

Found Paths

Collection, work, exhibition and procedures

Project

Encontrar: For a person or thing that moves to find another that crosses his, her or its path.

Encontre: The action of encountering or finding.

The project *Camins encontrats* [Found Paths] proposes to bring together two works from different times by the same artist, the author, the collector, specialists and public in a given place, the Fundació Suñol, and through this exhibition and dialogue to discover and delve into questions about art that arise for us out of this encounter.

Exhibition: To make public what is private by way of the gaze and speech.

Public: “The *city* and the *public sphere* are the places of diversity, freedom, excellence and total development of individuals; they are the places of politics. To be political, to live in a *polis*, meant that everything was decided through words and persuasion and not through force and violence. The city and the public sphere, then, are the places of democracy.”

Hannah Arendt, *The Human Condition*

Proposal

The exhibition is the venue where the work is shown, sought and where what is exhibited is seen. It is the physical place where the objects, both material and immaterial, involved in every exhibition meet, interact and are found. The exhibition is also where a process of transformation from private to public takes place. The exhibition process is very complex and thus requires careful procedures and for the actors involved to have deep knowledge of their function. At the same time that it *shows*, the exhibition implicitly or explicitly highlights the entire exhibition system, and in the case of art it inevitably presents the artistic system itself: exhibition and artistic event intertwine and are mutually modified.

The exhibition can only be a place of conflict, where dissent and consensus are expressed at once. But needless to say it must be above all a place for enjoyment, conducive to quiet reflection and plenitude: if you are able to find there what you lack thanks to the aesthetic experience, you will also find personal balance.

It is from these basic assumptions that the idea of a series of small and low-cost but highly ambitious exhibitions highlighting the full potential of the exhibition medium came about. The aim is for visitors to the exhibitions to enjoy the art experience in a comprehensive and global way. In fact, what is proposed is a series of exhibitions that work as small laboratories for manipulating and testing many of the relationships and active and significant components of the exhibition event and artistic activity.

The objective of deploying a specific device about the works that make up the exhibition is to make the general system of art better understood, highlighting the main work presented in relation to the artistic macrocosm and also pointing out the role of the most active actors involved, not to mention the collector as the definer of the microcosm that shapes the landscape in which the pieces of the collection acquire a particular meaning.

The exhibitions span the period from 1960 to today and are divided into two series: the first is directly related to the Suñol collection and the second only indirectly. The center of each exhibition is occupied by a work that is representative of a previously selected artist, whether or not they are present in the collection,

and next to this piece, where appropriate, a work by the same artist, now present in the collection, is presented by way of dialogue and counterpoint. The first piece is a catalyst for a perceptual, supportive and receptive experience that involves the set of works, the artist, the specific piece and the collection itself in order to trigger a series of core reflections surrounding the practice of art.

The work placed in the center of the exhibition represents, then, the point of intersection and interrelationship between the different cross-disciplinary discourses which must perforce coincide there. These discourses answer questions relating to the following components:

- The collection and the collector; the work from the collection, its acquisition and the territory to which it belongs.
- The main work and the artist, the socio-cultural context, also and especially the conceptual procedures and realization (in this section emphasis is placed on knowing how to recognize and appreciate the different work processes and people involved rather than insisting on technical instruments).
- The exhibition; presentation and reception; the work of art and its effects on the *public sphere*.

Also and very importantly, this exhibition project, well-defined and articulate, entails significant effort regarding communication procedures in order to ensure maximum integration within the community.

In summary, the exhibition proposal explores vital issues that affect the collection and provides contemporary responses to perennial questions about the nature of art and the artistic event addressed now not only at professionals but society as a whole. A substantial part of the efforts of the exhibition has also been to develop procedures to facilitate the integration of this work into the public space. And yet it must be frankly admitted that conclusive and definitive answers cannot be arrived at; amply addressed, however, is the chance to experiment and see how different procedures stimulating aesthetic experience work while emphasizing ongoing critical reflection, which is absolutely essential, to strengthen the cultural situation in the context of the public sphere. In this latter sense, the spaces of the Fundació Suñol and the institution's eminent positioning in the cultural context of Barcelona are an indisputable asset given its firm commitment to research and dissemination.

Enric Franch, DPC

Exhibition set-up

System of presentation, information, communication and participation

Proposed for the galleries of the Fundació Suñol is a comprehensive system enabling visual access to the broad exhibition mechanism materialized in the first exhibition of the project *Camins encontrats* [Found Paths].

This mechanism, which will be kept throughout the program, links the three main focuses of the project: the collection and the collector, the artist and the two works selected and the exhibition itself, with all of the communication procedures required.

Details are presented in the enclosed outline.

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Note: All printed information materials can be collected and are accessible on the Internet.

Program

In the course of the forthcoming editions the project *Found Paths* aims to develop a program of exhibitions, activities, print publications and multimedia presented at the Fundació Suñol and distributed online.

The sessions planned are:

5th October 2016 – 18th March 2017

Exhibition

Joan Rabascall

Works: 1975 and 2012

Franco hace deporte – Autopistas, Concesionaria Española, S.A. [Franco gets some exercise –

Autopistas, Concesionaria Española, S.A.], 1975

Del Big Bang al Big Brother [From Big Bang to Big Brother], 2012

“Allegory as a procedure”

HALL

April 2016 - September 2017

Exhibition

Antoni Miralda

Works: 1977 and 2003-2007

Fest für Leda, 1977

Quaranta-cinc ossos [Forty five bones]. *Food Culture Museum* Collection, 2003-2007

“The ritual”

HALL



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Opening hours: Monday to Friday, 11 am to 2 pm and 4 pm to 8 pm. Saturday, 4 pm to 8 pm. Closed Sundays and Public Holidays.