

**Fina Miralles, Susana Solano and  
Eva Lootz's solo shows at Espai 10**

**Press kit**

**Between  
two  
courtyards**

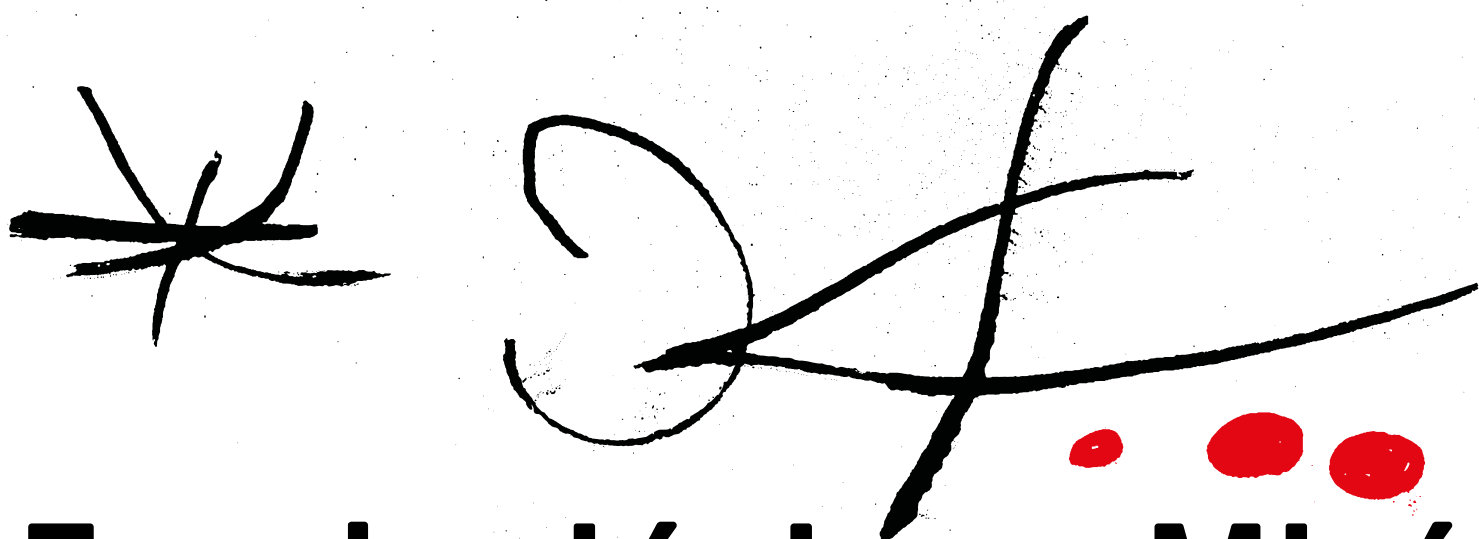
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**Fundació Joan Miró**

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# Fundació Joan Miró

# Press release



**Fundació Joan Miró**

## With the exhibition *Between Two Patios*, the Fundació Joan Miró pays tribute to the artists Fina Miralles, Susana Solano and Eva Lootz

The exhibition highlights the importance of Espai 10 (Espai 13 today) in the careers of Fina Miralles, Susana Solano and Eva Lootz, three artists who have become leading figures in Catalan and Spanish contemporary art.

The exhibition resurrects and reconstructs three key solo shows presented by these artists in Espai 10 between 1979 and 1986.

*Between Two Patios* explores how the works of these three artists connected with the artistic trends of their time – influenced by the second feminist wave – through strategies of resistance to conventional artistic languages.

In addition, within the framework of the exhibition, the foundation is presenting *In the Shadow of Two Trees*, an artistic mediation project created by the artist Helena Laguna Bastante that offers an experience for reflecting on the history of Espai 10 and its relationship with the landscape.

Fina Miralles, *L'arbre. L'arbre i l'home. A dalt de l'arbre*, 1975



© Fina Miralles

Barcelona, 27 February 2025 – Tomorrow, Friday 28 February, the Fundació Joan Miró will be opening the exhibition *Between Two Patios*, which looks back at the time spent by three leading figures on the national art scene, Fina Miralles, Susana Solano and Eva Lootz, in Espai 10 (now Espai 13) from the 1970s onwards. The exhibition will be open to the public until 18 May 2025.

It has often been said that the first exhibition of work by a woman artist at the Fundació Joan Miró was *Her Memory*, by Kiki Smith in 2009. Nevertheless, the first solo shows by women artists in the foundation were held in Espai 10. In fact, this space opened in 1978 with an exhibition by Maria Teresa Codina entitled *Sacks, Straw and Darning*. In the early years of the Fundació Joan Miró, Espai 10 was a key space for displaying projects by emerging artists. Espai 10, together with Sala Vinçon and prior to the opening of Sala Montcada in 1981, was the only place in Barcelona where local and international artists felt welcomed and respected. A place where they could create, experiment and discover themselves with freedom.

Of the many exhibitions mounted in this space, we focus here on three projects by artists with established careers. Espai 10 provided all three of these artists with their first opportunities to present their work in an institutional setting. These early experiences in an art centre have, over the years, turned Espai 10 and Espai 13 (its successor after the expansion of the Fundació Joan Miró in the late 1980s) into a flagship in terms of support for artistic creation.

*Between Two Patios*, curated by Martina Millà, Head of Exhibitions at the Fundació Joan Miró, reconstructs three important solo shows that these three artists held in this space between the years 1979 and 1986:

- Fina Miralles: *Landscape* (1979).
- Susana Solano: *Sculptures and Drawings* (1980).
- Eva Lootz: *Sands* (1986).

Together and in sequence, these three exhibitions presented in different years form an almost choral corpus that helps us to understand relatively similar strategies of individual resistance to the artistic languages, culture and society that dominated in the years of what is known as 'second-wave feminism'.

The title of the exhibition, *Between Two Patios*, is a reference to the original site of Espai 10, between the Olive Tree Patio and the Carob Tree Patio, before the expansion of the building in the late 1980s. This architectural context influenced the presentation of the works of the artists who showed here. Miralles, Solano and Lootz took the architectural characteristics of the space very much into account.

**Artistic mediation space:  
*In the Shadow of Two Trees***

In parallel to this exhibition, the Fundació Joan Miró's artistic mediation space presents the project *In the Shadow of Two Trees*, created by the artist **Helena Laguna Bastante**. This mediation proposal invites visitors to reflect on the history of Espai 10 and its connection with the landscape.

***Between Two Patios: Fina Miralles, Susana Solano and Eva Lootz's Time in Espai 10***

Espai 10 was, for the first fifteen years after the CEAC/Fundació Joan Miró opened, the place where young emerging artists showed their projects. This programming was initially associated with members of the Àmbit de recerca (Area of Research), a large group of local artists who orbited around the new institution. In 1977, this approach changed to an open call for submissions organised by a smaller board of activities directly overseen by the managers of the Fundació Miró.

The three projects we present are representative of the emerging artistic practices of those times and were conceived by artists who have enjoyed long careers and considerable acclaim: Fina Miralles, Susana Solano and Eva Lootz.

The exhibition aims to evoke and reconstruct their proposals for this iconic room. Even though they were presented in 1979, 1980 and 1986 respectively, seen side by side and in sequence, these exhibitions form an almost choral corpus that helps us to understand relatively similar strategies of individual resistance to the dominant artistic languages, culture and society in the years of what is known as 'second-wave feminism'.

The exhibitions we have chosen to reconstruct from that era are framed within the celebration of the almost fifty combined years of Espai 10 and its successor, Espai 13, in the basement of the Fundació Miró. In fact, the title, *Between Two Patios*, is a reference to the original location of Espai 10, between the Olive Tree Patio and the Carob Tree Patio, before Josep Lluís Sert's building was extended in the late 1980s, and where the foundation's giftshop can now be found.

### Graphic documentation

The Fundació Joan Miró archives and library hold the original documentation of the exhibition projects *Landscape* (1979) by Fina Miralles, *Sculptures and Drawings* (1980) by Susana Solano and *Sands* (1986) by Eva Lootz. There is also photographic documentation that makes it possible to imagine the experience of passing through Espai 10 before the extension of Sert's building designed by Jaume Freixa.

Espai 10 was a room situated between two courtyards, the Olive Tree Patio and the Carob Tree Patio. It was a very open space with large windows and two entrances. From Espai 10, it was possible to see the lobby and main entrance to the Fundació Joan Miró, as well as the room with Miró's large tapestry and even the North Courtyard. It was also situated next to the old bar and the auditorium in a privileged location in the museum itinerary befitting the importance of contemporary and emerging art to the foundation – also known as the CEAC (Centre for Contemporary Art Studies) – from the outset.

In those days, Espai 10, together with Sala Vinçon and prior to the opening of Sala Montcada in 1981, was the only place in Barcelona where local artists and those from elsewhere felt welcomed and respected. It was a place where they could create, experiment and discover themselves safely and freely.



© Eva Lootz, VEGAP, Barcelona, 2025. Photo: © Javier Campano, VEGAP, Barcelona, 2025

Eva Lootz, *Metal*, 1983

# Fina Miralles



**Fundació Joan Miró**

## Fina Miralles

Fina Miralles (Sabadell, 1950) came to public attention with her actions in direct contact with nature and the rural world. From the early 1970s, she was a member of a group of young artists known as Àmbit de recerca (Area of Research), which forged links with the Fundació Joan Miró shortly after it opened. In a context with few exhibition spaces, the CEAC/Fundació Joan Miró quickly became a key venue where artists of Miralles' generation could show their work.

Miralles had already participated in Àmbit de recerca group exhibitions in Espai 10 from 1976 onwards, but her first solo show there was *Landscape* in January 1979. In that project, Miralles included a series of works which,

though they alluded ironically to landscape painting, a traditional genre, did away with representation and showed the artifice of painting through its constituent yet invisible elements such as wooden stretchers and canvas fabric. Instead of oil on canvas, Miralles used materials taken directly from nature and the countryside, among them stones, wild plants and soil. She also presented works more along the lines of installations that also took as their starting point a literal use of materials from the landscape genre. Her 'marine' scene, for instance, consisted of dipping a canvas in blue liquid and allowing the pigment to gradually be absorbed until the illusion of a sea horizon was created.

Fina Miralles, *Paisatge*, 1979



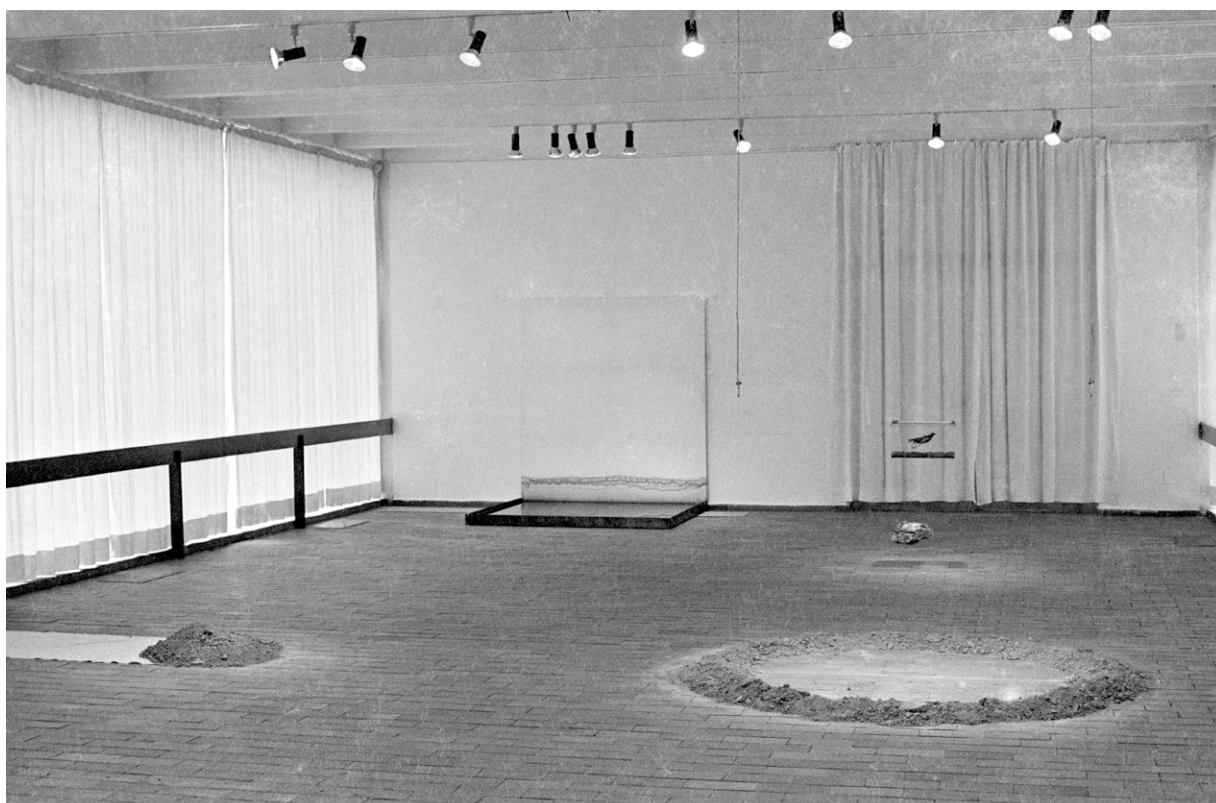


**Fina Miralles** (Sabadell, 27 September 1950) has pursued her practice on the fringes of the professional art world, a choice that has enabled her to bring her life and art together as one in her work in video, drawing, photography, painting, installation art and numerous writings.

She grew up in a family environment in which a love of culture and travel were part and parcel of the children's education, as was respect for the civil rights of peoples and of individuals. From her mother, she received life, a sense of belonging, invisible bonds, a noble heart and an example of living authentically; from her father, she gained a love of music and the sea. But the most decisive gift she was given was being respected and brought up while allowing her to be simply herself.

She graduated in fine arts and in 1972 showed work in the Mostra d'Art art show in L'Hospitalet de Llobregat, the first exhibition of a young generation who no longer made works but built artistic practices. She developed her creativity outside traditional art spaces, making 'alternative art', as it was termed by Alexandre Cirici Pellicer. Over the course of this period, Miralles nurtured a singular practice that reflects her profound bond with nature and which was critical of the social values of the time. She showed her work in Sala Vinçon, Sala "G", Associació del personal de la Caixa de Pensions, Fundació Miró, Sala Tres de Sabadell and many other spaces. In 1978, she showed work at the Biennale de Paris and in the Spanish Pavilion at the Venice Biennale. Her *Landscape* exhibition at the Fundació Joan Miró in 1979 opened a new space for reflection in her

Fina Miralles, *Paisatge*, 1979



art with a number of works that brought the frame, the space, paint, random chance, material and the object into a dialogue. Her work from this period has been included in various exhibitions at home and abroad focusing on the study and revision of Conceptual Art of the 1970s.

Her four-month trip around South America and her later visit to Paris and Normandy between 1987 and 1993 set her on a path towards the void, love and contemplation, the origin of her universe of drawing and painting on paper and on canvas. The artist brought this period of her art to a close in 1999 by donating her work and archives to the Museu d'Art de Sabadell.

The publication in 2018 of her writings, *Fina Miralles. Paraules fèrtils 1972-2017*, revealed the internal coherence of her oeuvre regardless of the languages and periods of her work. The award of the CoNCA (National Prize for Culture) in 2018 and the major retrospective of her work *I Am All the Selves that I Have Been* at MACBA in 2020 confirm her place as a prominent artist on the map of contemporary creativity.

From Cadaqués, where she now lives, Miralles has gladly taken part in initiatives by the performance collectives Corpologia, La Muga Caula and Ocells al Cap. She has also been a member of the Saranella Comunitat Creativa group and has held several solo and group shows as a result of her enthusiasm and friendship.

# Eva Lootz



**Fundació Joan Miró**

## Eva Lootz

Eva Lootz (Vienna, 1940) had already shown work in Espai 10 in group exhibitions before she presented her solo show entitled *Sands* in 1986. At that time, the gallery's exhibition programme was run by young art critics such as Glòria Picazo, Rosa Queralt and Vicenç Altaió, but Lootz's connection with the Barcelona scene dated back to the 1970s.

In *Sands*, Lootz did not seek to create forms. Rather, she wanted the physical forces that acted on the materials used in her works to be shown as they were under certain conditions. In the wooden cubes of her installation, Lootz experimented with different ways sand could behave while shaping a 'theatre of the properties of materials'. In one of the wooden structures, the sand inside spilled out

through the open corners, while in the other the sand covered its exterior and entered in from the outside. Intersecting 'bridges' connected the two and created a circuit that resembled a figure of eight or the infinity symbol.

Lootz's interest in observing the behaviour of materials without transforming them stemmed from her desire to work in a very literal manner in order to avoid any trace of subjectivity. Hers was a gesture of rejection of the personality that society and the times in which she grew up had gradually shaped for her. The artist did not express herself directly because she did not wish to express herself on the basis of a self with which she did not identify.

Eva Lootz, *Arenes*, 1986



Eva Lootz (Vienna, 1940) lives and works in Madrid. Her work is noted for her profound interest in the interaction between matter and language. The use of materials such as mercury, coal, sand and wood in her pieces is a reference to memory, time and humankind's fundamental problems. She frequently makes installations, but she is also known for her sculptures, drawings, prints, photographs and sound and video work. In 1994, she was awarded the National Prize for the Plastic Arts, in 2009 the Tomás Francisco Prieto Prize, by the Real Casa de la Moneda, in 2013 the Art and Patronage Award, by the Fundació "la Caixa", and in 2014 the José González de la Peña, Barón de Forna Prize, by the Real Academia de San Fernando.

In 2024, she bequeathed some of her work to the Museo Centro de Arte Reina Sofía, where that same year she held her exhibition entitled *Making*

*as if Wondering: So What Is This?* In addition, she had an exhibition entitled *If You Still Want to See Something...* at the Sala Alcalá 31.

Her works are held in numerous institutions and museums and in public and private collections, among them the Museo Nacional Centro de Arte Reina Sofía, Centro Galego de Arte Contemporánea, Biblioteca Nacional and the Colección Unión Fenosa. She has also shown work in many group exhibitions at home and abroad, as well as in international art fairs such as ARCO (Madrid), FIA Caracas, Art Cologne, Art Basel, KunstRAI (Amsterdam), Art L.A., Art Frankfurt and EXPO CHICAGO.

Eva Lootz, *Arenas*, 1986



**Susana  
Solano**



**Fundació Joan Miró**

## Susana Solano

Susana Solano (Barcelona, 1946) had her first solo show in Espai 10 in 1980. Entitled *Sculptures and Drawings*, it featured sculptural pieces made of wood, drawings and large altered canvases. Solano was studying at the School of Fine Arts in Barcelona and was there at the same time as a group of students that formed around the painter Joan Hernández Pijuan. It was thanks to his classes and encouragement that they learned to lose their fear of defending their works and to believe in them.

In keeping with this spirit, Solano showed pieces in Espai 10 that spoke for themselves through the bareness of their own materiality. Wood spoke with the texture of its grain, the gradations of its colour and its temperature to the touch, while

the canvases demonstrated their expressiveness without the need for anything to be added except the folds on their surface and a few threads, stitches and backstitching.

This attention to the intrinsic nature of materials arose from Solano's wish to avoid any narrative element in her works. She presented a group of laconic objects made of the materials she had most readily at hand and which seemed to refuse to address the public using a shared language. The transparency and openness of Espai 10 helped heighten an atmosphere of minimal authenticity, in which the works could speak for themselves without superimposed narratives or any signification other than their own.

Susana Solano, *Escultures i dibuixos*, 1980



Susana Solano (Barcelona, 1946) trained in the fine arts at the University of Barcelona and embarked on her artistic practice in painting before moving on to sculpture. Her early works, made of wood in the early 1980s, show the clear influence of Brancusi, which she soon left behind as she took up the methods of traditional Catalan artisanal forged metalworking. Her sculptures thus acquired a monumental character in which solid structures, architectural enclosures and open cages predominate. In the 1990s, she produced works of great geometrical simplicity, close to Minimalism and Constructivism, which she gradually abandoned, adopting in their place a certain lyricism and a spiritual embracing of matter. She is regarded as the heir to the Spanish sculptural tradition begun by Julio González, Jorge Oteiza and Eduardo Chillida.

Her work has been shown since the 1980s in numerous galleries and institutions such as the Fundació Joan Miró in Barcelona (1980), Musée d'art contemporain de Bordeaux (1987), Whitechapel Art Gallery in London (1983), MEIAC in Badajoz (2004), Fundación ICO in Madrid (2007), Irish Museum of Modern Art in Dublin (2011) and IVAM in Valencia (2019). She has also participated in international art events such as Documenta in Kassel (1987 and 1992), the São Paulo Art Biennial (1987) and the Venice Biennale (1988 and 1993). Her work is held in numerous collections, among them Artium (Vitoria-Gasteiz), Stedelijk Museum (Amsterdam), MoMA (New York), Fundació "la Caixa" (Barcelona), Museo Nacional Centro de Arte Reina Sofía (Madrid) and MACBA (Barcelona).

Susana Solano, *Escultures i dibuixos*, 1980





# Artistic mediation space



**Fundació Joan Miró**

## Artistic mediation space

*In the Shadow of Two Trees* is a mediation space created by the artist Helena Laguna Bastante in dialogue with the exhibition *Between Two Patios*. The aim of the proposal is to generate a relaxing, meditative space where visitors can view works by Eva Lootz, Susana Solano and Fina Miralles based on the memory of the former Espai 10, now Espai 13, once situated between two emblematic trees – the carob and the olive – in the building designed by Josep Lluís Sert. What did the trees see that visitors missed? How can we make the bark, branches and leaves speak so that they reveal their silent story to us? How can we learn to turn our attention to those ancient accounts that we are often incapable of hearing?

By speculating on the memories stored in these trees, seen as archives in plant form of the history of the foundation, the artist invites us to unwind in their shade as we listen to the voices of those bodies that witnessed and accompanied the exhibitions and history of Espai 10. As a result, this mediation room becomes a place for rest, interspecies reflection and putting into practice alternative forms of active listening.

The Fundació Joan Miró's artistic mediation space is a project run by the Public and Social Programming Department and aims to offer visitors an opportunity to connect with the temporary exhibitions based on a sensitive and sensory dialogue. By allowing emerging artists on the local scene to have their say, an affective bridge is established between the exhibitions and the public, who, with their interaction, transform this space and give it meaning.

Helena Laguna Bastante is an interdisciplinary artist and curator from Terrassa (Barcelona). She graduated in fine arts from the University of Barcelona, holds a postgraduate qualification in curating awarded by EINA (Barcelona) and is currently completing her Master's in Artistic Research and Production at the University of Barcelona.

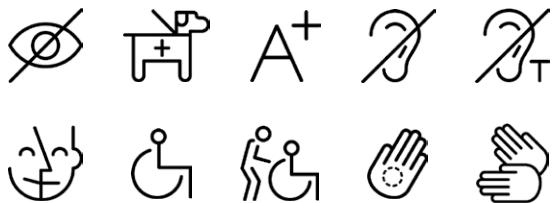
Her projects are based primarily on her strong interest in writing, its limits and the potential of the body and the gesture as a relational space. She situates at the heart of her research thinking about movement, posture and corporeality as areas in which to embody and expand other ways of communicating and establishing relationships with other human and non-human bodies. This approach leads her to work in various media, blending elements of sculpture, textile, performance and installation art and writing, among others, during her research.

## General information

Check all the **useful information** for visiting the Fundació Joan Miró at: [www.fmirobcn.org/en/visit-us/](http://www.fmirobcn.org/en/visit-us/)

Download [www.fmirobcn.org/en/bloomberg-connects/](http://www.fmirobcn.org/en/bloomberg-connects/) to **discover the spaces and works in the museum.**

### Accessibility:



**Images** and digitised dossier available for the press in our virtual press room: [www.fmirobcn.org/en/foundation/press/](http://www.fmirobcn.org/en/foundation/press/)

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# Fundació Joan Miró

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