

Fixations per Minute
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A programme curated by

Yaby
(Beatriz Ortega Botas
+ Alberto Vallejo)

From February 10, 2023
to January 21, 2024.

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Fixations per Minute

Exhibition series in Espai 13 at Fundació Joan Miró

9 February 2023 – 21 January 2024

Curated by Yaby (Beatriz Ortega Botas and Alberto Vallejo)

CLAUDIA PAGÈS: *Banditry*

10/02 – 16/04/2023

Opening: Thursday 09/02/2023 at 7 pm

P. STAFF

28/04 – 09/07/2023

Opening: Thursday 27/04/2022 at 7 pm

JOTA MOMBAÇA and IKI YOS PIÑA NARVÁEZ FUNES

21/07 – 22/10/2023

Opening: Thursday 20/07/2022 at 7 pm

KANDIS WILLIAMS: *Death of A*

03/11/2023 – 21/01/2024

Opening: Thursday 02/11/2023 at 7 pm

In collaboration with:

B Sabadell
Fundación

Press release

Barcelona, 9 February 2023. *Fixations per Minute* is the new exhibition series at Espai 13, presented by Fundació Joan Miró for 2023 in collaboration with Fundació Banc Sabadell. Curated by Yaby (Beatriz Ortega Botas and Alberto Vallejo), the project examines the concept of reading and its relation to current artistic practices through the work of a selection of artists from the local and international scene. The exhibitions by Claudia Pagès, P. Staff, Jota Mombaça and Iki Yos Piña Narváez Funes, and Kandis Williams use diverse visual media to complicate some of the technical and rhetorical mechanisms of reading by exposing their political consequences.

Reading has a longstanding relationship with contemporary art, for which it is a constant wellspring of both poetic and discourse-based inspiration. Recent art employs various visual strategies to address reading from a more critical perspective, suspecting the book as a mere source of pleasure and knowledge, singling it out as a complex device of subjectivisation that commits violence that is not always evident. In this thought context, reading is revealed to be a process endowed with power, a process that includes the construction of the narratives, hierarchies and exclusions that exceed the text, determining the existence of certain bodies and the way they are read.

The title of the project is a reference to the formula used to calculate reading speed. Each fixation is the moment the eyes fixate on a word: the lower the number of fixations per minute, the higher the speed at which you process text. These fixations are the intimate and physiological points of contact through which a text enters the body. The term also points to other characteristics of language that are relevant in this series, such as its ability to fix meanings and impose itself, just as an obsession does.

The four exhibitions in the series address the role of material and pre-linguistic substrates in the circulation of power, the incorporation of corporeity and toxicity in communication, the situated use of non-alphabetic forms of interpreting the world, and the rewriting of the archive and its historical narratives, among other issues.

The first exhibition in the programme is by Claudia Pagès (Barcelona, Spain, 1990), who continues her research into the visual, corporeal and spatial consequences of text. Pagès uses video installation to investigate the relationships that exist between power, the construction of history and certain material substrates of reading such as stamped paper.

In April, the series continues with the exhibition by P. Staff (Bognor Regis, United Kingdom, 1987), who uses poetry, video and holograms to explore the sensual and corrosive environment in which pleasure and violence coexist. Poetry and the experience of its reading are central to Staff's work, which proposes a reflection from a queer and trans perspective on the volatile exchanges that take place between bodies, ecosystems and institutions.

In July, Jota Mombaça (Natal, Brazil, 1991) and Iki Yos Piña Narváez Funes (b. 1984, Caracas, Venezuela) present a joint project that revolves around Western narratives on ecology and a rereading of the colonial archive. Their exhibition is based on ancestral techniques linked to specific territories, such as ceramics, and examines certain non-alphabetic processes of signification that displace the modern concept of a book.

And last but not least, Kandis Williams (Baltimore, United States, 1985) closes the programme with a video project that revisits the theatrical text *Death of a Salesman* in order to reflect on the Black body as a focus of experience and, at the same time, as a political symbol.

Fixations per Minute will be completed with a publication that compiles texts and graphic and visual material produced throughout the series, as well as a programme of activities that will expand on its main themes throughout the year.

Espai 13: More than Four Decades of Emerging Art

Espai 13 is a room dedicated to emerging artistic and curatorial practices. It was created in 1978 as a space for young Barcelona-based creators under the name Espai 10, in a room attached to the lobby of the Fundació Joan Miró.

With the expansion of the Josep Lluís Sert building at the end of the 1980s, it was moved to its current location. Since its beginnings, over 45 years ago, 290 exhibitions by more than five hundred artists have been organised, curated by young professionals who, in many cases, have completed their training there. In this sense, it can be said that Espai 13 has been the stepping stone for the careers of various important artists, curators and cultural managers.

The continuation of its programming for over more than four decades makes Espai 13 a unique platform in the museum scene. Its history allows us to reconstruct the evolution of emerging artistic and curatorial practices from the last quarter of the past century to the present day.

Curators



Beatriz Ortega Botas (Oviedo, Spain, 1990) and **Alberto Vallejo** (Zamora, Spain, 1990) are the founders of Yaby, an independent art space that was active in Madrid between 2017 and 2022. Artists who exhibited their work in the space include Caspar Heinemann, Rindon Johnson, Cole Lu, Precious Okoyomon, Nayland Blake, A. K. Burns, Atiéna R. Kilfa, Sitara Abuzar Ghaznawi, Angharad Williams and P. Staff. Over those six years, Yaby developed an abundant programme of readings, performances and individual and collective exhibitions by local and international artists. In addition, the space became a research platform that interacted with important current critical debates, as well as with discursive and aesthetic histories, exploring issues such as convention,

identity and the social environment, counter-publics, minor codes, readability, opacity, abstraction and situated uses of other generic languages.

Beatriz and Alberto also direct and edit online magazine *_AH*, in which international writers and artists expand on some of the topics they address in their curatorial activities. In *_AH* they have published work by: Manuel Arturo Abreu, Aria Dean, Simone White, Mason Leaver-Yap, Diana Hamilton, Roy Pérez, Carlos Kong and Maxi Wallenhorst, among others. Following the closure of Yaby, they continue to work together as an independent curatorial team, carrying out projects for different institutions such as EACC (Castellón), Vleeshal (Middelburg), ARCO (Madrid), Haus Wien (Vienna), La Casa Encendida (Madrid) and Hangar (Barcelona).

Both have degrees in Art History from the Universidad Complutense de Madrid; Beatriz Ortega Botas completed a Research Master in Cultural Analysis at the University of Amsterdam (2014–2016) and Alberto Vallejo completed a Master in Interactive Media: Critical Theory and Practice (2016) at Goldsmiths (University of London). They are also teachers in the Fine Arts programme at the IED in Madrid, where they teach the subjects *Critical Studies* and *Image*, respectively. *Hearts and Flowers: Minor and Codified* (Hangar, 2021), *Dying, Linger, Carry, Persist* (This is Jackalope, 2019) and *The Maker, the Trickster, the Fabricator of Traps* (¡Autonomía! ¡Automatización!, 2019) are some of their recent texts and talks.

Artists

Claudia Pagès, *Banditry*

10/02 – 16/04/2023



Banditry, by Claudia Pagès, Courtesy of the artist

Claudia Pagès' work addresses text and its material substrates through different media such as writing, performance, video and installation. Pagès extracts elements from language and transfers them to the visual domain to respond to certain problematics affected by reading. She has recently focused her artistic research on gerunds. For the artist, this verb form used profusely in the writing of police and legal documents, as well as in protocols that govern international logistics, has direct effects on the spaces and bodies they affect.

For her exhibition in *Fixations per Minute*, Pagès explores the history and political consequences of marks: ancient inscriptions in caves, graffiti and the watermarks on stamped paper. An investigation into the functioning of certain non-linguistic signs that operate in an ambiguous space between images and words and that speak of power and legitimacy. The project takes the form of an installation that includes audiovisual material and watermarked paper created by the artist.

Claudia Pagès Rabal (Barcelona, Spain, 1990)

Visual artist, performer and writer. Lives and works in Barcelona. In her latest works, Pagès focuses on the logistics system and its link to jurisdictional language, both operating in the verbal tense of a non-finite and violent gerund that has direct effects on bodies.

Pagès' artistic research addresses circulation and maintenance and their role in sustaining the status quo. The continuity of certain systems and institutions is maintained by means of what Pagès calls the "immobility of stable circulations" and the "architectures of containment" that sustain power through the specific flow of goods, capital and value in a suspended and entrapping present. Her most recent investigation continues to move around in search of its most primary signifiers: marks.

Claudia Pagès has read, performed and exhibited at Tabakalera (Donostia, 2022), Vleeshal (Middelburg, 2022), The Ryder (Madrid, 2022), MACBA (Barcelona, 2021), Kunstverein Braunschweig (2021), La Casa Encendida (Madrid, 2021), CAPC (Bordeaux, 2022), HAU2 & CreamCake (Berlin, 2019) and Sharjah Art Foundation (Sharjah, UAE, 2018), among others. She has published work with Onomatopee (2020) and is currently preparing a new book with Wendy's Subway (2023).

P. Staff

28/04 – 09/07/2023



P. Staff, 2022. Courtesy of the artist

P. Staff is a poet and artist. They use different media in their visual practice, such as video, collage, installation and text. Their projects explore the ways in which history, technology, capitalism and the law transform the makeup of bodies, paying special attention to gender, ecological crises, illness and biopolitics. They are interested in reading as a channel of violence but also as a potential for resistance, especially in relation to intimacy, abjection and the physical effects of reading.

Their works speak of contamination and appropriate the communication strategies of shock and sensationalism, complicating any desire of a clean reading and preventing the enlightened separation of subject and object. Recently, their investigations are oriented towards an analysis of structural violence and the possibilities of a trans existence, materialising in thematically diverse pieces that abound in the incorporation of toxic waste and bodily excretions into the processes of cultural interpretation. For this series at Espai 13, P. Staff proposes a reflection from a queer and trans perspective on the volatile exchanges that take place between bodies, ecosystems and institutions.

P. Staff (Bognor Regis, United Kingdom, 1987)

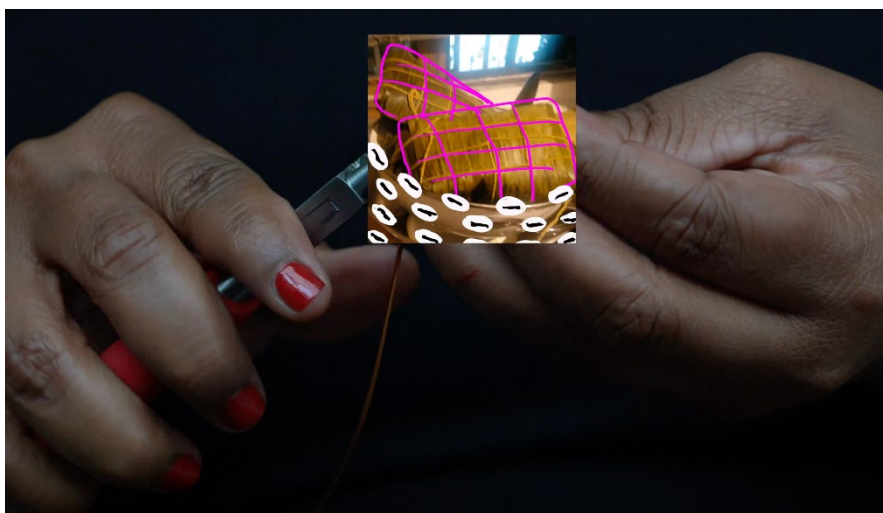
Visual artist, performer and poet who lives and works between Los Angeles and London. Completed their studies at Goldsmiths College (London, 2009) and was part of the Associate Artist Programme at LUX (London, 2011).

Staff has exhibited and performed internationally, including solo shows at Commonwealth and Council (Los Angeles), LUMA (Arles, 2021), Serpentine Galleries (London, 2019), Irish Museum of Modern Art (Dublin, 2019), MOCA (Los Angeles, 2017) and Chisenhale Gallery (London, 2015), among others.

Recently participated in group exhibitions at the 59th Venice Biennale (2022), 13th Shanghai Biennale (2021), Julia Stoschek Collection (Berlin, 2021), 47 Canal (New York, 2021), Walker Art Center (Minneapolis, 2019), Hammer Museum (Los Angeles, 2018) and New Museum (New York, 2017). Received the Louis Comfort Tiffany Foundation (2019) and Paul Hamlyn Award for Visual Artists (2015) awards and carried out residencies at FD13 (Minneapolis, 2018), LUX (London, 2014), The Showroom (London, 2014), Fogo Island Arts (Canada, 2012) and Banff Centre (Canada, 2010).

Jota Mombaça and Iki Yos Piña Narváez Funes

21/07 – 22/10/2023



Jota Mombaça and Iki Yos Piña Narváez Funes, 2023. Courtesy of the artists

Jota Mombaça is an interdisciplinary artist. Their work takes the colonial archive and its reading as a starting point to develop visual and corporeal exercises of preservation, memory and fabulation. For their part, Iki Yos Piña Narváez Funes is an artist, anti-racism activist, performer and illustrator. Their artistic and theoretical practice is linked to the critique of whiteness and colonialism, exploring issues such as temporality, social death and the non-human category.

Their joint project as part of the *Fixations per Minute* series is an iteration of *Black El Dorado*, a long-term shared research project focused on a critical questioning of Western narratives on ecology, the potential of speculation and the rereading of the colonial archive. This research was awarded the Pernod Ricard grant in 2020.

For this exhibition, they will work with ceramics—understood as a cultural object that contains a situated way of reading the world—and *bahareque*, an ancestral building technique based on canes and mud. In their project, they use these techniques in relation to concepts such as the container or the refuge to explore both material, semantic and symbolic accumulation processes, as well as non-alphabetic writing processes. The result is a displacing of the Western concept of a book, in turn opening up the possibilities to other processes of signification affected by geology.

Jota Mombaça (Natal, Brazil, 1991)

Interdisciplinary artist and writer who lives and works between Amsterdam and Lisbon. The sonic and visual substance of words plays an important role in their practice, which is often linked to anti-colonialism and gender disobedience.

Their work has been presented in various institutional settings, such as Kadist San Francisco (2022), Fondazione Sandretto Re Rebaudengo in Venice (2022), the International Artist Studio Programme in Stockholm (2022), Appel Amsterdam (2022), the 32nd and 34th São Paulo Biennial (2016 and 2020–2021), the 22nd Sydney Biennial (2020), the 10th Berlin Biennial (2018) and the 46th Salón Nacional de Artistas de Colombia (2019).

Their research is currently concerned with basic ways of sensing anti-colonial imagination and the relationship between opacity and self-preservation in the experience of trans artists of colour in the global art world.

Iki Yos Piña Narváez Funes (Caracas, Venezuela, 1984)

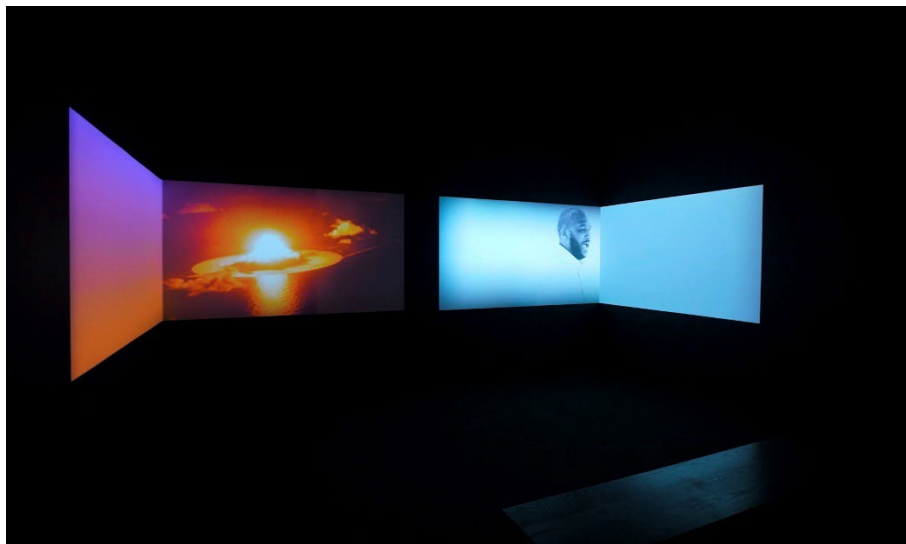
Cimarrona-fugitive. Afro-Caribbean writer, performer, artist. Researches anti-colonial archives and sexual dissidence.

Part of the Ayllu collective, the Periferia Cimarronas cooperative and the experimental radical Black thought group In the Wake, at Espacio Afro. They have participated in various texts including *Devuélvannos el oro*, *No existe sexo sin racialización*, *(h)amor trans* and *Futuro Ancestral*.

Their work is part of the Museo Reina Sofía Collection and they have taken part in the Sydney Biennale (2020), the Triennial of Arts (Brazil, 2021) and the Kochi Biennale (India, 2022).

Kandis Williams, *Death of A*

03/11/2023 – 21/01/2024



Kandis Williams. *Death of A*, 2022. Four-channel HD video installation with sound. Courtesy of the artist and Morán Morán

Williams' work is based on an extensive and deep trawling of the archive and takes the form of a collage of different media (paper, sculpture, video). She decontextualises and recontextualises images related to various cultural discourses around race, nationalism, authority and eroticism, building complex assemblages that reveal friction between the narratives and the bodies that are read through them.

Her proposal for the Espai 13 exhibition series is *Death of A*, a four-channel film that revisits the play *Death of a Salesman* by Arthur Miller, adapted by Williams and almost transformed into a monologue performed in an abstract space that seems like it could be a photography studio. *Death of A* makes use of U.S. theatre conventions and investigates certain themes already raised in Miller's work, such as frustration, failure, fatigue, despair and disappointment in the American dream.

In addition to the theatrical text, Williams includes excerpts from cultural theorists and archival footage related to the history of war and entertainment, police and media violence, extractivism and commodification, expanding on Miller's Marxist view. As the visual narrative progresses, more and more layers of physical and cultural violence accumulate, forming a huge environmental burden borne by the Black actor who embodies the protagonist.

Kandis Williams (Baltimore, United States, 1985)

Artist. Lives and works between Los Angeles and New York. Received her BFA from The Cooper Union (New York, 2009).

Kandis Williams' practice spans collage, sculpture, film, performance, writing, publishing and curating. She explores and deconstructs critical theory around race, nationalism, authority and eroticism. Her work examines the body as a site of experience while drawing upon her background in dramaturgy to envision spaces that accommodate the varied biopolitical economies, which inform how form and movement might be read. Williams establishes indices that network parts of the anatomy, regions of Black diaspora, as well as communication and obfuscation, relaying how popular culture and myth are interconnected.

Kandis Williams is also founder and editor of Cassandra Press, a publishing and educational project focused on the dissemination of ideas, the distribution of new language, the propagation of dialogue-centred ethics, aesthetics, femme-driven activism and Black scholarship.

Williams has recently exhibited her work at the Whitney Biennial (New York), 52 Walker (New York), The Museum of Modern Art (New York), the Institute for Contemporary Art at Virginia Commonwealth University (Richmond), Night Gallery (Los Angeles), Cooper Cole (Toronto), Haus der Kulturen der Welt (Berlin), Hammer Museum (Los Angeles), Julia Stoschek Collection (Berlin) and The Studio Museum in Harlem (New York), among others. In 2021, she received the prestigious Mohn Award. Her work is part of several collections, such as the MoMA in New York, the Hammer Museum in Los Angeles, the Museum of Contemporary Art in Los Angeles and the Baltimore Museum of Art, among others.

General information

Opening hours

From Tuesday to Sunday

From 10 am to 6 pm

Access to the Fundació is allowed up to 30 minutes before closing

Mondays (except public holidays)

Closed

General admission

€14 Concessions*: €7

* Students aged 15 to 30, seniors over 65 and holders of the Biblioteques de Barcelona card (proof required)

Free entrance:

Children under 15, unemployed people, ICOM and CIMAM members, and Friends and Benefactors of the Fundació (proof required)

[Free online multimedia guide](#)

Accessibility



Press images and material at <https://www.fmirobcn.org/press/> and the following link: bit.ly/E13Fixacions. You can follow the activities at Espai 13 on social media via the hashtag [#FixacionsEspai13](#).

#fixacionsEspai13

Fundació Joan Miró * Barcelona

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