

**It Happens Every Day**

**Jordi Mitjà**

**15.2.20-26.7.20**

Curated by Joana Hurtado Matheu.

Fabra i Coats: Centre  
d'Art Contemporani  
de Barcelona i Fàbrica  
de Creació.

Ajuntament de  
**Barcelona**





Of all the loads that stones have to bear, that of the metaphor is the heaviest. Foundational in construction and decorative of humanity, we have chipped them for hunting and survival; we have put them together to make walls that separate and roofs that unite; we have exalted and collected them, giving them forms and legends that have made them talk.

We have used them to build a world of allegories: leave no stone unturned, the rolling stones that gathered no moss but made music; the boulder of Sisyphus we carry, forever untiring; or the one that causes us to stumble and fall, over and over, always the same, always different. There are anonymous stones and stones with names. There are marginal stones, like you, little pebble, humble protagonist of a poem, which suddenly gives a voice to great revolutions: from slingshots to cobblestones, the victory against Goliath. There are also precious and chosen stones, such as the Rosetta Stone, the Black Stone of Kaaba and the tablets with the Ten Commandments —stones that move the masses... And masses of stone that no one knows how they ended up where they are: from menhirs to obelisks, from megalithic groupings to telluric rocks, the appropriation of these stones has helped us give meaning to a date or an inexplicable event.

The most paradigmatic case is that of foundation stones. The first that is laid when constructing a building has everything: anonymity, uniqueness and superstition; the past and the future in one single stone. As an omen of strength, this act of burying to project is a tradition that stems from the religious sphere and has been adopted by civil society, replacing the consecration by bishops with a photo of politicians. We have gone from one stone to another, from one image to another, following in the footsteps of the humanistic parable, but from the symbol to the fetish it is the literalism of the illusion that has been buried.

In order to question this weight of the metaphor that encumbers stones, Jordi Mitjà makes them fly. And he does so by expanding the paradox, widening the distance between opposites to display all the nuances and tensions that lie in-between. Exposing contradictions means leaving suspended any meaning, showing the wonderful precariousness on which our imagination dances. The artist disrupts the message so that we look at the subject and the form, posing questions about our relationship with the environment, from a simple stone to the avalanche of images that speak to us, every day, from all sides.

Jordi Mitjà revives and manipulates the most diverse techniques, objects, images and sounds. From a chance finding to working with iron, from the world of books to research on materials, from local stories to disused customs, Mitjà works by engaging with the area where he lives

and where he grew up, the Alt Empordà. He says that he made his early creations in secret using remains that he found in his father's metal workshop, but his father, believing they were scrap, threw them away and since then he has never distinguished between art and rubbish, between what he gathers and what he makes. His work is therefore born of an ambivalent process between territory and decontextualisation, invention and copying, accumulation and rejection, which trigger his practice and a reflection on the creative act that blurs the concepts of authorship and anonymity, construction and destruction, relic and remnant.

The confrontation between family profession and artistic practice relentlessly pervades his trajectory. What is excluded or marginal is vindicated as distinctive and genuine, where popular culture seamlessly mixes with all deviations of art, from artisan to amateur, from outsider to forger or copier. Inverting the syndrome of imposer, Mitjà reassesses figures such as the famous forger Elmyr de Hory or Uri Geller, the personality who used to bend spoons with the power of his mind and from whom the exhibition title is taken. *It Happens Every Day* is the beginning of *My Story*, the first chapter of an autobiography in which Geller explains how something ordinary can be incredible. Between television trickery and the family workshop, appears the extraordinary speculation of day-to-day achievement. The most surprising appropriation and heterogeneous collection is thus found through day-to-day effort and waste. A duality that is not resolved but integrated, a non-exclusive dialogue between utility and artifice, work and pleasure; and today, finally, a recognition of the figure of his father, who since retirement, has begun to paint.

Questioning the beginning and end —the origin and purpose— of his profession leads him to seek the limits of the elements with which he works. The same perseverance that bends and reduces what is solid, makes a thing that is insignificant, whether forgotten or ephemeral, great and virtuous. This is how Mitjà explores the dyslexia of things. He challenges the representation of images and plays with the aspect and use of materials, contradicting appearances and experimenting with their physical, temporal and, in addition, symbolic resistance, discovering, with humour or by force, our conventions.

Attracted by the process, study and accident, his way of doing moves between anarchic intuition and an obsessive insistence that he takes from here and there and then abandons, resumes and starts over. This is why, all too often, he does not show what he creates. This is why this exhibition is an approach to the artist with the shared intention of examining his career in-depth and giving visibility to a collection of his work that, until now, has only been shown partly or in fragments, around Catalonia.

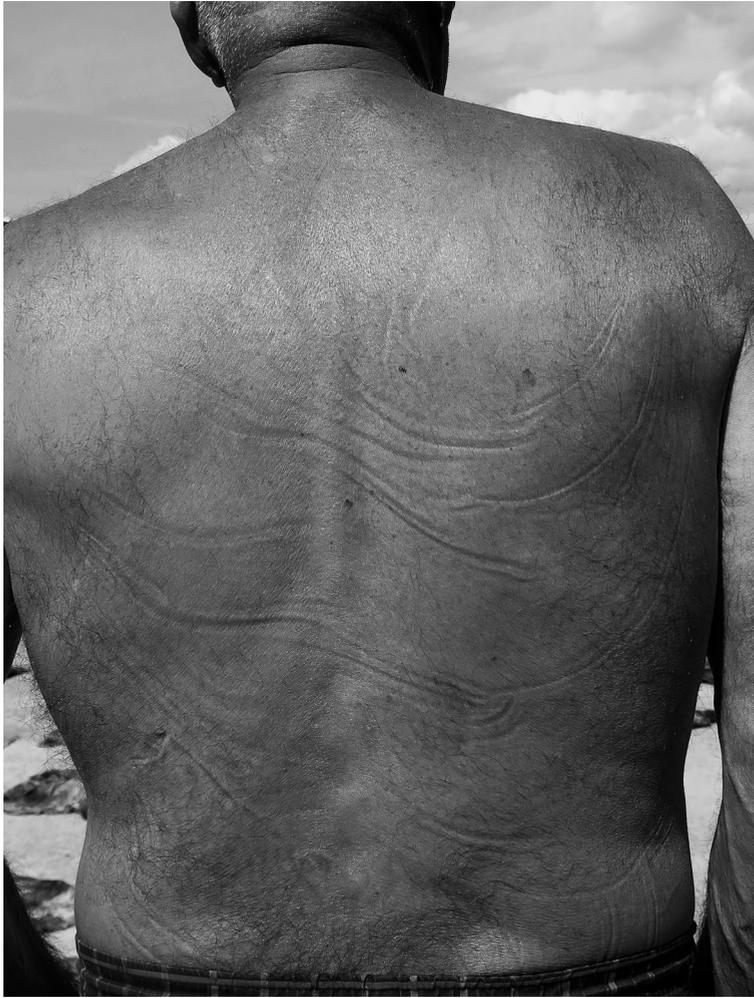
On this occasion, Mitjà has reviewed his career from an updated viewpoint, in other words, he has selected previous pieces based on which he has created new ones. A specific project, that isn't exactly unpublished, but a version of versions that are mirrored in time and space, using the two floors of Fabra i Coats to create a reflection, but adding a butterfly effect to the specular impression. In line with his work, this review could not be a simple recap, nor evocative or exhaustive. Here the boundaries between past and present are blurred in a non-retrospective reading that remains open.

In this turnaround, the beginning of the exhibition is at the end of the building. This piece, *Dispersió de la primera pedra*, which motivated the invitation, is an inflatable in the shape of a stone that Jordi Mitjà created for the exhibition *Canòdrom 00:00:00*, a group show that relocated the art centre of Barcelona. Housed until 2008 in the old convent of Santa Monica, its relocation was, however, unfortunate, and the opening, in April 2010, without the renovation works completed and with the debate still on-going regarding the building and the budget management, was the first and last.

“The idea of the first stone lifted up into the sky like the beginning of a new voyage”, assured the cover of the catalogue. “The first stone thrown into the air” wrote Mitjà in contrast, almost premonitorily, about this giant stone-like globe that could be seen from the Meridiana avenue. By lifting it up, rather than burying it as dictated by protocol, the artist joked about the spectacular nature of the gesture (meaning any stone) and the solemnity of the moment (extending the ceremony to the public space and dispelling it in time, as the subtitle of the work said: *For the permanent opening of the Canòdrom*). Mitjà thus undermined the importance of the inaugural act and of the whole institution.

Premonitorily, we say, and that's because the idea of keeping the foundational gesture alive and permanent really blew up when it was decided that the art centre be relocated once again. Today, as we launch a new chapter, hopefully, a more stable one, we wanted to bring that *First Stone* of the Canòdrom to Fabra i Coats. But this time, so that it isn't simply an innocuous gesture that could end up being thrown, so that it really takes root, we must do it together. That is why we have worked with two secondary schools in the area, Martí Pous and La Sagrera (one with a new building, the other in temporary huts), to bring it here. And on the way, in an act of memory and self-criticism, reflect on the constitution of buildings, the false exceptionalness of a rock and the sham of any *originating* act, which inaugurates nothing that cannot be undone and started over.





1.

*Comptar i numerar les pigues d'una part del braç de Francesc Abad, 2007*

Photo print on Hahnemühle paper. 145×110 cm.

On loan from Isabel Hernández.

As part of the programme *Processos Oberts* in Terrassa, Jordi Mitjà suggests vampirising the city and its inhabitants (*Lògica del vampir, 2007*). One of these actions refers to the work by Francesc Abad *Comptar i numerar les pigues d'una part del braç per part dels assistents (1973)*. In this case, without an audience, Mitjà recreates the action, reproducing the photograph in the same format as the original. However, over time, the skin's pigmentation has disappeared and the result is clearly another.

2.

*Espectre, últim intent, 1999–2019*

Art intervention in the reproduction of the work *Paisatge* (c. 1889) by Francesc Gimeno. Oil on canvas. 200×241 cm.

This piece dates back to 1999, to an intervention in a painting belonging to the collection of the Museu de l'Empordà that was never actually carried out. In 2010, the museum agreed, at the request of the artist, to partially restore an oil painting by Francesc Gimeno (*Paisatge, 1889*) using an eye chart template. The appearance of a new drawing on the surface of the painting demonstrates that viewing something is a task that implies various layers of interpretation and that the landscape that appears depends on our visual acuity. This was, however, only a temporary appropriation, which concluded when the museum decided to end the restoration process and made the *Spectrum* disappear. For this exhibition, the artist commissioned a painter to copy Gimeno's painting and has recreated the operation. In this latest (re)version, the restoration of the genuine colours of the 19th century becomes parodied and the message that is *revealed* is no longer the original but a phantasmagoria as false as it is superficial. The handling of the past during its time at the museum makes restoration an act of (in the) present writing.

3.

*Signes sobre el mur d'un camp de futbol, 1989–2019*

Plastic paint on a wall. Variable sizes.

In homage to his beginnings, the artist revives a document from his time at the Escola d'Art d'Olot, where he studied mural painting. On a wall in the gypsy quarter of Figueres, he discovered a series of geometric shapes, of seemingly inexplicable use, which he photographed and now reproduces to scale on the wall of the exhibition room.

4.

*Estudi de les pelusses del meu taller, 2011*

Series of 19 photographs, each measuring 40×60 cm.

With a magnifying glass in front of the camera lens, Mitjà examines and documents, almost scientifically, an element that is present but intangible in his studio. The flying poplar seeds that come in through the window collect dust, small insects and dirt, forming balls of dust from nothing. These become compositions that the artist resizes in this photographic series, as he does with the discarded materials from his sculptures, improbable accumulations of diverse materials that manage to acquire a clean appearance.

5.

*HM, 2019*

Iron profile and gold ring. 400×2 cm.

A ring with the initials of the artist's father, Heribert Mitjà, is embedded in an iron bar the diameter of a finger, like a ring that having been worn for so long cannot be taken off. This is how Jordi Mitjà represents his father's influence on his work, a recognition with an underlying duality, so recurrent in the artist's trajectory, between the family trade and artistic practice.

6.

*Taula de tall, 2019*

Series of porcelain sculptures on an iron table. 600×300×73 cm.

Artwork using the remains of other professions and the contrast between the appearance and use of materials pervades Mitjà's practice. Here, the workbench on which iron plates were cut using a blowtorch is recovered from the family workshop and framed by a series of porcelain hands.

7.

*De minves i bancs, 2014*

Steel and snakeskin. 32×61×26 cm.

A miniature container full of snakeskins. A sculpture that combines erosion and effort through the remains of this organic material, testimony to life and renewal, to the past and the future. Neither freckles nor wrinkles, here the skin itself tells us of both the journey lived and that remaining until it disappears.

8.

*Embalatges, 2015–2019*

Mixed technique on recycled packing paper.

Series of 3 pieces of paper, each measuring 180×130 cm.

*Embalatges* is a body of work in which two crucial concepts in the recent creations of Jordi Mitjà can be found. One is the utilisation of a chance finding, the other, a process that puts the material to the test. In this case, the artist leaves pieces of fibre-reinforced packaging paper in the studio where they gather layers of dirt, grease and paint. He then burns them with welding sparks and rubs them down to expose the story. The result is a constellation of holes in a material that has been treated to the limits of its resistance.

9.

*Five pointed star and me, 2010–2019*

UV-HD digital print on polyester. 223×340 cm.

Six people create a star by joining their bodies on top of the rocks. Jordi Mitjà found a photograph among the family photos of a friend. He quickly identified the rocky landscape of Cadaqués and attributed the performance to Marcel Duchamp, who, as well as spending summers there in the 1930s, performed one of the first body actions by having this shape shaved on his head and photographed by Man Ray (*Tonsure*, 1919). Mitjà considers the image an emblem of modernity, of freedom in the sense of community gesture, and included it in his project *F de Flâneur* (Museu de l'Empordà, 2010). But the *dérive* doesn't end there.

10.

*The stone location, 2019*

Digital video, monochannel, 16:19, colour. 6 min 56 s.

In an update of *Five pointed star and me*, this film follows the path of the discovered photograph to try and find the exact place the snapshot was taken, supposedly in the 1930s or 1940s. Based on the clues given to him by local fishermen, Mitjà explores, by land and sea, the coast of Portlligat, in the hope of repeating the action with his friends. The fruitless search leaves the mystery and the project open.

11.

*Concèntric. Poble petit, infern gegant*, 2006

Digital video, monochannel, 4:3, colour. 17 min 30 s. Fragment.

With no linear or descriptive intention, this essay film uses archive materials and scenes filmed by the artist that begin in Lladó and head in different directions. This creates a fragmented story of the insignificant but shocking plots of life in rural villages. In the two chapters selected, we meet the person in charge of slaughtering the pig, who acted in a Spanish film when she was younger, and the televised broadcast of the death of Salvador Dalí. Every single part of the pig is used; the image of the deceased artist is similarly exploited.

12.

*Retrat de l'artista adolescent amb ull de vellut*, 1991–2019

Printing on acrylic, recycled billboards and neon tubes.

156×140 cm.

The day after a night time brawl, the young artist takes a photograph of himself showing the effects. It is one of the most famous images of the artist, a snapshot of the rebel spirit, which was used to lead the exhibition *Punk. Its Traces in Contemporari Art* (MACBA, 2016) and which Mitjà associates with the festive and overflowing attitude of the artistic scene of the 1980s, incarnated in creators such as Martin Kippenberger. Converted into a large format billboard, it shapes the importance of the formative and experimental period of every artistic career.

13.

*Father's Lost Papers / Son's Drawings*, 2017

Series of 7 drawings on blue, photocopied, DIN A4 paper. Framed.

Each measuring 21×29.7 cm.

This series of drawings, included in the limited edition published as part of the exhibition *L'escultura no és important* (Fundació Suñol, 2017), is a set of rough sketches, plans and notes that Mitjà recovered from the metal workshop. In a dialogue with no pecking order between father's and son's professions, between the draft and the finished work, both the front and the back speak out, both the drawing and the support are just as important or insignificant.

14.

*Artificial*, 1996–2019

Digital video, monochannel, 16:9, colour. 3 min 42 s.

From inside his mouth, the artist travels back to the 1990s, to electronic music and the most popular sweets of the time, *Peta Zetas* (popping candy), to address the sound dimension in a physical, almost scatological, way. The first version was recorded to reminisce about a performance at an action music festival in Vic, 3rd Low Tech Music Session.

15.

*Bancs*, 2019

Iron bench and artist publications. Variable sizes.

Halfway between sculpture and furniture piece, between the metal beam shown at the exhibition *L'escultura no és important* (Fundació Suñol, 2017) and the chairs created for *Llegir amb les condicions idònies* (Galeria Bombon Projects, 2018), these benches have been built using pieces left-over from the family business. Following Mitjà's normal practice of giving materials a different use from their original one, editions published by the artist over the years are also included.

16.

*Son*, 1998

Open digital audio. 2 h 3 min.

As access to new technologies proliferated and the democratisation of music began, Jordi Mitjà started to play with certain elements of amateurism (default sounds of software or errors in the editing process) to create a parody of sound experimentation. The title refers to how long it took and how sleepy the artist got whilst rendering the sound using the programs of the time.

17.

Heribert Mitjà, *Procés de construcció de l'escultura de Dani Karavan a Portbou; Forat d'escala de Jordi Mitjà al Centre d'Art Fabra i Coats; Projecte no realitzat d'escala ancorada dins l'aigua al port de Portbou*, 2019

Mixed technique on paper. Series of 3 drawings, each measuring 70×50 cm.

In 1993, the memorial to Walter Benjamin was built, a monument by artist Dani Karavan, in the form of a stairway that leads directly to the sea. Portbou commissioned the implementation of the project to the Mitjà's father's metalworking company, something which became a meeting point between father and son and their respective professions. At the time, Jordi Mitjà was studying at the Escola d'Art d'Olot and enthusiasti-

cally documented the entire process under the conciliatory eye of his father, who for the first time came into contact with the world of art. Years later, Mitjà decided to intervene: he recycles a discarded piece of the original stairway and changes it to create a sculpture; at the end of the exhibition, he suggests throwing it into the sea but this conclusion is dashed due to bureaucratic issues. After exhibiting it at the opening of the Fabra i Coats art centre (*This is not an art show, even*, 2012), the artist once again revives the project but not the object. And he does so through the original figure of this story, Heribert Mitjà, who has illustrated the three key moments: Dani Karavan's stairway, the discarded piece by Jordi Mitjà and the hypothesis of anchoring it in the port of Portbou as if it were a reef —or an anti-monument.

18.

*Pausa*, 2018

Print on fine art paper. 158×120 cm.

One summer afternoon, after taking a siesta, the artist's father's back bares the imprints of his bedsheets, as if lines had been drawn on him. Mitjà sees in these imprints, ephemeral and blurry, the similarly hazy combination between the time and space for working and the time and space for resting, which become blurred in the figure of his retired father and the family workshop.

1.

*Dispersió de la primera pedra. Antecedents, 2001–2010*

Piece of work, mixed technique. Variable sizes.

*El camell de Tudela pels aires, 2010.*

Photo print on Hahnemühle paper and pencil. 45×45 cm.

*Estudi núm. 203 (Enlairar un roc), 2010.*

Photograph. 41×31 cm.

Oil paint on linen canvas. 76×65 cm.

*Retorn alquímic des de les entranyes de tots els figuerencs, 2010.*

Installation: photography and mixed technique on stone (3 photographs each measuring 45.5×59×3 cm and a stone inside a case measuring 25×20.5×20.5 cm). On loan from Museu de l'Empordà.

*Prova de textura per l'inflable, 2010.*

Polyurethane foam, polyamide fabric paint. 50×70 cm.

*Rocs sobre esferes, 2010.*

5 colour photographs. 24×34 cm.

*Sense títol, 2000.*

Lacquered steel. 70×78×1 cm.

*Globus blau en dues posicions, 1999.*

2 colour photographs, each measuring 50×70 cm.

Mitjà doesn't replace one obsession with another but makes them coexist. To his initial interest in balloons and their artistic influences, from Josep Ponsatí to Andy Warhol, a later devotion to stones and folk tales was added. Throughout his career, this combination has resulted in a body of work that is contradictory in appearance and makes us doubt what we see. Making rocks fly and attaching balloons to the horizon, Mitjà has used painting, photography and collage to reveal the treachery of images. He even leaves the field of representation by taking a stone from the sewers of Figueres, to the museum, covered in gold. Experimental attempts that unintentionally culminate with *Dispersió de la primera pedra*. Taking Magritte out into the square implies making that leap to reality, questioning the properties we attribute to materials and our relationship with our surroundings.

2.

*Escorça sobre escorça, 2016–2019*

Sheets of dichromated iron. Variable sizes.

This piece is based on an intervention in the Can Tharrats gardens, in Cadaqués, where the artist forced together some pieces of clay that imitated the bark of a cork oak onto the trunk of a pine tree. At Fabra i Coats, he has created a version of it using sheets of iron on a column in the exhibition room.

3.

*Moviment tectònic, 2011*

Print on baryta paper. Series of 2 photographs, each measuring 45×45 cm.

Using a selection of photographic plates from INSPAI - Girona Provincial Council's Image Centre, Mitjà makes the cracks in them coincide to create a new image. Disregarding the significance of the images, the collage creates a new impact that reminds us of the fragility of the medium and what it captures. Manipulating the past, everything can be moved and broken to reveal a new landscape

4.

*Intersecció. Mural amb nyinyola, 2017–2019*

Blue pigment on a wall. Variable sizes.

Reviving a piece from *L'escultura no és important* (Fundació Sunyol, 2017), Mitjà reformulates the drawing with chalk lines and blue pigment, a technique commonly used in construction for marking straight lines in a space and one typically found in the family workshop. On this occasion, he uses the tool to create a large mural which includes a series of pieces related to the surface, erosion, coincidence and disappearance.

5.

*Les cares ocultes, 2011*

Print on baryta paper. Series of 5 photographs, each measuring 40×64 cm.

Whilst researching at INSPAI - Girona Provincial Council's Image Centre, Mitjà coincided with the digitalisation process of photographic plates from the end of the 19th and beginning of the 20th centuries and noticed the state of conservation of the backs. By illuminating and enlarging things that have been forgotten, all sorts of imperfections and accidents appear, which are framed by chromatic variations of the emulsions of the time. An abstract image on the physical and temporal dimension of the photograph.

6.

*UG*, 2019

Iron bar and coins. 160×2 cm.

The artist's fascination with illusionism, forgery and fraud led him to Uri Geller, the metal-bending television personality who held a prominent place in popular culture in the 1970s. Bending a handful of coins, Mitjà reflects on the imagery and value of strength, power and magic.

7.

*Garrafa rolando*, 2010

Digital video, monochannel, 4:3, colour. 59 min.

During his time at MIS - Museo da Imagem e do Som in São Paulo, Mitjà connected with the sound experimentation of the beginning of his career and rolled a bottle of *cachaça* through different museums in the city. The apparent simplicity of the action, which decontextualises a common street object and sound, conceals an enormous bureaucratic complexity.

8.

*Tianguis*, 2002–2019

Installation of an artwork on an iron structure. 600×300×2.25 cm.

*Ahora por 797 €*, 2006.

Publication.

*Tianguis, registro gráfico de una imprenta en vías de desaparición*, 2004.

Screen printed bag and 9 posters, each measuring 86.5×57.5 cm.

*Simulacro insólito*, 2003.

Publication.

*Familia Vilchi, Ex-voto*, 2003.

Painted brass. 28×30 cm.

*Lonas electorales sustraídas y manufacturadas*, 2003.

Plastic masks. 26×28 cm.

*Gracias a la piratería vivimos mejor*, 2003.

3 posters.

*Secuestro de mala muerte*, 2002.

9 perforated newspapers.

*Piratería en general*, 2002.

Paint on tin. 28×35 cm.

*Bolsas para defenderse*, 2002.

Plastic bags. 30×60 cm.

Between 2000 and 2007, Jordi Mitjà spent periods of time in Mexico. There he worked with local artisans and producers, using their techniques

and materials to create graphic editions and limited publications, which he now includes in this installation. Taken aback by the itinerant life and trades so characteristic of the megalopolis, where a huge ephemeral infrastructure is set up and removed every day, he has recreated a *tianguis*, a typical Mexican stall where all sorts of objects and services are sold.

9.

*Quemadores de sueños, economías y ritmos*, Ciutat de Mèxic, 2002

Digital video, monochannel, 4:3, colour. 7 min 20 s.

On his first visit to Mexico City, Mitjà was fascinated by street vendors, how they occupied and contaminated public spaces by means of sound. It is another type of art and appropriation, created by these merchants who set up in the historic centre of the city and make it absolutely their own.

10.

*A bruit secret*, 2004–2005

Digital video, monochannel, 4:3, colour. 6 min 34 s. Fragment.

During one of his visits to Mexico City, captivated by the culture of copies and fakes, the artist asked police authorities for graphic evidence of the destruction of the seized goods. The video he obtained is a propagandistic production, to which he ironically added, like karaoke subtitles, the copyright laws.

11.

*Llamborda*, 2002–2019

Engraved paving stone. 26×16×12 cm.

In 2002, during the work to redo the paving on La Rambla in Figueres, the artist photographed three workers carrying a paving stone engraved with the situationist slogan *NE/ TRAVAILLEZ/ JAMAIS*. With the complicity of the workers, the intervened paving slabs were included in the new paving and in this way the message is cancelled out. For this exhibition he has recovered only part of the declaration.

12.

*Cortina*, 2019

Recycled rags and iron bar. Variable sizes.

Jordi Mitjà works with the useful life of materials and their breakdown as a raw material. For this *Cortina*, he uses the rags employed by printers to wipe away excess ink, bits of sheets and recycled tablecloths, which he sews together to create a large white screen.

13.

*Vitralls*, 2015–2019

Overhead projectors and broken glass. Variable sizes.

Mitjà's participation in *Compositions* (Barcelona Gallery Weekend, 2015) was an intervention in the Museu Geològic del Seminari de Barcelona, where he reflected on 19th-century museography. In a personal archaeology exercise, the fossils he exhibits are the remains of traffic accidents and urban unrest. The effects of the light on the broken glass and its enlarged projection are a reminder of the study of minerals and precious stones under the microscope or of the large pictorial compositions reflected in stained glass windows.

14.

*Cadira Do-blec*, 2018

Sheet of dichromated iron, iron. 70×45×45 cm.

Chair created for the exhibition *Llegir amb les condicions idònies* (Galeria Bombon Projects, 2018).

15.

*Normal (Projecte en col·laboració amb Wilfredo Prieto i James Bonachea)*, 2000.

Print on blueback paper, papered onto the wall.

Series of 5 photographs. Variable sizes.

During a residency at ISA - Instituto Superior de Arte in Havana, Jordi Mitjà collaborated with two students to carry out an action related to the environment: asking the police station for the plastic ties they used to arrest people. After a long and complex bureaucratic process, the ties obtained were installed, clasped around different trees and shrubs in ISA's gardens. In a place with very few material resources, art is developed through gestures and political involvement.

16.

*ToCINeria*, 2007–2019

Acrylic, iron, electrical installation. 350×30×17 cm.

For Terrassa's *Processos Oberts* programme, Mitjà connected the sign of a closed shop to the street lighting, so that when it got dark and the city lights came on, the word *tocineria* (butcher) became an illuminated sign that announced a *cine* (a cinema). A tribute to film noir and the many cinemas that disappear from night to day.

17.

*Delectació Voyeur, 2007–2019*

Print on paper measuring 100×70 cm. Recycled billboard. 158×140 cm.

Drawing on an extensive archive of photonovels from the 1960s and 1970s, Jordi Mitjà created a poster for the Centre d'Art Santa Mònica, where he isolated a series of images from this archive and attributed them to his contemporaries. Out of context, the dramatic nature of the photographs becomes ironic and the game of associations a humorous approximation to *who's who* in the art world. On this occasion, he has followed the same premise but has created new associations with current artists.

18.

*Father's Lost Papers / Son's Drawings, 2017*

Series of 7 drawings on blue, photocopied, DIN A4 paper. Framed.

Each measuring 21×29.7 cm.

This series of drawings, included in the limited edition published as part of the exhibition *L'escultura no és important* (Fundació Suñol, 2017), is a set of rough sketches, plans and notes that Mitjà recovered from the metal workshop. In a dialogue with no pecking order between father's and son's professions, between the draft and the finished work, both the front and the back speak out, both the drawing and the support are just as important or insignificant.

19.

*Bancs, 2019*

Iron bench and artist publications. Variable sizes.

Halfway between sculpture and furniture piece, between the metal beam shown at the exhibition *L'escultura no és important* (Fundació Suñol, 2017) and the chairs created for *Llegir amb les condicions idònies* (Galeria Bombon Projects, 2018), these benches have been built using pieces left-over from the family business. Following Mitjà's normal practice of giving materials a different use from their original one, editions published by the artist over the years are also included.

20.

*Traduções do original*, 2010

Digital video, monochannel, 4:3, colour. 11 min 20 s.

During his residency at MIS - Museo da Imagem e do Som in São Paulo, Mitjà created a series of works related to context. During his travels around the city he ended up eavesdropping. He then reproduced what he heard in the recording studio of the museum using items bought or found on the street. The result is a fictitious sound map made up of subtle isolated sensations, which go unnoticed in the huge urban agglomeration of one of the largest cities in the world.

21.

*Retrat i falsificació en suspensió*, 2010–2020

Oil paint on canvas. 80×64 cm.

Recycled frames. Variable sizes.

For his project *F de Flâneur* (Museu de l'Empordà, 2010), Mitjà researches art forger Elmyr de Hory who appears in the film *F for Fake* (Orson Welles, 1973) and discovers a convoluted story that links him to his immediate surroundings: the artist from Banyoles Lluís Güell met him in Ibiza and owns lots of white canvases that he bought. For this exhibition, we have borrowed the originals, genuine potential forgeries, blank canvases that contain all the power and absurdity of fraud.

22.

*S for Sentences*, 2007–2019

Print on paper measuring 100×70 cm.

Designed as the poster for the exhibition *Provenances* (Naples, 2007), in this work Jordi Mitjà ironically links the most austere artistic movements of the 1960s and 1970s to the piracy and forgery of the 1980s: he rewrites Sol LeWitt's famous Sentences on Conceptual Art, illustrating them with a police photograph of a printers that forged official documents, in which the evidence of the crime is laid out like the wares of a top manta street seller.

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*Dispersió de la primera pedra, 2010*

Polyamide, polyurethane foam, paint and string. 530×350×320 cm.

After extensive research on the role of stones in different disciplines, from geology to history, biography to linguistics, Mitjà created this stone-shaped balloon for the *Canòdrom 00:00:00* exhibition. The artist alluded to the typical foundation stone that inaugurates any building, an anonymous rock buried to represent the importance of the moment and augur a long life, but he turned the ritual around by expanding it in time and public space. With this ironic gesture, Mitjà blew all gravity to smithereens by challenging the inaugural act of both the exhibition and the institution itself.





## Activities

Dialogue Visits with:

Jordi Mitjà: Wednesday, 4.3 at 18.30

Sira Pizà: Wednesday, 1.4 at 18.30

Joana Roda: Wednesday, 6.5 at 18.30

Joana Hurtado Matheu: Wednesday, 10.6 at 18.30

Jordi Mitjà: Wednesday, 22.7 at 18.30

### *The First Stone*

Six-monthly workshop with the schools that are located on the grounds, Martí Pous and La Sagrera. In collaboration with the Centre de Recursos Pedagògics (Educational Resource Centre).

For more information about the project go to:  
[barcelona.cat/fabraicoats/centredart](http://barcelona.cat/fabraicoats/centredart)

## Opening times

Tuesdays to Saturdays, 12.00 to 20.00

Sundays and Holidays, 11.00 to 15.00

Guided tours every Saturday at 18.00  
and on Sundays at 12.30

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