

Àdrià Julià. *Hot Iron*

19 May to 2 July, 2017

Opening: 19 May, at 7 pm

With the collaboration of Tabakalera, Centro Internacional de Cultura Contemporánea

One Foot Out: Expeditions and Diasporas**Exhibition series at the Espai 13 of the Fundació Joan Miró**

23 September, 2016 – 11 September, 2017

Curator: Jordi Antas

With the collaboration of Fundació Banc Sabadell

Press Release

Àdrià Julià explores the global dynamics that link together seemingly unconnected events.

The Espai 13 of the Fundació Joan Miró presents *Hot Iron*, a project that considers the effects on the collective imagination of economic relations related to cultural imports and exports.

The show weaves together the sale of Catalan Romanesque mural painting to American collectors at the beginning of the last century with the implantation of American football in Barcelona, about a century later.

The exhibition uses a personal family photographic archive of Catalan Romanesque churches that has not been made public before. The result is an installation co-produced by Tabakalera, which also features in the programme of Festival Loop 2017.

Curated by Jordi Antas, the exhibition is part of the exhibition series *One Foot Out: Expeditions and Diasporas*, held at the Espai 13 of the Fundació Joan Miró for the 2016-2017 season. It has been organized with the collaboration of the Fundació Banc Sabadell. The series is a reflection on questions of pertinence, continuity and the rupture of the established model in the Barcelona art scene.

Barcelona, 16 May, 2017: The work of Àdrià Julià (Barcelona, 1974) engages memory, resistance, displacement and the degrees of attrition arising from the interdependence of people and their environments. Particularly interested in film language, Julià uses exhaustive research processes using documentary material, where he perceives the possibility of connecting present, past and future. With his analytical

and methodical work in recuperation, the artist generates an expanded narrative, often recorded using audio-visual techniques, where reality and fiction feed off each other.

For *One Foot Out*, Adrià Julià presents *Hot Iron*, a project using various conceptual strategies in speaking of the notion of transfer and the effect of economic relations related to cultural imports and exports. The project also considers how these dynamics have collateral effects on other areas, such as the exploitation of a territory, the domain of women and their bodies, or the redefinition of cultural values through the imposition of tourism and sport. More specifically, Julià researches the interlaced relationships of what might initially seem to be distant realities: the sale of Catalan Romanesque mural painting to American collectors, at the beginning of last century; and, a century later, the introduction of American football to Barcelona, transforming the mountain of Montjuïc into a centre for the sport.

The exhibition's title comes from the American expression "*The iron is now hot*", which is used in commercial contexts to suggest that it is the right time to carry out a good financial operation. During his research, Julià found the phrase in a 1917 letter by Gustavus T. Kirby of the American Art Association, referring to the commercial interest of Romanesque art. The letter is conserved in the Archive of the City of Barcelona.

During the decade of the 1910s, many frescos from Romanesque churches were removed from the walls of chapels to be sold to American collectors. A good number of these mural paintings were acquired by museums, collectors and antiquaries. This is the case, for example, of the painting from the apse of the chapel of Santa Maria de Mur, purchased by the Museum of Fine Arts, Boston, in a transaction that took place in 1921 in Room 69 of New York's Hotel Savoy.

Moving in the opposite direction, in the early 1990s Catalan businessmen facilitated the introduction of a minority sport in Europe, American football, into the context of pre-Olympic Barcelona. The consequence of this project was the Barcelona Dragons football team, founded in 1991 and lasting until 2003. The artist explores connections arising from the extraction, exportation, speculation and resettling of the heritage of cultural and sport. Both episodes involved an enormous movement of resources, and in both cases the result was a phantasmagorical reconstruction of the original identity and a transformation of the cultural domain and popular imagination. In parallel to this project, the artist uses the entry staircase of the Museu Nacional d'Art de Catalunya [Catalan National Art Museum] to reflect on and transcribe a technological milestone in the exaltation of sport. In 1974, the inventor of the Steadicam, Garrett Brown, filmed his partner walking up the stairs of the Philadelphia Museum of Art (a museum which houses the cloister of Sant Genís de Fontanes and the door from La Bisbal de l'Empordà which Marcel Duchamp included in his work *Étant donnés*), to demonstrate his new invention to Hollywood producers. A year later, Sylvester Stallone made the famous sequence from *Rocky*, copying Brown's demonstration.

The starting point of this project is the photographic archive of Ramon Julià Alemany (1908-1994), the artist's grandfather, who catalogued 556 Romanesque churches in Catalonia. The exhibition proposal rereads this photographic collection and presents an audio-visual piece, coproduced with Tabakalera, Centro Internacional de Cultura Contemporánea, with the support of the Museu Nacional d'Art de Catalunya and the Hotel Alegria Fenals Mar, locations for the film. With this project the Fundació Joan Miró participates in the programme of Festival Loop 2017. It is on view at the Espai 13 until 2 July.

Adrià Julià (Barcelona, 1974) currently lives and works between Los Angeles and Norway. He studied Fine Arts at the University of Barcelona and finished his training in Berlin and in CalArts, California. His artistic practice features installations, film, video, photography and publications. In his projects, he explores the systems of representation and reception of personal and collective events, whether real or fictitious. Julià has done recent exhibitions at Dan Gunn (Berlin, 2015), American Gallery (Marseille, 2014), 18th Street Arts Center (Santa Monica, California, 2013), Project Art Centre (Dublin, 2011) and the Museo Tamayo (Mexico City, 2010), amongst others. His participation in group shows includes *Colección. Territorios y ficciones*, at the Museo Reina Sofia (Madrid, 2016), *Critical Aesthetics: The First 10 Years*, at the University of California, Irvine (2016), *Reconstructions: Recent Photographs and Video from the Met Collection*, at the Metropolitan Museum of Art (New York, 2015), *Allegory of the Cove Painting* (Extra City Kunsthal, Antwerp, 2014), *Melanchotopia*, at Witte de With (Rotterdam, 2011) and *Trust: Media City Seoul* (Seoul Museum of Art, 2010), amongst others. Julià has been awarded grants and prizes, including from Art Matters, American Center Foundation, Centro de Arte Montehermoso Kulturunea, Ciutat d'Olot, Fundación Arte y Derecho, Fundación Botín and the Premio Altadis.

<http://dangunn.de/>

One Foot Out: Expeditions and Diasporas, organized by the Fundació Joan Miró with the collaboration of the Fundació Banc Sabadell, proposes a reflection on questions of pertinence, continuity and rupture in the established model of the Barcelona art scene. Jordi Antas, curator of the series at the Espai 13 for the 2016–2017 season, has brought together six artists with independent proposals, which at the same time share common interests in exploring speculative circumstances from a liberated position. Each works out of his or her particular context. Ana Garcia-Pineda, Nicolás Lamas, Momu & No Es, Eva Fàbregas, Adrià Julià and Martin Llavaneras present projects featuring performativity and public implication, fictions and unforeseen situations when expressing moments that will become historical, hypothetical futures or symbolic thought able to define this voluntary distancing. *One Foot Out: Expeditions and Diasporas*, seeks to bring together the relationships and content, reflections and uncertainty of whoever works away from home, while underscoring the gaze from a distance.

Images and press material at www.fmirobcn.org/premsa
and <http://bit.ly/2a8X67G>

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With the collaboration of:

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