

Grounded in the proposition of continuing to address the diverse questions affecting emerging art, for its 2022 programme the Espai 13 of the Fundació Joan Miró presents *Dive and Immersion*, an exhibition series curated by Pere Llobera, with artistic proposals by Victor Jaenada, Marcel Rubio Juliana, Marria Pratts and Martín Vitaliti.

The series takes its name from the free translation by José Ángel Valente of the poem "Il tuffatore", by Eugenio Montale, which was inspired by the fifth-century BC funerary painting found in the necropolis at Paestum. Both the poem and the painting, where we see a young man diving head first into the water, reflect on life, death and the circularity inherent in both.

Cut through by this tragic yet lucid vision of life, the exhibitions of Victor Jaenada, Marcel Rubio Juliana, Marria Pratts and Martín Vitaliti reflect on these artists' massively radical commitment to their work. All four of them, in their condition of what Pere Llobera calls "natural painters", use installations, artefacts and stubbornly pictorial gestures to address the irreducible need to find our own voice within existence.

#ImmersióEspai13

**Fundació Joan Miró** ✱ J.F.. Barcelona

With the collaboration of:

**B Sabadell**  
Foundation

Fundació Joan Miró  
Parc de Montjuïc  
08038 Barcelona  
T +34 934 439 470

[www.fmirobcn.org](http://www.fmirobcn.org)



**Forthcoming exhibitions:**

**Marcel Rubio Juliana**  
*Resurrection*  
29.04.22 — 03.07.22

**Marria Pratts**  
*1 Possession Drift*  
15.07.22 — 16.10.22

**Martín Vitaliti**  
*Silly Symphonies*  
28.10.22 — 15.01.23

Design: Seranta

✱ J.F.. Espai 13

# Dive



**VICTOR JAENADA** — Isabel  
21.01.22 — 18.04.22

Exhibition series curated by Pere Llobera

# Immersion

**Fundació Joan Miró** ✱ J.F.. Barcelona

This exhibition takes its starting off point from an incident that took place during Victor Jaenada's tender childhood, in the home of his grandmother, which could have ended the artist's life well before its time. The description he himself has made of the incident is good enough to want to read him in his own words:

When I was just over a year old, I was at my grandmother Isabel's house, in her room, resting in my cradle. Suddenly a few shapeless "angels" appeared that scared me terribly. As they came near, floating in from the dark end of the room, I remember needing to cry. My grandmother, upon seeing I was so upset, took me out of that room to calm me down. In that precise moment the ceiling of the room collapsed, the rubble destroying the cradle, meaning I would have been crushed to death. She told me this story with great anxiety, and my father still remembers seeing that room, open as it was to the sky. The "angels" are my first memory, and I will probably never know if they had come to warn me, or to take me with them.

This incident is the starting point for Victor Jaenada's project for Espai 13. The project revolves round the Unamunian "tragic sense of life", yet considered from the reverse angle. That is, the issue here is not so much what follows death, but the fact that life emerges out of nothing. Or to say this in a more precise manner: the idea literally hovering over the gallery is the discomfort the artist feels from the possibility of having been returned to that very nothingness.

The hanging mobiles, which might be related to the first perceptive steps of infancy, are strange to us here because they do not speak to us of children's play, nor of proverbial childhood fears. These fears are dark, rather quite adult, projecting us backwards towards the incomprehensible mystery of life's first origins. We should all feel some kind of communion or vibration in the face of life's mystery and marvel. Furthermore, we should all feel great respect for what Jaenada, in such a concerned manner, is unable to understand yet perfectly capable of expressing.

Nothing can go wrong when artistic expression is delivered in this manner. For here, it is not a case of visual sheen; it is a question of making no concession to lies, of not giving in to the dark side of form, or going deeper (*jondo*), of finding our "centre".<sup>1</sup> In this case specifically, it is Victor Jaenada who seeks to discover this, and Marc Vives who assists him, employing a set of lullabies that once more, as we saw with the mobiles hanging from the ceiling, are not really for the little ones.

As the public, we are required to remain until we understand and understand without understanding, just as Victor himself often proclaims in making reference to his beloved flamenco music. Given to manifesting a certain finesse, then, we perceive that Jaenada could here be in subterranean dialogue with our host, Joan Miró. This is why his art is the starting point for this exhibition series, with the construction of an unusual interregnum, situated between infancy and maturity.

Pere Llobera

**Activity:**

**Saturday 19 March, 17.30 h**

**Flamenco action-concert**

**by Ana Brenes**

**Price: 5 € (including concert and entrance to the Espai 13 exhibition)**

<https://www.fmirobcn.org/espai13en>

**Victor Jaenada** (Barcelona, 1977). In 1994 he began his studies at the Escola d'Art i Superior de Disseny Llotja in Barcelona, and continued his training at the University of Barcelona, where he deepened his knowledge of painting and drawing while experimenting with other artistic languages. He has shown his work at art centres such as MNAC (Barcelona), CCEMX (Mexico City), Casal Solleric (Palma), Centro Párraga (Murcia) and the Fundació Antoni Tàpies (Barcelona), amongst others. He has also regularly participated in individual and collective projects in various galleries in the national scene, as well as at art fairs. Some of his works belong to the MACBA archives, and are also found in collections such as Grisart and DKV.

1. José Ángel Valente, *Variaciones sobre el pájaro y la red*, precedido de *La piedra y el centro*, Barcelona, Tusquets, 1991.