

Espai 13

Huaqian Zhang
Michael Kleine
Ghislaine Leung
Victor Ruiz Colomer
Camilla Wills

2026

from 6:12 pm to 5:48 pm

Curated by

Alejandro Alonso Díaz

With the collaboration of:

Sabadell
Foundation

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Information about the season

from 6:12 pm to 5:48 pm

Exhibition season at the
Fundació Joan Miró's Espai 13

06.02.2026 – 17.01.2027

A season curated by
Alejandro Alonso Díaz

Huaqian Zhang

ARNA (moth)

6 February to 6 April 2026

Michael Kleine

22 April to 5 July 2026

Ghislaine Leung

17 July to 18 October 2026

Victor Ruiz Colomer

30 October 2026 to 17 January 2027

Camilla Wills

14 July 2026 to 17th January 2027

With the collaboration of:

B Sabadell
Foundation

from 6:12 pm to 5:48 pm marks the space-time of an infrastructural condition. Considering the moment when the sun sets on the first and last days of this exhibition season introduces a cyclical and reciprocal logic, where energy is constantly created and rehearsed. This movement outlines a daily, continuous composition as a systemic dimension, a sunrise-sunset vector that indicates the modes of production and consumption of time as patterns that reproduce both the continuum of oppression and the constant possibility of renewal. An operation where form and content no longer allow demarcated isolation, but rather mutual reciprocity.

When the sun sets behind the horizon, it dies and journeys through the kingdom of Hades, reshaping its existence in the underworld. In the context of logistical capitalism, the infrastructural appears as that stratum of the underworld whose patterns and protocols promise endless distribution. That time lapse contains the supply line and the assembly line. Its rhythms, efficiency and metrics are sources of a massive collective choreography, a theatre of logistical operations, a dramaturgy where energy is always escaping. *It slips away, sheds the semblance of an identity, and, its withdrawal infinitely passing into absolute givenness, inter-acts with us, as us.*¹ Commodities, capital and value mimicking the sun's perpetual cycles as an energetic illusion. A mythology of sorts where distribution is repeated each day for the first time. The work of the five artists in this exhibition season is conceived as a space for negotiation – material, systemic, emotional, administrative, social – where energy also encompasses a negative space, manifesting itself as decay, rest and lack. Their practices help to reconfigure the relationship between settlement and transformation, a space in which the self can dissolve into its surroundings.

Operating through a series of spatial and material conditionings, they question how energy circulates through systemic conventions and the social consensus, legal frameworks and economic structures that define it, as part of a process of

simultaneous productivity and decline. What energy flows can we trace in a bank transfer, a CV, an eviction? What social infrastructures dissipate or reinforce these energies? Like an electric current that disrupts normative productivity, the space-time vector here is a feedback system. **from 6:12 pm to 5:48 pm** suggests an arc in the night, an energetic calendar of addition and subtraction, of lack and desire, a circumference of intimacy and loss in which infrastructures reveal themselves.

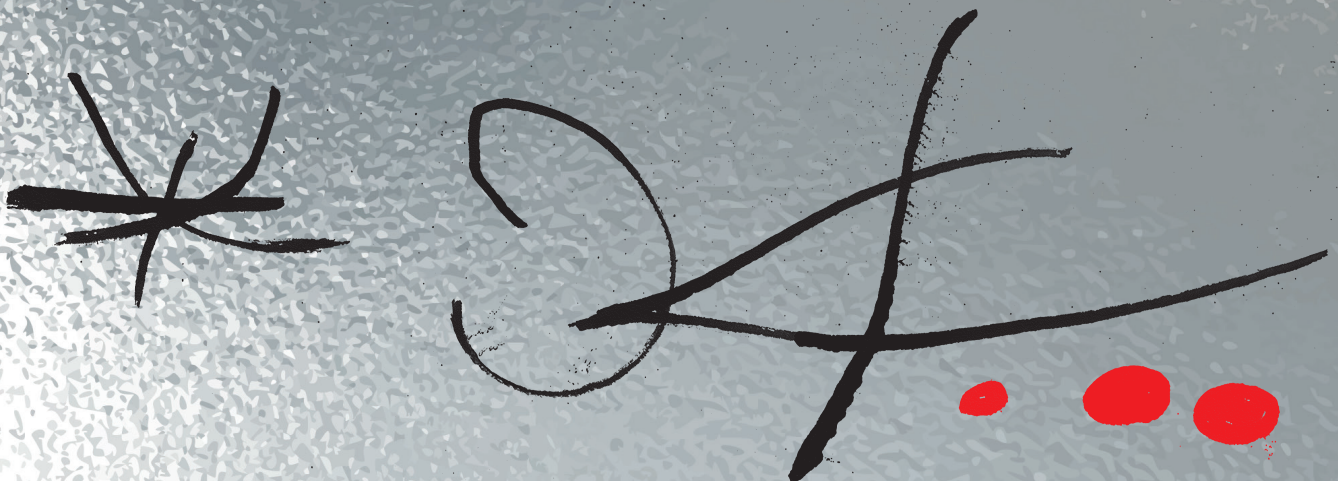
Alejandro Alonso Díaz

¹ Michael Marder, *Energy Dreams: Of Actuality*. Columbia University Press, 2017.

With the collaboration of:

B Sabadell
Foundation

Press release



The Fundació Joan Miró presents *from 6:12 pm to 5:48 pm*, Espai 13's new exhibition season for 2026, exploring energy, infrastructures and spatiality.

Curated by Alejandro Alonso Díaz, the programme addresses the immaterial dimensions of energy, its cycles and impact on the spaces and infrastructures that we inhabit. Alluding to the hours of dusk on the first and last days of the cycle, the title outlines an arc in the night from which to consider the constant flow between light and darkness, productivity and rest, as well as the energy flows that determine logistics, consumption and distribution.

The season includes four newly produced exhibitions by the artists Huaqian Zhang, Michael Kleine, Ghislaine Leung and Victor Ruiz Colomer.

Besides these four exhibitions, this edition also includes an intervention in the Fundació Joan Miró's foyer by the artist and Divided Publishing editor Camilla Wills.

Barcelona, 5 February 2026. The Fundació Joan Miró presents *from 6:12 pm to 5:48 pm*, Espai 13's exhibition season for 2026, in **collaboration with the Fundació Banc Sabadell**. The curator of the season, **Alejandro Alonso Díaz**, is the director of fluent, an art organisation in Santander, and an independent curator known for his sensitivity in articulating theory, writing and exhibition curating. His proposal delves into the systems and structures that regulate material forces and processes, where immaterial desires are perpetually consumed in flames. Coinciding with Barcelona's designation as the World Capital of Architecture, the season has been designed as a series of spatial and material interventions that challenge the role of energy in systemic conventions. Here, its materiality is determined by social consensus, legal frameworks and economic structures that generate simultaneous settings of productivity and destruction.

Considering the time of sunset on the first and last days of the season as a poetic image as well as an infrastructural condition, the exhibition season delves into the cyclical and reciprocal nature that organises our days and the energy flows that run through them. By indicating certain movements, patterns and cycles, the infrastructural emerges as the space that reproduces both the continuum of oppression and the constant possibility of renewal.

In the words of the curator, their practice 'addresses the notion of energy as an axis from which to study the organisational structures and principles that link the material and immaterial conditions of life, paying particular attention to the aesthetic, linguistic and performative variables that permeate this field of study.' The season has been conceived as 'a space for negotiation – material, systemic, emotional, administrative, social – where energy also appears as a negative space or hollow, manifesting itself as decay, rest and lack.'

The season will include four newly produced exhibitions by the artists Huaqian Zhang, Michael Kleine, Ghislaine Leung and Victor Ruiz Colomer, thereby reinforcing the links between local and international scenes. Their proposals question how energy circulates through normative conventions that can be altered, and how their rhythms and metrics shape a kind of mass collective choreography, a theatre of logistical operations.

The season begins with **Huaqian Zhang** and concludes with **Victor Ruiz Colomer**, two of Barcelona's most important artists of their generation, in between featuring exhibitions by **Michael Kleine** and **Ghislaine Leung**, who continue to explore the circulation of energy through space and the structures that influence our existence. Besides the four exhibitions that make up this exhibition series at Espai 13, the season also includes an intervention in the Fundació Joan Miró's foyer by the artist and Divided Publishing editor **Camilla Wills**.

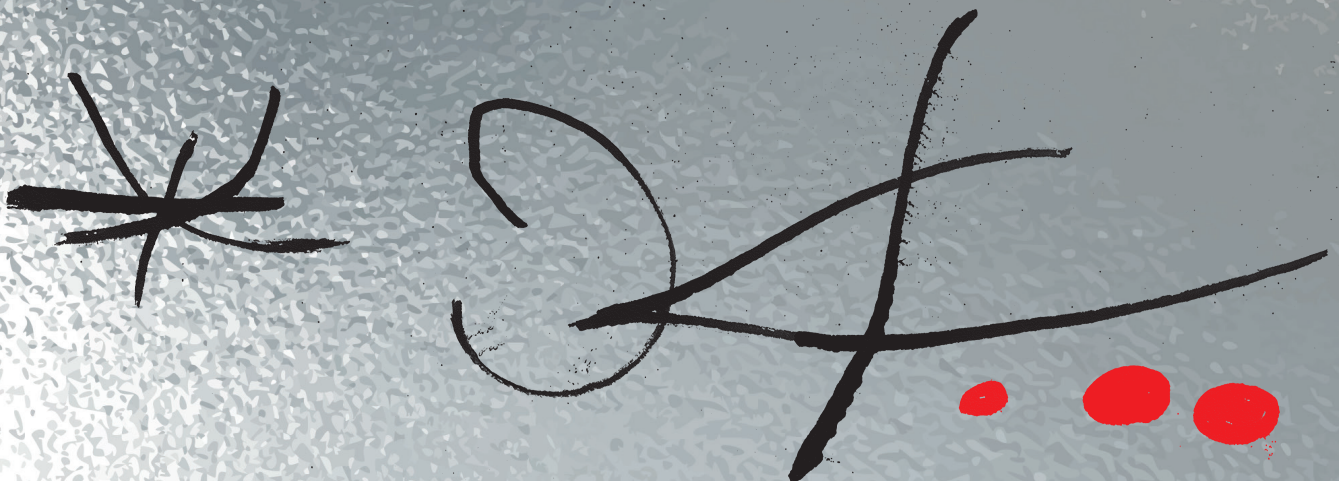
Espai 13: more than four decades of emerging art

The Fundació Joan Miró's Espai 13 is an exhibition programme dedicated to emerging artistic and curatorial practices. It fulfils Joan Miró's desire to create a space in which new generations could showcase their productions. Ever since its launch at the Fundació's Espai 10 in 1978, more than 45 years ago, our emerging art programme has amassed a long history of promoting local, national and international talent. Over the years, Espai 13 has truly become a turning point in the artistic and professional careers of many of its participants, representing for them a significant step towards professionalisation and recognition in the sector.

As an observatory and barometer of the evolution of emerging art, Espai 13 entrusts young professionals with curating an annual season of four individual exhibitions based on a theme that sheds light on issues related to contemporary artistic practice.

The Fundació Banc Sabadell has been continuously collaborating with the Fundació Joan Miró's Espai 13 for 13 years, helping to promote the professional standing of emerging artists and curators.

Curator

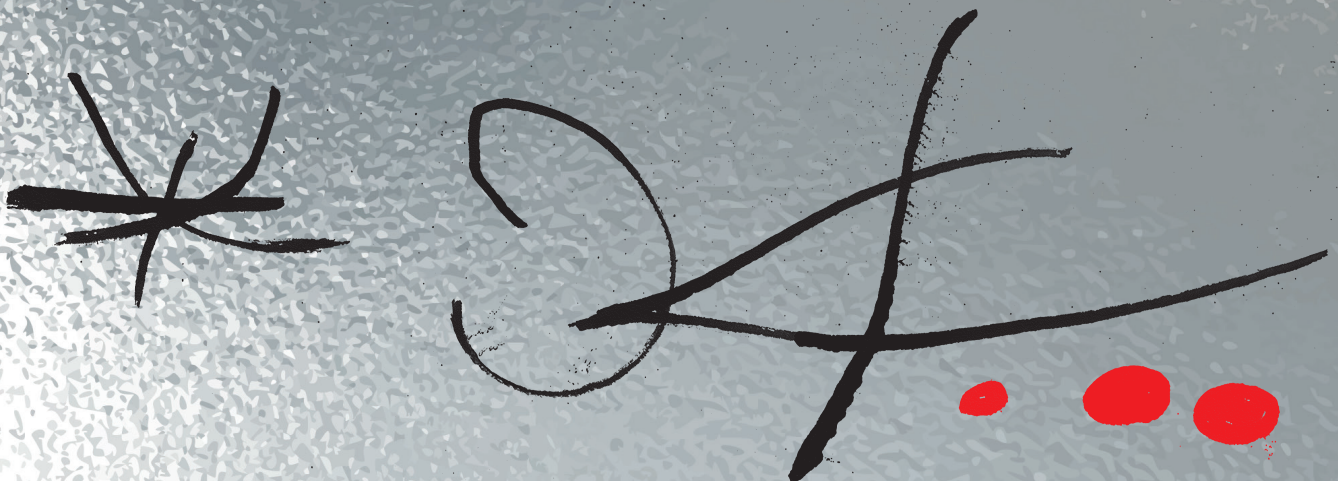


Alejandro Alonso Díaz

Alejandro Alonso Díaz is a curator and writer. Since 2017, he has been directing fluent, a non-profit organisation dedicated to contemporary art. His practice considers the semiotics of energy as a site of contestation and a way of thinking through. He has developed research and curated projects for the Museo Nacional Centro de Arte Reina Sofía in Madrid, Fundação Calouste Gulbenkian in Lisbon, Documenta 15 in Kassel, Fundación Botín in Santander and Foundation KADIST in Paris, among

other institutions and museums. His writing runs the gamut of genres, mostly from theory to poetry, having been published extensively by e-flux, Sternberg Press, *Mousse Magazine*, *Frieze*, *Concreta* and *Terremoto*.

Artists



Huaqian Zhang

ARNA (*moth*)

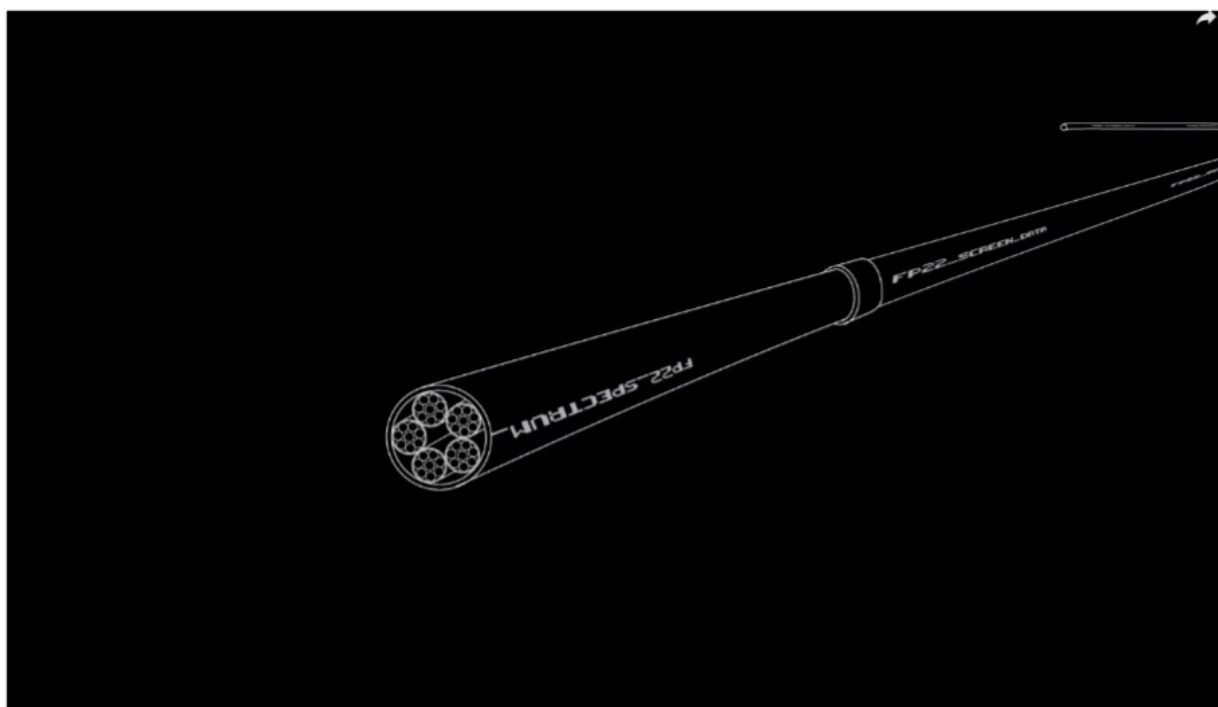
6 February to 6 April 2026

Our senses become heightened when it is hot. We not only glimpse what threatens us, but also what revitalises us, what makes us feel more alive.

Huaqian Zhang's installation is based on research into temperature and sound, exploring how perception makes its way through somatic channels beyond language. Looking at this light sculpture produces no type of clarity at all, but rather a kind of overexposure: fading contours, glowing edges, rippling images and energy flows that resist fixation.

Huaqian Zhang lives and works in Barcelona. Their practice combines their own making with the production of third-party projects. They have been part of the Exotèric Department, MACBA's self-training programme (2017-2018), JAI Institute of Artistic Practices at Tabakalera and Artium (2024). They have taught workshops at Can Felipa Arts Visuals (2021) and Sant Andreu Contemporani (2023). Their work has been shown in collective exhibitions such as *Mapes d'allò que pot venir* (Maps of What May Come, 2022), and they have also staged solo exhibitions such as *Tot el mal at Malpaís* (All the Evil at Malpaís, 2023) and *Sobreescalfament* (Overheating) at Dilalica (2024). They have been awarded the Art Jove Creació Award (2022), Barcelona Crea Grant (2023) and Hangar's Production Grant (2025). They are currently an artist-in-residence at Hangar (2021-2026).

Huaqian Zhang,
Enhancer, 2022 (video frame)
Courtesy of the artist.



Michael Kleine

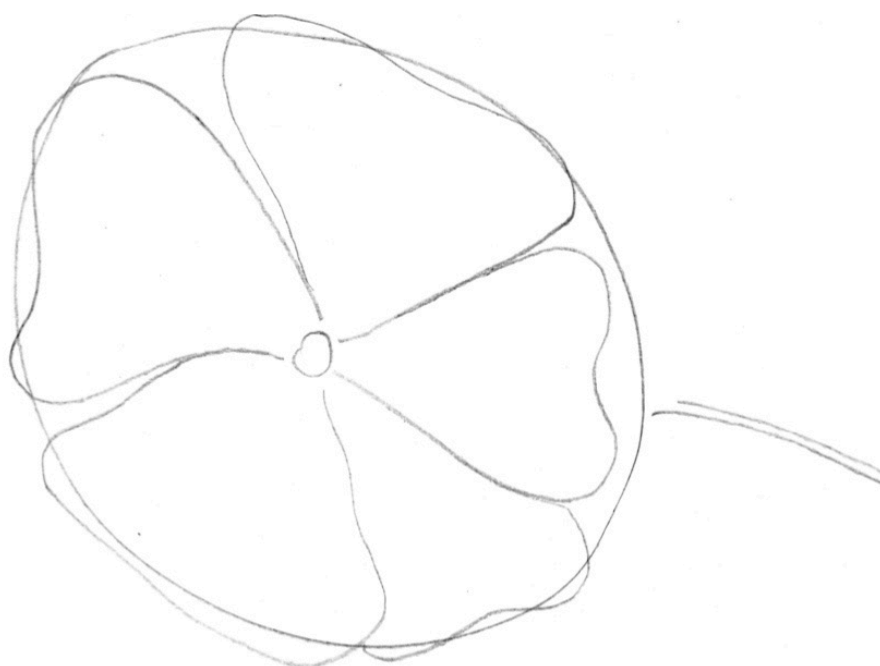
22 April to 5 July 2026

Michael Kleine has used historical objects from the Museu Frederic Marès to create a scenography in which elements such as light intensity, movement through the room or acoustics determine presence in the space. By understanding energy as a historical flow that is also manifested from a spiritual dimension, this scenographic work involves a kind of enclosure that destabilises the individual subject.

Objects in Kleine's work are often uprooted from their original context to be given new meaning through a set of scenographic mechanisms. These objects retain a part of their past existence within their new frameworks of meaning while simultaneously becoming part of another ontological configuration.

Michael Kleine lives and works in Berlin. His practice covers a variety of media, including architecture, performance, set design, music and sculpture, working in close dialogue with the exhibition site and context. Objects in his work are often uprooted from their original realities and resignified through a series of framing mechanisms. In their new contexts, they retain traces of their past lives as theatrical props, organic matter or found objects, while simultaneously becoming integral elements of the whole work.

Kleine has exhibited at the Baltic Triennial in Vilnius, Bonner Kunstverein, KV Kunstverein Leipzig, Volksbühne Berlin, Schinkel Pavillon Berlin, Staatssoper Hamburg, Sammlung Klosterfelde Hamburg, Ruhr Triennale Bochum, Theater Basel, Museion Bozen and Venice Art Biennale, among other contexts and institutions.



Michael Kleine,
In der Blumenhalle
(In the Flower Hall), 2024
Courtesy of the artist.

Ghislaine Leung

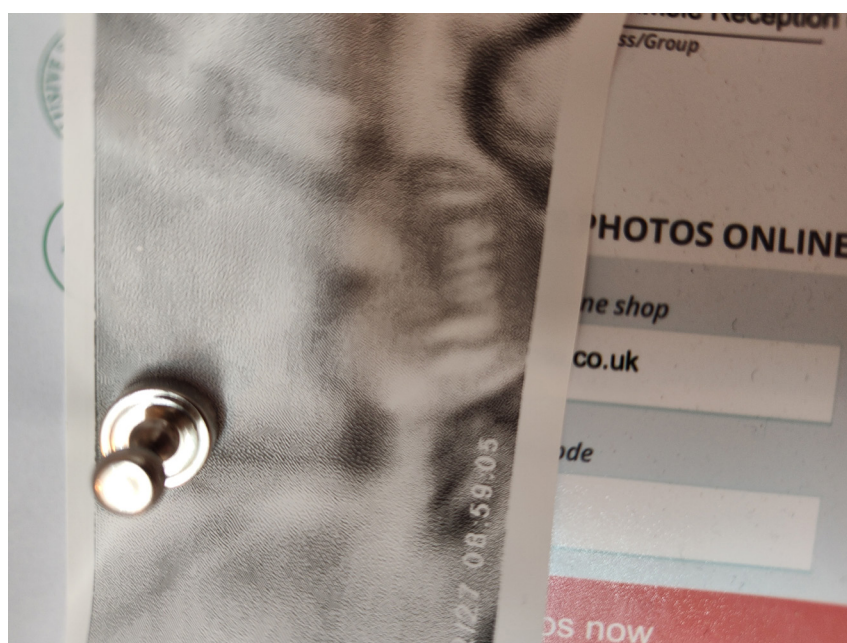
17 July to 18 October 2026

Ghislaine Leung conducts her practice according to a series of scores that define the very nature of each work. These scores respond to the conditions of the structures in which they are exhibited, thereby revealing their – our – own limitations within the system.

By adhering to the parameters that govern the very functioning of the Fundació Joan Miró, Leung's exhibition focuses on mutual dependence, examining the vulnerability of the structures and our movement through them.

Ghislaine Leung lives and works in London. Based on a rigorously conceptual yet deeply personal approach, Leung focuses on the reproductive aspects of institutional labour that decisively shape the outcome of artistic production and reception, although typically remaining hidden. Her work uses score-based instructions to radically redistribute and constitute the terms of artistic production. For Leung, limitations, felt as personal, institutional, structural or systemic to the parameters of industry, are engaged in as means to institute differently. Leung has had solo exhibitions at the Kunsthalle in Basel, Renaissance Society in Chicago, Simian in Copenhagen, Maxwell Graham in New York, Ordet in Milan (Italy), Museum Abteiberg in Mönchengladbach (Germany), Cabinet in London (UK), Netwerk in Aalst (Belgium), Kunstlerhaus in Stuttgart (Germany), Chisenhale in London (UK), Reading International (UK), Cell Project Space in London (UK) and WIELS in Brussels (Belgium).

Ghislaine Leung's
working environment,
2026. Courtesy
of the artist.



Victor Ruiz Colomer

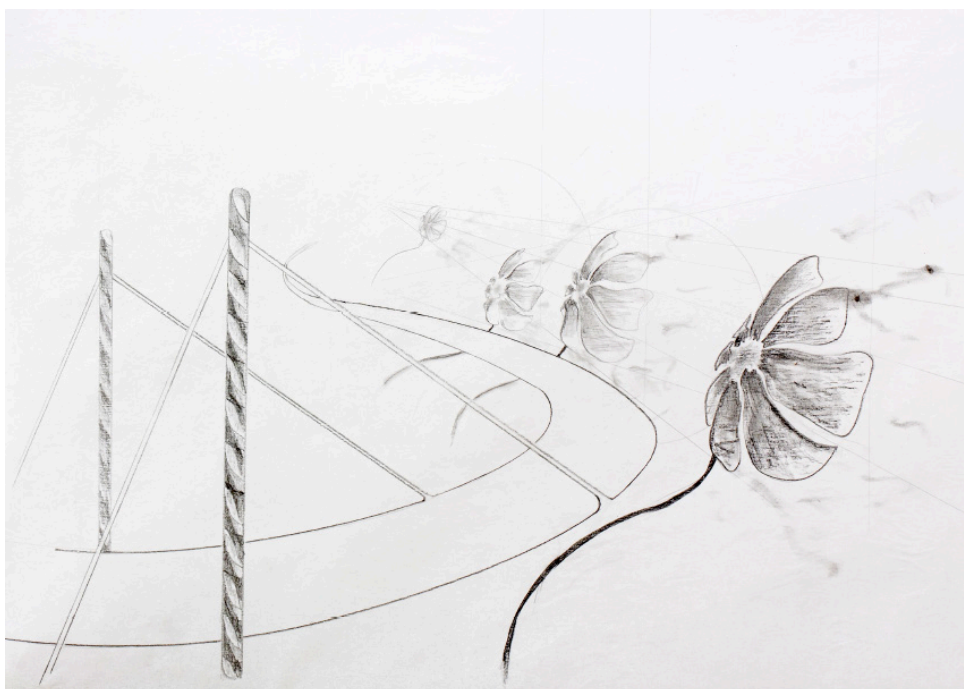
30 October 2026 to 17 January 2027

Based on his interest in the kinetic possibilities of the Fundació Joan Miró's architecture and how these influence movement through the building, Victor Ruiz Colomer's exhibition is driven by his interest in thermodynamics, which leads him to seek ways of gliding that break with the normative use of space.

Ruiz Colomer's work in recent years has focused on spatial creation, proposing systems and structures that experiment with their perceptual relationships. Recurring aspects of his practice are therefore materiality in the circulation of value, the invention of notational and writing forms within self-managed pedagogical dynamics, and energy consumption.

Victor Ruiz Colomer lives and works in Barcelona. His practice revolves around 'spatial making', a term through which he proposes systems and structures that experiment with their own perceptual relationships.

He has recently presented his work at La Casa Encendida (Madrid, 2026), Can Felipa (Barcelona, 2026), Centre de Lectura (Reus, 2025) and fluent (Santander, 2024). He has collaborated on projects with Cordova (Barcelona, 2019, and Basel, 2023) and participated in group exhibitions at Cibrián, CentroCentro and CAPC, among others. Victor is a member of Foc, an artist-run space in Barcelona.



Victor Ruiz Colomer,
Mountain-cum-Battery,
2022.

Courtesy of the artist.

Camilla Wills

14 July 2026 to 17th January 2027

For this time only, the season will incorporate an intervention by the artist and publisher Camilla Wills in the Fundació Joan Miró's foyer. Wills' participation in the season will extend beyond the foyer in order to activate other forms of circulation that transcend the Fundació Joan Miró's walls. Her contribution will permeate the project's entire season, including its final publication, acting as a connecting image between the artists and the publication, the museum and the city.

Focusing on circulating discourses and literature from the worlds of art and academia, her presence will manifest itself as an intervention in the Fundació Joan Miró's foyer. This circulatory premise runs through the season and its infrastructural sensitivity, operating under a logic of distribution and circularity, making room for the natural predisposition of the social body to continue moving.

Camilla Wills lives and works in London. Together with Eleanor Ivory Weber, Wills founded Divided Publishing in 2019. They publish artist writings, critical theory, philosophy, poetry and fiction. Their aim is to actively and broadly distribute emerging discourses and literature in the art world and academia in paperback form. Wills' artistic practice operates on an editorial plane that is similar to her work as a publisher. Her aim is to publish and widely disseminate texts by artists, as well as critical theory, philosophy, poetry and fiction.



Divided Publishing's logo
Courtesy of the artist.

General information

Consult all the **practical information** for visiting the Fundació Joan Miró at the following link:
<http://www.fmirobcn.org/en/visit-us/>

You can download the **Bloomberg Connects** app to discover the museum's spaces and works.

Accessibility:



Images available for the press and digitised dossier in our virtual press room:
www.fmirobcn.org/en/foundation/press/

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Espai 13



Fundació Joan Miró

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