

21.09.2018 – 08.09.2019

Exhibition series curated by Pilar Cruz

*  Espai 13

A Monster Who Tells the Truth

Press Kit

There is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not also presuppose and constitute power relations.

Michel Foucault

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A Monster Who Tells the Truth

Exhibition Series at the Fundació Miró's Espai 13

20 September 2018 – 8 September 2019

Curator: Pilar Cruz

Exhibition Calendar for the Series:

FITO CONESA

21/09 – 04/11/2018

Opening: Thursday 20/09/2018 at 7 p.m.

LARA FLUXÀ

16/11/2018 – 06/01/2019

Opening: Thursday 15/11/2018 at 7 p.m.

VANESA VARELA

18/01 – 24/03/2019

Opening: Thursday 17/01/2019 at 7 p.m.

FÜR ALLE FÄLLE

5/04 – 24/06/2019

Opening: Thursday 4/04/2019 at 7 p.m.

PACO CHANIVET

5/07 – 08/09/2019

Opening: Thursday 4/07/2019 at 7 p.m.

With support from

B Sabadell
Fundació

Press Release

Barcelona, 20 September 2018. *A Monster Who Tells the Truth* is the Espai 13 exhibition series being held during the 2018-19 season at the Fundació Joan Miró, with support from the Fundació Banc Sabadell. The project, curated by Pilar Cruz (Zaragoza, 1972), questions the nature of disciplines and examines the relationships between knowledge and power.

Using Michel Foucault's *The Order of Discourse* as its point of departure, the series reflects on the procedures for controlling discourses in an effort to understand how power structures operate and identify their influence on current knowledge. Although knowledge is validated in the framework of disciplines, Cruz looks at what happens on the fringes. Artists tend to place themselves in this marginal territory, the realm of boundaries or aberrations, as a work method and as a way of escaping control. For the curator, art is a powerful monster, capable of unveiling the power dynamics that drive the internal mechanisms of these disciplines.

A Monster Who Tells the Truth examines and tries out alternative ways of relating and of generating knowledge based on art. The five exhibitions it comprises challenge institutionalized notions of knowledge such as academia, discipline, canon or authorship and inquire into the forces and structures by which they are ruled, while pointing to their role in delimiting and transferring the body of knowledge. The series also addresses art itself as a discipline, with its own centres and peripheries, its institutions and control processes.

The artist Fito Conesa (Cartagena, 1980) opens the programme with a piece that investigates the two-way flows between *high culture* and *popular culture*, on the one hand, and, on the other, the role of crises and of breaks with established institutional circuits as ways of reconnecting with the making of art. Conesa's point of departure is the Estonian composer Arvo Pärt, whose profound personal and artistic crisis led him to stop composing, and, many years later, to create mystic minimalism, one of the most salient movements in contemporary classical music. Its influence reached as far as the party scene in some of the most iconic hits from the Valencian *ruta del bacalao* club music movement.

Conesa has composed a piece in collaboration with the Cor Jove de l'Orfeó Català choir and designed an architectural structure for its transcendent listening. He completes the project with the projection of *Maximizing the Audience*, a road movie programmed as part of the Loop 2018 festival. The series continues with a sculptural exploration by artist Lara Fluxà (Palma de Mallorca, 1985) which compares two materials with enormous potential for leading to catastrophe – glass and motor oil – to examine how the imaginings of risk have a broad area of knowledge at their disposal and are, in addition, linked to economic power. Next, Vanesa Varela (Lugo, 1979) will occupy Espai 13 in the first quarter of 2019 with a project that reflects on the ways knowledge is transferred in traditional contexts. Based on an age-old textile technique – backstrap loom weaving – Varela also inquires into the craftswomen's ability to intertwine knowledge, spin narratives and weave

a discourse of their own based on the relationship of the loom and their bodies. Along similar lines, the *Für Alle Fälle* collective (Vanesa Castro, A Coruña, 1979, and Iñaki López, Alfafar, Valencia, 1977) presents the result of its research of the maker movement and off-the-grid practices in rural settings, where individuals have always tended to come up with solutions for their needs by transforming locally-sourced materials and applying techniques that escape industry control. Last of all, in June the artist Paco Chanivet (Sevilla, 1984) will bring the series to a close with an exhibition proposal that verges on the horrific, mixing a variety of disciplines that includes robotics, genetic engineering, pharmaceuticals and mysticism to analyse how hybridisation or appropriation become valid ways of generating knowledge in opposition to the monolithic solidity of disciplines.

A Monster Who Tells the Truth is complemented by an activities programme that further elaborates on the main lines of the series through guided tours, performative tours and panel discussions, among other proposals, as well as a publication that will gather the texts and the visual material produced throughout the series.

Along with the exhibitions, Espai 13 will also be pursuing a joint effort with the Institut de Cultura de Barcelona as part of the Creadors en RESiDÈNCIA project, now being held for the tenth year. Ro Caminal will be the resident artist at the IES Lluís Domènech i Montaner high school during the 2018-19 academic year. Students will work with Caminal on a visual piece in which they will recreate fragments of films, approaching the contents from an anthropological perspective.

Aimed specifically at students enrolled in a *batxillerat artístic* (a high school programme specializing in art) and also linked to the Espai 13 exhibition series, the third edition of the *Gravitacions* educational project will be led by artist Serafín Álvarez. Its aim is to engage students with contemporary art, exposing them to professional work processes and guiding them into their own training. The programme includes tours of the exhibitions in the series and direct contact with the artists and the curator, and closes with a show of the students' work elicited by the series, on display at the Fundació's Espai Taller. This year, the participating school is the Institut XXV Olimpíada.

The Espai 13 space is devoted to emerging artistic and curatorial ventures. It was created in 1978 as Espai 10, a room adjoining the foyer of the Fundació Joan Miró. When the Josep Lluís Sert building was expanded in the late 1980s, it was moved to its current location. Since its inception 40 years ago, it has displayed the works of almost five hundred artists curated by young professionals who, in many cases, ended up completing their training here. Accordingly, one could say that Espai 13 has been the starting point of many important careers for artists, curators and cultural managers. The continuity of its programming over four decades has turned Espai 13 into a unique platform in the museum scene in Catalonia and abroad. This continuity makes it possible to follow its trajectory and reconstruct the evolution of upcoming art and curating from the last quarter of the twentieth century until today.

Curator



Pilar Cruz (Zaragoza, 1972) lives and works in Barcelona.

BA in Art History and MA in Advanced Art History Studies from the University of Barcelona with her thesis *Ye-ye, cultura juvenil, pop y conflicto en el cine español de la segunda mitad de los sesenta*.

Exhibition curator, cultural manager and art critic Pilar Cruz has worked

at a variety of public and private organizations in Spain and Portugal, such as the Museo Serralves, MACBA, CaixaForum, Can Felipa and Sant Andreu Contemporani.

Some of her most noteworthy projects are *Al final la fusilan*, selected for the 2008 Can Felipa curator competition: the *Interferències-Operació superventes* series (Terrassa Arts Visuals); *Memòries de ficció* at CaixaForum Barcelona; FIAV 04 Festival; Off Loop 04 Festival, and *Se busca curator*. Pilar Cruz also managed the *Liminal GR* annual series at l'Antic Teatre and was one of the curators for the Sala d'Art Jove's *Segueix els rastres com si fossis miop*, (10 anys d'art emergent a Catalunya) programming at Ars Santa Mònica. Cruz also collaborated in producing projects by the artists Francesc Ruiz and Antoni Abad. Jointly with the artist Fito Conesa, she started up *Degénero ediciones*, a project involving artists' editions in textile format.

In the area of pedagogical mediation, Pilar Cruz led several educational projects for CaixaForum Barcelona and Madrid. Cruz has also been teaching Photography Project Production and Management at IDEP since 2012.

Cruz belongs to the Aragonese Art Critics Association (AACA) and has written essays for catalogues and gallery sheets for exhibitions held at CaixaForum and for artists Yann Leto, Fito Conesa, Anamor and Víctor Solanas Díaz. She has also written articles for art-related media such as the digital AACCA publication, the GC cultural management journal and the contemporary art and thought journal *Artiga*.

In 2016 Cruz was one of the selected curators at the first Komisario Berriak competition (San Sebastián, European Capital of Culture). In 2017 she advised artist Rodolfo Valero's project for Unzip in El Prat, and she curated *Robar la palabra* with Carlota Santabàrbara for the *Periferias* festival in Huesca.

*The exercise of power creates and
brings about new objects of
knowledge and accumulates new
bodies of information.*

Michel Foucault

Artists

Fito Conesa

21/09 – 04/11/2018



Fito Conesa (Cartagena, 1980) lives and works in Barcelona.

Conesa holds a degree in Fine Arts from the University of Barcelona. His work has been shown in a variety of museums and festivals, including the *Oslo Screen Festival 2010*, the *Barcelona Loop Fair 2009-2012*, the Centro Cultural Español in the Dominican Republic, Matadero Madrid, La Casa Encendida, CCCB, and CaixaForum in Lleida, Tarragona and Barcelona. Conesa has contributed to several publications, such as *Zeitgeist: Variations & Repetitions* (Save as... publications,

2010), *Unique Window Display* (Loft Publications, 2009) and *Suite for Ordinary Machinery* (Save as... publications, 2008). The last of these contributions made it into the collections of the Tate Modern, the Museo Nacional Centro de Arte Reina Sofía and the MACBA libraries. In the areas of pedagogical mediation and teaching, Fito Conesa has contributed to the University of Granada's Master's Degree in Contemporary Photography and to the Master's Degree in Illustration at ELISAVA, led workshops for the education department at the "la Caixa" Foundation and been part of the educational programming team at the Sala d'Art Jove. From 2014 to 2017 Conesa directed *Habitació 1418*, the joint CCCB and MACBA project for 14- to 18-year-olds. www.fitoconesa.org.

When the Estonian composer Arvo Pärt experienced a professional, artistic and spiritual crisis, he retreated from the creative path he had followed until then, went into exile, joined the Russian Orthodox Church and returned to the roots of Western music. This process led him to reinvent classical music, create a new musical paradigm, and invent a genre – mystic minimalism – which marked the beginning of one of the most important movements in contemporary music. Years later, the DJs in the Valencian *ruta del bakalao* club music scene remixed tracks by iconic minimalist composers. This web of connections is at the core of Fito Conesa's project, which stems from the figure of Pärt and the role of crises and renunciation as paths of knowledge or even of resistance. In addition to a musical piece of his own making, composed in collaboration with the Cor Jove de l'Orfeó Català choir and stylistically influenced by Pärt and his architectural conception of music, the artist also builds an acoustic shell, a cave for sensory experiences reminiscent of religious architecture. Religious music steps out onto the dance floor and mixes with the transcendent experience of travel, of the Path as a spiritual journey. Architecture becomes music; popular culture becomes high culture, and what was once mystical moves into leisure and nightlife. Or the other way around. Fito Conesa's project for Espai 13 is rounded off with the projection of *Maximizing the Audience*, a road movie that captures a journey through the current stages of the Valencian club circuit as part of the Loop 2018 festival, presented at the Fundació Joan Miró in November.

Lara Fluxà

16/11/2018 – 06/01/2019



Palma de Mallorca, 1985

Lara Fluxà, with an undergraduate degree in Fine Arts and a Master's Degree in Art Production and Research from the University of Barcelona, specialized in the treatment of glass after taking several courses on glass blowing at the Centro Nacional del Vidrio in Segovia, the Centre del Vidre in Barcelona and the Escola de Ceràmica in La Bisbal.

Fluxà has been featured in solo exhibitions at the Centre Lo Pati in Amposta, the Fundació Felícia Fuster in Barcelona, and the Capella de la Misericòrdia and Galeria Maneu, both in Palma. Her work has also been included in group shows at the Museu d'Art Contemporani Es Baluard in Mallorca; the Hilvaria Studio's gallery in Tilburg, Holland; the MUU Kaapeli gallery in Helsinki, Finland; the Casal Solleric and the Casa de Cultura at the Fundació Sa Nostra in Palma and the Centre d'Art Santa Mònica in Barcelona, among other venues. Fluxà's production is held in the collections of the city councils of Palma, Inca and Santanyí, in Mallorca.

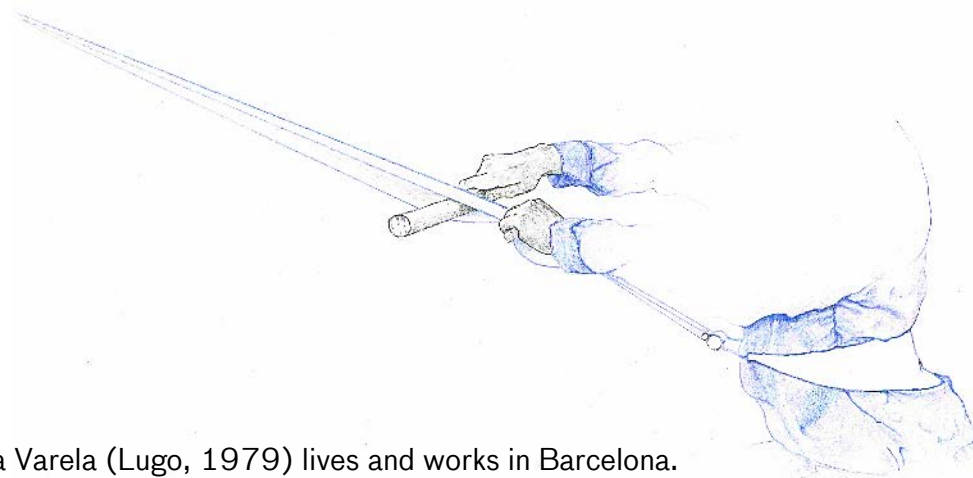
Lara Fluxà often questions the act of measuring as a valid strategy for approaching what is actually uncertain. That is why she modifies and alters measurement instruments and processes, amplifying their possibilities and generating new results. Fluxà works on the perception of the invisible using transparent materials such as water and glass, and other more phenomenological ones like air or light, given their resistance to definition.

In her project for Espai 13, Lara Fluxà counterposes glass and used motor oil, two materials that appear to be opposites in terms of their qualities: the transparency and fragility of the former – solid, clear, clean and ancient – and the viscosity of the latter – opaque, toxic, and associated with consumer society.

In Fluxà's sculptures and installations, the two materials come in contact with each other when the soft one stresses and stretches the one that's solid, and the invisible one takes in and contains the dark one, imposing their own rules upon each other. Based on these materials, the artist explores how the imaginings of a catastrophe – and both of these materials have great catastrophic potential – have a broad area of knowledge at their disposal, and are also linked to power and to economic flows. The project also leads to a reflection on the value of the art object and of creative engineering for dealing with consumer society's waste, while experimenting with systems for curbing risk and examining the concepts of unpredictability, security and trust.

Vanesa Varela

18/01 – 24/03/2019



Vanesa Varela (Lugo, 1979) lives and works in Barcelona.

Vanesa Varela graduated in Fine Arts from the University of Vigo and moved to Barcelona in 2006 to pursue her doctoral studies at the University of Barcelona in the GRAPA-GRECS art and anthropology research group, where she developed a line of research on collective authorship. She also received project grants from the Ingràvid competition (2014) and from the Catalan Government's Sala d'Art Jove (2009). She has shown her works at *Detrás do Marco* (Vigo), Arts Santa Mònica (2014), homesession (2011), Swallow Gallery and the artycok.tv and stuffinablank.com virtual spaces (2011). The artist has also presented projects at art production labs such as Liminal GR and Habitació 1418 (MACBA). Vanesa Varela has been involved in *Enmedio*, an art and activism collective in which she has worked on ventures such as the *Cómo acabar con el Mal* workshops (2012). She is currently part of the *Niu d'aranyes* and *Grup de Mitja Subversiva* needlework and knitting groups, a place for collective exploration of the narrative potential of textile practices from an eco-feminist and anti-colonial perspective.

<http://asformigas.info>

Varela's interest in the different uses and contexts of artistic practices has led her to carry out projects both in the institutional circuit and in other more heterogeneous contexts. From small-scale interventions in public spaces to increasingly hybrid works, her focus has shifted from the piece of art as a link for a variety of concepts to art as a space for articulating collective narratives. These spaces for collaboration and learning, in turn, have raised awareness of the material and emotional conditions in which the practice of art occurs.

As part of this season's Espai 13 series, Vanesa Varela proposes a project that focuses on analysing textile crafts to examine how knowledge is transmitted in alternative systems beyond orthodox academia, as well as the capacity of textiles for becoming texts and discourses. Her case study focuses on a pre-industrial textile technique known as backstrap weaving. Following this traditional method, the weaver – usually a woman – straps one end of the loom around her waist, fastens the opposite end to a sturdy tree trunk, and proceeds with the labour-intensive task of producing a fabric that is a text about herself between the tree and her own body.

Für Alle Fälle

5/04 – 24/06/2019



Vanesa Castro (A Coruña, 1979) and Iñaki López (Alfajar, Valencia, 1977) formed this collective for cultural research, production and activism specializing in collaborative projects and online, audio-visual and transmedia works fifteen years ago. They also founded *RuralC*, an association that promotes social and cultural innovation in rural settings; the *Montenoso* community, a group aimed at revitalizing and raising awareness of communal mountain land ownership in Galicia on the *insultarte.net* platform; the *Dio3Stu* art experimentation laboratory, and other collaborative projects. Both are graduates in Fine Arts from the Universitat Politècnica de València, work in analogic and digital formats, produce performances and happenings, organize a variety of cultural events and venture into curating and pedagogical mediation. Their modus operandi, as they would put it, involves “pushing boundaries and trying to hack them, questioning the unquestionable or, in the process, gathering mistakes that are virtues.” Clearly humour is one of their main creative

sources. <http://www.furallefalle.com/>

Für Alle Fälle's projects aim at effecting changes in our social fabric by reinforcing the empowerment of citizens as cultural agents. They focus on the realm of the arts to apply the principles of permaculture – a philosophy originally concerned with farming – to create living art that applies sustainable, energy-efficient practices that are respectful of living creatures and their mutual relationships. In its collaborative actions, *Für Alle Fälle* explores the potential of their respective communities, guiding them to open up new possibilities within their natural course and always defending the diversity of pre-existing ecosystems.

For the *A Monster Who Tells the Truth* series, *Für Alle Fälle* presents the result of its research on the maker movement and off-the-grid practices in rural settings, where now as in the past individuals tend to seek the best ways of fulfilling their specific needs by transforming locally-sourced materials and applying basic and/or age-old techniques that manage to escape the grasp of major technology corporations.

Paco Chanivet

5/07 – 8/09/2019



Paco Chanivet (Sevilla, 1984) lives and Works in Barcelona.

Chanivet, who has a degree in Fine Arts, also studied social and cultural anthropology and film directing and screenwriting.

His art has been shown at a large number of venues in solo and group exhibitions, including *Tràfic. Setmana d'activitats fotogràfiques de Barcelona* (CCCB), *El lloc dels fets* (Sala d'Art Jove), *ClaResil 2012mg* (La Capella), *Audio-deriva para el Archivo JR Plaza* (La Virreina Centre de la Imatge), *F de Ficció* (Can Felipa Arts Visuals), *Constel·lacions familiars* (Sala Moncunill EspaiDos), *Ne trevaille jamais* (ADN Platform, ADN Galeria), *Segueixi els rastres com si fos miop* (Arts Santa Mònica), *Panorama 2018* (Galeria Fran Reus), *No es lo que*

aparece (Premi Miquel Casablanca, Fabra i Coats) and *SSSSSSSilex* (La Capella – BCN Producció). In 2017 he was awarded the *Premio Adquisición Artuim-Getxoarte* and the first prize at the *XXXIII Muestra de Arte Joven La Rioja*. His work is held at the collections of the University of Barcelona, Fundació Banc Sabadell and *Colección ARTIUM*. Beginning in 2016 he was the artist in residence at the Hangar production centre, and later, since mid-2018, at La Escocesa. He promoted and co-founded FASE, a space for upcoming art and thought. <http://www.pacochanivet.com>.

For this season's Espai 13 series, Paco Chanivet will be working deliberately in the realm of horror and aberration, using a mix of disciplines that includes robotics, genetic engineering, pharmaceuticals and mysticism to activate an exhibition that will also be performative. In Chanivet's project, hybridisation, appropriation, transfer and the exploration of liminal areas become alternative ways of relating and generating knowledge in opposition to the monolithic solidity of classic academic disciplines.

Upcoming Activities

Fito Conesa

Exercicis de fuga (Exercises in Escape)

Guided tour with the series curator Pilar Cruz

Playlist commented by Arnau Horta

Thursday, 4 October at 7 p.m.

Venue: Espai 13

Narratives del no-retorn (Narratives of No Return)

Approaches to mysticism from music, literature and visual arts

Panel discussion with Victoria Cirlot, Pilar Bonet and Alberto Soler

Thursday, 25 October at 7 p.m.

Venue: Fundació auditorium

Lara Fluxà

Guided tour

With the artist, Lara Fluxà, and the curator of the series, Pilar Cruz.

Thursday, 29 November at 6:30 p.m.

Venue: Espai 13

Performative tour with the artist Lara Fluxà

Thursday, 20 December at 7 p.m.

Venue: Espai 13

General Information

Tuesdays, Wednesdays and Fridays except public holidays

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

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

Thursdays except public holidays: 10 a.m. to 9 p.m.

Saturdays: 10 a.m. to 8 p.m.

Sundays: 10 a.m. to 3 p.m.

Mondays 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 visitors over 65

Children under 15 and the unemployed (proof required): Free admission

Annual Pass: €13

Multimedia Guide: €5

ArticketBCN: €30

Accessibility



Images and a digitalized **press kit** are available at our virtual press room, www.fmirobcn.org/premsa and at the link <http://bit.do/E13-2018-2019>

Follow the Espai 13 activities on social media with the hashtag **#monstreEspai13** and on the www.fmirobcn.org website

Fundació Joan Miró ✱  Barcelona

Fundació Joan Miró
Parc de Montjuïc
08038 Barcelona
T +34 934 439 070
press@fmirobcn.org

www.fmirobcn.org