

Laia Estruch

Crawl

19/09 - 08/12/2019

Turn It All Turns

Espai 13 Exhibition Series at the Fundació Joan Miró

19 September 2019 – 6 September 2020

Curator: Marc Navarro

With support from Fundació Banc Sabadell.

Press Release

Laia Estruch opens the Espai 13 exhibition series featured at the Fundació Joan Miró for the 2019-20 season.

The artist investigates the ways in which voice travels in water, examining swimming pools as vehicles for narratives and memories.

Crawl, the first project in the *Turn It All Turns* series, is a performance and sculpture venture that flows between two nearby locations in Montjuïc: Espai 13 at the Fundació Joan Miró and the diving pool at the Barcelona Municipal Swimming Pool facilities.

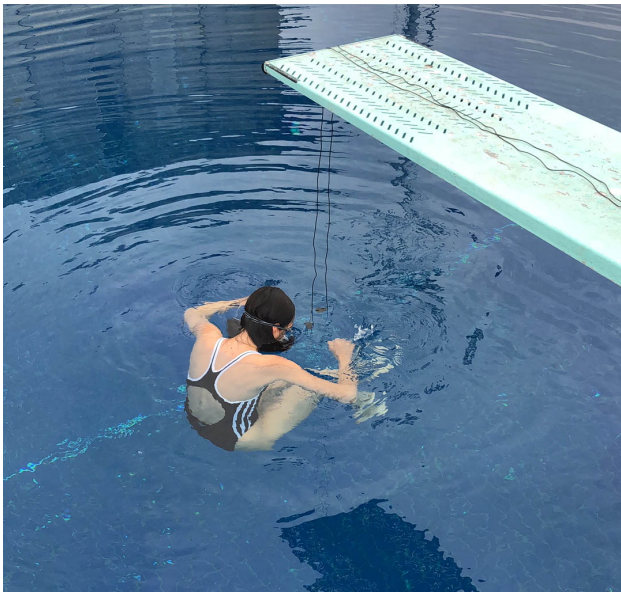
***Turn It All Turns* is the Espai 13 exhibition series featured at the Fundació Joan Miró for the 2019-20 season, with support from Fundació Banc Sabadell. Curated by Marc Navarro Fornós (Deltebre, 1984), the project examines and develops the notion of defamiliarization while offering a reinterpretation of our immediate surroundings and the way we relate to them.**

Barcelona, 19 September 2019. The crawl is a swimming stroke that combines alternating overarm movements with a flutter kick. Although it has been practised since ancient times, the crawl was first seen in the West in 1844 at a competition in London with Native American participants, who easily outswam the British swimmers using the traditional breast stroke. However, the technique did not catch on from the start: crawl swimmers splashed too much for the taste of British gentlemen, and swimming was becoming altogether too noisy a sport. Thirty years later, given the striking marks obtained by John Arthur Trudgen, who had learned the technique directly from Native Americans during a trip to South America, its introduction to Europe was unstoppable.

The crawl gained popularity and was perfected as a result of the modern development of swimming as a sport, which in turn led to the evolution of pools as urban sports facilities.

The artist Laia Estruch (Barcelona, 1981) has plunged into the history and the notion of the swimming pool as a liquid archive capable of conducting voices and preserving narratives, material memories, and silences.

Voice and the body are precisely the key underlying elements in the quest of Laia Estruch, whose artistic practice is on the cusp between sculpture and action. Estruch views voice as an extension of the body, capable of combining issues linked to language, speech, gender and social structures. In her most recent work, the artist has been exploring how urban spaces and their physical structures play an important role in our everyday lives. To open the *Turn It All Turns* series, Estruch has focused on swimming pools – municipal facilities, mutable settings, and, in her hands, laboratories for experimenting with sound.



The result is *Crawl*, a venture that includes a performance and an exhibition to examine the acoustic and expressive potential of sound in water. The artist has focused on the phenomena found beyond the audible spectrum and has experimented with the difficulties of voice traveling in water to present us sound as a form of resistance. *Crawl* is also a fluid project that establishes a dialogue between two venues in Montjuïc, two cavities in the mountain which contain

narratives and discourses: one, dry and enclosed, is Espai 13 at the Fundació Joan Miró; the other, open and wet, is the diving pool at the Barcelona Municipal Swimming Pool facility.

In the exhibition space, a series of inflatable metallic elements suggest systems for anchoring and securing as well as techniques for adapting to water such as swimming and floating. This itinerary includes a sound piece based on research about water-related oral traditions, in which the artist uses underwater recordings and voice improvisation. The project is completed with two performance activities at the diving pool and at Espai 13, respectively.

Last of all, *Crawl* also raises questions about the impact of the city on our bodies and voices. As stated by the series' curator Marc Navarro, "the specific case of these

swimming pools, their symbolic character, their architecture, the urban transformation they were part of and their current use, are all reminders of the deep connection between the hill of Montjuïc and water, while also introducing the notion of the pool which is as old as its invention: like a hub for the representation of urban life that repairs the illusion of communal, democratic life.”

Laia Estruch (Barcelona, 1981) graduated in Fine Arts from the University of Barcelona and Cooper Union (New York, 2010).

Some of her recent projects are *Moat I* (2016), presented at the Antic Teatre (Barcelona) and *Moat II* (2017), which was selected by Casa Encendida and CA2M as part of their artist-in-residence program. She has shown her work at MACBA, (Barcelona, 2012), Fundació Antoni Tàpies, (Barcelona, 2015), Centro Párraga (Murcia, 2016), Chapelle des Beaux-Arts (Paris, 2017) and CentroCentro (Madrid, 2019), among other venues. She has been collaborating with the MACBA education programme since 2016.

Her work is included in the collections of the Fundació Banc Sabadell, the Fundació Palau i Fabre in Caldes d'Estrac and the Universitat de Barcelona Faculty of Fine Arts.

Turn It All Turns is the Espai 13 exhibitions series featured at the Fundació Joan Miró for the 2019-20 season, with support from Fundació Banc Sabadell. Curated by Marc Navarro Fornós (Deltebre, 1984), the project examines and develops the notion of defamiliarization while offering a reinterpretation of our immediate surroundings and the way we relate to them. The series experiments with languages and seeks to elicit a critical approach that will enable us to question the codes that condition our perception.

Not only our responses to certain stimuli, but also the circulation of ideas and the physical and cultural understanding of reality often lead us to surrender to automatisms that are difficult to detect. *Turn It All Turns* focuses on forms of communication that resist these automatisms, play with meaning and move events out of their usual contexts. The series invites us to put our senses on hold and venture into an area of uncertainty where the artists move beyond conventions to establish a dialogue with the space that hosts their pieces.

Turn It All Turns includes four exhibition projects by Laia Estruch, Beatriz Olabarrieta, Julia Spínola and Lorea Alfaro-Jon Otamendi, and an education project led by Victor Ruiz Colomer.

Performances

Crawl (Wet) 30/9, 7 pm
 Montjuïc Municipal Swimming Pool
 Performance. Approximate length: 35 minutes

Crawl (Dry) 28/11, 7 pm
 Espai 13 at the Fundació Joan Miró
 Performance. Approximate length: 35 minutes

Upcoming Exhibitions in the *Turn It All Turns* Series

Beatriz Olabarrieta
 19/12/2019 - 22/03/2020

Beatriz Olabarrieta's work explores the possibilities offered by new languages, closely related to the nature of the materials she uses, and examines the role of errors in communication. Her pieces often take on the form of installations, sculptures and texts. For this season's Espai 13 series, the artist addresses the notion of translation as play and action, but also as a space which conveys the desire to transfer – an urge for communication that is open to ambiguities.



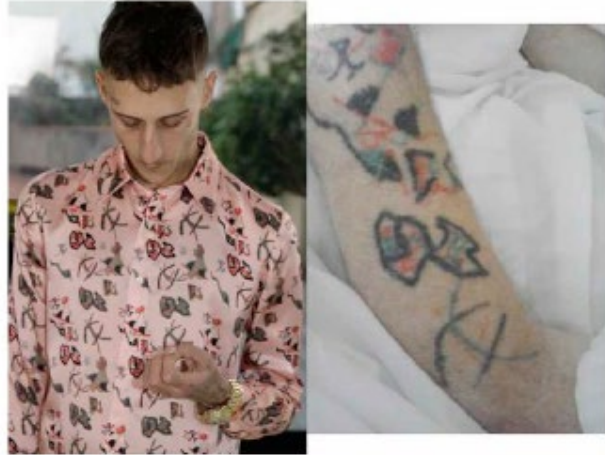
Julia Spínola
 02/04 - 21/06/2020

Spínola's sculptures invite viewers to review some of the certainties governing the realm of experience, while proposing a specific shaping of the spaces in which they are placed. In her most recent explorations, Spínola confronts us with the traps that our perceptions set for us. When faced with replicating gestures or duplicated spaces, our senses can cancel out the solidity of bodies and present us with atomized or defamiliarized objects, or as the result of a frozen movement.



Lorea Alfaro and Jon Otamendi
02/07 - 06/09/2020

Lorea Alfaro's projects explore the realm of hopes and examine aspects of the communication process that are associated with persuasion and seduction. Alfaro imitates the visual production methods of fashion to place the focus on language, distribution methods and image consumption. Jon Otamendi, on the other hand, generates specific situations based on minimal gestures which transform architecture and its purpose. In their collaborative ventures, the visual element and the tectonic element merge to create an immersive effect.



Photographs and press materials are available at www.fmirobcn.org/premsa and <http://bit.ly/2IX3ec5>. Follow the Espai 13 activities on social media with the hashtag [#GiraEspai13](https://twitter.com/GiraEspai13).

With support from

B Sabadell
Fundació

For further information, contact:

Fundació Joan Miró Press Office | Elena Febrero-Amanda Bassa +34 934439070 | press@fmirobcn.org