett, Ester Pino, Julia Spínola, Aimar Arriola and Maite Garbayo; an interview with the sculptor Susana Solano conducted by the curator; and an epilogue by Martina Millà.

The varied public programming associated with the exhibition also includes a small-format show on bronze casting, one of Miró's preferred techniques for producing his sculptures.

Barcelona, 15 October 2021. The technological advances of the nineteenth century brought about a profound crisis concerning the notion of representation, paving the way towards new approaches to art that led to a longing for reality. Since then, representation and reality have been engaged in an ongoing contest that has lasted until today regarding the development of the practice of sculpture. *The Point of Sculpture* aims to provide an overview of the evolution of the art form based on this dialectic. Curator David Bestué begins by observing that the practice of sculpture has continued to undergo major changes with the emergence of new theoretical frameworks, technologies and imaginaries. Nonetheless, some of the challenges that contemporary sculptors are now facing link their practice directly to the origins of the discipline. Accordingly, the curatorial narrative – developed in collaboration with the Fundació’s Head of Exhibitions Martina Millà – relates new formal strategies with works dating far back in time, suggesting a genealogy of sorts that is rich in associations. Considering the concept of the word *sentido* in the Spanish title of the exhibition more in the sense of expressing direction than meaning, *The Point of Sculpture* points out the many paths taken back and forth in the discipline over the course of its history. The exhibition also notes how, during these times of increasingly malleable ways of making art, the zero degree or original grammar of sculpture continues to serve as the underpinning for the practice.

Throughout its seven sections, the exhibition, sponsored exclusively by the BBVA Foundation, delves into fundamental aspects of the practice of sculpture. A large part of the over one hundred selected pieces includes works produced since the early twentieth century that illustrate the origin and the burgeoning of contemporary sculpture. Each section also includes historical examples that act as springboards for visual and conceptual connections with other periods. In addition, the show unfolds beyond the temporary exhibition rooms, presenting pieces by contemporary artists in the hall, Olive Tree Patio, Tapestry Room and Sculpture Room at the Fundació Joan Miró.

Seven Key Aspects of the Grammar of Sculpture

Ever since the Renaissance, sculpting by casting with moulds was considered a minor practice which could by no means be used to produce a work of art. Disapproval of this technique was such that it was nicknamed “infamous art,” given that instead of drawing their inspiration from nature, the sculptors who applied it were stealing natural forms. Later on, some artists adopted these practices precisely to confront the increasingly challenged pretence of authorship. *Ars Infamis* is the title of the first section in the exhibition, which addresses the evolution of the concept of the copy, the imprint and the mould throughout the history of sculpture. This area shows a variety of techniques for copying objects and displays some of the moulds that Antoni Gaudí used for the façade of the Sagrada Família along with more contemporary pieces by prominent artists including, among others, Bruce Nauman and Karin Sander.

Sculptors have also related to the zero degree of their discipline through its components. Although until the first decades of the twentieth century, form prevailed over matter in

sculpture, contemporary practices tend to break down that formal hierarchy and experiment with all sorts of materials to build direct bonds with the real. The second area in the exhibition, titled *Raw*, includes pieces by historic sculptors such as Dieter Roth and Robert Smithson, as well as established artists including Eva Lootz and Perejaume, all known for their bold use of materials.

Space is the title of the next section of the exhibition, which explores the physical properties at the root of any sculptural work: gravity, weight, mass, volume, malleability and balance. Reflection on these characteristics is one of the key elements that explain the burgeoning of avant-garde sculpture and the ways in which the discipline has evolved since then. At the same time, the selected pieces give back to the viewers a perspective of the physical dimension of their own bodies in space. This room features works by artists who made decisive contributions to changing the course of the practice of sculpture in the twentieth century, such as Alexander Calder, Carl André, Richard Serra, Marisa Merz and Isa Genzken.

Blurring the conventional boundaries between subject and object, as well as the exploration of the very idea of transformation, is another one of the quests that have contributed to the evolution of modern and contemporary sculpture. Precisely, the myth of Daphne and Apollo and the nymph's metamorphosis into a laurel tree symbolize the following section of the exhibition. In *Double Object*, sculpture is presented as an interplay of mutations and a process of change which, eventually, also leads to the practice of recycling. The selected pieces for this area are by Apel·les Fenosa, Robert Gober, Ester Partegàs and Joan Miró, among others.

The fifth section addresses the relationship between sculpture and time. The sculptural object is often identified with 3D and spatial aspects, overlooking the fact that other dimensions such as time are also in play. Duration, temporality, the progression or capturing of a moment are equally important considerations which sculptors have been facing throughout the ages. *Present Continuous* displays anonymous archaeological pieces created to encapsulate life and freeze time, shown alongside works by internationally-renowned contemporary artists such as Thomas Hirschhorn and On Kawara, as well as pieces that combine different layers of time, including *Double Light* (2010), a video projection by artist Pipilotti Rist on a bronze sculpture by Joan Miró.

Next, *The Point of Sculpture* moves into an area focused on the human body, a central challenge and point of reference for the discipline throughout its history. The myth of Pygmalion, committed to creating a sculpture so perfect that it comes to life in Galatea, marked the discipline of sculpture until modern times. From the Enlightenment onwards, however, the drive to emulate the Divine shifted towards the realm of science and technology with robotics and artificial intelligence. The academic representation of the human body as an ideal of beauty gradually gave way to artists reclaiming all sorts of corporealities and states of the body. In *A New Body*, David Bestué contrasts different

historical approaches to depicting human anatomy, such as a nineteenth-century anatomical model with works from the late twentieth century by Henrik Olesen and Claudia Rebeca Alonso or modern classics such as Julio González, among other artists.

Above and beyond the specific features of an object, the formal representation of bodies, of movement or change, many sculptors have faced the challenge of materializing intangibles such as human feelings or sexual desire. The seventh and last section of the exhibition, titled *Contact*, explores the emotional dimension of the discipline through works by artists who, like Silvia Gubern, Susana Solano, June Crespo and Wolfgang Tillmans, have attempted to convey contact between bodies using one single volume or sought to imprint feelings into matter.

Beyond the Exhibition Rooms

The project includes a catalogue with a curatorial essay by David Bestué and an epilogue by Martina Millà, along with important contributions about the areas addressed in the different sections of the exhibition. Accordingly, the article by architectural historian Mario Carpo analyses the imitation of reality in the digital era. Next, political theorist and philosopher Jane Bennet contributes an essay about the vitality of matter, while Esther Pino, a philosopher and expert in comparative literature, reflects on the metaphor and the transformative power of words. Julia Spínola, in turn, provides a highly personal reflection on the mechanisms for perceiving, grasping and interpreting reality, while editor and curator Aimar Arriola discusses contact and the relationship between the superficial and the profound. For her part, art critic and researcher Maite Garbayo focuses her essay on the body viewed with a sidelong glance. The catalogue also includes an interview with Susana Solano conducted by the curator.

The Point of Sculpture has a related activity programme for different school levels, families, and the general public, with events held at the Fundació itself as well as at other venues, in collaboration with a variety of academic and cultural institutions. Among other activities, our programming includes a small-format show on bronze casting, one of Miró's preferred sculpture techniques. The show describes the process from the original object to the final piece, spanning everything from the preparatory sketches to making the moulds, assembling, and casting the piece. The space connects the sculpture room that closes the Joan Miró Collection area with the exhibition *The Point of Sculpture*.

Curator



Photo: Davide Camesasca

David Bestué (Barcelona, 1980) is a visual artist and writer with an interest in the relationship between text, sculpture and architecture. He has held solo exhibitions including *Realism* at La Capella (Barcelona, 2015); *ROSI AMOR* at the Museo Reina Sofía (Madrid, 2017); and *Pastoral* at La Panera (Lleida, 2021), among others. The author of several works on sculpture and the relationship between architecture and poetry, he has also published tributes to leading figures in Spanish architecture, such as his books on Enric Miralles (*Enric Miralles, a izquierda y derecha*, 2010) and on the Piñón Viaplana architecture studio (*Viaplana y Piñón, o la imposibilidad de una arquitectura*, 2018). He has also written essays on the recent history of architecture and engineering in Spain: *Formalismo puro* (2011), *Historia de la fuerza* (2017) and *El Escorial. Imperio y estómago* (2021).

In his role as a curator, he has been responsible for solo exhibitions featuring Silvia Gubern and other artists at Halfhouse, an independent space that won the Ciutat de Barcelona award in 2018. At the Fundació Joan Miró, jointly with Toni Hervàs, he orchestrated *Mercuri Splash*, a celebration revolving around performance art held in 2015 to celebrate the centennial of the birth of art critic and historian Alexandre Cirici Pellicer. More recently, Bestué curated the 25th Image Symposium at CA2M in Móstoles (Madrid, 2018) and in 2019 he received the El Ojo Crítico de Artes Plásticas prize awarded by RNE (National Radio of Spain).

Wall Texts and Selection of Images for the Press

The Point of Sculpture

Throughout the history of sculpture, each period has set its own goals for moving beyond the idea of representation. The pieces featured in the seven sections of the show seek to illustrate this yearning for reality through multiple strategies, such as the use of new technologies for reproduction or of a form of self-awareness in the use and selection of materials. The exhibition includes works that explore physical and temporal questions, thus tracing another boundary, that of their own stability and duration. It also presents sculptures that focus on a human figure in constant reformulation and others which, like wet clay, try to reflect the last, never-reached boundary where desire is captured and crystallised. Moreover, the pieces bear witness to the changes that the discipline has undergone in recent years, transformations similar to those occurring in other realms. After all, today our work processes unfold in a context of globalisation with recurring political, economic, social and health-related crises in which notions such as 'materials', 'place' or 'body' have to be reformulated time and time again.



Joan Miró

Homme et femme dans la nuit [Man and Woman in the Night]

1969

Bronze

86.5 x 30.5 x 30.5 cm / 71.5 x 43 x 50 cm

Fundació Joan Miró, Barcelona



Sarah Lucas

The Good, the Bad and the Ugly

2014

Tights, fluff, chairs and wooden stool

Left chair: 84 x 40.5 x 52 cm / Right chair: 84 x 40.5 x

52 cm / Stool: 56 x 38.5 x 34 cm

Courtesy of the artist and Sadie Coles HQ, London

1. Ars Infamis

The use of moulds and other reproduction techniques was initially scorned by art historians and dismissed as *ars infamis* for disregarding inspiration from reality to extract its forms directly; however, in the late nineteenth century this peculiarity had a strong appeal for artists and architects. This was the case of Antoni Gaudí: casting allowed him to include copies of real plants, animals and people in the sculptural group he made for the Nativity façade of the Sagrada Família basilica in Barcelona. Since then, the use of moulds in contemporary sculpture has become a common practice, as it undermines the notion of artistic authorship and allows the sculptor to focus on other aspects of the work, above and beyond its 'resemblance' to reality. More recently, industrial attempts to achieve the perfect copy can be seen in the advent of synthetic diamonds, produced in a laboratory with complex technological processes that combine intense pressure and high temperature, and which are indistinguishable from natural diamonds. In this case, what is being replicated is not a specific diamond but the process involved in its creation. The copy has finally broken free from its submission to the original.



Bruce Nauman

Julie Head / Julie, Head, Upside Down, Tongue to Tongue
1990

Wax

29.7 x 45.7 x 17.4 cm

Bergé Collection, Madrid



Bust of Matilde de Aguilera y Gamboa

c. 1863-1867

Photosculpture, modelled in clay

39 x 40.5 x 23.5 cm / Base: 10.5 x 11 cm

Museo Cerralbo, Madrid



Seth Price

Untitled

2019

Dye-sublimation print on synthetic fabric,
aluminium, LED

152 x 284 cm

Fundació "La Caixa" Contemporary Art Collection



Karin Sander

Isabel Schenk 1:10

1999

3D body scan of a living person, fused deposition
modelling, ABS

17 cm (scale 1:10)

CGAG Collection, Santiago de Compostela

2. Raw

In the first decades of the twentieth century, the formal characteristics of sculpture ceased to be considered hierarchically superior to their material components. Accordingly, artists such as David Medalla, Robert Smithson and Eva Lootz render obsolete the duality of form and image and the supremacy of the optical filter, producing refuse to complete a finished form. In addition, this room also features interventions in which the state of a group of elements is transformed in order to reveal their composition. This happens in the pulverised paintings by Perejaume or in Lara Almarcegui's gesture of accumulating a building's construction materials to show the 'ingredients' they contain. Sometimes showing materials in the raw can also serve as proof or evidence of the tensions that transcend the realm of art. Many artists have chosen to reveal the conditions in which they obtain the materials for their pieces and how their way of accessing those materials defines them.



Robert Smithson

Glue Pour

1969

Inket print from original 126 format slide (exhibition copy)

33 x 33 cm

Courtesy of Holt/Smithson Foundation



David Medalla

Cloud Canyons (Bubble Machine Auto Creative Sculptures)

2016

Silver-coated mahogany, plexiglass, aquarium air pump, soap and water

171 x 130 cm (total diameter)

Galleria Enrico Astuni



Eva Lootz

Untitled

1977

Flannelette, paraffin and tar

123.5 x 96.5 cm

Asociación Colección Arte Contemporáneo - Museo Patio
Herreriano, Valladolid



Perejaume

Composting of Nine Paintings,

Composting of Six Paintings and

*Composting of One Painting with Frame
and Glass*

1994

Oil, canvas and wood

3 items of different sizes

MACBA Collection. MACBA Foundation.
Private loan, Barcelona.

3. Space

The selection of works on display in this room takes into account physical and spatial aspects. In their works, both Leandre Cristòfol and Lucio Fontana attempted to capture the vertigo produced by the awareness of an expanse with no outline, beginning or end. From the 1960s onward, coinciding with the first photographs of the Earth taken from outer space, there was a significant change in this poetic or metaphysical view of the space. The possibility of seeing the world from the outside not only turned it into an object, but actually transformed our concepts of physicality and immensity. It was precisely during those years that Minimalism emerged, a movement that eschewed spiritual or rhetorical considerations and emphasised simple, mathematical forms and the use of industrial materials. In turn, Minimalist art elicited a quick response from artists such as Richard Serra, Susana Solano or Alina Szapocznikow which coincided with the expansion of the playing field for sculpture, an area in which the notions of object, place and setting were recast.



Richard Serra

Prop

1992 (steel version of a sculpture originally made with lead in 1968)

Steel

276 x 152.5 x 150 cm

IVAM, Institut Valencià d'Art Modern, Generalitat



Alexander Calder

The Corcovado

1951

Painted aluminium and iron

351 x 405 x 184 cm

Fundació Joan Miró, Barcelona.

Gift of Josep Lluís Sert



Carl André

2 (30 AL) Seattle

1980

60 aluminium blocks

5 x 360 x 18 cm

Fundación ARCO/IFEMA Collection.

Loan from CA2M. Centro de Arte Dos de Mayo



Jorge Oteiza

Respiración espacial [Spatial Breathing]

1956-1957

Steel construction painted grey

20 x 23 x 6 cm

Jorge Oteiza Museum Foundation, Alzuza (Navarra)

4. Double Object

In the myth of Daphne and Apollo retold in Ovid's *Metamorphosis*, the nymph turns into a laurel tree when she is touched by the god of the arts. From Bernini to Apelles Fenosa, this episode has seduced countless sculptors who confronted the difficulty of showing the transformation of one body into another. This idea of mutation and constant change is alluded to in works such as *Slides of a Changing Painting* by Robert Gober, a succession of bodies and objects that intersect unveiling an imaginary which the artist would continue to develop throughout his entire career. In other instances, this notion of transformation has appeared in a tendency to reuse objects. This is the case of many of the sculptures by Joan Miró, which often reveal an interest in manipulating everyday objects to endow them with a different, possibly symbolic use. This pursuit has continued to this day with artists such as Ester Partegàs.



Robert Gober

Slides of a Changing Painting

1982-1983

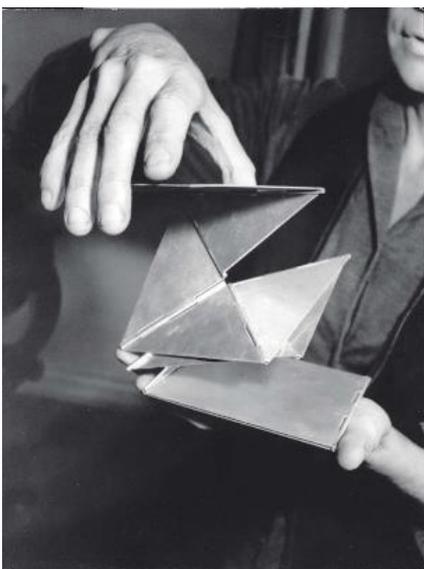
35 mm slides (digital archive)

Exhibition copy

Projected images, 66 x 99 cm each

Walker Art Center Collection, Minneapolis

T.B. Walker Acquisition Fund, 1992



Lygia Clark

Bicho de bolso [Pocket Critter]

1966

Photographic print

70 x 50 cm

Associação Cultural O Mundo de Lygia Clark



Apel·les Fenosa

Fulla de figuera [Fig Leaf]

1958

Terracotta

16 x 6.5 x 4 cm

Col·lecció Fundació Apel·les Fenosa, El Vendrell



Joan Miró

Femme [Woman]

1946

Bone, grindstone, iron and oil on potter's clay

51.7 x 23.3 x 19.7 cm

Fundació Joan Miró, Barcelona

5. Present Continuous

Beyond their relationship to space – to their function of occupying a place in the best possible way – many sculpture projects are also concerned with aspects related to their duration. By leaving its theoretical dimension and facing its temporality, sculpture has to fight against an inexorable process of attrition. The series of social and political conflicts ravaging the world have also contributed to that sense of global fragility. From the First World War onwards, history ceased to be understood as a linear narrative – in which a set of meanings ruled by a divine mechanism progressed reinforcing and explaining each other mutually – and instead emerged as a force field governed by violence and the quest for dominance. In turn, the resulting sense of constant vigilance generated a change in temporal and historical perception, as well as a chaotic, changing notion of becoming, finitude and mortality – a perception that has only been accentuated by the recent pandemic.



Cat mummy
Late Period - Ptolemaic Period, 715-713 BC
Mummified body of a cat, bandages
24.5 x 6.1 x 5.8 cm
Clos Archaeological Foundation - Egyptian Museum of Barcelona



Pipilotti Rist
Double Light
2010
Video projection on the sculpture *Femme* by Joan Miró (1968)
Varying sizes
Fundació Joan Miró, Barcelona.
Produced and donated by Han Nefkens



Robert Smithson

Pierced Spiral

1973

Cardboard and wood

24 x 54 x 57 cm

IVAM, Institut Valencià d'Art Modern, Generalitat



Susana Solano

U-Alap

1992-1993

Iron, fluorescent tube and motor

360 x 325 x 155 cm (in motion)

Private collection



Christofle

Lézard [Lizard]

1890

Silver-plated galvanic copper

14 x 27.5 cm

Patrimoine Christofle

6. A New Body

The myth of Pygmalion tells the story of a sculptor who makes a statue so perfect that it ends up coming to life and having a name: Galatea. This fable is only one of countless adaptations in most of the world's cultures of the creation myth, in which a deity sculpts a human being from inert elements. The figure of the 'sculptor-creator' was embedded in the sculpture tradition until the Enlightenment, when the maker went from being an artist to becoming a scientist, who, in his laboratory, attempts to replicate the outside and inside of a body.

This conceptual transformation released the format of sculpture from the obligation of portraying the perfect body and turned it into a tool for challenging cultural, sexual, social, medical and ideological assumptions concerning the representation of the body. A large part of this process can be observed in the form of the bust, a classic sculpture motif that underwent several reinterpretations during the twentieth century, from the smiling bust of Salvador Martorell's *Autoretrat* to the luminous image of Marisa Merz in *Senza titolo*.



Marisa Merz
Senza titolo [Untitled]
Undated
Painted unfired clay
17 x 11 x 15 cm
Collezione Merz, Turin



Julio González
Masque Ombre et lumière [Shadow and Light Mask]
c. 1930
Bronze
24.8 x 10.5 x 5.5 cm
Julio González Administration. Philippe Griminger



Dieter Roth

P.O.TH.A.A.VFB (Portrait of the artist as Vogelfutterbüste)

[Birdseed Bust]

1968

Chocolate

21 x 14 x 12 cm

Dieter Roth Estate. Courtesy of Hauser & Wirth



Joseph Beuys

Foetus

1961

Aquatint on paper

57.7 x 45.8 x 2.5 cm (with frame)

MACBA Collection. MACBA Foundation.

Long-term loan from the Bombelli Family

7. Contact

How can one represent passion, love or sex using an inert material without the 'object' to be represented – desire itself – vanishing instantly? That is one of the most complex questions in the practice of sculpture: by addressing it formally, sculptors encounter the difficulty of using one single volume to convey contact between two figures, with contours that strive for a fusion that is never fully achieved. In *Les amoureux II* by Julio González the union of these two bodies became hollow, an abyss, zero. From that point on, this representation was approached in multiple ways, seeking to introduce more radical, affective or sensual nuances. Moreover, we are all well aware that the representation of contact between two people has become a rarity in our environment since the outbreak of the COVID-19 pandemic. As during the AIDS crisis, displays of affection have been mixed with fear of infection and disease.



Julio González

Les amoureux II [The Lovers II]

1932-1933

Bronze

44.5 x 16.5 x 22 cm

Julio González Administration. Philippe Grimminger



Susana Solano

La parella núm. 1 [The Pair no. 1]

1988

Iron

103 x 47 x 47 cm each

Fundació Suñol, Barcelona



June Crespo

Cheek to Cheek

2015

Concrete and fabric

44 x 44 x 30 cm

Private collection

List of Works

José Antonio Hernández Díez

JB-657997 RC-2731, 1999

Plexiglass

110 x 96 x 190 cm

Estrany de la Mota Art Advisors

1. ARS INFAMIS

Antoni Gaudí

Fragment of an animal
element (duck) for the Nativity

Façade of the Sagrada

Família, c. 1895

Plaster, esparto grass and iron /
cast

33 x 40 x 32 cm

Fundació Temple Expiatori de
la Sagrada Família

Antoni Gaudí

Fragment of an animal
element (duck) for the Nativity

Façade of the Sagrada

Família, c. 1895

Plaster and iron / cast

15.5 x 24 x 12 cm

Fundació Temple Expiatori de
la Sagrada Família

Claude Gaspari

Joan Miró assembling objects
for the sculpture *Femme*
assise et enfant [Seated Woman
and Child] (1967), undated

Photographic print touched up
by Joan Miró with ballpoint pen

24 x 18 cm

Fundació Joan Miró, Barcelona

Bruce Nauman

Julie Head / Julie, Head, Upside
Down, Tongue to Tongue, 1990

Wax

29.7 x 45.7 x 17.4 cm

Bergé Collection, Madrid

Bruce Talamon

David Hammons Making Body
Print, Slauson Ave. Studio

Los Angeles, 1974

Black and white photograph

40.64 x 50.8 cm

CA2M Collection. Centro de
Arte Dos de Mayo

Alina Szapocznikow

Self-portrait, Herbarium, 1971

Black and white photograph

53 x 43 cm

Museum of Modern Art
in Warsaw

Jochen Lempert

Anna Atkins II, 2011

Set of 4 frames of film

24 x 18 cm each

Courtesy of ProjecteSD, Barcelona

Bust of Matilde de Aguilera
y Gamboa, c. 1863-1867

Photosculpture, modelled
in clay

39 x 23.5 cm x 23.5 cm /

Base: 10.5 x 11 cm

Museo Cerralbo, Madrid

Karin Sander

Isabel Schenk 1:10, 1999

3D body scan of a living person,
fused deposition modelling,
ABS

17 cm (scale 1:10)

CGAC Collection, Santiago
de Compostela

Seth Price

Untitled, 2019

Dye-sublimation print
on synthetic fabric,

aluminium, LED

152 x 284 cm

Fundació "La Caixa"

Contemporary Art Collection

Rubén Grilo

Pattern Free. Ripped from Zara,
Indigo Version I, 2013

Laser-blasted, bleached
denim following patterns

used by Zara for

their blue jean designs.

Metal frame and elastic bands

90 x 200 cm

Courtesy of the artist

and NoguerasBlanchard

Panel from the Tomb of Seti I

Undated

Panel routed on a CNC machine

based on 3D data
scanned in high resolution
on the tomb of Seti I, with
plaster casts
and gesso ground
116 x 125.5 x 8 cm
Factum Foundation

Lab-grown diamond
and rough natural diamond /
Cut lab-grown and
natural diamonds,
undated
Accent Created Diamonds
Barcelona

2. RAW

Joan Brossa

Pluja [Rain], 1973
Book
Private collection, Barcelona.

Dieter Roth

*Literaturwurst (Martin Walser:
„Halbzeit“)* [Literary Sausage
(Martin Walser: “Halbzeit”)], 1967
Shreds of a book on
sausage skin, framed by the artist
52.5 x 42.5 x 12 cm (framed)
Dieter Roth Estate. Courtesy of
Hauser & Wirth

Perejaume

*Compostatge de nou pintures,
compostatge de sis pintures i
compostatge d'una pintura amb
marc i vidre* [Composting of
Nine Paintings, Composting
of Six Paintings and Composting
of One Painting with Frame
and Glass], 1994
Oil, canvas and wood
3 items of different sizes
MACBA Collection. MACBA
Foundation. Private loan,
Barcelona

Lara Almarcegui

*Water tower: Construction
Materials, Phalsbourg,*
2000, 2000
Photograph, C-print
(exhibition copy)
50 x 70 cm
Courtesy of the artist

Tesserae, possibly
related to the Roman
villa at Plaça Antoni
Maura in Barcelona
c. 1st-3rd c. AD and 20th c.
Various materials (stone, glass
paste, ceramic)
From 0.9 x 0.8 cm to 1.2 x 1.2 cm
Arxiu Arqueològic – MUHBA

Wolf Vostell

Endogene Depression [Endogenous Depression]
1980
Concrete encasing
(radio and concrete)
25 x 39 x 29 cm
MUSAC Collection

Christopher Williams

*Cutaway model Nikon E. M.
Shutter (...)*, 2008
Photograph, C-print
50.8 x 61 cm
Fundació “La Caixa”
Contemporary Art Collection

Alexander Calder

Mercury Fountain, 1937
Painted iron and aluminium,
mercury
114 x 293 x 196 cm
Fundació Joan Miró, Barcelona.
Gift of Alexander Calder
Fundació “La Caixa”
Contemporary Art Collection

David Medalla

*Cloud Canyons (Bubble Machine
Auto Creative Sculptures)*, 2016
Silver-coated mahogany,
plexiglass, aquarium air pump,
soap and water
171 x 130 cm (total diameter)
Galleria Enrico Astuni

Robert Smithson

Glue Pour, 1969
Inkjet print from original
126 format slide
(exhibition copy)
33 x 33 cm
Courtesy of Holt/Smithson
Foundation

Eva Lootz

Untitled, 1977
Flanelette, paraffin and tar
123.5 x 96.5 cm

Asociación Colección Arte
Contemporáneo - Museo Patio
Herreriano, Valladolid

Wolfgang Tillmans

Freischwimmer
[Free Swimmer], 2004
Colour photograph
248 x 181 x 4 cm
CA2M Collection. Centro de
Arte Dos de Mayo

Allan Sekula

Dripping black trapezoid
(*Lendo 12/22/02*), 2002
Cibachrome on polyester
101.5 x 70 cm
IVAM, Institut Valencià d'Art
Modern, Generalitat. Long-term loan
Cal Cego. Col·lecció d'Art
Contemporani, Barcelona.

Joseph Beuys

Öfflasche [Bottle of Oil], 1984
Multiple. Bottle of olive oil
with printed label
26 cm (height)
Cal Cego. Col·lecció d'Art
Contemporani, Barcelona

Pamela Rosenkranz

Firm Being (They Line Along), 2015
700 ml PET bottle, silicone
with pigments, plexiglass
display case, wooden plinth
146.7 x 38.1 x 38.1 cm
Collegium. Fundación
Lumbreras – Adrastus Collection

3. SPACE

Leandre Cristòfol

Temàtica estel·lar
[Stellar Theme], 1940
Collage of seeds on paper
47.3 x 37 x 4 cm
Gift of the artist to the City Council
of Barcelona, 1988;
loaned to the MNAC, 1982

Alexander Calder

The Corcovado, 1951
Painted aluminium and iron
351 x 405 x 184 cm
Fundació Joan Miró, Barcelona.
Gift of Josep Lluís Sert

Lucio Fontana

Concetto spaziale. Natura
[Spatial Concept.
Nature], 1960–1961
Bronze
32 x 40 x 37 cm / 46 x 48 x 40 cm
Fundació Suñol, Barcelona

Marisa Merz

Senza titolo [Untitled],
Undated
Unfired clay shavings
and aluminium
19 x 11 x 16 cm
Collezione Merz, Turin

Jorge Oteiza

Preliminary study for
Respiración artificial
[Artificial Respiration], c. 1950
Photo paper
7.5 x 11.8 cm
Jorge Oteiza Museum Foundation
Fundazio Museoa, Alzuza
(Navarra)

Jorge Oteiza

Respiración artificial [Artificial Respiration],
1956–1957
Steel construction
painted grey
20 x 23 x 6 cm
Jorge Oteiza Museum Foundation
Fundazio Museoa, Alzuza
(Navarra)

Lygia Clark

Estrutura de caixas de fósforos
[Matchbox Structure], 1964
Collage, poster board
5.7 x 8.9 x 5.1 cm
Museo Helga de Alvear, Cáceres

Julia Spínola

Huevo de la mañana [Morning Egg], 2016
Pencil and collage on paper
(6 drawings)
29 x 21 cm each
Heinrich Ehrhardt Gallery

Bill Anders

Earthrise, 1968
Photographic print
40 x

Juande Jarillo

Untitled, 2009
Photograph
50 x 78 cm
Juande Jarillo Collection

Carl André

2 (30 AL) Seattle, 1980
60 aluminium blocks
5 x 360 x 18 cm
Fundación ARCO/
IFEMA Collection. Loan from CA2M. Centro de
Arte Dos de Mayo

Richard Serra

Prop
1992 (steel version of a sculpture
originally made with lead in 1968)
Steel
276 x 152.5 x 150 cm
IVAM, Institut Valencià d' Art
Modern, Generalitat

Bruce Nauman

*Tony Sinking into the Floor,
Face Up and Face Down*, 1973
Single-channel video, colour, sound,
60 min
MACBA Collection.
MACBA Foundation

Alina Szapocznikow

Photosculptures 07/20, 1971
Photograph
53 x 43 cm
Museum of Modern Art
in Warsaw

Alina Szapocznikow

Photosculptures 97/20, 1971
7 photographs
53 x 43 cm / 43 x 53 cm
Museum of Modern Art
in Warsaw

Isa Genzken

Blick [Look], 1987
Cement, steel and mirror
225 x 120 x 70
Frac Grand Large – Hauts-de-
France

Susana Solano

Contemporani
[Contemporary], 1982
Painted bronze
39 x 55.5 x 46 cm
Private collection

Jordi Colomer

24 goldfishes, 1990
Plaster, rubber, milk
bottles, roller skates
70 x 220 x 60 cm
Courtesy of Juana
de Aizpuru Gallery, Madrid

Jannis Kounellis

Senza titolo [Untitled], 1969
Metal bed frame, wool
40 x 190 x 180
Castello di Rivoli. Museo d'Arte Contemporanea

4. DOUBLE OBJECT

Stone doll, c. 1949
Limestone and cotton
27 x 15 x 6.5 cm
Museu Etnològic i de
Cultures del Món.
Ajuntament de Barcelona

Joan Miró

Femme [Woman], 1946
Bone, grindstone, iron
and oil on potter's clay
51.7 x 23.3 x 19.7 cm
Fundació Joan Miró,
Barcelona

Apel·les Fenosa

Fig leaf
Terracotta
16 x 6,5 x 4 cm
Col·lecció Fundació Apel·les
Fenosa, El Vendrell

Apel·les Fenosa

Fourrure [Fur], 1962
Terracotta
16 x 7 x 6.5 cm
Col·lecció Fundació Apel·les
Fenosa, El Vendrell

Apel·les Fenosa

Seròs, 1965
Terracotta
19.5 x 9 x 5 cm
Col·lecció Fundació Apel·les
Fenosa, El Vendrell

Apel·les Fenosa

Delos, 1983
Terracotta
16 x 6.5 x 4 cm
Col·lecció Fundació Apel·les
Fenosa, El Vendrell

Apel·les Fenosa

Caroubier [Carob Tree], 1981
Bronze
23 x 11 x 6 cm
Col·lecció Fundació Apel·les
Fenosa, El Vendrell

Robert Gober

Slides of a Changing Painting, 1982–1983
35 mm slides (digital
archive). Exhibition copy
Projected images, 66 x 99 cm each
Walker Art Center Collection,
Minneapolis T.B. Walker
Acquisition Fund, 1992

Joan Miró

Personnage [Personage], 1967
Painted bronze
160 x 63.5 x 11 cm
Fundació Joan Miró, Barcelona

Lygia Clark

Bicho de bolso
[Pocket Critter], 1966
Photographic print
70 x 50 cm
Associação Cultural O Mundo de Lygia Clark

Patricia Esquivias

Bollards, undated
Installation
50 x 36 / 36 x 47 / 80 x 25 / 100
x 31 / 74 x 20 cm
Ayuntamiento de Madrid

Ester Partegàs

Façana (Cistelles) [Façade
(Baskets)], 2021
Mixed media
200 x 150 x 160 cm
Courtesy of the artist
and NoguerasBlanchard

Aluminium ingot
Aluminium
9 x 11 x 70 cm
Grupal Art, S.L. (aluminium
alloys)

5. PRESENT CONTINUOUS

Cat mummy
Late Period - Ptolemaic
Period, 715-713 BC
Mummified body of a cat,
bandages
24.5 x 6.1 x 5.8 cm

Clos Archaeological Foundation -
Egyptian Museum of Barcelona

Christofle

Lézard [Lizard], 1890
Silver-plated galvanic copper
14 x 27.5 cm
Patrimoine Christofle

Petrít Halilaj

*Poisoned by Men in Need of
Some Love (Pavo cristatus)*, 2013
Iron, crow excrement,
soil, glue, brass, wood
347 x 99 x 42 cm
Collegium. Fundación
Lumbreras - Adrastus
Collection

Two vitrines
Undated
Metal objects
1.65 x 43 x 37 cm
Courtesy of Reciclajes
Adrián

Robert Smithson

Pierced Spiral, 1973
Cardboard and wood
24 x 54 x 57 cm
IVAM, Institut Valencià d' Art
Modern, Generalitat

*Solar System Portrait –
Earth as Pale Blue Dot*, 1990
Photograph
20 x 15 cm
NASA

On Kawara

Telegram sent to Manel Clot, 1989
Printed paper
14.7 x 21 cm
Manel Clot Family

Thomas Hirschhorn

Swiss Made, 1999
Aluminium foil, acrylic,
cardboard, felt, adhesive tape
and painted wood
230 x 52 x 6.5 cm
Private collection. Long-term loan
RAC Foundation

Susana Solano

U-Alap, 1992–1993
Iron, fluorescent tube and motor
360 x 325 x 155 cm

(in motion)
Private collection

Xavier Arenós

Columna Bloc [Bloc Column], 2012
Wood and cement
304 x 31 x 31 cm
Courtesy of the artist

Oier Iruretagoiena

Paisaje sin mundo (mural) [Landscape without a World (mural)], 2020
Installation. Collage with plastic, paintings, staples, tarp
250 x 200 cm
Fundación Montemadrid Collection

Pipilotti Rist

Double Light, 2010
Video projection on the sculpture *Femme* by Joan Miró (1968)
Varying sizes
Fundació Joan Miró, Barcelona.
Produced and donated by Han Nefkens

6. A NEW BODY

Depiction of a theatre mask for a tragedy actor, 1st c. AD
Limestone
48 x 32 cm
Museu d'Arqueologia de Catalunya

Francesc Pérez Llorens and Joan Samsó i Lengly

Bust en perfil de noia amb anatomia de l'oïda interna al descobert [Profile bust of a girl, revealing the anatomy of the inner ear], c. 1860
Painted plaster
49 x 32 x 14 cm
Museu d'Història de la Medicina de Catalunya / Museu de la Ciència i de la Tècnica de Catalunya

Salvador Martorell

Autoretrat [Self-portrait], c. 1930
La Senia stone
27 x 19.5 x 20 cm
Museu d'Art Modern de Tarragona

Julio González

Masque Ombre et lumière
[Shadow and Light Mask], c. 1930
Bronze
24.8 x 10.5 x 5.5 cm
Julio González Administration.
Philippe Grimminger

Apel·les Fenosa and Pablo Picasso

Cabeza de Dora Maar [Head of Dora Maar] c. 1939-1940
Plaster
25 x 11.5 x 9 cm
Col·lecció Fundació Apel·les Fenosa, El Vendrell

Dieter Roth

P.O.T.H.A.A.VFB (*Portrait of the artist as Vogelfutterbüste*) [Birdseed Bust], 1968
Chocolate
21 x 14 x 12 cm
Dieter Roth Estate. Courtesy of Hauser & Wirth

Marisa Merz

Senza titolo [Untitled],
Undated
Painted unfired clay
17 x 11 x 15 cm
Collezione Merz, Turin

Alina Szapocznikow

Buste étincelant III
[Glowing Bust III], 1967
Photograph
53 x 43 cm
Museum of Modern Art in Warsaw

Claudia Rebeca Lorenzo

Achanta la mui, 2020
Metal, tape, epoxy resin and oil
23 x 14 x 34 cm
Courtesy of the artist

Copy of the journal *Acéphale*, with a drawing by André Masson on the cover, 24 June 1936
Journal
26.9 x 18.7 cm
Fundació Joan Miró, Barcelona

Joseph Beuys

Foetus, 1961
Aquatint on paper
57.7 x 45.8 x 2.5 cm (with frame)
MACBA Collection. MACBA

Foundation. Long-term loan from the Bombelli Family

Lucía C. Pino

Headlines Screaming While She's Watching The Race, 2017
Plastic, latex, steel, resin and acrylic
59 x 100 x 38 cm
Galeria etHALL

Sarah Lucas

I Know What I Like in Your Wardrobe (revisited), 2000
Wardrobe, lights, wire and bucket
191 x 93 x 67 cm
Courtesy of the artist and Sadie Coles HQ, London

Joan Miró

Homme et femme dans la nuit [Man and Woman in the Night] 1969
Bronze
86.5 x 30.5 x 30.5 cm /
71.5 x 43 x 50 cm
Fundació Joan Miró, Barcelona

Sarah Lucas

Nude No. 1, 1999
Table, coconuts, underwear and brush
72 x 130 x 60.5 cm
Courtesy of the artist and Sadie Coles HQ, London

Sarah Lucas

The Good, the Bad and the Ugly, 2014
Tights, fluff, chairs and wooden stool
Left chair: 84 x 40.5 x 52 cm /
Right chair: 84 x 40.5 x 52 cm /
Stool: 56 x 38.5 x 34 cm
Courtesy of the artist and Sadie Coles HQ, London

Henrik Olesen

Portrait 1, Portrait 2, Fußleiste [Portrait 1, Portrait 2, Skirting Board] 2020
Oil and mixed media on cotton and HDF
Oil and mixed media on masonite, framed
Skirting board and paint
170 x 265.5 cm (40 x 30 cm /
49.9 x 43.6 cm / 249 x 4.5 x 3 cm)
Courtesy of Galerie Buchholz,

Berlin/Cologne/New York

Rubén Grilo

Noone, Allness, 2017
Fingerprints with Computer-generated patterns embossed on faux sebum with silicone fingertips
Varying sizes
Produced by the Fundación Montemadrid for Generación 2017. Courtesy of the artist

7. CONTACT

Vessel from the Chimu culture 1000-1470
Burnished and moulded clay
18.5 x 14.5 x 17 cm
Museo de América, Madrid

Julio González

Les amoureux II [The Lovers II], 1932–1933
Bronze
44.5 x 16.5 x 22 cm
Julio González Administration.
Philippe Grimminger

Federico García Lorca

El beso [The Kiss], 1927
India ink, coloured pencils and gouache on poster board
30.3 x 23.5 cm
Museo Casa de los Tiros

Wolfgang Tillmans

The Cock (kiss), 2002
Colour photograph
Chromogenic print
60.7 x 50.5 cm
Juan Redón Collection

Joan Miró

Preliminary drawing for *Painting* («Amour») 1925
Graphite pencil on paper
20 x 26,4 cm
Fundació Joan Miró, Barcelona

Leonilson

Voyerismo olhos para te ver [Voyeurism Eyes for Seeing You], 1990
Ink and watercolour on paper
30 x 23 cm
MUSAC Collection

Susana Solano

La parella núm. 1

[The Pair no. 1], 1988

Iron

103 x 47 x 47 cm each

Fundació Suñol, Barcelona

Silvia Gubern

Escultura [Sculpture], 1968

Wood painted with

synthetic enamel

58.5 x 70 cm

Private collection

June Crespo

Cheek to Cheek, 2015

Concrete and fabric

44 x 44 x 30 cm

Private collection

Oier Iruretagoiena

Cabezas V [Heads V], 2015

Concrete, pigments,

screw eyes and spikes

Approx. 25 x 17 x 25 cm each

Private collection

Anonymous

Fernando Aiuti besa a Rosaria

Iardino [Fernando Aiuti

Kissing Rosaria Iardino], 1991

Photograph

30 x 16.5 cm

Nathalie Djurberg and Hans Berg

Didn't You Know

I'm Made of Butter?, 2011

Claymation, digital video

with music

05:01 min

Gió Marconi, Milan,

and the artists

Artists and Sources of the Works

Artists Featured in the Exhibition

Alexander Calder	Julia Spínola
Alina Szapocznikow	Julio González
Allan Sekula	June Crespo
Antoni Gaudí	Karin Sander
Apel·les Fenosa	Lara Almarcegui
Apel·les Fenosa, Pablo Picasso	Leandre Cristòfol
Bill Anders	Leonilson
Bruce Nauman	Lucía C. Pino
Bruce Talamon	Lucio Fontana
Carl André	Lygia Clark
Christofle	Marisa Merz
Christopher Williams	Nathalie Djurberg, Hans Berg
Claude Gaspari	Oier Iruretagoiena
Claudia Rebeca Lorenzo	On Kawara
David Medalla	Pamela Rosenkranz
Diether Roth	Patricia Esquivias
Ester Partegàs	Perejaume
Eva Lootz	Petrit Halilaj
Federico García Lorca	Pipilotti Rist
Francesc Pérez Llorens, Joan Samsó i Lengly	Richard Serra
Henrik Olesen	Robert Gober
Isa Genzken	Robert Smithson
Jannis Kounellis	Rubén Grilo
Joan Brossa	Salvador Martorell
Joan Miró	Sarah Lucas
Jochen Lempert	Seth Price
Jordi Colomer	Silvia Gubern
Jorge Oteiza	Susana Solano
José Antonio Hernández-Díez	Thomas Hirschhorn
Joseph Beuys	Wolf Vostell
Juande Jarillo	Wolfgang Tillmans
	Xavier Arenós

Sources of the Works

The Fundació Joan Miró wishes to thank the following institutions and individuals for loaning their works:

Accent Created Diamonds Barcelona
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Centro de Arte Dos de Mayo
Centro de Estudios Museo Oteiza
Centro Federico Garcia Lorca
Centro Galego de Arte Contemporanea
Familia Clot
Colección Berge
Sadie Coles Gallery
Ester Partegàs
Estrany-de la Mota Art Advisors
etHALL
FACTUM Foundation
Fondazione Merz
FRAC Grand Large — Hauts-de-France
Fundació Apel·les Fenosa
Fundació "la Caixa"
Fundació Suñol
Fundación Lumbreras - Colección Adrastus
Fundación Montemadrid
Fundación Museo Jorge Oteiza
Fundación RAC
Galería Heinrich Ehrhardt
Galerie Buchholz
Galleria Enrico Astuni
Galleria Gió Marconi Grupal Art
Rubén Grilo
Julio González Administration. Philippe Grimminger

Holt/Smithson Foundation
IVAM - Institut Valencià d'Art Modern
Juande Jarillo
MACBA. Museu d'Art Contemporani de Barcelona
MUSAC. Museo de Arte Contemporáneo de Castilla y León
Museo Casa de los Tiros
Museo Cerralbo
Museo de América
Museo de Arte Contemporáneo Helga de Alvear
Museu d'Arqueologia de Catalunya
Museu d'Art Modern de Tarragona
Museu d'Història de Barcelona
Museu d'Història de la Medicina de Catalunya
Museu Egipci de Barcelona
Museu Etnològic i de Cultures del Món
Museu Nacional d'Art de Catalunya
Museum of Modern Art in Warsaw
NASA
Nogueras Blanchard
Patricia Esquivias
Patio Herreriano. Museo de Arte Contemporáneo Español
Patrimoine Christofle
ProjecteSD
Claudia Rebeca Lorenzo
Reciclajes San Adrián
Juan Redón
Dieter Roth Foundation
Susana Solano

And all the collectors who have chosen to remain anonymous.

Publication

The Point of Sculpture

Catalogue published by the Fundació Joan Miró

Edited by David Bestué

With essays by Aimar Arriola, Jane Bennett, Mario Carpo, Maite Garbayo, Martina Millà, Ester Pino, Susana Solano and Julia Spínola

In Spanish and Catalan with English translation

224 pages

90 illustrations



The Point of Sculpture is accompanied by a publication that complements and elaborates upon the exhibition narrative. The volume is organized according to the seven sections in the show: *Ars Infamis*, on the concept of the copy; *Raw*, on materiality in sculpture; *Space*, on its physical and spatial dimension; *Double Object*, on the notion of transformation in sculpture; *Present Continuous*, on the element of time; *A New Body*, focusing on the human body as a challenge and a central point of reference for the discipline; and, last of all, *Contact*, which addresses how sculpture has contended with the materialization of the intangible.

From his perspective as an artist and essayist, curator David Bestué introduces each chapter with a text that delves into each one of these aspects of sculpture. In turn, each section of the catalogue is completed with new essays that offer relevant contributions about the practice of this art form, its horizons, contemporary concerns about the discipline, and its relationships to other realms of art. In *Ars Infamis*, professor of architectural history Mario Carpo writes about the imitation of reality in the digital age. Political theorist and philosopher Jane Bennet offers an essay on the pulse of life in materiality for *Raw*. The chapter titled *Space* includes a conversation between sculptor Susana Solano and David Bestué. Next, philosopher and comparative literature expert Esther Pino contributes to *Double Object* with a reflection on metaphor and the transformative power of words as verbal sculptures of reality. Artist Julia Spínola provides a highly personal view of the relationship between time and the mechanisms of perception for the chapter titled *Present Continuous*. In *A New Body*, art critic and scholar Maite Garbayo approaches the body from a sidelong glance. Last of all, Aimar Arriola discusses the relationship between the superficial and the profound in *Contact*.

Contributing Authors

Aimar Arriola works as a curator, editor and researcher, dividing his time between Barcelona and London. He is a professor of Visual Cultures at Goldsmiths (University of London). Since 2010, he has organized public exhibitions and programmes, both of his own work and under commission, at MACBA (Barcelona), The Showroom (London), Centro (Madrid), Museo de Bellas Artes de Bilbao, Tabakalera (San Sebastián) and CA2M (Móstoles), among others.

Jane Bennett, a political theorist and philosopher, teaches at Johns Hopkins University. Her work focuses on the relationship between humans and things (“vital materialism”).

Mario Carpo, professor of architectural theory and history at University College London, specializes in the history of cultural technologies and in contemporary digital design.

Maite Garbayo is a researcher and art critic. She has published in several exhibition catalogues and in specialised media. She is the editor of the journal *Pipa*, which focuses on contemporary art, critical theory and feminisms. Her research addresses the intersections between feminist theories, contemporary art and visual culture, with special attention to performance practices, the body and performativity.

Martina Millà is an art and architecture historian. She has been the head of exhibitions at the Fundació Joan Miró since 2007, and is also responsible for programming temporary exhibitions at the museum. In addition, she is in charge of both Espai 13, a space that has been showcasing emerging artists and curators since 1978, and the Fundació’s photography area, where projects by amateur photographers alternate with works from the Joaquim Gomis collection.

Ester Pino Estivill, a philosopher, is a lecturer at the University Paris-Sorbonne and a member of the research group on comparative literature in the European Intellectual Space at the University of Barcelona.

Susana Solano, an artist, has been a leading figure in the renewal of Spanish sculpture in the 1980s and gained international acclaim. Her work ties into the sculptural tradition begun by Julio González, Jorge Oteiza and Eduardo Chillida.

Julia Spínola, an artist, has focused her efforts on sculpture and drawing. Her artistic quest invites us to reconsider some of the certainties that prevail in the realm of experience. She is one of the participants in *Turn Everything Turns*, the exhibition series currently being held at Espai 13 in the Fundació Joan Miró, curated by Marc Navarro.

Public Programming

Seminar

Saturday, 15 January from 10 a.m. to 2 p.m.

The Point of Sculpture

Fundació Joan Miró Auditorium

Presentation of the seminar by Martina Millà, Head of Exhibitions at the Fundació Joan Miró

Introduction to the show by its curator David Bestué

Lecture by video artist Patricia Esquivias

Lecture by María Bolaños, Director of the Museo Nacional de Escultura de Valladolid

Concert lecture by sculptor and sound artist Oier Iruretagoiena

Performance

Sunday, February 12, at 12 a.m.

Framing Intimacy

North Patio

Collaborative project by the artists Nicanor Roses and Matías Daporta.

With the support of the Embassy of the Netherlands in Spain

Nica Roses and Matías Daporta invite seven people to meet in private in front of a blank canvas, with paints and other materials at hand. During several days, and in sessions with no more than three participants, they explore possible ways of relating to fill the blank space. Each encounter adds a layer to a piece halfway between painting and sculpture, charged with sensitive emotion.

In the second part, the outcome is shown to the public in a performance. Nica Roses' body becomes a vehicle for channelling the participants' experiences.

October 2021 through February 2022

Joan Miró. Bronze Sculpture

Room 14

A small-format exhibition on the process of bronze casting, one of Joan Miró's preferred techniques for producing his sculptures.



Joaquim Gomis © Heirs of Joaquim Gomis, 2021

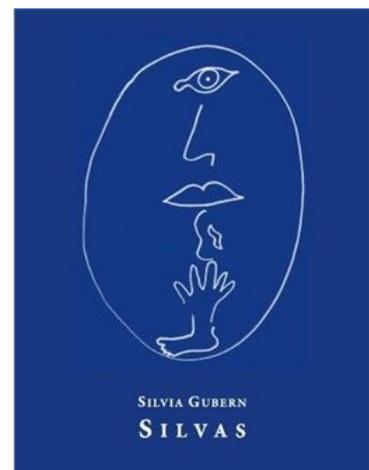
The everyday objects that Miró collected in his studio were the point of departure for an often unknown technical and creative process leading up to the completed work. The show reveals the details of this painstaking path from preliminary sketches to objects, their models and plaster moulds, their assembly and, last of all, casting the pieces in bronze with the lost wax technique. This educational exhibition opens a window onto Miró's work methods, highlighting the value of creation as a process and as the result of the joint efforts of artists and artisans.

The space also links the sculpture room that closes the display of the Joan Miró Collection with the exhibition *The Point of Sculpture*.

Friday, 12 November at 5:30 p.m.

Silvia, silva, silvas

Dialogue around *Silvas*, a book of poems written and illustrated by Silvia Gubern and published by SD Edicions (Barcelona, 2021).

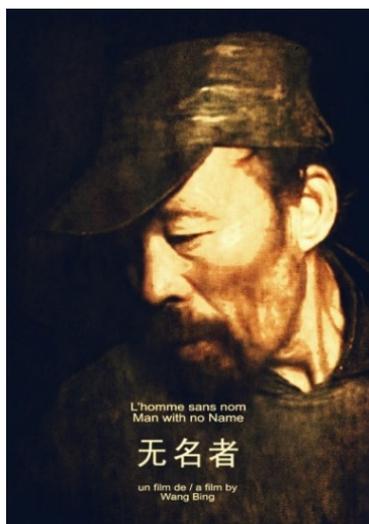


Tuesday, 30 November at 5 p.m.

Documentary Film

Sala Chomón, Filmoteca de Catalunya

Introduced by the exhibition's curator David Bestué



As part of the *Per amor a les arts* film series, the Fundació Joan Miró offers a screening of *Man with No Name* (China, 2009, 93 min), a film by Wang Bing.

Wang Bing's documentaries focus on people and situations in contemporary China in an explicit, harsh way. *Man with No Name* follows the daily life of an anonymous man directly, with no filters. This stark attitude links his work to many of the contemporary sculptures shown in *The Point of Sculpture*.

Music

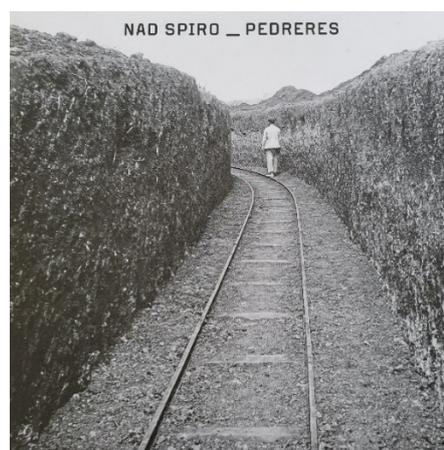
Saturdays 26 February and 5 March, 11 a.m. to 1 p.m.

Sound Walk

Quarries in Montjuïc Mountain

Sound walking session led by sound artist and experimental music composer Rosa Arruti (aka Nad Spiro)

Rosa Arruti sees the mountain of Montjuïc as a “partly devastated cyclopean sculpture”. Human actions have changed its contours over the centuries, carving and biting away at it until they inadvertently generated a monumental sculpture of sorts. The stone quarried from Montjuïc is now part of official monuments and iconic buildings throughout the city, such as the Sagrada Família, Santa Maria del Mar or La Pedrera. Using the pieces from her disc *Pedreres, 9 peces instrumentals* [Quarries, 9 Instrumental Pieces], the artist proposes a walk through the mountain's nine quarries.



Saturdays 22 January and 5 February, 10 a.m. to 1 p.m.

Marks on Blue

Photo workshop using the cyanotype printing process, led by artist Aleydis Rispa

With cyanotype, imprints, shadows and traces are used to strip objects of their materiality, allowing their images to emerge as a new reality.



November 2021 and January 2022

From Light to Blue

Accessible photography workshop led by Clara Gassull for groups of people with intellectual disabilities

The lines in a drawing, materials, objects, and items from nature turn into flat cyan blue forms: the photographic images captured when sunlight hits the surface of light-sensitive paper. Using cyanotype, the workshop encourages participants to experiment and play.

28 November 2021 and 23 January 2022, 11 a.m. to 1 p.m.

What an Object Hides

Photography workshop for families, led by Clara Gassull
Recommended for families with children aged 6-12

The exhibition's curator David Bestué views sculpture as "an interplay of mutations, a process of change." Based on this notion, Clara Gassull engages families in a game involving transformations with cyanotype. Using drawings, textures, objects, and their own imprints, participants will experience how they can move from volumes to flat surfaces and generate new, striking images.

Creative Families

A new set of activities for experiencing art as a family in a twofold visit: in the Fundació's physical spaces and on its website. At the museum, families will discover the different sections of the exhibition *The Point of Sculpture*; when they are back home, they can go to our website and actively engage in workshops that will spark their creativity and artistic expression.

<https://www.fmirobcn.org/en/activities/families/creative-families/>

Guided Tours

Friday, 22 October at 6 p.m.

Guided tour of the exhibition, led by its curator David Bestué

Saturday afternoons and Sunday mornings from November 2021 through February 2022

Objects and Figures. The Sculptures of Joan Miró

Guided tour for families with children aged 6-12

Everyone joining the tour will be handed an everyday object or an item from nature that will accompany them through the rooms of the Joan Miró Collection and the temporary exhibition *The Point of Sculpture*, helping them understand the work processes that Joan Miró and other contemporary sculptors engaged in to produce their pieces.

From October 2021 to February 2022

Guided tours for the general public

Tours for the visually impaired

Interactive tours for schools

Collaborative Projects

March 2022

Little Stories, Great Women (Fifth Edition)

Series of video stories jointly organized by nine museums for International Women's Day

A storytelling activity that focuses on women with a connection to the history, the collections, or the contents of these museums. At the Fundació Joan Miró, the protagonist is artist Pipilotti Rist, the winner of the 2009 Joan Miró Prize and featured in the exhibition *The Point of Sculpture*.

General Information

Opening Hours

Thursday, Friday, Saturday and Sunday:

10 a.m. to 7 p.m.

Monday to Wednesday:

Guided tours available outside opening hours.

Guided tours for groups and schools with advance reservations:

reserves@fmirobcn.org

General Admission

Permanent collection + temporary exhibition: €13 Concessions*: €7

* Students aged 15 to 30, seniors over 65 and Barcelona Public Library card holders

Children under 15 and the unemployed (proof required): Free admission

Annual Pass: €14

Free download of multimedia guide

Accessibility



The Fundació Joan Miró meets all health regulations for ensuring a [safe visit](#).

Photographs for the press and a digital kit from our virtual press room are available at <https://www.fmirobcn.org/en/foundation/press/> and at the link [El sentido de la escultura](#)

Follow the activities related to *The Point of Sculpture* on social media with the hashtag *#SentitEscultura* and online at

<https://www.fmirobcn.org/en/exhibitions/cat/1/temporary-exhibitions/actual>

Fundació Joan Miró

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