

press kit

interventions throughout Barcelona
15.03 - 17.06
2018

beehave

Fundació Joan Miró ✱  Barcelona

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Beehave

Art Interventions

15 March – 17 June

Several locations throughout Barcelona

Presentation to the press: 14 March 2018 at 10:30 a.m.

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.

Curator

Martina Millà

Programming and Projects Director, Fundació Joan Miró

Organized by

Fundació Joan Miró, Barcelona

With the collaboration of

[®]Sabadell
Foundation

Partner institution

Institut de Cultura de Barcelona

With support from

Torrans i Mel Alemany and TRAM

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 documents the exhibition and the art interventions performed throughout Barcelona.

Presentation: 17 May at 6:30 p.m.

Activities

Bees and Literature

Reading and commentary of *Death in 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.

Alterbees: Sound Activation

Concert based on a piece by Alfonso Borragnán

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 at 9 and 11 p.m.

Toni Garcia. *Returning Light*

Photography exhibition in the Foyer

30/01/2018 – 13/05/2018

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 and at the link <http://bit.ly/29R8CCn>

Press Release

Beehave

Interventions throughout the City

15 March - 17 June

Curated by Martina Millà

Fundació Joan Miró

With the collaboration of Fundació Banc Sabadell

Partner institution: Institut de Cultura de Barcelona

Beehave ventures beyond the Fundació Joan Miró building with ten art interventions held at different locations in Barcelona, with the aim of sparking a citizen debate about the coexistence of humans and bees in cities.

It is the second part of the *Beehave* project, curated by Martina Millà, the Programming and Projects Director at the Fundació Joan Miró, which began at the museum with an exhibition that connects visitors with the world of these insect pollinators.

As spring begins, ten artists, both local and international, will be presenting their interventions, installations, videos, community projects and performances in fifteen different locations throughout the city, including the Laribal gardens in Montuïc, the Plaça de les Glòries, the convent of Sant Agustí, the Poblenou cemetery and the TRAMBesòs streetcars.

***Beehave*, developed in collaboration with the Banc Sabadell Foundation and with support from Torrons i Mel Alemany and TRAM, will be unfolding beyond the museum thanks to the Institut de Cultura de Barcelona (ICUB). The public art programme will be held throughout the city until 17 June.**

Barcelona, 14 March 2018. 'We wanted to explore the past of urban beekeeping in Barcelona and examine its present state 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'. With this statement, *Beehave* curator Martina Millà focuses the second stage of the project on contemporary artists' interest in honey bees and the key role these insects play in the planet's environmental balance.

During the spring, the most active period in the natural life cycle of bees, the *Beehave* project will reach out beyond the temporary exhibition rooms at the Fundació Joan Miró with a public art programme encompassing the entire city. From March to June 2018, the artists Joan Benàssar, Luis Bisbe, Alfonso Borragán, Joana Cera, Gemma Draper, Vadim de Grainville & Marcos Lutyens, Anna Moreno, Ulla Taipale, Andrés Vial and Pep Vidal will pollinate the city with a group of works created specifically for the event to encourage a blooming citizen debate about the practice of urban beekeeping as a way to *re-naturalise* urban environments. Their interventions, installations, actions and performances reach 15 different locations - the Laribal gardens in Montjuïc, the Poblenou cemetery, the Clot neighbourhood, the convent of Sant Agustí, the Plaça de les Glòries and the Col·legi d'Arquitectes building, among others - bringing together contemporary art, ecology and urban planning.

In front of the Fundació Joan Miró building, the artist Pep Vidal, in collaboration with students from the Institut Rubió i Tudurí gardening school, have planted a living piece titled *Mil flors* (in Catalan, wildflower honey is known as 'mel de mil flors' - thousand-flower honey). The work gathers exactly one thousand plant species in order to create the conditions for the bees in Montjuïc to produce, quite literally, thousand-flower honey. Without leaving the mountains, the artists Vadim de Grainville & Marcos Lutyens have examined the circadian rhythms of plants to recreate a flower clock in the Laribal gardens where trained bees feed at specific hours of the day. By providing this temporal dimension, the artists speculate about the resulting honey becoming, ideally and poetically speaking, an elixir of time.

True though it may be that the many properties of honey have been valued since ancient times in many cultures, it is also a fact that at times honey has been found to contain toxic substances generated by humans. Artist Joan Benàssar presents a film in which he shows the hallucinations of a Mexican beekeeper after she had ingested honey that was contaminated with agricultural chemicals. Honey is also the subject of artist Alfonso Borragán's project - in his case, artificial honey created collectively by a hive of humans: residents from the neighbourhood of El Clot, formerly known as El Clot de la Mel ('Honey Hollow') for its beekeeping tradition. In his piece, honey will periodically seep out of the crack in a wall in the neighbourhood, evoking a legend from Cantabria. Next, we move from the land of legends to a dystopic future as presented by artist Anna Moreno at the Col·legi d'Arquitectes building, with an installation that speculates about a world in which honey is the main exchange value.

Meanwhile, artist Luis Bisbe will use this much-praised sweet substance at the Plaça de les Glòries, painting a honey window through which viewers will be able to look out upon the city and reconsider their relationship with these insects in the urban setting. Also aiming to spark a debate about the survival of bees and urban beekeeping, Gemma Draper proposes six actions in different locations throughout the city in which she will hand out tokens or medals with bee-related symbols. Artist Andrés Vial, in turn, proposes an intervention with vinyl decals on the TRAMBesòs streetcars to stimulate reflection about human appropriation of space while drawing attention to the possibility of sharing it with other species in a balanced way.

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. Ulla Taipale proposes a literary visit to the Poblenou cemetery, recapturing the classical notion of bees' ability to travel between the realms of the living and the dead. Last of all, during the three months that *Beehave* is held in the city, a giant candle made of virgin beeswax by Joana Cera in collaboration with Toni García will burn uninterruptedly in the convent of Sant Agustí, in step with the unfolding of the project and of spring.

These ten urban actions are complemented with the immersive, transformative exhibition that opened at the Fundació Joan Miró on 15 February. The show includes a series of newly-produced installations that invite the public to engage in several aspects of the cognitive realm of bees. In a garden of giant spheres full of flowers created by the artist Jerónimo Hagerman, visitors are able to experience what bees feel when they pollinate; encounter the extraordinary anatomic details of bees' bodies in the work of Anne Marie Maes; visit the inside of a hive with the interactive installation created by the GOIG architecture firm; approach the collective work of a hive through Philip Wiegard's collaborative drawings; and engage in the world of beekeeping in the videos by Marine Hugonnier and Toni Serra (Abu Ali) and the multimedia installation by Àlex Muñoz and Xavi Manzaneres, where they experience a real-time connection with a beehive installed on the terrace of the Fundació. They also reflect on the role of bees in our ecosystem's stability with the sculpture by Luis Fernando Ramírez Celis. The exhibition ends in a room that gathers works by the artists responsible for the ten urban projects. This space acts as a portal for the city-wide interventions and invites visitors to continue participating in *Beehave* beyond the museum. The project is completed with a two-volume publication: the first offers the theoretical framework for the show, with essays by Martina Millà, Xavier Theros, Domenic Leo, Anna Febrero, Jordi Bosch and Jaume Cambra; the second – available after 17 May – documents both the exhibition and the urban interventions held throughout the city.

Beehave, which has been made possible with the collaboration of the Banc Sabadell Foundation and support from Torrons i Mel Alemany and TRAM, will unfold beyond the museum and acquire an urban dimension thanks to the Institut de Cultura de Barcelona (ICUB). The public art programme will be held throughout the city until 17 June.

Artists and Projects

Joan Bennàssar

Miel loca

Location: García de Pou (passeig de Picasso, 12)

Dates: 15/03 – 17/06

Mondays – Fridays, 9.30 am – 1.30 pm & 4 – 8 pm



Film still from *Miel Loca (Mad Honey)*, by Joan Bennàssar. Courtesy of the artist

Joan Bennàssar's video *Miel loca (Mad Honey)* shows the hallucinations of a Mexican beekeeper after having ingested toxic honey. In Mexico, bees produce honey that is poisonous due to its high content of agricultural chemicals. In these kaleidoscopic hallucinations, we see everything from the transformation of plastic materials used in experimental architecture in the 1950s to the phantasmagoria of present-day agricultural chemistry.

Joan Bennàssar (Palma de Mallorca, 1991) studied Fine Arts at the University of Barcelona, completed the SOMA Mexico independent study programme and has been a resident artist at the Taipei Artist Village (Taiwan) and Hangar (Barcelona). He now lives and works in Mexico City and Barcelona.

He was awarded the Sala d'Art Jove grant for Creation and Research in collaboration with the MACBA (2014), the Can Felipa Arts Visuals grant (2015), the Guasch Coranty grant (2015), the Injuve production grant (2016) and the DKV/Museu Es Baluard grant for video production (2016).

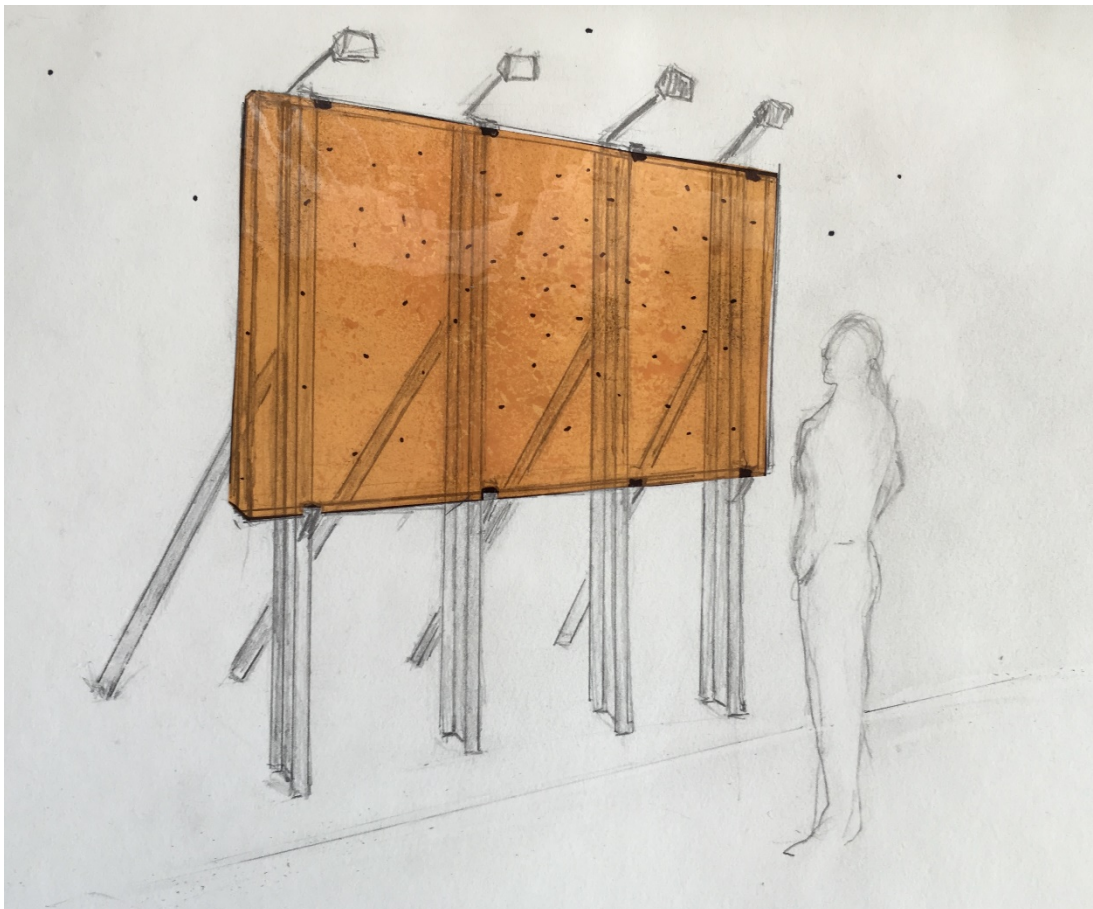
Bennàssar's work has been featured in art centres, fairs and galleries such as Es Baluard Museu d'art Contemporani in Palma (*The sun is gone but we still have the view*, 2016); Arts Santa Mònica, Barcelona (*Segueixi els rastres com si fos miop*, 2016); Can Felipa, Barcelona (*The Grand Tour*, 2016); Tecla Sala, L'Hospitalet (*Lliçó de Diògenes*, 2016); LOOP festival, Barcelona, 2015; Contemporary Istanbul, Turkey, 2015; Johannesburg art fair, South Africa, 2015; Fabra i Coats Centre d'Art Contemporani, Barcelona (*After landscape cities copied*, 2015 and *Futures abandoned, tomorrow was already the question*, 2014); MAC Mataró (*Zona intrusa* 8, 2015); MACBA auditorium, Barcelona (*Futuro memories*, 2014); MUU Gallery Helsinki (*Tabula rasa*, 2014); Galerie RDV Nantes, France (*Artificial Paradise*, 2014) and Halfhouse, Barcelona (*Collapsed House*, 2013), among others.

Luis Bisbe

Beews

Location: Plaça de les Glòries (Gran Via de les Corts Catalanes, in front of the Museu del Disseny de Barcelona)

Dates: 15/03 – 17/06



honeybackflash (sketch) by Luis Bisbe. Courtesy of the artist

Luis Bisbe intervenes in our usual view of the city by creating honey windows through which we can think about the absence of bees in the urban context. A honey filter allows us to appreciate the beauty of this substance while leading us to question our relationship with these insect pollinators.

Luis Bisbe (Málaga, 1965) is a cunning observer of the paradoxes underlying everyday life. His works stem from distance and irony, and stop to consider misunderstandings, contradictions, and questioned evidence. His explorations involve unprecedented approaches to space, often addressing the relationship between interior and exterior, and using the context of the exhibition as material for his art. Bisbe's work on the illusions of perception has gradually driven him away from representation and closer to the physical world of objects.

Solo exhibitions of Luis Bisbe's work have been held at the Centre d'Art Santa Mònica, the Museo de Arte Contemporáneo de Valladolid, La Casa Encendida in Madrid, CAC in Málaga and the Fundació Joan Miró, in 2003 and 2017. His work is represented in the permanent collection of the Museo Nacional Centro de Arte Reina Sofía and has been featured in group shows at several editions of the ARCO art fair in Madrid, the Biennial de Arte Paiz 2010 in Guatemala, the Image Forum Festival in Tokyo and the Nitéroí Contemporary Art Museum in Rio de Janeiro, as well as in galleries and art centres in Berlin, Valencia, Lima and Sao Paulo, among other places. He now lives and works in Barcelona.



honeybackflash, 2018. Piece by Luis Bisbe for room 20 in the *Beehave* exhibition
© Fundació Joan Miró, Barcelona. Photo: Pere Pratdesaba

Alfonso Borragán

La Grieta

Location: El Clot

Dates: 15/03 – 17/06



Photo of the crack on 5 Carrer Concili de Trento

Residents from the neighbourhood of *El Clot* (formerly known as *El Clot de la Mel*, or 'Honey Hollow') will manufacture 'artificial' honey in the course of several work sessions in which, like a human beehive, they will connect as a community with their history and with bees and honey in general.

Part of this artificial 'El Clot Honey' will be distributed locally, while the rest will seep out periodically through a crack in the front wall of a building in the neighborhood as a reminder of the Cantabrian legend of *La Grieta* ('the crack').

Artificial 'El Clot Honey' manufacturing
(Espai Antoni Miró Peris, plaça Carme Montoriol, 10):
15/03, 06/04, 18/05, 08/06, 6 – 9 pm

Activation of *La Grieta*
(carrer de Concili de Trento, 5):
17/03, 07/04, 19/05, 10/06, 12 pm

Artificial 'El Clot Honey' will be distributed at Pastisseria La Palma
(carrer del Clot, 72–74).

Alfonso Borragán (Santander, 1983) is a multidisciplinary artist who currently lives and works in London. He graduated in Fine Arts at the University of Barcelona and holds a MFA from the Slade School of Fine Arts in London. His work can be interpreted as the development and tracking of an unreproducible experience. As an artist, he claims images that don't exist, latent *graphias* that are instants of an experience that cannot be completely revealed. He works with intangible experiences; the emptiness of vision; the measure of incommensurables and the paradoxes that are found in the inversion of popular and scientific beliefs.

Borragán has carried out and shared his projects in Spain, Portugal, Germany, United Kingdom, Switzerland, Norway, Canada, United States, Colombia and India. His latest projects have been shown at the old Born Market in Barcelona (*litofagos: ærolito*), the Gilverto Alzate Foundation in Bogotá (*Fosfofagia 04*), the Instituto Cervantes in New York (*Documentation of 19 days living in a cave*), the Slade School of Fine Arts in London (*Aether*) and in Khoj, India (*Fosfofagia 03*), among other venues.

Furthermore, Borragán has taught and lectured at the Slade School of Fine Arts, the Camberwell College of Arts, the London College of Communication, Swansea Metropolitan, Plymouth University, La Colegiatura Colombiana, Universidad de Cantabria, Universitat de Barcelona, Institut d'Arquitectura Avançada de Catalunya (IAAC) and the Institut d'Estudis Fotogràfics de Catalunya (IEFC).



Alterbees, 2018. Piece by Alfonso Borragán for room 20 of the *Beehave* exhibition
© Fundació Joan Miró, Barcelona. Photo: Pere Pratdesaba

Joana Cera

Cera

Location: Centre Cívic Convent de Sant Agustí (plaça de l'Acadèmia, s/n)

Dates: 15/03 – 17/06

Mondays – Fridays, 9 am – 10 pm

Joana Cera collaborates with the chandler Toni Garcia to make a candle out of virgin beeswax that will burn uninterruptedly for the three months of the *Beehave* project in Barcelona, in step with the unfolding of the project and of spring. The piece rekindles age-old rituals of guarding the flame while paying tribute to a unique substance: the wax produced by honeybees.



Cera (Wax), 2018. Detail from the piece by Joana Cera for room 20 of the *Beehave* exhibition
© Fundació Joan Miró, Barcelona. Photo: Pere Pratdesaba

Joana Cera (Barcelona, 1965), who graduated in Fine Arts at the University of Barcelona, is a multidisciplinary artist who uses photography, drawing, sculpture, video and installations to create enigmatic spaces that highlight underlying tensions. Her projects are introspective journeys into a world of dualities, poetic spannings of the distance between opposites. Her pieces often use the deconstruction of reality as a univocal entity to generate a multiplicity of meanings that will allow for an open dialogue with complexity.

Her recent solo exhibitions include *La caja blanca*, Adesiara, Palma de Mallorca (2017); *Lapso*, Galería Alegría, Madrid (2017); *Davallada*, Espai Sant Marc, Sineu, Mallorca (2015) and *Sense Mesura Variable, Nivell Zero*, Fundació Suñol, Barcelona (2012). Joana Cera has been in group shows at the 47th congress and general assembly of the International Academy of Ceramics (2016); *Indisposició general. Assaig sobre la fatiga*, Fabra i Coats, Barcelona (2015); *Manualmente*, Galería + R, Barcelona (2014); *Don't Forget*, Galería + R, Barcelona (2013); and the 2015, 2013 and 2012 editions of ARCO, Madrid.



Workshop about wax and bees by Joana Cera and Toni Garcia. Col·legi Maristes Valldemia de Mataró. Photo: Sílvia Oliveras. Courtesy of the artist

Gemma Draper

Betoken

Dates: 16/03, 21/03, 22/04, 01/05, 11/05 & 03/06

Location: Several locations throughout Barcelona (see itineraries and times on the Fundació website)

Gemma Draper proposes six meet-ups and tours of different areas in Barcelona on dates linked to ecology, natural cycles and the world of bees. In these six pollinating actions, the artist will hand out tokens or medals with bee symbols, inviting passers-by to partake in the current debate about bee survival and urban apiculture.

Dates and routes:

16/03, 6 pm. – *The bees' dance*

Diagonal metro station transfer area

21/03, 12 pm – *The flower route*

Meeting point: Joan Güell monument (intersection of Gran Via de les Corts Catalanes and Rambla de Catalunya)

22/04, 11 am – *The beehive route*

Meeting point: Valldaura metro station

01/05, 6 pm * – *The worker bee route*

Meeting point: Plaça Catalunya (in the centre of the square) * *time to be confirmed*

11/05, 5 pm – *The honey/wax route*

Meeting point: Herboristeria del Rei (Carrer del Vidre, 1)

03/06, 11 am – *The queen bee route*

Meeting point: Plaça Reial

Gemma Draper (Barcelona, 1971) finished her BA in philosophy before graduating from the Escola Massana art school in 2003. She received an MFA in jewellery and metalsmithing from the Cranbrook Academy of Art, Michigan, in 2009.

Recently, she has been appointed as a lecturer and jeweller-in-residence at Teesside University, Mima Museum, in Middlesbrough, United Kingdom. Even before graduating in philosophy she felt the need to do things with her hands, experimenting with materials to shape her theoretical arguments. A word or a concept is usually the starting point for her projects and she uses drawing as a tool to explore the drives of her ego.

Her solo shows include *Keep! A project room*, Constantine Gallery, Middlesbrough, UK (2014); *The Bearing Providers*, Galerie Rob Koudijs, Amsterdam (2013); *Lake Fortitude*, Gallery Goldfingers, Copenhagen (2011); *The Floating Knot & The Nuptial Suite*, Galleri Hnoss, Goteborg (2010) and *Cordial changes*, Galleria Norsu, Helsinki (2006). Gemma Draper's work has also been shown in numerous group exhibitions, such as *Alchemy*, Hangzhou, China (2015); *En Construcción II*, Valparaíso, Chile (2015); *The Wilde Things*, Z33, Hasselt, Belgium (2013); *Cabinets of Nature and Curiosities*, Museum of Palaeontology, Munich (2013); 6th Tallinn Applied Art Triennial 'The Art of Collecting' (2012); and Triennial of International Contemporary Jewellery, Imatra, Finland (2012).



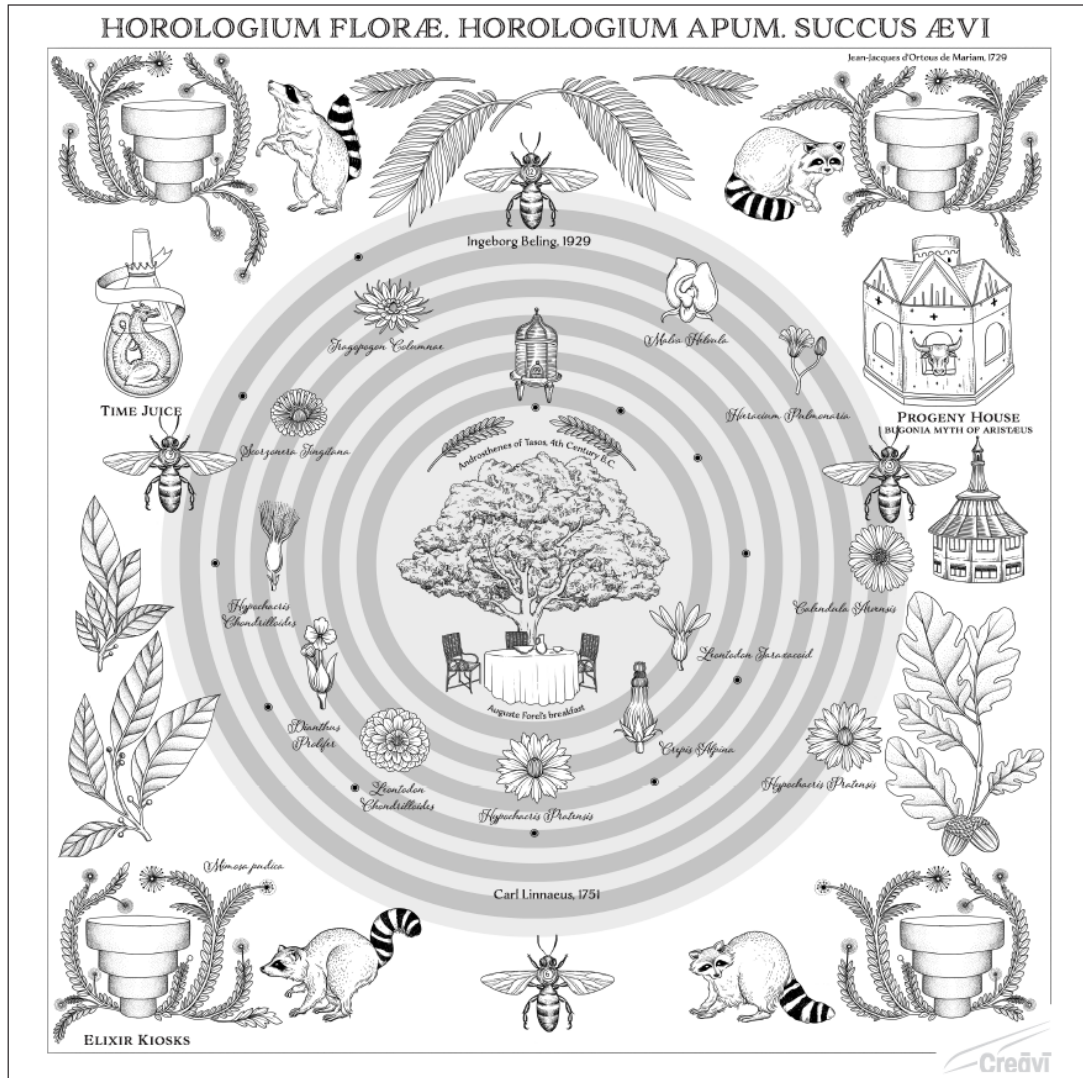
Betoken (banners), 2018. Piece by Gemma Draper for room 20 of the *Beehave* exhibition © Fundació Joan Miró, Barcelona. Photo: Pere Pratdesaba

Vadim de Grainville & Marcos Lutyens

Horologium florum. Horologium apum. Succus aevi

Location: Jardins de Laribal (next to the Fundació Joan Miró)

Dates: 15/03 – 17/06, 10 am – 7 pm



GARDEN (Horologium Florae. Horologium Apum. Succus Aevi), 2015-2017. Courtesy of the artists

Inspired by chronobiology and circadian rhythms, as well as by the scientific research of the Swedish botanist Carl von Linnaeus (1707-78) and the German ethologist Ingeborg Beling (1904-88), Vadim de Grainville and Marcos Lutyens have recreated and adapted a 'floral clock' to attract honeybees trained to feed from twelve specific flowers at different times of the day.

Succus Aevi Induction

Dates: 17/03, 5 (Spanish) & 6 pm (English)

A journey into the circadian sense of time, in which bees, flowers and humans reflect the arc of the sun. Induction by Marcos Lutyens.

Limited space. Reservations required: confirmacions@fmirobcn.org

Vadim de Grainville (Grigoryan) is an artist whose work explores the links between food, life and death, both in a direct sense (seeing food as a condition of life) and in a symbolic sense (understanding it as a culture of nutrition and catalyst of creation). Vadim de Grainville often works under the pseudonym of Creavi (from Latin, "I have created"), an artistic research initiative that puts the focus on the creation processes above the artist's authorship. De Grainville's previous projects took the form of performing dinners, mainly. Examples include *Caníbal Curia* (2013), an evocation of cannibalism and, in particular, artistic cannibalism of immortality; *Spice Orgy* (2015), highlighting the devastation and tragedy caused by civilizations obsessed by excessive materialism; *Archemastry* (2016), which celebrated the figure of the 16th century alchemist John Dee and his quest for the universal language of creation. Vadim is based in Paris and Grainville (Normandy).

Marcos Lutyens (London, 1964) lives and works in Los Angeles. Interested in interdisciplinary works from the beginning of his career as an artist, he uses cognitive techniques such as hypnosis and technologies such as robotics and sensory tools to create performances, sculptures and installations. His designs are distinguished by the character of continuous experimentation and for their great variety, from surveys to work on air pollution, to the comparison between human and animal sensory perception, interaction between different species, pedestrian flows and social media dialogue. This constant drive for research also led him to work in a social dimension, dealing with specific cultures such as the Muxhe, the Zapotec civilisation in southwestern Mexico, and social groups such as the Raeilians, synaesthetes, and border migrants to explore how unconscious mind-sets shift across cultures and backgrounds.

Lutyens has shown internationally at Documenta (13), the Los Angeles County Museum of Art (LACMA), the Centre Georges Pompidou, the Royal Academy and the National Art Museum of China and MoMA PS1, among other venues. He worked with Carolyn Christov-Bakargiev for the 14 Istanbul Biennial on a large-scale installation of a ship, and prepared the public art programme *Thought Forms and Brain Waves: Neuro-Aesthetics and Art*, which included some of the world's leading neuroscientists. He recently published his book *Memoirs of a Hypnotist: 100 Days*.

Time Juice, 2018. Piece by
Vadim de Grainville &
Marcos Lutyens for room 20
in the *Beehave* exhibition
© Fundació Joan Miró,
Barcelona. Photo: Pere
Pratdesaba



Anna Moreno

Billennium

Location: Col·legi d'Arquitectes de Catalunya (plaça Nova, 5)

Dates: 15/04 – 03/06

Mondays – Saturdays, 10 am – 8 pm

Sundays, 10 am – 3 pm

Public holidays, closed



Film still from *Billennium*, by Anna Moreno. Courtesy of the artist

Anna Moreno's installation is the result of a research study on the communal and modular architecture developed by Ricardo Bofill's Taller de Arquitectura in the 1970s and from the artist's reading of the British science fiction author J.G. Ballard. Both allowed her to speculate about a dystopian future in which honey, rather than gold or money, would be the main exchange value.

Anna Moreno (Barcelona, 1984) lives and works in Barcelona and The Hague (Netherlands). Her practice of art develops through expanded events and solo exhibitions such as *D'ahir d'abans d'ahir de l'altre abans d'ahir i més d'abans encara*, Fundació Blueproject, Barcelona, 2016; *The Whole World Was Singing*, HIAP Project Space, Helsinki, 2016 and *An Awkward Game*, 1646, The Hague, 2015. She has shown her work in the group shows *En los cantos nos diluimos*, Sala de Arte Joven, Madrid, 2017; *Distopía General*, Reales Atarazanas, Valencia, 2017; *CAPITALOCEAN*, W139, Amsterdam, 2016; *Lo que ha de venir ya ha llegado*, CAAC in Sevilla, MUSAC, at León and Koldo Mitxelena in Donostia, 2015, and *Generaciones*, La Casa Encendida, Madrid, 2014, among others.

Anna Moreno's work has been featured at symposia such as *Visual Activism*, SFMOMA, San Francisco, 2014, and *United We Organize*, Stroom Den Haag, The Hague, 2013. The artist has participated in residencies at *Artistas en residencia*, CA2M and La Casa Encendida, Móstoles and Madrid, 2017; Seoul Art Space Geumcheon, Seoul, 2012, and Atelierhaus Salzamt, Linz, 2011.

Anna Moreno teaches Artistic Research at the Royal Academy of Art in The Hague, where she is a founding member of HELICOPTER, an artist-run initiative for experimentation and knowledge exchange.



Billenium, 2018. Piece by Anna Moreno for room 20 in the *Beehave* exhibition
© Fundació Joan Miró, Barcelona. Photo: Pere Pratdesaba

Ulla Taipale

L'altre costat

Location: Cementiri del Poblenou (avinguda d'Icària, s/n)

Dates: 15/03 – 17/06, 8 am – 6 pm



Ulla Taipale proposes a literary visit to the Poblenou cemetery, exploring gravestones with angels and bee-related imagery. According to classical mythology, bees have the ability to travel between the realms of the living and the dead.

A smartphone app allows participants to follow this itinerary and listen to excerpts of writings from different periods that contain references to these insects.

Sculpture at the Poblenou cemetery
© Fundació Joan Miró, Barcelona.
Photo: Pere Pratdesaba

18/03, 4.30 pm – Guided tour led by the artist. Reservations required:
confirmacions@fmirobcn.org

* *L'altre costat* can be activated by downloading the free Arilyn app from the App Store or Google Play.

Ulla Taipale (Tampere, Finland, 1971) is a curator, researcher and artist. Cross-disciplinary expeditions, natural phenomena and bio-scientific research are often starting points for her work. Her practice builds bridges between art and science communities, enhancing and facilitating dialogue between artists, creators, scientists and the general public.

Taipale is trained as environmental engineer and curator for new media arts. Since 2006 she has been working under the name *Capsula* [art science nature] and has been a beekeeper since 2012.

Taipale's projects, exhibitions and art and science workshops have been shown internationally, at CCCB (Centre per a la Cultura Contemporània de Barcelona) (2006-08), Arts Santa Mònica in Barcelona (2006-07), Centro Cultural El Matadero in Madrid (2007), El Laboral Centro de Arte y Creación Industrial in Gijón (2009), Kiasma Museum of Contemporary Art (2009) and Pixelache Festival in Finland (2009-16), Natureza: Arte e Ciência Festival in Brazil (2012) and Arthouse Kirpilä in Helsinki (2017), among other venues.

During the years 2011-13 she was the project director for the *Biofilia – Base for Biological Arts* program at Aalto University in Finland. She is currently working on two long-term projects: *Melliferopolis-Honeybees in Urban Environments* jointly with Christina Stadlbauer and *Climate Whirl Project* with forest and climate scientists from the University of Helsinki.



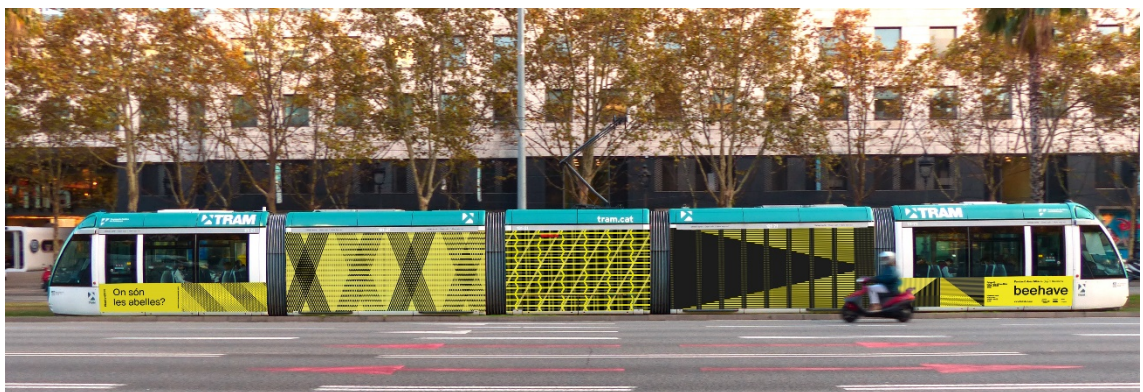
Homage to Pomona, 2018. Piece by Ulla Taipale and Christina Stadlbauer (*Melliferopolis*) for room 20 in the *Beehave* exhibition. © Fundació Joan Miró, Barcelona. Photo: Pere Pratdesaba

Andrés Vial

Beenation

Location: Trambesòs (T4 Ciutadella/Vila Olímpica - Sant Adrià station)

Dates: 15/03 – 14/05



Photograph of *Beenation*, the intervention by Andrés Vial on the Trambesòs

Beenation is an intervention by Andrés Vial with vinyl decals on the Trambesòs streetcars that refer to coexistence between humans and other animal species in the city - and specifically to the almost complete absence of honey bees. Is Barcelona only for humans, pets, parrots and seagulls? Should we reconsider this anthropocentric notion of space ownership? Honey bees claim their right to live in the city.

Andrés Vial is an artist and curator whose research focuses beyond pre-established social conventions and clichés. His work questions the ways in which social and territorial projects are configured, both in their physical and their symbolic dimensions. Vial's proposals often stem from human beings' relationships with nature and the ways this unique connection determines changing, strange geographical places while also configuring identities. Using a variety of media (installation, video, sound, photography, drawing and painting), Andrés Vial seeks to create visual dialogues with imposed boundaries, with the aim of breaking them or highlighting them.

His work has been shown internationally in solo exhibitions such as *That fiction called landscape and a failed relation with it*, La Place, Barcelona (2017) and *Beautiful, unsurpassable, secured view*, Galería Local Project, Santiago, Chile (2012). Vial has participated in group exhibitions such as *Limitrofías*, Can Felipa, Barcelona (2017); *Money Laundering*, SixtyEight Art Institute, Copenhagen, Denmark (2017); *Imaginarios Invisibles*, Alimentación 30, Madrid (2017); *El teorema de Maslow nº 4.0 #Exitus*, Addaya, Alaró, Mallorca (2016); *Intermediate Depression*, Cultural Park of Valparaíso, Valparaíso, Chile (2015) and *Urban Imaginary*, Matucana 100 Cultural Center, Santiago, Chile (2014), among others.

One of his most salient curatorial projects was *La finestra indiscreta* (2016), a public video art programme shown on the facades of buildings in the Born, Gòtic and Raval neighbourhoods in Barcelona. Since 2014, jointly with Rosario Ateaga, he has co-directed the Espai Colona, a nomadic project born in Barcelona that focuses on the colonization of domestic spaces and the relationship between art and everyday life.



Beenation, 2018. Peça d'Andrés Vial per a la sala 20 de l'exposició *Beehave*
© Fundació Joan Miró, Barcelona. Foto: Pere Pratdesaba

Pep Vidal

1000 flors

Location: Fundació Joan Miró (Parc de Montjuïc, s/n)

Dates: 15/03 – 17/06



Pep Vidal. *Mil flors*, 2017-2018. First flower © Fundació Joan Miró, Barcelona. Photo: Pere Pratdesaba

Wildflower honey is known as ‘mel de mil flors’ - thousand-flower honey - in Catalan. Its sources are supposed to be diverse, with no particular kind of nectar prevailing over the others. Based on this name, Pep Vidal has gathered the seeds of a thousand botanical species from all over Catalonia and planted them in the lawn in front of the Fundació Joan Miró. In doing so, he has created the conditions for the bees in Montjuïc being able to make honey from, quite literally, a thousand flowers.



Photographs of the planting for Pep Vidal's *Mil flors* piece, in collaboration with students from Institut Rubió i Tudurí gardening school. © Fundació Joan Miró, Barcelona. Photo: Pere Pratdesaba

Pep Vidal (Barcelona, 1980) és llicenciat en Matemàtiques per la Universitat Autònoma de Barcelona i doctor en Física per la mateixa universitat i el sincrotró ALBA. La seva especialitat és el càlcul infinitesimal, la topologia i les sèries infinites. La seva tesi se centra en algorismes per a la millora de la precisió dels instruments utilitzats en els acceleradors de partícules. D'aquesta recerca Vidal n'extreu dues conclusions importants: que existeixen sistemes extremadament complexos i sensibles en què els petits canvis provoquen grans alteracions i que no li interessa la investigació en què l'experiència personal i vital no formi part del procés. Seguint el camí d'aquesta segona conclusió, Vidal realitza el Curs Avançat d'Art Contemporani a A*Desk (2011-2012), a càrrec de David Armengol, i canvia la recerca científica per l'artística.

Vidal ha dut a terme residències artístiques a la Rijksakademie van beeldende kunsten, Amsterdam; a Hangar, Barcelona (2013-2015); o a FARE, Milà (2013), entre d'altres. El seu treball s'ha exhibit en exposicions individuals a: Abrons Arts Center, Nova York; ADN Galeria, Barcelona; Museu Nacional d'Art de Catalunya (MNAC), Barcelona; Museo de Arte Contemporáneo del Zulia (MACZUL), Maracaibo, Veneçuela; galeria LMNO, Brussel·les; Halfhouse, Barcelona; Capella de Sant Roc, Valls; Galerie Rolando Anselmi, Berlín; L21, Palma; o Espai Cub - La Capella, Barcelona, entre d'altres. Vidal també ha participat en exposicions col·lectives a museus i galeries com CAPC musée d'art contemporain de Bordeaux, Bordeus; CENTRALE for contemporary art, Brussel·les; CaixaForum Barcelona; Fundació Antoni Tàpies, Barcelona; Blueproject Foundation, Barcelona; VII Bienal de Jafre, Baix Empordà; Fabbrica del Vapore, Milà; o La Casa Encendida, Madrid.



1000 flors, 2018. Piece by Pep Vidal
for room 20 at the *Beehave* exhibition
© Fundació Joan Miró, Barcelona
Photo: Pere Pratdesaba

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