

Grounded in the proposition of continuing to address the diverse questions affecting emerging art, for its 2022 programme the Espai 13 of the Fundació Joan Miró presents *Dive and Immersion*, an exhibition series curated by Pere Llobera, with artistic proposals by Victor Jaenada, Marcel Rubio Juliana, Marria Pratts and Martín Vitaliti.

The series takes its name from the free translation by José Ángel Valente of the poem "Il tuffatore", by Eugenio Montale, which was inspired by the fifth-century BC funerary painting found in the necropolis at Paestum. Both the poem and the painting, where we see a young man diving head first into the water, reflect on life, death and the circularity inherent in both.

Cut through by this tragic yet lucid vision of life, the exhibitions of Victor Jaenada, Marcel Rubio Juliana, Marria Pratts and Martín Vitaliti reflect on these artists' massively radical commitment to their work. All four of them, in their condition of what Pere Llobera calls "natural painters", use installations, artefacts and stubbornly pictorial gestures to address the irreducible need to find our own voice within existence.

#ImmersióEspai13

Fundació Joan Miró * J... Barcelona

With the collaboration of:

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Activity:

Tuesday 4th October at 6.30 p.m.
1 Drift Possession: The Manual
Conversation about the process
and the exhibition archive.
With the participation of Marria
Pratts, Pere Llobera and Jorge Vidal

Forthcoming exhibition:

Martín Vitaliti
Silly Symphony
28.10.22 — 15.01.23

Design: Setanta

* J... Espai 13

Dive



MARRIA PRATTS — 1 Possession Drift
15.07.22 — 16.10.22

Immersion

Fundació Joan Miró * J... Barcelona

*The rose exists without why, but not without a reason ...
In the most secret depths of their soul, the human being only exists authentically
if they do so, in their own way, like the rose, without why.*

Martin Heidegger

Through continued work with Marria Pratts I have learnt one thing: that her work is expressed through action. Everything she activates in the present becomes a potential piece for the immediate future. And believe me when I tell you that these “activations” come from the most unlikely places: drifters, mechanics, neighbours, stallholders at Sants market, waiters, friends in all shapes and sizes, Hewlett Packard marketing executives and of course the architect Jorge Vidal, who helps her to design the temporary structures she has constructed in a warehouse next to her studio, and with which she will be completely transforming the exhibition space at the Fundació Joan Miró. No kidding. Read the declaration of intentions she addressed to her backers for this series at Espai 13, which left us stunned:

**The painting will be violence (flame/delirium/bile/purgings)
of the brush that wishes to drift and embrace
the desire to be in a new way. 1 possession.**

(This idea, possession, interests me too.)

Beauty does not seek to control. Or to be controlled.

Ancestral fire by contagion will be a new path.

How far can a landscape be evoked?

(I want to construct a long, pink tube that people pass through, that resonates and has another light.)

The fire overflows with ashes.

The painting will keep the secrets.

In the end there is no pink tube, but I promise the rest remains valid. As valid and descriptive as the title of it all, because in fact there are invocations, and letting oneself be possessed by the continued situationism of Marria’s life. It is hard to construct a conceptual framework for something that is driven by action; hence the quote from Heidegger at the start.

Marria Pratts is probably blazing new trails with this installation of expanded painting or expanded architecture or whatever it is. It seems that everything nourishes her, she is attentive to everything and indifferent to nothing. One wonders whether the art that Marria

brims with is actually the overflow of a personality that in fact bursts out in every action in her life, metabolising itself as expression.

As we know, new forms of painting allow us to break out of the conventional rectangle, escape the conventional use of colour in its pots or tubes. A few years ago now, I was saying to a sculptor also involved in a previous edition of Espai 13, Lucía C. Pino, that when I looked at her interventions it was as if with her artefacts she were painting in three dimensions. Now I think that Marria Pratts, like the funicular train that runs up to the Fundació, crosses this approach halfway and sculpts space with her paintings.

I can’t wait to hold in my hands the publication recording everything that’s happened in this season’s program—which will actually have been an awful lot—and in particular everything Marria has collected and not used for this exhibition. This probably doesn’t end here, because it’s simply impossible to bring this way of seeing and living to a close.

I would like to end with an odd, brief and as always practically unclassifiable poem by Enric Casasses that I have had in mind since the first moment of *I Possession Drift*, as we lost and found each other drifting between pandemics:

Hey, shall we try some demonic possession together? I've still got some money left...

I WANT TO DO IT ALL, AND

ALL THE

FINALS / WAYS

FATHER

Enric Casasses, *Canaris fosforescents* [Phosphorescent Canaries]

Pere Llobera

Marria Pratts (Barcelona, 1988) is a self-taught painter. Her work conveys a decaying world in which all mistakes are welcome to embrace a New Dream. She has had solo exhibitions at Ruttkowski 68 (Germany, 2022), Everyday Gallery (Brussels, 2021) and SADE Gallery (Los Angeles, 2019), and has participated in group exhibitions at MACBA, with the work *I Hear Music In My Head* (*Transformation of a Blurred Thought*);

at Tecla Sala (L’Hospitalet de Llobregat, 2021), and at Costa Mesa Conceptual Art Center (Los Angeles, 2020). His work was part of the exhibition *Punk. Its traces in contemporary art*, which was presented at CA2M (Madrid), MACBA (Barcelona) and Artium (Vitoria) between 2015 and 2016. He is currently preparing an exhibition with BibiGallery that will take place in New York at the end of 2022.