
PRESS KIT

Exhibition programme at Espai 13

When Lines are Time

Curator: Martí Manen

02/10/2015 – 11/09/2016



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When Lines are Time

Exhibition programme at the Fundació Joan Miró's Espai 13
2 October 2015 – 11 September 2016

Curator: Martí Manen

Calendar of exhibitions in the programme:

Rubén Grilo
02/10/2015 – 08/12/2015
Opening: 01/10/2015 at 6 pm

Sofia Hultén
18/12/2015 – 06/03/2016
Opening: 17/12/15 at 7.30 pm

El Palomar (Mariokissme and R. Marcos Mota)
18/03/2016 – 19/06/2016
Opening: 17/03/2016 at 7.30 pm

Rosana Antolí
01/07/2016 – 11/09/2016
Opening: 30/07/2016 at 7.30 pm

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Press Release

Barcelona, 1 October 2015. *When Lines are Time* is a project curated by Martí Manen (Barcelona, 1976) that explores aspects related to temporality and production in artistic practice. Creating a dialogue between complementary elements, the 2015-2016 exhibition series at the Fundació Joan Miró's Espai 13 explores the connections between the different stages of artistic creation: research, the development and formalisation of a project, production, and the presentation of the final work.

The title of the series is inspired by a Joan Miró triptych entitled *Painting on White Background for the Cell of a Recluse* (1968), consisting of three white canvases with a dynamic black line running through them which, to Manen, evokes the temporal, progressive dimension of the artwork. In Manen's words, "as soon as the time factor enters the definition of the artwork, as soon as the artwork ceases to be a still object, transcending the present moment and heading towards supposed immortality, it becomes necessary to show the working process as part of the results."

In order to promote reflection on this process, Martí Manen has conceived an exhibition series based on four exhibitions, of which one displaced, a symposium, and a publication. Artists Rubén Grilo, Sofia Hultén, El Palomar (Mariokissime and R. Marcos Mota) and Rosana Antolí are behind the artistic projects, in which the notion of time is a key element. Manen describes them as "artworks that inquire into the eternal and the fleeting, exhibitions projects that expand beyond the bounds of the space of presentation. Artists whose projects are heterogeneous but nonetheless share an interest in capturing stories within art, generating situations for visitors, and questioning what is happening, from a position of uncertainty."

The curator of *When Lines are Time* emphasises the complementarity of these artists who are at different points of their careers. Together, they form a multiple snapshot of creation and exhibition processes today, ranging from performativity to the definition of history, from politics to spaces, from thought to emotions.

Specifically, Manen mentions the importance of bringing back two artists –Rubén Grilo and Rosana Antolí– who studied in Barcelona and formed part of the city's art scene at different times in the past, and the emotional gesture based on found objects presented by Sofia Hultén, an artist whose work explores the notion of the object. In order to put the spotlight on the temporal aspects, the projects have not been given title, thus shifting the focus onto the particular significance of this exhibition within each artist's trajectory. Manen shows that an exhibition is more than a particular form and content, it becomes an event that echoes in time, back towards the past and forward towards the future. When seen through the

prism of time, an exhibition at Espai 13 is a specific moment in an artist's career: a milestone in the path of an emerging artist.

In conjunction with the exhibition series, a symposium will be organised in collaboration with Bonniers Konsthall in Stockholm, with the participation of representatives from leading modern and contemporary art centres and museums in Europe and the United States. This symposium, which will take place in spring 2016, will offer an opportunity to consider and reconsider how to work with the time of art.

Espai 13 is the Fundació Joan Miró's space dedicated to emerging art and curatorial practices. It was originally founded in 1978 under the name Espai 10, in what is now the Fundació's gift shop. With the enlargement of the Josep Lluís Sert building in the late eighties, it moved to its current location.

Over the years, Espai 13 has hosted exhibitions by almost 500 artists, conceived by young curators, which often rounded off their professional training. In this sense, Espai 13 can be considered an incubator of artistic agents who went on to make a major impact in art, curating, and cultural management.

Its ongoing programming over more than three decades makes Espai 13 a unique platform in the art scene, in Catalonia and beyond. This continuity makes it possible to retrace the evolution of emerging artistic practices from the last quarter of the twentieth century up to the present.

Curator

Martí Manen (Barcelona, 1976) is a Stockholm-based art critic and curator, currently works at Bonniers Konsthall. Manen's projects challenge accepted exhibition formats. His work as a curator is grounded in an inquiry into the foundations, limits, and time of exhibitions, aspects that he explored in his book *Salir de la exposición (si es que alguna vez habíamos entrado)*.

Manen has curated exhibitions at the Museo de Historia Natural (Mexico City), Sala Montcada-Fundació "la Caixa" (Barcelona), Aara (Bangkok), Sala Rekalde (Bilbao), Konsthall C (Stockholm), La Panera (Lleida), and CA2M (Móstoles, Madrid), where he presented the exhibition-novel *Contarlo todo sin saber como*. With David Armengol, he co-ordinated the programme *The Text: First Notions and Findings*, at the Fabra i Coats Centre d'Art Contemporani in Barcelona. He was co-curator of the Turku Biennial in Finland and curator of the Spanish Pavilion at the 56th Venice Biennale with the project *Los sujetos* (The Subjects). From 1997 to 2001 he made a name for himself by organising exhibitions in his own bedroom (Salahab, Barcelona).

Manen has also taught at Torcuato di Tella University in Buenos Aires, Knosfack in Stockholm and IL3-UB in Barcelona.

Artists

Rubén Grilo

02/10/2015 – 08/12/2015



Courtesy of Future Gallery, Berlin, and Nogueras Blanchard, Madrid – Barcelona

Rubén Grilo (Lugo, 1981) lives and works between London and Berlin. His work has been exhibited in solo shows at the Kunstverein Hildesheim (Hildesheim, 2014), Circa Projects (Newcastle, 2013), Wilfred Lenz (Rotterdam, 2012), MARCO, Museo de Arte Contemporáneo de Vigo (Vigo, 2011), and Galeria Nogueras Blanchard (Barcelona, 2012). He has also participated in group exhibitions in museums and art centres such as La Capella (Barcelona, 2011), CSS BARD (New York, 2012), and La Panera (Lleida, 2007).

www.rubengrilo.net

In the first show of the Fundació Miró's Espai 13 series *When Lines are Time*, Rubén Grilo explores the notion of temporality through a mindset bordering on industrial creation: artistic materials that are unlikely to ever become finished pieces, display systems that could also be artworks, and mass-produced consumer images full of traces of tiny errors and gestures. Grilo presents oblique perspectives with critical potential. The creation of three-dimensional models with human errors and gestures embedded in them, the design of impossible projects, and the questioning of the conceptual aims of each element are some of the core aspects that run through this project, which presents certain points in the process as result and possibility. Grilo presents pictorial material without making paintings, explores minimal art and abstraction from a conceptual base, and at the same time breaks away from everything.

Sofia Hultén
18/12/2015 – 06/03/2016



Still from Trucking, 2015

Sofia Hultén (Sweden, 1972) lives and works in Berlin. Her work has been exhibited at numerous museums and galleries including Magasin 3 Stockholm Konsthall (Stockholm), RaebervonStenglin (Zurich), KAI 10, Arthena Foundation (Düsseldorf), Aargauer Kunsthaus (Aarau), Mead Gallery (Warwick), Konrad Fischer Galerie (Düsseldorf), Moderna Museet (Stockholm), Meessen De Clercq (Brussels), Konrad Fischer Galerie (Berlin), Ikon Gallery (Birmingham), Ludwig Forum (Aachen), Kunstverein (Nuremberg), Gagosian Gallery (Berlin) and Berlinische Galerie (Berlin). In 2011, she was awarded the Moderna Museets Vanners Skulpturpris.

www.sofiahulten.de

In her project for the series *When Lines are Time*, Sofia Hultén presents an exhibition in which everyday household items or found objects contain the possibility of multiple stories: her videos and sculptures offer timelines with narrative options based on a questioning gaze that probes everything around us. Take a pair of shoes abandoned on the street, for example. Could they be inviting us to replace them with our own and keep going to the next pair? A sequence based on discarded shoes becomes an invisible journey and an urban navigation system. Objects are filled with other ideas, and functionality becomes just one of many characteristics.

El Palomar (Mariokissime and R. Marcos Mota)
18/03/2016 – 19/06/2016



Courtesy El Palomar

Mariokissime (Mario Páez, Málaga, 1980) has a degree in Fine Arts from the University of Barcelona and completed Masters degree in Production and Artistic Research at the Universitat de Barcelona (2013-2014) and the A*DESK programme of advanced studies in contemporary art (2010-2011). With R. Marcos Mota, he co-directs the self-managed, non-profit research space El Palomar, which focuses on offering visibility to queer and gender discourses and artists. He has recently shown his work at Galeria Joan Prats, MACBA, the CCCB, Antic Teatre, and Fabra i Coats in Barcelona, and at the CAC (Málaga) and LABoral Centro de Arte y Creación Industrial (Gijón).

<http://mariokissime.com/>

R. Marcos Mota (Tarragona, 1988) is a Barcelona-based artist and activist. He has co-directed El Palomar in Poblessec since 2012. With a B.A. in Fine Arts (2006-2010) and a Masters degree in Production and Artistic Research (2013-2014), both from the Universitat de Barcelona, R. Marcos Mota works mainly in the fields of performance, queer theory, and transfeminisms. In addition to El Palomar, his projects have been exhibited at Hangar, MACBA, La Capella, Fundació Joan Miró and Galeria Fidel Balaguer in Barcelona, and at CA2M (Móstoles, Madrid), New Gallery (Madrid) and the TATE Modern (London).

<http://rmarcosmota.com/>

El Palomar describes itself as a formula for regenerating discourse. It is an artistic space, a work environment, a political positioning and an institutional reframing. Co-directed by Mariokissme and R. Marcos Mota and located in Barcelona's Poblesec neighbourhood, El Palomar aims to revise the hidden history of identity and gender.

This independent laboratory marks its own time, combining flexible, multiple identities in order to modify the usual ways of working with art. Its founders explore different roles in the creation process: they are artists but also programmers; they perform the roles of curators, exhibition guides, hosts and generators of discourse. The people who visit El Palomar cease to be passive spectators and enter an unexpected multiplicity of active roles in each project. Espai 13 and El Palomar converge in the exhibition series *When Lines are Time* to rethink ways of understanding the exhibition format, its processes, its time, its spaces, its actors, and its approaches to artistic practice.

<http://el-palomar.tumblr.com/post/123922911860>

Rosana Antolí
01/07/2016 – 11/09/2016



Endless Dance Performance. London, 2015

Rosana Antolí (Alcoi, 1981) has a B.A. in Fine Arts from the Universitat Politècnica de València and a M.A. in Performance from the Royal College of Art in London. In the last few years, her work has been exhibited in numerous museums and art centres, including CA2M (Móstoles, Madrid), DA2 (Salamanca), CEART (Madrid), Local Projects (New York), Casal Solleric (Palma), and Museo del Carmen (Valencia). She has also participated in events such as the Buzzcut Performance Festival (Glasgow) and the Friktioner Performance Festival (Sweden). She was awarded a Pilar Juncosa and Sotheby's grant on two occasions, and the Museo de Alicante EAC Encuentros de Arte Contemporáneo Prize. She is currently in residence at the independent contemporary art centre Lugar a Dudas in Cali, Colombia.

www.rosanaantoli.com

Leave a record of the moment. Feel a situation, respond to it, create a new one. Rosana Antolí's work covers a broad spectrum that includes choreography and drawing, action and waiting, day-to-day life and critical questions. Her work swings between conceptual distance and extreme emotional closeness. It breaks the grand narrative and also takes an almost microscopic perspective. Social behaviour, groups, the community, people with their fears and emotions close to the surface. With Antolí, drawings become time and actions are circular systems.

General information

Opening hours

Tuesday to Saturday, 10 am to 7 pm (October to June)

Thursdays, 10 am to 9 pm

Sundays and public holidays, 10 am to 2.30 pm

Mondays (except public holidays) closed

Admission to the Fundació until 30 minutes before closing time

Admission charges

General admission

Adults: 11 €

Concessions: students aged 15 to 30, seniors over 65 and the unemployed (proof required): 7 €

Under 15s: free admission.

Admission to temporary exhibitions only

Adults: 7 €

Concessions: students aged 15 to 30, seniors over 65 and the unemployed (proof required): 5 €

Espai 13: 2.50 €

Annual Pass: 12 €

Audioguide: 5 €

Articket BCN

Visit 6 major art centres in Barcelona for 30 €. www.articketbcn.org

Accessibility



Transport

Bus 55 and 150 (Parc de Montjuïc bus)

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

The Fundació recommends that you use public transport for your visit.

Press **images** and digital **press kit** available in our virtual press office
www.fmirobcn.org/premsa

Follow Espai 13 on social media with the hashtag **#whenlinesrtime** and
find out more on the **website** www.fmirobcn.org



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