

THE POSSIBILITY OF AN ISLAND  
FROM 22.9 TO 11.9.2018

GERARD ORTÍN  
IRENE DE ANDRÉS  
LUCÍA C. PINO  
BÁRBARA SÁNCHEZ BARROSO  
GIDEONSSON / LONDRE

EXHIBITION SERIES CURATED  
BY ALEXANDRA LAUDO

**PRESS KIT**

*An island is a symbol of independence and self-sufficiency, but it can also be a place of segregation and confinement. It can evoke images of paradise, but also of self-contained tourist resorts. Historically, islands have been objects of colonial power, but also places for social and political utopias. Above all, an island is a metaphor for a state of solitude, retreat and introspection.*

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## ***The Possibility of an Island***

### **Exhibition program at Espai 13 at the Fundació Joan Miró**

September 22, 2017 – September 11, 2018

Curator: Alexandra Laudo [Heroínas de la Cultura]

Exhibition program calendar:

GERARD ORTÍN

September 22, 2017 – November 5, 2017

Inauguration: Thursday, September 21, 2017, at 7 p.m.

IRENE DE ANDRÉS

November 17, 2017 – January 7, 2018

Inauguration: Thursday, November 16, 2017, at 7 p.m.

LUCÍA C. PINO

January 19, 2018 – March 11, 2018

Inauguration: Thursday, January 18, 2018, at 7 p.m.

BÁRBARA SÁNCHEZ BARROSO

March 23, 2018 – June 17, 2018

Inauguration: Thursday, March 22, 2018, at 7 p.m.

GIDEONSSON / LONDRÉ

June 29, 2018 – September 11, 2018

Inauguration: Thursday, June 28, 2018, at 7 p.m.

In collaboration with:

**B Sabadell**  
**Fundació**

## Press release

**Barcelona, September 18, 2017.** *The Possibility of an Island* is the exhibition program for the 2017-2018 season at Fundació Joan Miró's Espai 13, with the collaboration of Banco Sabadell Foundation. Curated by Alexandra Laudo [Heroínas de la Cultura], the project explores some of the symbolic and sociocultural meanings that have historically been associated with a paradigmatic space in the collective imaginary: the island.

The symbolism of islands has largely been forged in literature, primarily through adventure stories and science fiction, but also in other disciplines, such as film, philosophy and political thought. The island has a significant place in utopian thought, as a symbol of the possibility of generating a new social paradigm and through its frequent association with ideals of self-sufficiency. From a historical perspective, many islands have operated on the basis of autonomy and difference, while many others have been enclaves of economic exploitation and colonial domination. Islands have also historically been places of exile, both voluntary and forced, and territories of confinement or exclusion. In contrast, from a symbolic standpoint, islands have been perceived as idyllic, paradisiacal places, bastions of purity and authenticity.

Despite these many meanings, in the cultural tradition insularity has, above all, served as a metaphor for solitude, introspection and seclusion. In today's pre-eminently hyperconnected times, is it possible to be insular? Which forms of solitude and isolation are discriminatory and segregating? Which are positive and desirable?

*The Possibility of an Island* probes some of these meanings with the aim of raising questions and reflections about them that are pertinent to the contemporary context. The project explores these questions through five solo exhibitions by artists from the Barcelona art scene, Spain and the rest of Europe who take different approaches to the subject of islands from a variety of perspectives.

The program kicks off with the artist Gerard Ortín's proposal, which explores the boundaries established by human beings to counteract the negative impact of their actions on certain natural environments through different objects of study, such as a feeding station for scavenger birds in a nature park or a 3D archery championship in a forest. The artist Irene de Andrés will then hone in on the tensions between colonialism and current tourism exploitation in the framework of postcolonial relations in a project based on the 300-year-old wreck of the *San José*, a Spanish galleon sunk near the Rosario Islands in Colombia and discovered two years ago. In the first quarter of 2018, Lucía C. Pino will occupy Espai 13 with a sculptural exploration that takes as its starting point the documentary film *Isle of Flowers* (Jorge Furtado, 1989) and draws on a body of theory similar to the new materialisms. The program will then continue with a project by the artist Bárbara Sánchez, who uses the myth of Odysseus to examine journeys as a metaphor for personal quests and the relationships between fiction and autobiography. Finally, in June, the program will conclude with a project by the Swedish duo Gideonsson/Londré exploring the idea of

verticality. Through performative aspects, their proposal will examine the physical and psychological effects that human beings experience at high altitudes and how these sensations enhance mental states of isolation and/or introspection.

*The Possibility of an Island* will be supplemented with a reading and discussion program focusing on texts and other materials related to the theme of the program, to be jointly facilitated by a guest from the world of literature and the program's curator. It will also include a variety of activities for families developed and facilitated by Glòria Gorchs, Marta Roig and Anna Juan as part of the *Barcelona City of Literature* initiative, featuring the participation of authors such as Oriol Canosa or Alexis Nolla. Finally, Alexandra Laudo will coordinate the publication of a compilation of texts and graphic and visual material generated over the course of the program.

In addition to the exhibition program, Espai 13 is also organizing a line of work in collaboration with the Barcelona Institute of Culture in the framework of the *Creators in Residence* program involving a residency by the artist Cristian Herrera at the Institut Bosc de Montjuic secondary school during the 2017-2018 school year. The aim is for the artist to develop an original work to be executed jointly with a group of students who will participate in its conception and completion over the school year.

Also in conjunction with the Espai 13 exhibition program, the second edition of the educational project *Gravitations* will be held. Targeted at secondary students on the fine arts track, the project, to be overseen by the artist Serafín Álvarez, is intended to bring the students closer to contemporary art, exposing them to professional working processes and incorporating some of these processes into their training. The program, which includes visits to the program's shows and direct contact with the artists and curator, will culminate in the organization, by the students, of an exhibition of their own work based on the program, to be held in the Fundació's Workshop Space.

Espai 13 is a pioneering space dedicated to emerging art and curatorial practices. Originally founded in 1978 under the name Espai 10 in a room adjoining the Fundació's lobby, it moved to its current location with the enlargement of the building by Josep Lluís Sert in the late 1980s. Since its beginnings more than 35 years ago, it has hosted exhibitions by nearly 500 artists conceived of by young curators keen to cut their teeth in a public exhibition space, serving as a launch pad for artists, curators and cultural managers alike. Its ongoing programming over the last three decades makes Espai 13 a unique platform in the museum scene, both in Catalonia and abroad. As a result of this continuity, it is possible to retrace the evolution of emerging artists and curators from the last quarter of the twentieth century to the present day.

## Curator

**Alexandra Laudo** (Barcelona, 1978). Founder and director of the curatorial platform [Heroínas de la Cultura] [Heroínas de la Cultura], Alexandra Laudo is a freelance curator based in Barcelona who has pursued her career in the fields of museum science and project management in the contemporary visual arts. Laudo holds a degree in humanities from Pompeu Fabra University and an M.A. in visual arts administration from New York University.

Some of the most recent exhibitions she has curated include *An Intellectual History of the Clock* (Malongen - Nordic Art Association, Stockholm), *Constel·lacions familiars* (EspaiDos, Terrassa; Museu de l'Empordà, Figueres; Espai d'Art Moritz, Cornellà; Can Palauet, Mataró), *La distància adequada* (Fundació Suñol, Barcelona), *Asuntos domésticos* (Visiona, Huesca), *La bonne distance* (Videographe, Montreal), *La condition narrative* (Arte Souterrain, Montreal), *La condició narrativa* (La Capella, Barcelona), *Viaggio al centro della Terra* (Museo di Città de Sassari), and *Videografies feministes* (Mediateca, CaixaForum, Barcelona). Laudo has also been an assistant curator of art spaces and platforms such as Sant Andreu Contemporani (2013-2015), Sala d'Art Jove (2011) and the Loop Festival (2009-2010), as well as the communications director at Fundació Antoni Tàpies (2005-2012).

Over the 2015-2016 academic year, she participated in CuratorLab, the curatorial research program at Konstfack University (Stockholm). Laudo has received numerous grants and awards, including the Marco Magnani Prize for Young Critics, the Terrassa Comissariat Prize, the BCN Producció Curatorship Prize, the 2016 "la Caixa" Comissart Prize, a Grundtvig-Comenius grant, a Fundación Arte y Derecho grant for the promotion of visual art, a "la Caixa" scholarship, and, recently, a grant for training and improvement in the fields of art, thought and new creative sectors from the Catalan Office for Support for Cultural Initiatives. Laudo writes regularly on contemporary culture for *B-guided* and the A\*DESK platform for critical thought. She has also participated as a guest lecturer in various academic programs on museology and exhibition curation.

*"One of the main focuses of interest of my work is the use of storytelling, narrative, and textuality in art, a line that has often led me to explore the spaces of intersection between the visual arts and literature. I am also interested in artistic and curatorial practices that question the image, by promoting strategies of opacity or, again, by using textual and oral elements as alternatives to the visual regime. In this regard, I have been exploring orality, textuality and performativity as curatorial strategies and tools. The experience of the temporal dimension has also been present in my projects, and it is one of my main lines of research. I am interested in artistic practices that explore issues related to the social construction of time and/or propose subjective ways of experiencing temporality."*

## Artists

### Gerard Ortín

September 22, 2017 – November 5, 2017



Barcelona, 1988. He lives and works in San Sebastián.

Gerard Ortín holds a degree in fine arts from the University of Barcelona and recently completed an M.F.A. at the Sandberg Instituut (Gerrit Rietveld Academie Amsterdam). He has participated in numerous group exhibitions, such as *Lost&Found*, at Oude

Kerk (Amsterdam), *Fictions. Caves/Cascades. Blindness of love*, at the Stedelijk Museum Bureau (Amsterdam), or *Viaggio al Centro della Terra*, at the Museo di Città (Sardinia). Some of his most recent solo exhibitions include *Lycisca*, at Arts Santa Mònica (Barcelona), and *Vijfhoek*, at Galeria Estrany de la Mota (Barcelona), for which he won the 2016 Art Nou Prize. A unique and recurring format in Ortín's art in recent years has been that of walk performances, which he has carried out in collaboration with Sala d'Art Jove, La Capella (within the framework of BCN Producció), Mercat de les Flors (in the Irregular Section), Consoni, the Saandberg Instituut and CuratorLab, among others. The artist has also worked with video and film formats and has presented his work at film festivals and platforms, such as the Zumzeig cinemas, the New York Film Anthology, the Reykjavik International Film Festival and the Loop Festival. <http://gerardortin.com>

The boundaries surrounding a forest, a mountain, or even a nature reserve are permeable and contingent, as is the terminology we use to designate them. Despite their contingency, these boundaries mark a distinction between what is on what side and what is on the other and define spaces that, given their distinct way of operating, can behave to varying degrees as islands, despite not being literally isolated territories. They are often ecosystems threatened by the erosive impact of human activity that require an intervention – ironically, also human – to conserve them. Gerard Ortín's project for Espai 13 begins with the following research subjects: the traps once built to hunt wolves; a feeding station for scavenger birds in a nature park; a 3D archery championship in a forest; and the use of wolf urine on roads to drive away animals and prevent traffic accidents. Based on the observation of these phenomena, the artist explores the meaning of the boundaries human beings establish to counteract the harmful effects of their activity on certain natural environments.



## Irene de Andrés

November 16, 2017 – January 7, 2018



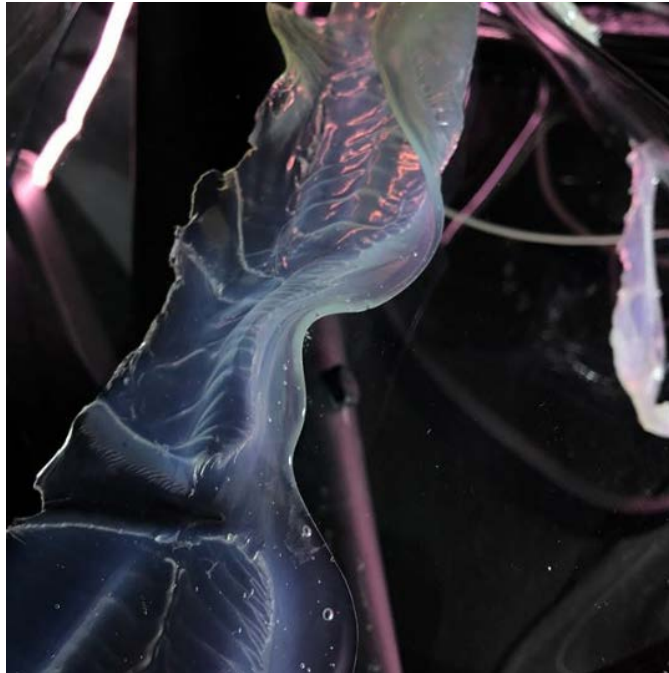
Ibiza, 1986. She lives and works in Madrid.

Irene de Andrés holds a fine arts degree and a master's in artistic research and production from Complutense University of Madrid. She was recently the resident artist at the FLORA Ars + Natura school in Bogotá (Colombia). She is the recipient of numerous prizes and grants, including the 2012 Circuitos de Artes Plásticas Prize, the 2013 Generaciones Prize, the 2014 Injuve Prize, and a 2015 Vegap Grant for Visual Creation. In 2012, she was the resident artist at Fundación Bilbao Arte and, in 2015, at Beta Local (San Juan, Puerto Rico). De Andrés has participated in many group exhibitions, including *Un lugar y el tiempo* (Espacio Odeon, Bogotá), *Energy Flash: The Rave Moment* (MuHKA, Antwerp) and *Depois do futuro* (Escola de Artes Visuais Parque Lage, Rio de Janeiro), among others. She has also had solo shows at art centers such as Galeria Marta Cervera (Madrid) or Casal Solleric (Palma de Mallorca), as a recipient of the 2015 City of Palma Prize. [www.irenedeadres.com](http://www.irenedeadres.com)

In November 2015, near the Rosario Islands, in Colombia, the 300-year-old wreck of the galleon *San José*, a Spanish Armada flagship sunk in the Battle of Baru, was found. At the time it was sunk, the *San José* was carrying a valuable treasure, and the find thus led to strong tensions between the Colombian government, the U.S.-based salvage company Sea Search Armada, and the Spanish government. For her project for Espai 13, Irene de Andrés has developed a set of works consisting of videos, photographs, documents, texts, sculptural pieces and found objects, through which she explores the history of this galleon. De Andrés interprets the tensions generated by the ship's discovery in the framework of postcolonial relations and in a new socioeconomic context in which links can be found between colonialism and the current tourism exploitation of the Rosario Islands. The artist also explores the poetic potential of the concept of shipwrecks, understanding remains as a time capsule that, in emerging, abruptly introduces an earlier temporality in the present.

**Lucía C. Pino**

January 18, 2018 – March 11, 2018



Valencia, 1977. She lives and works in Barcelona.

Lucía C. Pino holds a degree in audiovisual communication from the University of Valencia and studied common arts at the Valencia School of Art and Design (EASD). She has participated in numerous group exhibitions, including *Enésima Intempestiva* (Àngels Barcelona, espai 2), *La Lliçó de Diògenes* (Tecla Sala, L'Hospitalet), *No Song to Sing* (ADN Platform, Sant Cugat), or *Are You Ready for TV?* (MACBA, Barcelona). She has also had solo shows at the gallery Anna Mas Projects (L'Hospitalet), as part of the *Absolutament Moder(rr)ns* series by the Architects' Association of Catalonia (COAC). C. Pino's recent solo shows include *Derby Bakora* (EtHall, Barcelona) and *Torrent Echidna Attractor*, at Arts Santa Mònica, as part of the program *The more we know about them, the stranger they become*. She is the recipient of grants from Centre d'Art La Rectoria and Nau Clòcea and has won awards such as first prize at the Inund'ART Festival in the field of visual arts (Casa Cultura Girona). She is the author of the publications *Fata Morgana* and *Gramàtica Parda*, among others.

[www.luciacpino.com](http://www.luciacpino.com)

For her project for Espai 13, Lucía C. Pino is developing a sculptural investigation in the form of a set of structures and environments that take as their starting point the documentary film *Isle of Flowers* (Jorge Furtado, 1989) and draw on a body of theory similar to the new materialisms.

## Bárbara Sánchez Barroso

March 22, 2018 – June 17, 2018



1987, Lleida. She divides her time between Catalonia and the Forest of Dean in England.

Bárbara Sánchez Barroso (Lleida, 1987) has studied art, communication and literature. She has taught classes on communication and education. Her artwork takes an interdisciplinary approach, drawing on performance, video and installation to explore subjects such as feminisms, personal relationships and anything likely to remain on the periphery. She is interested in the political dimension of the personal, the vulnerable and also the power of narrative, whatever form it might take. She does not understand the practice of art without writing, cinema and poetry. She is a member of the Nenazas collective, with which she publishes fanzines and stages performances. She recently presented her work *Cartas des del Bosc* at La Capella (Barcelona), as part of BCN Producció 2016. Her most recent group exhibitions have been *En altres paraules*, with the Nenazas collective, curated by Anna Dot, and *Qué hacemos con la performance? Qué hacemos con la performatividad?*, curated by Cabello/Carceller at DAFO (Lleida). She participated in the publication of *15 planes terroristas* by Sant Andreu Contemporani, curated by Nuria Güell, and has been a resident artist at NauEstruch (Sabadell). She has been the recipient of grants from Sala d'Art Jove and Fundació Guasch Coranty. <http://barbarawong.info/>

In her project for Espai 13, Bárbara Sánchez explores journeys as a metaphor for personal quests. The artist revisits the Odysseus myth with the aim of stripping it of all things epic or heroic, and relates it to a journey that she herself unfertakes by sea to retrace her own origins. In the work, Sánchez Barroso explores the intersections between fiction and biographical narrative, between literatura and life.

## Gideonsson / Londré

June 28, 2018 – September 11, 2018



Artistic duo formed by the Swedish artists Lisa Gideonsson and Gustaf Londré, founded in 2009. They live and work in Kallrör, Sweden.

They hold fine arts degrees and an M.A. from the Royal Institute of Art in Stockholm. They have exhibited and staged their performance works in museums, art spaces and artistic platforms such as Bonniers Konsthall (Stockholm), Borås Internationella Skulpturebiennial, Andquestionmark, Iaspis (Stockholm), Fluxee (Helsinki), Bodrum Biennale (Turkey) or Moderna Bar (Stockholm). They have done artistic residencies with various international platforms, such as Iaspis, Skaffell Residency and Aeringur (both in Iceland), and ZK/U (Berlin), and have been the recipients of grants such as the Maria Bonnier Dahlin Foundation grant and the Molly och Ragnar Rudemars grant. [www.gideonssonlondre.com](http://www.gideonssonlondre.com)

Lisa Gideonsson and Gustaf Londré are two Swedish visual artists who have worked as an artistic duo since 2009 under the name Gideonsson / Londré. Often, their work has a performative dimension and is based on the exploration of issues related to temporality, bodies and natural space, as well as the relationship between them. For Fundació Joan Miró's Espai 13, they are preparing a project that explores the idea of verticality and the effects, both physical and psychological, that human beings experience at very high altitudes, and how this set of bodily sensations stimulates or enhances physical and mental states of isolation and introspection. They also relate these effects to the ascetic tradition and to certain forms of spirituality that have historically developed in alpine regions and called for a life of isolation and seclusion.

## Activities

### General public

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#### **Island Library**

The symbolism of islands has largely been forged in literature, primarily through adventure stories and science fiction, but also in plays, poetry, and philosophical and political essays.

*Island Library* is an activity involving the reading and discussion of texts related to the theme of the *Possibility of an Island* program organized in independent sessions, each jointly facilitated by a guest from the world of literature and the curator. Wherever possible, Fundació Joan Miró will provide the texts for each session to the registered participants.

Free activity. Dates and registration online at: <https://www.fmirobcn.org/>

### Friends of the Fundació

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#### **Film Forum** for Friends of the Fundació

Free activities. Dates and registration online at: [www.fmirobcn.org/Amics](http://www.fmirobcn.org/Amics)

### Families

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OPEN READINGS. Activities for families based on the temporary exhibitions and the 2017-2018 program for Espai 13, *The Possibility of an Island*. A forum to stimulate creativity in reading and art through interdisciplinary proposals.

#### **Remote Islands**

Reading lab designed to introduce families to the artistic proposals of Espai 13 based on literary creation and poetic imagination.

Activity developed and facilitated by Glòria Gorchs, Marta Roig and Anna Juan as part of the *Barcelona City of Literature* initiative.

Sunday, November 19, 2017, at 11 a.m., for children aged 5 to 8.

Sunday, February 25, 2018, at 11 a.m., for children aged 9 to 12.

### ***The Archipelago of Lost Islands***

Workshop for families with children aged 8 to 12, based on the books of Oriol Canosa, who will participate in the activity. We will discover the main characters and their adventures through an imaginary of distant islands, letters and friendships.

Activity developed and facilitated by Glòria Gorchs, Marta Roig and Anna Juan as part of the *Barcelona City of Literature* initiative.

Sunday, December 17, 2017, at 11 a.m.

### ***The Mysterious Island***

Discovery workshop for families with children aged 8 to 12 based on the comics of Alexis Nolla, published by Apa-Apa. With the participation of the author, we will turn the Espai Taller into an island to explore his work.

Activity developed and facilitated by Glòria Gorchs, Marta Roig and Anna Juan as part of the *Barcelona City of Literature* initiative.

Sunday, April 22, 2018, at 11 a.m.

### ***Where the Wild Things Are***

Small-format shadow-puppet show based on the book of the same title by Maurice Sendak. By Sherezade Bardají.

For families with children aged 5 to 10.

Sunday, March 11, 2018, at 11 a.m.

## General Information

### Tuesday, Wednesday and Friday (except public holidays)

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

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

**Thursday (except public holidays):** 10 a.m. to 9 p.m.

**Saturday:** 10 a.m. to 8 p.m.

**Sunday:** 10 a.m. to 2:30 p.m.

**Monday (except public holidays):** Closed

### General Admission

Permanent Collection + Temporary Exhibition:	€12	Concessions*: €7
Temporary Exhibition:	€7	Concessions*: €5
Espai 13:	€2.50	

\*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

Articket BCN: €30

### Accessibility



**Photos** for the press and digitized **press kit** available at our online press office at [www.fmirobcn.org/press](http://www.fmirobcn.org/press) and at <http://bit.ly/2tqjyFs>.

**Follow** Espai 13's activities on social media with the hashtag **#illaEspai13** and at [www.fmirobcn.org](http://www.fmirobcn.org).

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

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