

press kit

16-02 – 20-05  
2018



# beehave

**Fundació Joan Miró** \*  Barcelona

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## **Beehave**

### **Exhibition**

16 February – 20 May  
Fundació Joan Miró, Barcelona

Presentation to the press: 14 February 2018 at 10:30 a.m.  
Opening: 15 February 2018 at 7 p.m.

### **Art Interventions**

15 March – 17 June  
Several locations throughout Barcelona

### **Curator**

Martina Millà  
Programming and Projects Director, Fundació Joan Miró

### **Organized by**

Fundació Joan Miró, Barcelona

**With the collaboration of**

**<sup>®</sup>Sabadell**  
Foundation

### **Partner institutions**

Institut de Cultura de Barcelona and Kunsthaus Baselland

### **With support from**

Torrans i Mel Alemany

## Publication

Publication in two volumes. The first covers the theoretical framework for the exhibition, with essays by Martina Millà, Xavier Theros, Domenic Leo, Anna Febrero, Jordi Bosch and Jaume Cambra. The second volume, available in May, documents the exhibition and the art interventions performed throughout Barcelona.

## Activities

### **Alterbees: Sound Activation**

#### **Concert based on a piece by Alfonso Borragnán**

Thursday, 15 February at 7:45 p.m.

### **Toni Garcia. Returning Light**

#### **Photography exhibition in the Foyer**

30/01/2018 – 13/05/2018

### **Bees and Literature**

Reading and commentary of *Death and Spring*, by Mercè Rodoreda, led by poet Arnau Pons, the author of the epilogue to the new edition of the novel.

Thursday, 26 April at 7 p.m.

### **Free guided tours**

Beginning 24 February

Catalan: Saturdays at 11 a.m.

Spanish: Saturdays at 12:30 p.m.

### **Sign language tour**

Saturday, 24 February at 12:30 p.m.

### **Guided tour for the visually impaired**

Sunday, 18 March at 11 a.m.

**Images** and a digitalized **press kit** are available at our virtual press room, [www.fmirobcn.org/press](http://www.fmirobcn.org/press) and at the link <http://bit.ly/29R8CCn>

**Follow** this exhibition on social media with the hashtag [#beehaveBCN](https://twitter.com/beehaveBCN)

## Press Release

### ***Beehave***

16 February – 20 May  
Curated by Martina Millà  
Fundació Joan Miró

With the collaboration of Fundació Banc Sabadell  
Partner institutions: Institut de Cultura de Barcelona and Kunsthhaus Baselland

**The Fundació Joan Miró presents *Beehave*, a project that draws on contemporary artists' interest in honey bees and the key role these insects play in the planet's environmental balance.**

**Curated by Martina Millà, the Programming and Projects Director at the Fundació Joan Miró, *Beehave* begins at the museum with an exhibition based on immersive installations that invite visitors to connect with the world of these insects, with which we share an age-old bond.**

**Beginning on 15 March, the project will venture beyond the museum with ten art interventions at different locations throughout the city, with the aim of sparking a citizen debate about the coexistence of humans and bees in urban settings.**

**More than twenty artists of ten different nationalities are presenting close to sixty pieces in the Fundació and at fifteen locations in Barcelona. Most of these works have been produced specifically for the show and range from paintings to sculptures, photographs, videos, interventions, multimedia installations and performances.**

**The project, developed in collaboration with the Banc Sabadell Foundation and with support from Torrons i Mel Alemany, the Institut de Cultura de Barcelona (ICUB) and Kunsthhaus Baselland, will be travelling to this venue in Switzerland in September.**

**Barcelona, 15 February 2018.** According to the experts, bees are so sensitive to environmental changes that they are considered natural indicators of our planet's health. These small insects play a key role in the balance of the Earth's ecosystems; bees are essential for preserving biodiversity and pollinating the crops that feed humankind. However, they are now facing many dangers, such as climate change caused by global warming, the use of pesticides and other chemicals, parasites such as the varroa mite and foreign species like the Asian hornet. In response to these threats, in recent years there has been a growing interest in what is referred to as urban beekeeping, which makes use of a variety of city spaces – such as rooftops and public parks – to install hives and re-naturalise urban environments. Major cities such as London, San Francisco, Paris and Melbourne have legalized this practice; New York has nests in places as iconic as the terrace of the Waldorf Astoria hotel, Battery Park and Central Park.

With its *Beehave* project, the Fundació Joan Miró addresses the current survival crisis of honey bees and other insect pollinators, while also examining the state of urban beekeeping in Barcelona in the open, visionary language of artists. To quote Martina Millà, the curator for the project, 'We wanted to explore the past of urban beekeeping in Barcelona and examine its present status in an effort to spark a citizen debate that could have an effect on the future of this practice and start up a new stage in the history of the coexistence between humans and bees in our city.'

The title of the project – proposed by Luis Bisbe, one of the participating artists – a pun merging bees with behaviour, highlights the aim of raising awareness about the key role that bees play in environmental balance and of educating so that we can know more and develop a better relationship with these insects. With this goal in mind, *Beehave* combines a contemporary art show in the temporary exhibition spaces at the Fundació Joan Miró and a public art programme that spans the entire city of Barcelona from March to June – during the spring, the most active period in the natural life cycle of bees.

A total of 24 artists, both local and international, have built a veritable creative colony in close collaboration with an entire hive of different agents ranging from beekeepers to biologists, historians, gardeners, botanists, therapists, herbalists and chandlers, among many others. 'The webs we have woven and the bridges we have built have been some of the most rewarding and profound aspects of the project. It has been an exceptional pollinating experience', says Millà. This is also the character of the outcome shown at the Fundació from February to May this year and at fifteen other locations throughout the city from 15 March on. There are close to sixty works altogether – most of them specifically produced for this project – including paintings, sculptures, photographs, videos, urban and landscape interventions, multimedia devices, architectural installations, community projects and performances.

The Fundació Joan Miró's Director Marko Daniel associates this new show, which explores the intersections between art, ecology and bee studies, with 'the tradition of exhibitions that place art at the centre of contemporary debate and invite the public to participate in reflection and dialogue on urgent topics whose relevance to our lives is beyond question.'

*Beehave* has been made possible thanks to the collaboration of the Fundació Banc Sabadell and support from the Institut de Cultura de Barcelona (ICUB), which have enabled it to unfold in its urban dimension. *Beehave* has also relied on the support of Kunsthaus Baselland, the Swiss art centre that will be hosting the exhibition as of September.

Participating artists: Joan Bennassar, Luis Bisbe, Alfonso Borragán, Joana Cera, Gemma Draper, GOIG (Pol Esteve & Miquel Mariné) & Max Celar, Vadim Grigoryan & Marcos Lutyens, Jerónimo Hagerman, Marine Hugonnier, Anne Marie Maes, Melliferopolis (Ulla Taipale & Christina Stadlbauer), Joan Miró, Anna Moreno, Àlex Muñoz & Xavi Manzanares, Luis Fernando Ramírez Celis, Toni Serra (Abu Ali), Ulla Taipale, Andrés Vial, Pep Vidal and Philip Wiegard.

### *Beehave, The Exhibition*

There is a long-standing tradition of bee iconography in the history of art, and contemporary artists have not remained indifferent to the study of the importance and symbolic weight of these insects. *Beehave* echoes and recaptures this interest, displaying a selection of works and installations by artists from different contexts who have addressed the subject of bees in all its breadth and complexity.

The show at the Fundació Joan Miró includes local and international artists who have shown an interest in bees and apiculture with the aim of raising awareness of the potential of urban beekeeping and normalising the presence of insect pollinators in cities, dispelling widespread fears and prejudices.

The show includes a series of newly-produced installations that invite visitors to engage in several aspects of the cognitive realm of bees through transformative, immersive experiences. This change in approach towards these little insects goes hand in hand with another metamorphosis: as the exhibition unfolds, visitors will feel, see and experience as if they were bees.

## A Visit in Six Cells

*Beehave* begins with a change of scale. Visitors are reduced to the size of insects in *Mutual Relationships*, an installation by the Mexican artist Jerónimo Hagerman. In his garden of huge spheres full of flowers, the public can experience the sensations that bees have when they pollinate.

Now that they are the size of bees, visitors are invited to have a close look of what they have become. In the next room, an installation by the Belgian artist Anne Marie Maes engages them with the extraordinary details of a bee's anatomy.

Once they are familiar with their new bodies, visitors are ready to delve into the intimacy of a hive. The architecture firm GOIG evokes the inside of a hive in an interactive installation that gives viewers a sense of the physical conditions inside a honeycomb.

Inside the beehive, the colony works nonstop. The German artist Philip Wiegard examines the communal work of bees in two large-format drawings produced jointly by the participants in a group performance held at the Fundació's Espai Taller in December 2017. Philip Wiegard's collaborative paintings engage in a dialogue with a bronze by Joan Miró, a sculpture that the artist happened to crown with a bee's nest.

A hive emits a characteristic buzzing sound that varies according to the number and the level of activity of the bees inside it, and its frequency is one of colony's ways of communicating. With the title *Swarms* and in collaboration with the BCN Producció municipal programme, artists Xavi Manzanares and Àlex Muñoz have designed a series of multi-sensory boards connected to a beehive installed outside the museum. Visitors can lie down and listen, with their ears and their bodies, to the life of a colony in real time, much like it would be perceived by the bees that inhabit it. The proposal is completed with the videos by French artist Marine Hugonnier and Toni Serra/Abu Ali, an artist from Barcelona now living in Morocco.

On the stairs leading from the exhibition spaces on the upper floor with the last room in the show, located on the ground floor of the museum, we find a sculpture by the Colombian artist Luis Fernando Ramírez Celis. The piece, which addresses the delicate balance of the environment and the key role that bees play in stabilizing the ecosystem, is a pillar made of plastic hexagon tubes filled with honey and sealed off with beeswax.



The exhibition ends in a room that features works by the artists responsible for the ten urban projects. These pieces make reference to the interventions that will be installed in several locations throughout Barcelona beginning on 15 March. The space acts as a portal between the project and the city, inviting visitors to continue participating in *Beehave* beyond the museum.

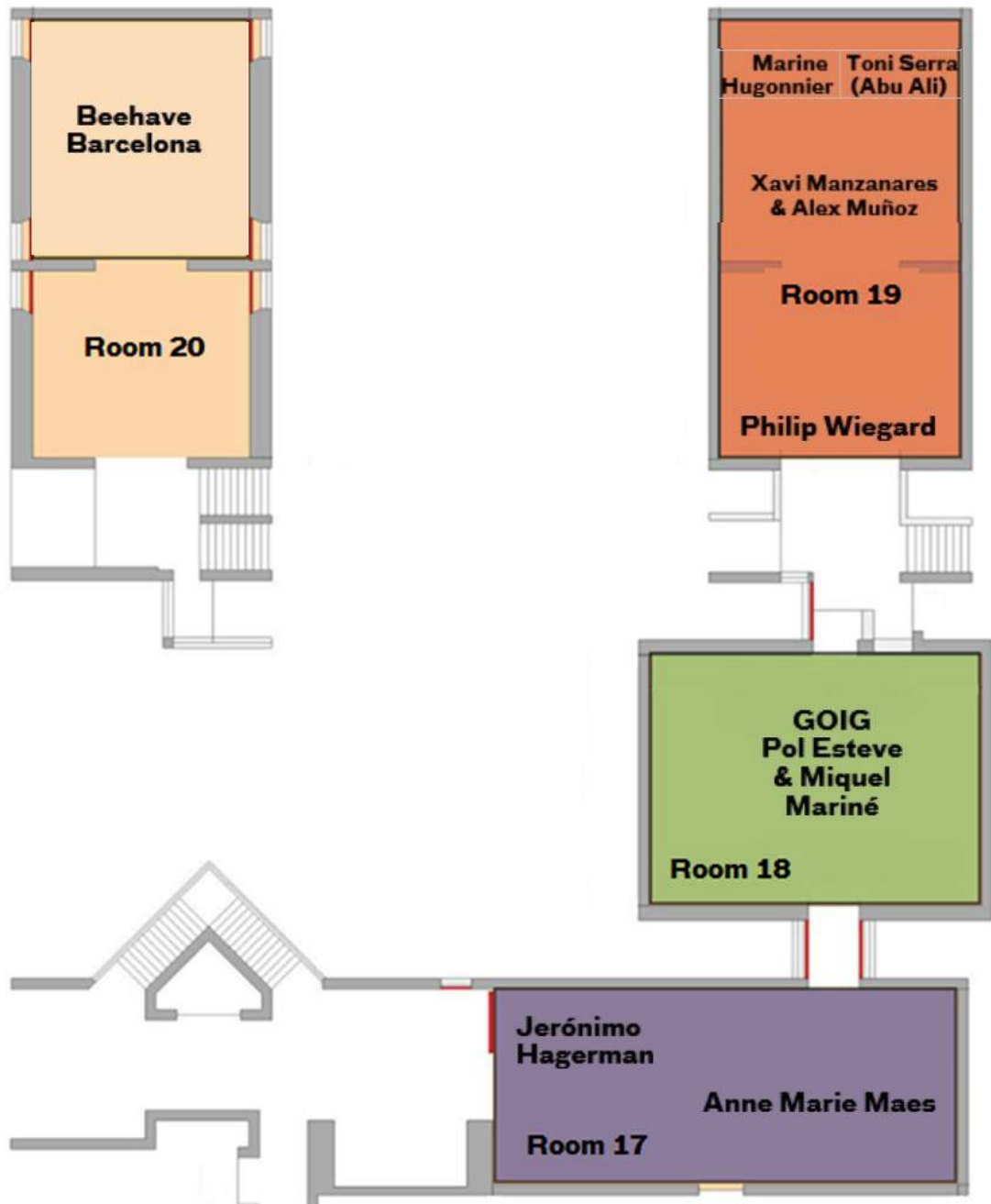
### Publication and Activities

Much as *Beehave*, *The Exhibition* is the first chapter of a broader project, the publication that completes the show is the first of a two-volume catalogue. The first book offers the theoretical framework for the exhibition, with essays by Martina Millà, Xavier Theros, Domenic Leo, Anna Febrero, Jordi Bosch and Jaume Cambra. Beginning in May, the second volume will also be available, documenting both the exhibition and the urban interventions.

- In parallel, the photo gallery in the foyer will be joining the *Beehave* project with an exhibition titled *Returning Light*, a collection of images by the chandler Toni Garcia, who has explored the world of apiculture and bees by working with wax, photographing his craft@ in an effort to promote knowledge of his trade.
- During the opening and on two other occasions, the Fundació will be offering a concert based on a piece composed by the artist Alfonso Borragán for the *Beehave* exhibition. The piece, titled *Alterbees*, features a group of 60 phonographic cylinders made of beeswax containing recordings of human gatherings at the frequency of bees. During the concerts, the public will listen to a selection from these cylinders.
- Aside from visual arts, other disciplines such as literature have recast the age-old symbolism associated with bees. On Thursday, 26 April, at 7 p.m., the Fundació Joan Miró will extend the scope of the exhibition with a lecture titled 'Bees and Literature' in reference to *Death and Spring* by Mercè Rodoreda. Bees play a prominent role in the novel, symbolizing death and rebirth. The poet Arnau Pons, who wrote the epilogue to the new edition of the novel, will offer a reading and commentary.

From 16 February to 20 May 2018, *Beehave*, *The Exhibition* celebrates the unquestionably important but fragile role of bees in preserving biodiversity, their contribution to our world – both natural and cultural – and the parallel paths that bees and humans have followed over the course of history. The show also sparks a citizen debate about the practice of urban beekeeping as a way of re-naturalising cities, with the awareness that creating urban environments that are friendlier to bees also implies creating friendlier settings for people.

## Map of the Exhibition



## Beehave, The Exhibition: Artists and Projects

**Room 17**

### **Jerónimo Hagerman. *Mutual Relationships* (2018)**



#### **Jerónimo Hagerman**

*Mutual Relationships*, 2018

*Beehave* opens with *Mutual Relationships*, a new installation by Jerónimo Hagerman. The Mexican artist has designed a garden made of huge transparent spheres filled with flowers. Inside these enveloping structures, visitors are led into an immersive experience that evokes the sensations that bees have when they pollinate a flower. Thus the artist brings about a virtual change of scale in which visitors are reduced to the size of bees, beginning a process of metamorphosis which will lead them into the sensory and perceptual world of these insects throughout the entire exhibition.

**Jerónimo Hagerman** (Mexico City, 1967) has produced an art project that analyses the relationship between the subject and the outside world, highlighting the way in which emotional attachments develop between the individual and nature. His works consider some of the modern myths of civilization versus the wild, such as domestication, landscape as aesthetic value and the controversial position of the human facing or as part of nature. Hagerman has spent more than ten years researching the different variables affecting our relationship with the outside territory, the landscape, and, more specifically, the garden as a domestic platform for nature. He is currently working on vegetation interventions where the viewer finds a space to analyse and question the differences between the human dimension and the plant world.

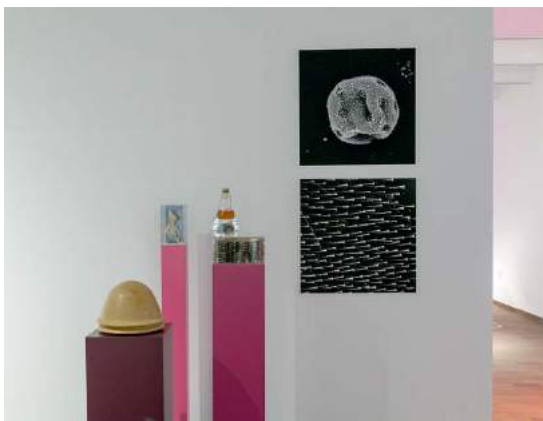
His works have been shown in a variety of spaces in Mexico, the United States, Canada, Japan, Poland, France, Singapore, Ireland, Norway, Russia and Uruguay. Some of his solo shows have been *Malas madres / Vidas suspendidas de una cuerda*, Tabakalera, Donosti (2017), *Southern Dream of a Nordic Summer Landscape* (2016), RAKE Visningsrom, Trondheim, Norway; *Y si pudiera volar... que tan alto llegaría* (2015), at the Museo experimental El Eco; *Archipiélago* (2011-15), Matadero Madrid; *Bellow Level 0* (2009) at Nanyang University, Singapore, and *Contemplando la invasión* (2004-09), an intervention on the façade of the Sala de Arte Público Siqueiros in Mexico City. He has shown his work in group exhibitions such as *Communal Smell Bed* (2010) in Wigry, Poland; the project for the façade of the Biennial of the Americas building in Denver, U.S.A., and *Murals* (2010) at the Fundació Joan Miró. He now lives and works in Mexico City and Barcelona.

**Anne Marie Maes. Bee Agency (2018)**



**Anne Marie Maes**  
*Bee Agency, 2018*

The exhibition continues with an installation composed of a selection of photographs, a video and sculptures by the Belgian artist Anne Marie Maes. The photographs – blown up to a large format, presenting details of bee anatomy with powerful aesthetic impact – emphasize the sense of a change of scale with the aim of placing viewers beyond their preconceived notions about these insects, while transporting them directly into the midst of the bees' world. Along these same lines, the video and the sculptures that complete the room invite visitors to closely examine the different elements that make up a beehive.



**Anne Marie Maes**  
*Bee Agency, 2018*



**Anne Marie Maes**  
*Wax Hexagon, 2018*

**Anne Marie Maes** (Brussels, 1955) is an artist and researcher who has pursued her work at the crossroads between multimedia installation, environmental issues and social commitment, using technological methods to search for new ways of communicating with the natural world. Maes holds a Master's Degree in fine arts from the Luca School of Arts in Brussels, a Master's Degree in cultural studies from the University of Brussels, and a specialisation in anthropological documentary film from the Institute for Sound Image Culture in Brussels. For several decades she has been considered a pioneer in merging art with science in Belgium, pursuing innovative technological projects to bring out hidden structures in nature and translate them into works of art. Maes is also the founding director of several non-profit art organizations such as Looking Glass, So-on and Okno. Okno has been especially active since 2007, exploring the border between new media and ecology and using DIY and collective art practices to find new ways of engaging with the urban environment. In 2009 she founded the Brussels Urban Bee Lab, a spinoff from Okno that focuses on urban beehives as vehicles for new art practices aimed at raising environmental awareness.

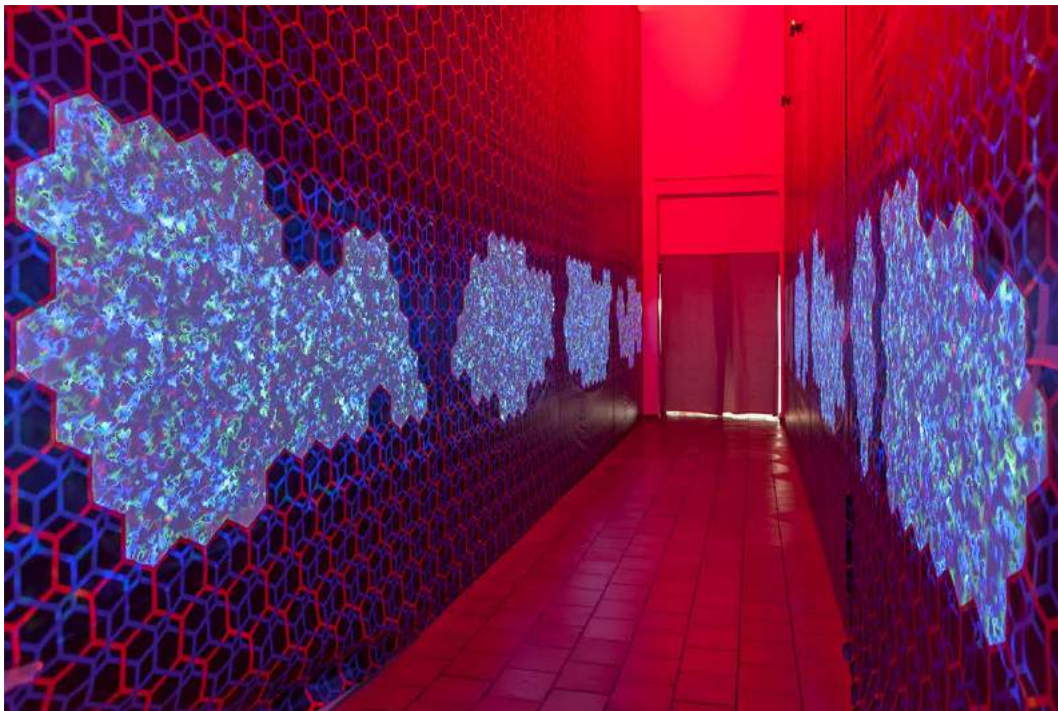
Anne Marie Maes has shown widely in international venues such as Bozar in Brussels, Koç University Gallery in Istanbul, Centro Cultural Borges in Buenos Aires, Arsenal Fine Arts Museum in Riga, Galerie Školská in Prague, the Institut de Biologia Evolutiva in Barcelona, the Wissenschaftskolleg in Berlin, the Ars Electronica Centre in Linz, the De Domijnen Museum in Sittard and the Leonardo Science and Technology Museum in Milan.



**GOIG (Pol Esteve & Miquel Mariné). *Entre totes* (2018)**

After experiencing pollination and getting to know the extraordinary details of a bee's anatomy, visitors are invited to venture into the intimacy of a hive. The GOIG architecture firm (Pol Esteve and Miquel Mariné) designed a space that evokes the impression of entering a hive and gives visitors a sense of the physical conditions they would encounter. The result is an immersive, interactive experience to which Max Celar contributed his simulation of the bees' movements inside the hive.

**GOIG** is an architectural production platform based in Barcelona and London, run by the architects Pol Esteve and Miquel Mariné. Their projects affirm the joy of dwelling and incorporate a clear environmental awareness, considering their social, material, and economic implications.



**GOIG (Pol Esteve & Miquel Mariné)**

*Entre totes*, 2018

**Pol Esteve** graduated in architecture from the Barcelona School of Architecture (2009) and holds a Master's Degree in History and Critical Thinking from the Architectural Association School of Architecture (2012). He previously collaborated with the MACBA Museum of Contemporary Art, the Olga Subirós Studio and Cloud9 architects in Barcelona and R & Sie (n) in Paris. He has designed for private clients and institutions such as dOCUMENTA, the Venice Biennale and CCCB. In parallel, he has conducted research in architecture that has been exhibited and published in the art context. He is currently teaching at the Architectural Association School of Architecture and is a PhD candidate at The Bartlett (UCL).

**Miquel Mariné** graduated in architecture from the Barcelona School of Architecture (2005) and also attended the Faculty of Architecture at the Technical University of Delft (TU Delft). He previously collaborated with Plasmastudio in London and Carles Muro in Barcelona. His work has been featured in national and international publications and was awarded the FAD Opinion Prize in 2015. In addition to practicing architecture, Miquel Mariné has contributed to architectural debate by editing publications curating exhibitions. He is currently teaching in the Master's Program at the Istituto Europeo di Design (IED), at the Barcelona School of Architecture (ETSAV) and at the Chelsea College of Arts (UAL) in London.



**Philip Wiegard. *Artist Screening #1* and *Artist Screening #2* (2017)  
Joan Miró. *Girl with a bee's nest hat* (1966)**



Images of performance workshops led by Philip Wiegard at the Espai Taller in the Fundació Joan Miró, December 2017

In the next room in the exhibition itinerary, the German artist Philip Wiegard examines the collaborative work of bees in *Artist Screening #1* and *Artist Screening #2* (2017). These two large-format drawings are the result of a group effort in two performance workshops led by the artist at the Espai Taller in the Fundació Joan Miró in early December 2017. Philip Wiegard often produces mural installations based on a critical reflection about the notion of collaborative work. For *Beehave*, Wiegard examines and questions the frequent identification of honey bees with industry and organized work.

Philip Wiegard's large collaborative paintings engage in a dialogue with a Joan Miró bronze from the 1960s – a sculpture that the artist crowned, precisely, with part of a bee's nest. Throughout his lifetime, Miró collected and treasured countless objects from nature and rural life with which he established a variety of creative connections. It is a known fact that one of the pieces in the imaginary museum of found objects that inhabited his studios and ended up leaving their a mark on his works, Miró also collected beehives, like the ones that have been documented at the Mas Miró country house in Mont-roig del Camp. Wiegard views the relationship between his performative paintings – based on recovering techniques from the past – and Miró's bronze as a dialogue that evokes traditional trades and techniques while also paying tribute to the iconography of bees as an artistic theme with a long-standing historical tradition.



**Philip Wiegard**  
*Artist Screening #1, 2017*

**Joan Miró**  
*Girl with a bee's nest hat, 1966*  
Bronze  
Fundació Joan Miró

**Philip Wiegard** (Schwetzingen, Germany, 1977) studied Fine Arts in Berlin and New York (Hunter College) and graduated from the Berlin University of the Arts (UdK) in 2003 with the Special Graduates Award. He received scholarships from the German Academic Scholarship Foundation (Studienstiftung des Deutschen Volkes) and from the Berlin Senate Foreign Residency Programme at the Cité Internationale des Arts in Paris in 2007. Wiegard produces his pieces in a variety of media, such as photography, sculpture, mural installation and drawing performance, creating a body of work that questions appearances in a programmatic way to reveal underlying structures.

In recent years, Wiegard has focused his artistic exploration on production processes from the pre-industrial era until today. His latest exhibitions include *Case Study*, Balice Hertling, Paris (2017); *Show Me the Money!* Roskilde, Denmark (2017, Museet for Samtidskunst (Museum of Contemporary Art); *Funeral Charade of Poses*, Hebbel Theatre (HAU1), Berlin, Germany (2011); *Philip Wiegard: Men-Statue-Object*, Furini Arte Contemporanea, Arezzo, Italy (2010); *Rooms without Walls*, Hayward Gallery, London, UK (2010) and *Mind the Gap*, Kunsthau Glarus, Glarus, Switzerland (2009).

**Xavi Manzanares & Alex Muñoz. *Swarms* (2018)**  
**Marine Hugonnier. *Apicula Enigma* (2013)**  
**Toni Serra (Abu Ali). *Untitled* (2018)**



**Xavi Manzanares & Àlex Muñoz**  
*Swarms* (2018)

After the dialogue between Philip Wiegard's mural pieces and the bronze sculpture by Joan Miró, the next room engages visitors to interact with the multi-sensory devices created by Xavi Manzanares and Àlex Muñoz. The artists have designed boards where the visitor lies down and participates in a whole-body listening experience, both tactile and auditory. Through these boards, the visitor perceives the stimuli resulting from the conversion of data collected by a sensory system connected to a beehive installed outside the museum for the project. In other words, the visitor's skin feels the life of beehive in real time, much like it would be perceived by the bees that inhabit it. Titled *Swarms*, the installation is based on a research and technological development effort conducted in collaboration with the BCN Producció municipal emerging art program.



Installation of the beehive for the work *Swarms* by Xavi Manzanares & Àlex Muñoz on the upper terrace of the Fundació Joan Miró

The room also features screenings of pieces by Marine Hugonnier and Toni Serra/Abu Ali, an artist from Barcelona currently living in Morocco. The two films share a common theme, but were shot in different locations (The Koshuta mountains in Austria and a rural area in southern Morocco, respectively), thus placing the emphasis on the diversity of views concerning the practice of beekeeping according to each specific geographical and cultural context. Toni Serra's film is a newly-produced piece that will be shown at the *Beehave* exhibition for the first time.

**Xavier Manzanares** (Barcelona, 1974) is an architect, electronic musician (dAXX) and independent researcher whose work has developed along the border between art, science and technology. Manzanares is also the founder of AudiyoLAB, a traveling laboratory that couples non-academic education, experimentation and creativity by using Open Knowledge Commons. His art practice is rooted in architecture, his field of professional expertise, and branches out towards the least conventional areas in the discipline: experimental architecture, bio-architecture and research architecture. In parallel, Manzanares has explored other creative realms such as phonology, electronic arts, experimental music and creative programming. This last area has enabled him to make new connections between data, sound, interaction, gestures, bodies and space, in the hybrid territory that has recently become the main focus of his work.

**Alex Muñoz Riera** works in video and photography. He views audio-visual media as tools for exploring new areas of knowledge and acquiring learning experiences that give meaning to life. Specializing in the third sector, he works with organizations that focus on fighting inequality and social exclusion. In the past decade, he worked on the project titled *Frontera Sur* on both of sides of one of the most unequal borders in the world: the one between Spain and Morocco. The investigation resulted in five documentaries and a slideshow that have been viewed around the world at exhibitions, in archives and in museums. Muñoz Riera's ties to country life in the past eight years and a chance encounter with apiculture opened up a new line of research for the artist concerning swarms, those superorganisms that contract inside a hive and then spread out over areas covering several square kilometres, following the rhythm of the solar cycle and the seasons. Alex Muñoz Riera has shown and screened his pieces at the Generali Foundation (Vienna), White Chapel Gallery (London), OVNI CCCB (Barcelona), Fadaiat (Tarifa), La Casa Encendida (Madrid), CECUT (Tijuana), CCMEX, (Mexico City), Shedhalle (Zurich), Trans-Immigración, (Zaragoza) and Space Invaders MACBA (Barcelona), among others.





**Marine Hugonnier**  
*Apicula Enigma*, 2013  
 Still

**Marine Hugonnier** (Paris, 1969) is a French artist and filmmaker who has been living in London since 1998. She studied philosophy at the University of Paris and received a post-graduate degree in anthropology from the University of Nanterre. She then studied art at the Fresnoy Studio National des Arts Contemporaines de Lille, in France, in 2000. Hugonnier is internationally renowned for her artistic exploration of perception and of the way in which our point of view determines meaning, and, more specifically, how historical or social conditions affect our experience of the present moment. Her interest in the relationship between language and image as well as the deconstruction of modes of representation inform a large part of her production, which includes twelve films, several series of photographs, performances, sculptures, installations and collages.

Marine Hugonnier's career as an artist began in 2000 with a solo exhibition at Galerie Chantal Crousel in Paris. From that moment on, she has shown internationally at film festivals and at public and private foundations and cultural institutions. Her solo exhibitions include *Film Works: Marine Hugonnier*, Museum of Contemporary Arts, Seoul, South Korea (2014); *Apicula Enigma*, BALTIC Centre for Contemporary Art, Gateshead, UK (2014); *Ariana*, The Sainsbury Center for Visual Arts, Norwich, UK (2013); Malmö Konsthall, Sweden (2009); Villa Romana, Florence, Italy (2009); Kunstverein Braunschweig, Germany (2009); Musée D'Art Moderne et Contemporain - MAMCO, Geneva, Switzerland (2008); S.M.A.K. Stedelijk Museum voor Actuele Kunst, Ghent, Belgium (2007); *Trilogy*, Philadelphia Museum of Art, Philadelphia (2007); *Stop & Go*, Fondazione Sandretto Re Rebaudengo, Turin, Italy (2007); Kunsthalle Bern, Switzerland (2007); Center for Curatorial Studies, Bard College, New York, USA (2005); Chisenhale Gallery, London, UK (2003).

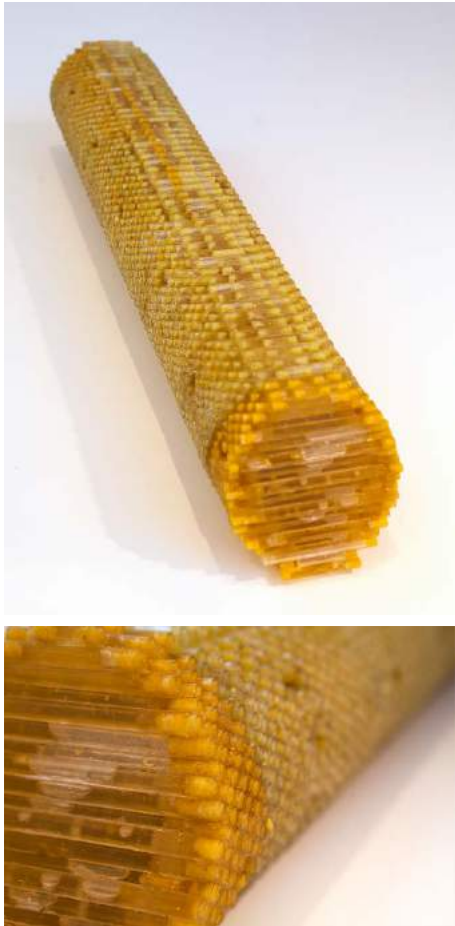


**Toni Serra (Abu Ali)**  
*Untitled*, 2018  
Still

**Toni Serra (Abu Ali)** (Manresa, 1960) is a Catalan video artist who divides his time between Barcelona and Duar Msuar (Morocco). He works in politically committed video art and his films are halfway between experimental essays, visual poetry, independent documentaries and video installations. Serra has devoted a large part of his production to a critique of mass media, questioning their logic as purveyors of social values. His interpretation of critique as a method for enlightening our conscience had led him to examine video's relationship to the visionary and to inner experience.

The co-founder of the OVNI (UFO) archives in 1994, Serra has received numerous accolades, such as the Nam June Paik Award, Köln (2006), the Premi Catalunya de Patrimoni (2004), the Premi Ciutat de Barcelona d'Arts Plàstiques (2002) and the Premi Immagine Leggera Palermo (2000). His work has been shown at the Centre Georges Pompidou, Paris; MNCARS, Madrid; ZKM, Karlsruhe; Transmediale, Berlin; LUX, London, Anthology Film Archives, New York; Berkeley Art Museum; Pacific Film Archive, San Francisco; The Image Forum Festival, Tokyo; Museu da Imagem e do Son (MIS), São Paulo; Tate Modern, London; ICA, London; Knitting Factory, New York; Learning Diversity, Amman; Videokaravaan, Amsterdam; Impakt, Utrecht; FIAV, Casablanca; Escale Africaine, Lille; Media Art, Agadir; Air Inconditional, Zurich; Media Art Biennale, Seoul; Festival Video Arte Puebla, Mexico; Casa Encendida, Madrid; Zemos 98, Sevilla; CCCB, Fundació Tàpies and MACBA, Barcelona, among other venues.

**Luis Fernando Ramírez Celis. Cut (2018)**



**Luis Fernando Ramírez Celis**  
*Cut*, 2018

On the stairs connecting the upper floor exhibition areas with the last room in the show, located on the ground floor of the museum, we encounter a newly-produced sculpture by the Colombian artist Luis Fernando Ramírez Celis, a piece that suggests the delicate balance of the environment and the key role that bees play in keeping the ecosystem stable. It is an architectural structure shaped like a pillar and made of hexagonal plastic tubing filled with honey and sealed with beeswax. To quote the artist, '[...] it is more graceful than a column, [...] its graceful look contrasts with the fragility of the material while appearing to serve as a support [...]. The hive becomes a structural element that helps support a construction while also remaining fragile; it relates to the fragility of bees, which are what supports life, despite the disproportionate industrialization of apiculture and agricultural production in general.'

**Luis Fernando Ramírez Celis** (Bogotá, 1969) is a visual artist, architect and museologist who has combined his pursuit of art with museological and curatorial projects. An artistic revision of architecture and its myth has been the main focus of his production. With installations and site-specific projects that integrate sculpture, video, drawing, photography, objects and documents, the artist examines authors and histories while reviving the memory of their work. In his practice of art, images and concepts drawn from Le Corbusier, Breuer, Minoru Yamasaky, Buckminster Fuller or Carlos Raúl Villanueva are malleable material, subject to being mixed with tropical songs, tattoos, fictional characters and beehives. Throughout his career, Ramírez Celis has shown an interest in the organizational structures of small and large ecosystems, and in how ideal societies are configured.

In his latest projects, the artist has explored the relationship between modern architecture and nature by producing sculptures with synthetic beehives. His work has recently been featured in exhibitions such as *RESISTIR, (RE) EXISTIR* at Galpão VB, Sao Paulo, Brazil; *Nectar* at the Pratt Manhattan Gallery, Manhattan, NY; *Curaduría* at Espacio Odeón; *Ninguna forma de vida es inevitable*, at *Flora Ars & natura*; *FUSO* Anual de Video Arte in Lisbon and the 17th VideoBrasil contemporary art festival.



## Beehave Barcelona

The last room in the exhibition gathers works by the artists responsible for the ten urban projects. The pieces introduce, contextualise or complement the interventions that will be shown at different locations throughout Barcelona beginning on 15 March, aiming to pollinate the city and spark a blossoming debate about the way humans and bees coexist today. The room acts as a portal from which the projects spread out towards the city, inviting visitors to continue participating in the *Beehave* project beyond the museum.

### List of Artists and Works

Joan Bennàssar. *Mad Honey* (2017)

Luis Bisbe. *Beews* (2018)

Alfonso Borragán. *Alterbees* (2017)

Joana Cera. *WAX* (undated)

Gemma Draper. *Beetoken* (undated)

Vadim Grigoryan & Marcos Lutyens.

*PERIOD (Horologium Florae. Horologium Apum. Succus Aevi)* (2017)

*GARDEN (Horologium Florae. Horologium Apum. Succus Aevi)* (2015-2017)

*TIME JUICE (Horologium Florae. Horologium Apum. Succus Aevi)* (2017)

Melliferopolis (Ulla Taipale & Christina Stadlbauer). *Homage to Pomona* (2018)

Anna Moreno. *Billenium* (undated)

Andrés Vial. *BeeNation* (undated)

Pep Vidal. *1000 Flowers* (2017)

## Activities

### **Alterbees Sound Activation**

#### **Concert based on a piece by Alfonso Borrágán**

Opening, *Beehave, The Exhibition*. Thursday, 15 February at 7:45 p.m.

Presentation of the second volume of the catalogue. Thursday, 17 May at 6:30 p.m.

Nit dels Museus (Museums at Night). Saturday, 19 May, 9-11 p.m.



During the opening and on two other occasions, the Fundació will be offering a concert based on a piece composed by the artist Alfonso Borrágán for the *Beehave* exhibition. Borrágán participates in the interventions throughout the city with his project *The Crack*, and displays *Alterbees* in the last room at the exhibition. *Alterbees* features a group of 60 phonographic cylinders made of beeswax containing recordings of human gathering places at the frequency of these insects. During the concerts, the public will listen to a selection from these cylinders.

**Toni Garcia. *Returning Light***  
30/01/2018 – 13/05/2018



After working in traditional chandlery for a decade, the artisan Toni Garcia has a thorough command of the alchemy of this fat secreted by young bees, as well as of the historical, spiritual and liturgical symbolism of candlelight. The photography exhibition space in the foyer of the Fundació Joan Miró is showing a selection of his photos that allows the viewer to glean some of these aspects. From his perspective as a chandler, Toni Garcia has delved into the world of apiculture and bees, which he has photographed in an effort to promote knowledge of his trade.

## **Bees and Literature**

Thursday, 26 April at 7 p.m.



At an unspecified time, in a nameless place, in the middle of a disturbingly isolated natural setting, a community is subjected to a rigorous set of laws and constantly on the lookout for two threats: the creatures called *Caramens*, which nobody has ever seen, and the swelling river, which threatens to sweep away the houses. But there are moments when desire is stronger than fear. When boys feel strong enough to stop being children. When spring comes.

*Death and Spring* by Mercè Rodoreda is a piece of symbolic fiction in which bees play a prominent role. The writer revisits the age-old symbolism of bees, according to which these insects are vehicles for souls between worlds, making them appear in the text as representations of death and rebirth. The poet Arnau Pons, who wrote the epilogue to the new edition of the novel, will offer a reading and commentary.

## Educational Programme

### Beehave ~ Dialogues

Small-group discussion tours of the exhibition for adults.

Sunday, 15 April

Members of the Horts de la Font Trobada, a self-managed urban vegetable garden platform. Poble Sec.

Sunday, 13 May

El Sortidor and L' Albareda civic centres, Poble Sec; as part of its cultural tours programming

### Beehave ~ Dialogues

Discussion tour for schools. For kindergarten (age 5), elementary and secondary school groups.

### Visitors' Kit

Material provided for unguided family visits. Available at the reception desk in Catalan, Spanish and English.

### Workshops

*Let's Not Stop. Pollination. Let's-Not-Stop Pol-li-na-tion!*, with the Nyam-nyam cultural association and Vanessa Tedejo.

Sundays, 4 and 18 March.



Are there bees in our city? Where are they? Are they black and yellow? Do they die after they sting? Is honey being made in Barcelona? Have you seen any beehives in the

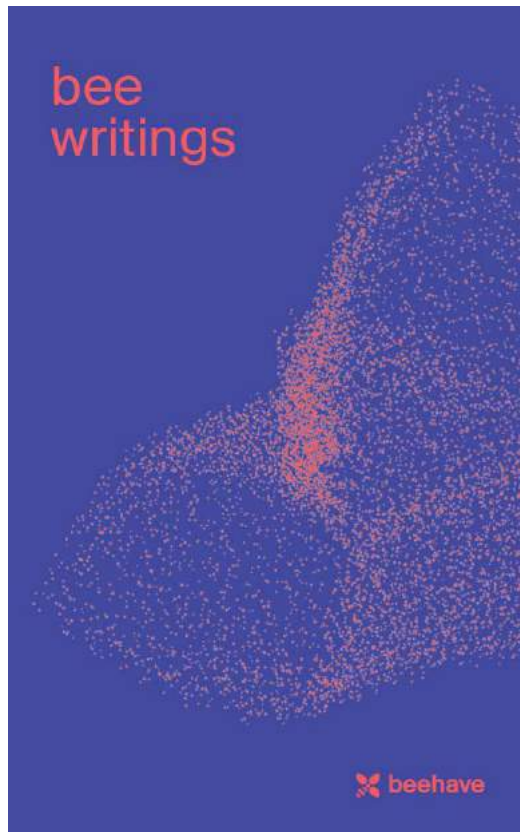
city? Setting out from the *Beehave* exhibition, participants explore Montjuïc mountain at an insect's scale in a performative walk focused on bees and pollination.

+ *Making Artists' Books*, by *Beebooks*. During the Sant Jordi Book Day (23 April), at El Sortidor.

+ Workshop at the spring fair organized by the Escola del Bosc PTA.

## Publication

The *Beehave* publication is made up of two volumes. The first offers the theoretical framework for the show, whereas the second – available in May – documents both the exhibition and the urban interventions held throughout the city. Both will be published in three editions: Catalan, Spanish and English.



The first volume, *Bee Writings*, includes the curatorial text by Martina Millà titled *Swarming Memories* along with several other essays about the main issues addressed in the project. In *Bees in Barcelona*, the writer Xavier Theros examines the history of Barcelona's relationship with beekeeping and honey bees. Next, in *Honey Bees, Strangers in Art and Our Companions on Earth: A Brief and Personal Overview*, the art historian Dominic Leo follows the presence of bees in major works of art in the course of time. In a different vein, *Urban Bees and Natural Cities* presents the practice of beekeeping from a current scientific perspective. It is an essay written by six hands, by Jaume Cambra, Anna Febrero and Jordi Bosch, three professors specializing in three critical aspects for understanding

the world of honey bees: apiculture, botany and entomology. The three authors also complete the volume with a glossary of bee-related terms.

Published by the Fundació Joan Miró

Essays by Marko Daniel, Martina Millà, Xavier Theros, Domenic Leo, Anna Febrero, Jordi Bosch and Jaume Cambra

Paperback; Format: 11.5 x 18 cm  
68 pages and 21 illustrations

Three separate editions:

Catalan: 978 84 16411 38 2

Spanish: 978 84 16411 39 9

English: 978 84 16411 40 5



## General Information

### Opening Hours

Tuesdays, Wednesdays and Fridays (except holidays)

10 a.m. to 6 p.m. (November to March)

10 a.m. to 8 p.m. (April to October)

Thursdays (except holidays): 10 a.m. to 9 p.m.

Saturdays: 10 a.m. to 8 p.m.

Sundays: 10 a.m. to 2:30 p.m.

Mondays (except holidays): Closed

### General Admission

Permanent collection + temporary exhibition: €12 Concessions\*: €7

Temporary exhibition: €7 Concessions\*: €5

\*Students aged 15 to 30 and seniors over 65

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

Annual Pass: €13

Multimedia Guide: €5

ArticketBCN: €30

### Accessibility



### Transport

Buses 55 and 150 (Parc de Montjuïc bus)

Montjuïc Funicular (Paral·lel metro stop, integrated fare)

Public transport is recommended for visiting the Fundació.

# Fundació Joan Miró \* J.F... Barcelona

With the collaboration of:

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