
PRESS KIT

Temporary Exhibition

28/05—19/09/2021



SHARED
STUDIOS

Three
Case Studies



Shared Studios. Three Case Studies

29 May – 19 September 2021

Curator: Martina Millà, Head of Exhibitions at the Fundació Joan Miró
Artists: Enric Farrés Duran and Xavier Ristol, Tirso Orive Liarte and Aldo Urbano,
Idoia Montón and Sinéad Spelman

With support from the Banco Sabadell Foundation

Press Release

The Fundació Joan Miró presents the exhibition *Shared Studios. Three Case Studies*

The show, curated by the museum's Head of Exhibitions Martina Millà, examines the work, production, and learning dynamics that arise in studios shared by artists in the Barcelona art scene.

Enric Farrés Duran and Xavier Ristol, Tirso Orive Liarte and Aldo Urbano, and Idoia Montón and Sinéad Spelman present their works, including new interventions and exploring the concept of the studio and the creative processes and relationships that emerge in shared spaces.

The project marks the hundredth anniversary of Joan Miró's arrival in Paris, where he shared a studio with Pau Gargallo and came in contact with a circle of artists and poets that was decisive in helping his artistic vision to flourish.

With support from the Banco Sabadell Foundation, *Shared Studios. Three Case Studies* links the closing of *Turn It All Turns*, the current *Espai 13* exhibition series whose calendar was altered due to the pandemic, with the next series, scheduled to open in January 2022.

Barcelona, 28 May 2021. One hundred years ago, in 1921, Joan Miró reached an agreement with the sculptor Pau Gargallo to share a studio at 45 Rue Blomet, in Paris. They wouldn't be there at the same time; they agreed to alternate their use of the space. There were other neighbouring artists on the same street – including André Masson in the studio next door – working and living in similar spaces in the 15th arrondissement in Paris, far from the art world's traditional meeting points in the city. Their close contact on Rue Blomet led these artists to strike up friendships and share affinities with a broader circle of artists and poets who were involved to a greater or lesser extent in the surrealist movement led by André Breton, who published its first manifesto in 1924. Living nearby and sharing spaces transformed those artists from that moment on.

*La rue Blomet, c'était avant tout l'amitié, l'échange
et la découverte exaltée à travers un groupe d'amis merveilleux.*

Joan Miró describing his recollections
of Rue Blomet to Jacques Dupin (1977)

Today, in Barcelona, the high prices for studio spaces have also driven many artists to work together in art factories that provide them with temporary studio space or to share studios in former industrial venues, often far from the city centre.

The exhibition *Shared Studios. Three Case Studies* examines the work processes and creative relationships that arise in shared studio spaces among artists in the Barcelona art scene, while looking back at Miró's precedent on Rue Blomet. The show also invites visitors to reflect on the conditions for producing contemporary art in the present context and the impact of those conditions on its final materialization.

The three case studies illustrate the diversity of connections and the creative permeability that can occur between artists who work in close contact with one another. In each one of these cases, two artists create in the same space: Enric Farrés Duran and Xavier Ristol have set up a shared studio in a garage in an industrial neighbourhood in Sabadell; Tirso Orive Liarte and Aldo Urbano have overlapped in different spaces at Hangar art production centre (Poblenou, Barcelona); and Idoia Montón and Sinéad Spelman have their respective studios in Halfhouse, a self-organised space located in La Verneda, Barcelona.

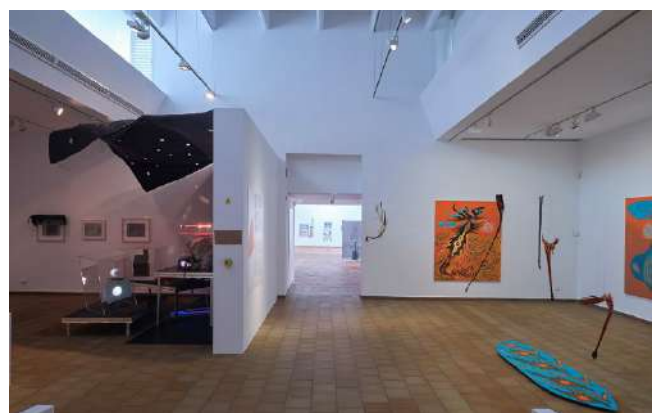
The project features works by each of these artists along with installations specifically produced for the exhibition. Taking as a reference Miró's ideal studio – which materialized in Mallorca as a result of his collaboration with Josep Lluís Sert – Farrés Duran and Xavier Ristol analyse their experience working in a shared space and speculate about the studio of their dreams. In turn, Aldo Urbano presents a series of large-format paintings on subjects related to vision – an interest sparked by the contrast between the size of his canvases and that of his work space – and Tirso Orive provides an installation based on pieces created during lockdown and while he travelled to work, suggesting the possibility of extending the workplace to the home or to public spaces such as commuter trains. Last of all, Idoia Montón and Sinéad Spelman illustrate their work processes in the studio and present recently-completed paintings, sculptures and drawings. The idea behind the show, curated by Martina Millà, Head of Exhibitions at the Fundació Joan Miró, is to evoke the experience of a studio visit.

Shared Studios. Three Case Studies, which has received support from the Banco Sabadell Foundation, will be on display in the temporary galleries at the Fundació Joan Miró from 29 May to 19 September 2021. The project links the end of *Turn It All Turns*, the current Espai 13 series whose calendar was altered due to the pandemic, with the next emerging art series held in this space, scheduled to open in January 2022.

Exhibition Rooms and Wall Panels

In 1921, exactly a hundred years ago, Joan Miró arrived at what would be his studio for a time on Rue Blomet in Paris. He was given the use of it by the sculptor Pablo Gargallo, with whom he would alternate on and off in the space. There Miró produced paintings that are now part of the canon of 20th-century art, such as *The Farm* (1921-22). In addition, he socialised with a group of poets and artists who frequented the studio of his neighbour, the French painter André Masson. In this climate of exchanges and friendship, Miró changed direction, radically altering the way he perceived pictorial practice.

In the *Shared Studios* exhibition, we look back at that important moment in Joan Miró's artistic career and present three case studies of artists from our local art scene who share their working space. In the following rooms, you will find three different exhibition projects forged in communal spaces that offer an opportunity to reflect on the importance of the working conditions and environment that underpin all artistic output.



Room 17

Enric Farrés Duran and Xavier Ristol share a studio in a garage in an industrial area of Sabadell. The interior is not fully finished and a partition wall divides the first floor into two equal halves, one for each artist. They have spent cold winters and hot summers here and have dreamed of how they might improve the space. For *Shared Studios*, Farrés Duran and Ristol took as their starting point the ideal studio that Joan Miró longed for, a studio that the architect Josep Lluís Sert turned into a reality on Mallorca.

In the months leading up to the exhibition, the artists held regular meetings, following a strict methodology to analyse their experience of working in the studio. In this way, they gradually arrived at a list of needs, wishes and all the elements that had to be added or altered to make this space “the studio of their dreams”. For the artists, participating in this exhibition marked a before and after in their creative process, and they also imagine what the ideal works they will create in their new and improved studio will be like.



Enric Farrés Duran (Palafrugell, 1983) studied art and design at the Escola Massana and philosophy at the Universitat de Barcelona. He is a storyteller who often blurs the line between reality and fiction. His practice is based on research and narratives that are put into motion by random findings and set off a chain of hidden connections. His projects materialize in the form of installations, videos, books and guided tours.

His solo exhibitions include *Mostreig 4#. Coses que passen*, Centre d'Estudis i Documentació, MACBA, Barcelona (2021); *Res és meu*, Bòlit Centre d'Art Contemporani, Girona (2018); *Una exposició de mirar*, Centre d'Art La Panera, Lleida (2017); *Biblioteca sin títulos*, Museo Nacional Centro de Arte Reina Sofía, Madrid (2017), and *Una col·lecció heterodoxa. El llegat T. F.*, Museu Nacional d'Art de Catalunya, Barcelona (2014). He has also been involved in group projects such as *Biblioteques insòlites*, Arts Santa Mònica, Barcelona (2018); *Matèria primera*, Fabra i Coats Centre d'Art Contemporani, Barcelona (2017); *Passe/Impasse*, Blueproject Foundation, Barcelona (2016), and *La realitat invocable*, MACBA, Barcelona (2014).

<https://enricfarresduran.com/>

Xavier Ristol (Sabadell, 1978), a visual artist, graduated in fine arts from the Universitat de Barcelona, where he now teaches. His practice is based on researches that are put into motion by random findings and set off a chain of connections. His projects materialize in the form of installations. In his recent book *La hora negra/Hores en blanc* (Club Editor, 2020), Xavier Ristol has focused on the writer Sebastià Juan Arbó and his compulsive revision process.

Ristol has received several prizes and received grants such as the National Council of Culture and the Arts (CoNCA) grant for research and creation in the areas of art and thought; the grant for art practices awarded by the Fundació Guasch Coranty; and support from Barcelona City Council's BCN Producció programme (La Capella), among others. He has participated in group exhibitions such as *La qüestió del paradigma. Genealogies de l'emergència en l'art contemporani a Catalunya*, Centre d'Art La Panera, Lleida (2011) and *2 galeristes, 299 artistes [...]*, Galeria Estrany-de la Mota, Barcelona (2012), and had solo shows through BCN Producció (La Capella) and at Sis Galeria, Sabadell, among others. In 2012 he participated in *Sabadell Obert*, a project involving artists' residences and exhibition spaces organized by Nau Estruch and the Museu d'Art de Sabadell, aimed at reinforcing the art community in Sabadell.

<http://xaviristol.net/news/>

Room 18

Aldo Urbano and Tirso Orive Liarte overlapped stays at Hangar, one of the most established and iconic artist studio and production facilities in Barcelona, though they had both spent time in similar spaces, such as the Roca Umbert in Granollers and the Nau Estruch in Sabadell. This rotation in residencies and studios is a common experience for artists in Catalonia, who are constantly looking for places where they can work.

In *Shared Studios*, Urbano presents a previously unseen series of paintings made in his studio at Hangar, in which the limited size of the space provided him with viewing conditions and proximity to his canvases that led him to explore retinal and ocular themes that he has captured in these works. Orive Liarte engages in a hybrid practice that encompasses the performing arts, drawing and video. The installation he has made for *Shared Studios* reflects his unique transdisciplinary spirit and features works made during lockdown and on train rides while commuting to his job as an arts teacher.



Tirso Orive Liarte (Barcelona, 1974). A graduate in fine arts from the Universitat de Barcelona, Orive Liarte pursues his practice in visual arts, sound experimentation, and performance. He has been a member of music improvisation groups such as DuoCaphre and the stage duo Martir alongside Mar Medina. He has recently been involved in collaborative projects such as the online drawing channel Dibujos Grabados, with Raúl Moarles; the performance collective “Lowligh: Una comunidad malla”; Karys, a situationist curator group, and the *Primos Germanos* radio broadcasts. He also produces site-specific installations: *3D-dinner*, at Akademie Schloss Solitude (2017); *Glosstrop*, at Antic Teatre de Barcelona and Teatro Pradillo de Madrid (2019); *Culture Future*, at the La Laguna library; *Le Feu Couvert*, a multi-generational performance at the Teatro Leal, and *Hair Extruding* at La Escocesa in 2019 and at Art Nou in 2020.

<https://hangar.org/>

Aldo Urbano (Palau de Plegamans, 1991), a visual artist, graduated in fine arts from the Universitat de Barcelona and the Willem de Kooning Academy in Rotterdam. In his practice, he composes enigmas whose ultimate meaning escapes even the artist himself. Through painting, Urbano explores the mechanisms of perception in a quest for a sense of renewal, and creates installations that enable this type of experiences. His work often leads him to pursue drawing and writing, combined with narrative forms along the lines of comics and imbued with a considerable dose of humour and irony.

Aldo Urbano has shown his work in solo exhibitions such as *Durante un experimento casero alrededor del color* (etHall, 2018), *El mismo color tiene en dos lugares un carácter totalmente distinto [...]* (Bombon Projects, 2017) and *Imitar el movimiento de un espejismo* (Galeria Balaguer, 2016). He has also participated in group projects such as the *Composicions* program (with Anna Dot, at [Barcelona Gallery Weekend, 2018](#)), *Tinta fresca* (Centre d'Art La Panera, Lleida, 2018), *El 85% de la matèria* (Centre d'Art Maristany, Sant Cugat, 2017) and *Assumpte: una forta intuïció* (with Daniel Moreno, MNAC, 2016). He has been selected for art residencies such as the Sandarbh Artist Residency (India, 2014) and Can Serrat (el Bruc, 2016), and was awarded the GAC Prize for emerging artists in 2018 and the Guasch Coranty grant in 2014. His work has been featured in two exhibitions at Bombon gallery, combining works of his own with others by De Sucre. He was awarded the Fundació Güell grant in 2020.

<http://www.aldourbano.com/>

Room 19

Sinéad Spelman is one of the founders of Halfhouse, situated in the La Verneda area of Barcelona. As well as a studio space run by the artists themselves, Halfhouse offers one-off residencies and mounts extremely interesting exhibition projects. Halfhouse has had a nomadic existence, as is highly typical of the toing and froing of artists in search of spaces where they can work. It began in its original space in Poblenou and had a second life in a detached house in Vallvidrera, continuing to migrate thereafter till it arrived in its new home, which is, however, affected by the works on the La Sagrera railway station.

Idoia Montón has a studio at Halfhouse – with just a wall separating hers from Spelman’s – after spending years painting at La Escocesa, another artist studio facility very close to Hangar in Poblenou. Due to the rotational nature of residencies in these former factories, Idoia had to leave her studio and, together with her fellow artists at Halfhouse, was forced to find a new space where she could work. In *Shared Studios*, the two artists present their working processes in the studio and newly completed works.



Idoia Montón (San Sebastián, 1969), a visual artist, graduated in fine arts from the Universidad del País Vasco (UPV/EHU) and has been living and working in Barcelona since 2007. Her practice of art is an account of everyday occurrences which allow her to reflect on her environment, social reality and contemporary life. Her paintings, collages and drawings are built around a repertoire of images of everyday life seen through a theatrical filter. The use of ornamental techniques and the recurring presence of visual metaphors that suggest a both precarious and fabulous world characterize the poetic quality of her pictorial output.

Montón has shown her work in solo exhibitions such as *La acción del arte*, Bilkin Art Gallery, Bilbao (2003); *Imágenes de la KM*, Kasa de la Muntanya, Barcelona (2008); *Un reflejo tangible*, Halfhouse, Barcelona (2012); *La casa del carpintero*, Galería Alegría, Madrid (2014); and *La guerra*, La Escocesa, Barcelona (2017), among others. Her group projects include *Icónica*, Museo Patio Herreriano, Valladolid (2006) and *First Thought Best*, Eremuak program, Artium, Vitoria-Gasteiz (2014). In 2019 she was selected for the Moving Artists program organized by the BilbaoArte Fundazioa Foundation for a two-month residency in Iraqi Kurdistan.

<http://www.idoiamonton.com/>

Sinéad Spelman (Dublin, 1978) is an Irish artist based in Barcelona since 2007. Her main focuses in art are drawing, writing, and sculpture with an intimate quality through which she explores collective emotional states. Her drawings are usually small in format, with a pared-down, gestural, almost sketchy line. Her scenes recreate women in ambiguous, unglamorous situations, conveying a sense of latent mystery. At once naïve and grotesque, appealing and dark, her protagonists fantasize about the boundaries of what is possible, exploring sexuality, motherhood and other bodily experiences of femininity.

Spelman has shown her work in solo exhibitions at Galería Alegría, Madrid (2011); Fundació Suñol, Barcelona (2018, Sis Galeria, Sabadell (2019) and etHall gallery, l'Hospitalet de Llobregat (2021), among other venues. She co-founded Halfhouse, an independent art space and residence currently located in La Verneda.

<http://www.halfhouse.org/>

Public and Educational Programming

The Studio of My Dreams

Thursday, June 10

An online conversation between the exhibition's curator Martina Millà and the artists Enric Farrés Duran and Xavier Ristol

In reading the correspondence between Joan Miró and the architect Josep Lluís Sert, Enric Farrés Duran and Xavier Ristol discovered that Miró “dreamed of a large studio.” The requirements for the ideal studio became the focus of their project for the *Shared Studios. Three Case Studies* exhibition. The two artists began a process in which, as for Miró, advice from an architect was essential: lighting, insulation, energy use, ventilation, climate control, the functionality of the different spaces, the changing dynamics within them, etc.

The discussion will address this experience and how the process of carrying out an art project can end up effecting a change on the space where that process unfolds.



GRAF Itinerary

July 2021

GRAF.cat is a platform that reports on contemporary art programming in Catalonia. The “Rutes GRAF” (GRAF itineraries) are writings that have been published periodically since 2014 with information about art projects, research papers, archives, and networks in the local cultural scene, written by working artists and cultural agents.

For the *Shared Studios. Three Case Studies* exhibition, GRAF will produce a new itinerary. Its point of departure will be one of the main aims of the exhibition: to show a practical reality that is shared by a large number of the artists in the local scene and elicit a reflection on the conditions for producing contemporary art in the present context. The proposal will begin with an itinerary that will take us to a number of artist’s studios throughout the city.



Where Does Drawing End?

Saturday, 4 September, 4:30 p.m.

Fundació Joan Miró

Workshop led by artist Tirso Orive Liarte

Approximate length: 2 hours

Seating capacity: depending on pandemic-related restrictions

Drawing raises our sensitive awareness of things. Beyond the physical act of laying lines down on a surface, drawing is open to other potential dialogues. Needless to say, this broader conception includes representation on paper, but also any other form of capturing a subject or a situation: the concentrated perception of a sound, its distinction from other sounds, or the entirety of all the sounds that make up a given moment. Drawing can also be used to express an action, the verbal description of a memory, the tracing of a thought process and the transcription of an itinerary. Drawing is a practice, but the technique and the outcome are not necessarily limited to visual language.

In this workshop, a sound stimulus accompanies a changing, diverse path that lays out an itinerary. This real or imaginary itinerary has a starting point and leads all the way to the Fundació Miró. It follows paths through the physical building and ends in the exhibition spaces of *Shared Studios. Three Case Studies*.



General Information

Friday, Saturday and Sunday 11 a.m. to 7 p.m.
Monday to Thursday Scheduled visits
Guided tours for groups with advance reservations:
reserves@fmirobcn.org

General admission		
Permanent collection + temporary exhibition	€13	Concessions*: €7
Temporary exhibition	€7	Concessions *: €5

*Students aged 15-30, visitors over 65 and Barcelona public library card holders

Children under 15 and the unemployed (proof required):	Free admission
ArticketBCN:	€35
Free online multimedia guide	

Accessibility



Photographs for the press and a digital **kit** from our virtual press room are available at www.fmirobcn.org/press/ and <http://bit.ly/TallersCompartits>

Follow the Espai 13 activities on social media with the hashtag [#TallersCompartits](https://twitter.com/TallersCompartits) and online at www.fmirobcn.org

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B Sabadell
Foundation

Fundació Joan Miró
Parc de Montjuïc
08038 Barcelona

www.fmirobcn.org

