

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.M. 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)



**Activities:**

**Sunday 13th November**  
**at 12 a.m.**  
**Commented visit of**  
***Silly Symphony* within LOOP**  
**With the participation of Martín**  
**Vitaliti and Ivan Pintor Iranzo**

**Sunday 18th December**  
**at 11 a.m.**  
***Inbetweeners***  
**Family workshop. Suggested age:**  
**From 5 years-old,**  
**accompanied by an adult**  
**With the participation**  
**of Martín Vitaliti**

**Price and reservations at:**  
**<https://www.fmirobcn.org/silly-symphony>**

Design: Seranta

✱ J.M. Espai 13

# Dive



**MARTÍN VITALITI — Silly Symphony**  
**28.10.22 — 15.01.23**

Exhibition series curated by Pere Llobera

# Immersion

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



Fleischer Studios, 1930s. Unknown author

In the words of Martín Vitaliti, the artist closing the *Dive and Immersion* exhibition programme in Espai 13:

*Silly Symphony* takes its title from a series of Walt Disney short films from the early 1930s. It was the start of the 'Golden Age' of the American cartoon industry, coinciding with the synchronisation of animated pictures and sound. Their popularity meant that, in the studios, drawing artists used looping animation resources to optimise the production line and maximise profits.

This *Silly Symphony* is an audiovisual installation centring on the resource of recurrence and repetition used in cartoon production processes. From a selection of these cartoons, it extracts those moments when the drawing artist reuses the same drawings. These fragments have been digitally overdrawn, frame by frame, imposing a flashing light that introduces a temporality into the image that makes reference to the drawing artist's work time and her or his working day. It is therefore an invitation to reflect on the pace of work and also a musical composition at moments of rest or pleasure.

That is how the objective characteristics and intention of the piece are described, but now I think it is time to talk about the duality that I believe is hidden behind *Silly Symphony*. Anyone going down the stairs of Espai 13 will firstly find her or himself looking at some of the entertaining cartoons that Vitaliti has selected, after a long search, from a load of old cartoons. There comes a moment, however, when that same person, who has just walked a few metres and heard quite a din, realises that she or he is going round something that seems like a spider's web of screens, on which a message that is much less friendly than it originally appeared is being orchestrated.

What are these noisy Sisyphuses of light allegorising?

On the one hand, they are inviting us to think about the working day, as explained in the initial text by the artist. On the other hand, we see ourselves confronted with mechanisation, with not being able to stop, like those hamster wheels that initially make us laugh as we watch the frenetic animal running around inside, and then uncomfortable.

I (and this is an absolutely personal observation) cannot help thinking about Goya's paintings of madhouses, or Tears for Fears' song 'Mad World'; about those recurring nightmares that return over and over again. All extrapolated from the cartoon sphere to make the reach of the message even greater; as if we were talking about a diagnosis of the planet that is not at all reassuring. It is clear, though, that each of us (me, you) will draw our own conclusions. This is an attribute of this exhibition and, I must say, of art that works in general.

I am taking my leave, not of this exhibition sheet, but of the entire programme, because this is the last exhibition in it. And I will do so by roguishly singing the Tears for Fears' song:

*And I find it kind of funny  
I find it kind of sad  
The dreams in which I'm dying are the best I've ever had  
I find it hard to tell you 'cause I find it hard to take  
When people run in circles it's a very, very  
Mad world*

Pere Llobera

**Martín Vitaliti** (Buenos Aires, Argentina, 1978) is a visual artist who investigates representation logics. His work has centred on an analysis of the verbal and iconic narration codes of comics in order to reflect on this language as another narrative construction of contemporary art. He uses a methodology akin to appropriation, where he borrows subculture references, which allows him to examine

and demythify the creative process by addressing topics such as quotation, authorship, creation, reproduction and/or originality. His most recently exhibited works include: *Es muro es mero muro es mudo mira muere*, Blueproject Foundation (Madrid, 2021); *The idea of an image*, Fundació Suñol (Barcelona, 2021); *Para ser dos hay que ser diferentes*, etHALL (Barcelona, 2020).