

Espai

13

**Josu Bilbao
Paula García-Masedo
Ludovica Carbotta
Marwa Arsanios**

2025

how from here

Curated by

Carolina Jiménez

With the support of:

B Sabadell
Foundation

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Information about the season

how from here

Season of exhibitions in Espai 13
of the Fundació Joan Miró

13.02.2025 – 18.01.2026

A season curated by

Carolina Jiménez

Josu Bilbao

negarràk-negarrà

12 February to 30 March 2025

Paula García-Masedo

10 April to 29 June 2025

Ludovica Carbotta

10 July to 2 November 2025

Marwa Arsanios

Who Is Afraid of Ideology? Part 5 DayDream

13 November 2025 to 18 January 2026

With the support of:

B Sabadell
Foundation

Press release



Fundació Joan Miró



Parc de Montjuïc
Barcelona

Centre d'Estudis
d'Art Contemporani

The Fundació Joan Miró presents *how from here*, the new Espai 13 season of exhibitions for 2025

The season includes four newly-produced exhibitions by local and international artists who explore how the environment in which they work has an impact on their creative practices and processes.

Curated by Carolina Jiménez, the programme examines the links between art and place to imagine alternative forms of cohabitation.

Barcelona, 11 February 2025. The Fundació Joan Miró presents *how from here*, the Espai 13 season of exhibitions for 2025 mounted with the **support of the Fundació Banc Sabadell**. Curated by Carolina Jiménez, the programme takes the form of a structure for gaining insights through artistic practices into the concept of 'place', including a critical consideration of notions such as 'household', 'community', 'presence' and 'belonging' in all their multiple variants: from the territory and material culture to collective struggles for cohabitation based on solidarity and not on terms of equivalence.

The season, entitled ***how from here***, includes four newly-produced exhibitions that address issues such as sustainability, attachment to the environment, cultural resistance and alternative forms of cohabitation. Through the four selected artists, the season explores the connection between artistic practices and the environment, including the locations where various stages of training occur and places adopted for political, professional or personal reasons. The guest artists are **Josu Bilbao**, **Paula García-Masedo**, **Ludovica Carbotta** and **Marwa Arsanios**, each of whom presents proposals that derive from the season's initial questions.

Jiménez poses the following questions as motion vectors of the season: 'What separates here from there? Who has the right to become a member of a community? When can we say we really belong? What does it mean to say "us"? How can we build a community without a place? How can we pursue forms of solidarity and cohabitation without falling into extractivist or appropriationist practices or speaking for others?'

The season opens with the exhibition by **Josu Bilbao** (Bermeo, 1978). Entitled ***negarràk-negarrà***, the show questions the exhibition space by means of an operation to open the room, as well as

a sensitive exploration of the accumulated changes to its architecture over the years. This operation has been undertaken in conversation with the GOIG architecture studio (Pol Esteve Castelló and Miquel Mariné Núñez).

The season continues in April with the exhibition by **Paula García-Masedo** (Madrid, 1984), who will be working on the transposition of relations of union and separation, fixed in a kind of still life inseparable from a change, which is the stabilised form of what in reality mutates in a particular territory the artist knows in depth, the Sierra de Guadarrama.

In July, **Ludovica Carbotta** (Turin, 1982) considers the urban issue in an exhibition posited as an exercise prior to a subsequent work in the public space in order to imagine alternative ways of dwelling in the city that imply reclaiming the autonomy of citizens and their rights over their environment.

Marwa Arsanios (Washington DC, 1978) will close the season with a new instalment of her project *Who Is Afraid of Ideology?*, an exercise in militant film that takes a new look at the relationship with the land from collective and ecological perspectives.

With their respective proposals, these four artists will review different modes of relationship with the space. Based on what the curator terms 'sensitive militancy' or 'militant sensibility', the exhibition proposals will be built by means of gestures, protocols, methodologies and bonds, both poetic and political, which, far from collapsing in a geopolitical context of violence and death wish, aspire to weave joint ways of doing and of living together. The season stems from a concern that is more methodological than thematic. For this reason, rather than a *what*, Jiménez proposes a *how*, followed immediately by a *from where*.

Rather than a simple repository of practices, each exhibition in the season is conceived as a praxis in itself. Each proposal ponders on how the intersection of the different materialities that make them up can serve as invitations to singular ways of looking and hearing, of inhabiting a place and a time in a collective manner.

Espai 13: more than four decades of emerging art

Espai 13 at the Fundació Joan Miró is an exhibition programme of emerging artistic and curatorial practices set up to meet Joan Miró's wish to create a space where new generations could present their work. Since its launch in 1978 in the foundation's Espai 10, over forty-five years ago, our programme of emerging art has built up an extensive background in promoting local, national and international talent. Over the years, Espai 13 has become an important turning point in the artistic and professional careers of many of its participants, for whom it has represented a major advance in terms of their professionalisation and recognition within the art world.

Through Espai 13, as an observatory and barometer of the evolution of emerging art, the curatorship of a season of four solo shows based on a theme connected with contemporary artistic practice is commissioned every year. For 2025, the appointed curator is Carolina Jiménez, who has selected the four participating artists and conceived a programme based on the relationship of artists with their surroundings, as well as on ideas around place and context. After a year during which the exhibitions emerged out of the concept of interdependence, this new programme shifts focus and invites us to step out of the museum and discover the ways in which work and life environments condition and shape contemporary artists' productions.

Curator



Fundació Joan Miró



Parc de Montjuïc
Barcelona

Centre d'Estudis
d'Art Contemporani

Curator

Carolina Jiménez is a curator and researcher. She lives and works in Barcelona, where she combines her work as an independent curator with institutional practice. Since 2019, she has been head of research programmes at Hangar, a centre for artistic research and production. Prior to this, she was head of teaching for the Independent Studies Programme at MACBA (Museu d'Art Contemporani de Barcelona). Her work, in multiple formats, has been shown at La Casa Encendida, Fabra i Coats, the Museu

de la Música de Barcelona, La Capella, the Filmoteca de Catalunya, Matadero Madrid, the Centro Párraga, the Galeria Vera Cortês and TBA21, among others. Up until 2017, she lived in Berlin, where she took on curatorial and research roles for S A V V Y Contemporary, Transmediale-CTM Vorspiel, Berlin Art Week, the Künstlerhaus Bethanien, the Grimmuseum, GlogauAIR and Altes Finanzamt. She writes for art publications, as well as exhibition catalogues and monographs on artists.

Artists



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Josu Bilbao

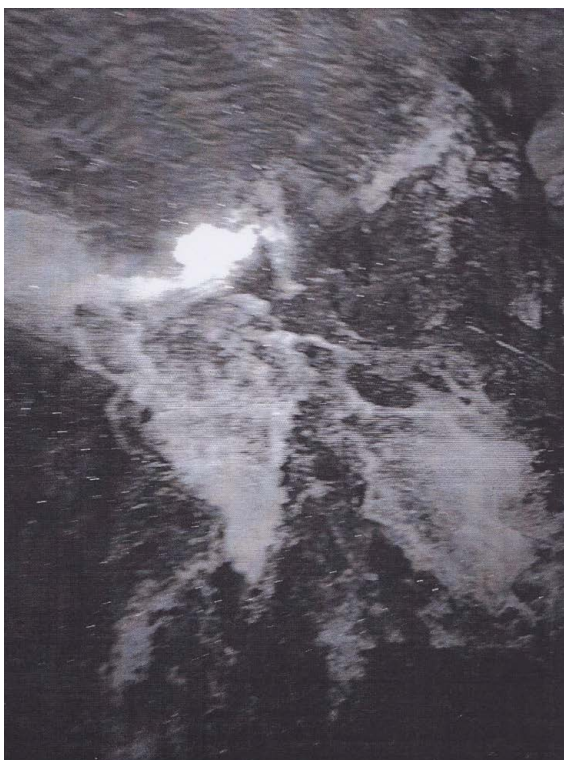
negarràk-negarrà

13 February to 30 March 2025

Josu Bilbao's exhibition project *negarràk-negarrà* explores the possibility of opening Espai 13 to the outdoors by means of an intervention delimited in size, space and time about some air vents originally designed by the building's architect, Josep Lluís Sert.

This work was developed in conversation with the GOIG architecture studio (Pol Esteve Castelló and Miquel Mariné Núñez) and establishes a superimposition between the architectural space and the artistic object.

In adopting a permanent attitude of questioning the possibilities of making art and the conditions of its presentation and legitimisation, the artist creates an environment that reflects on the limits of the artistic project and resistance to normative systems of organisation. Bilbao's practice connects with oral forms of endangered languages, which she uses to signal the place materially.



Josu Bilbao (Bermeo, 1978) takes language and the orality that survives in some endangered languages as her starting point, moving on from there to expand and soar towards sculpture as a material and sensitive practice that produces physical and sensory spatiality. The observation of both states, as preludes to formalisation and accord, as prelinguistic potentialities of forms to come, feeds a continual practice that is set out in the exhibition in the manner of ephemeral acts or ecosystems sustained by the care of and attentive listening to the processes inherent in them.

Bilbao has shown work in numerous galleries and museums, among them Bulegoa z/b (Bilbao), the MNCARS (Madrid), Flex (Bilbao), Iturribide Etxea (Ibarrangelu), etHALL (Barcelona), the Fundación Sandretto Re Rebaudengo (Madrid), Halfhouse (Barcelona), CarrerasMugica (Bilbao), Tabakalera (San Sebastián), the Centro Párraga (Murcia), the Centro Botín (Santander), CentroCentro (Madrid) and the Museo de Bellas Artes (Bilbao), institutions with which she has also collaborated.

Josu Bilbao,
negarràk-negarrà, 2025.
Courtesy of the artist

Paula García-Masedo

10 April to 29 June 2025

Paula García-Masedo will be working on the basis of an almost pictorial approach in the transposition of relationships from a territory she is extremely familiar with. The artist engages with a type of landscape integral to the history of Spain, taking as a case study the Sierra de Guadarrama, characterised by its agricultural and ecological transformation over many years as a result of the exploitation of extensive communal lands.

The work will be placed in 'conformity with nature', in other words, it will be subjected to the demands of a primal time which, in itself, points to the great rhythm of nature, which involves its cardinal points or seasons. This practice, begun in the territory itself, reflects on the ways of doing typical of landscape painting, which situated itself and helped to shape the image of the Sierra de Guadarrama in the late nineteenth century.

For Espai 13, García-Masedo is developing a way of doing guided by recognition alert to the relationships between beings, in which the material, familiar in its many dimensions, comes from outside the market circuit and is fixed in a kind of still life inseparable from a change, which is a stabilised form of that which changes.

The practice of **Paula García-Masedo** (Madrid, 1984) reorganises attention on the establishment of forms by observing through sculpture the relationship that exists between matter and external causes, in other words, forces. The forces that she focuses on are those that belong in the collective realm, those of the cultures of material. García-Masedo's work develops through series of operations that give rise to specific situations of order and presence and contribute to the perception of genealogical relationships.

García-Masedo followed the Independent Studies Programme of the MACBA, qualified as an architect at the ETSAM and holds an MSc in Advanced Architectural Projects. Her work has been shown at the CA2M (Madrid), Patio Herreriano (Valladolid), La Capella (Barcelona), TEA (Santa Cruz de Tenerife), the Fundación Sandretto Re Rebaudengo (Madrid), La Casa Encendida (Madrid) and Fabra i Coats (Barcelona), among other spaces. Her work is held in the Comunidad de Madrid Collection, the Ayuntamiento de Madrid Collection and the DKV Collection. She has curated exhibitions at CentroCentro (Madrid), Liga DF (Mexico City) and Monoambiente (Buenos Aires). She cofounded Pols (Valencia) and has had two books published by Caniche editorial.



Paula García-Masedo,
05/01/2022.

Courtesy of the artist

Ludovica Carbotta

10 July to 2 November 2025

Ludovica Carbotta proposes a reflection on communal spaces and the right to the city. The artist posits this exhibition not as a consequence of research but as a moment of intensity, visibility, financing and preparation for an enlargement and a change of use later on.

In keeping with Sarah Ahmed's view that a space can be determined by a group of institutions, infrastructures and objects that can be used in ways not foreseen at the outset, or by those that were initially excluded from it, Carbotta proposes a change in use of the artwork to turn it into a children's park. This space is inspired by past and contemporary examples that contrast with playgrounds designed by adult architects and conventional play areas, characterised by rigid and predefined structures.

The artist explores the city of Barcelona from a situated perspective, focusing on spaces that challenge the structures of power and which foster the active involvement of the community. In particular, her choice of the Vallcarca neighbourhood was prompted by her recognition of local residents' struggles in the past to reclaim public spaces and bring them under community management.

Ludovica Carbotta (Turin, 1982) lives and works in Barcelona. In her practice, she researches the urban space and the way individuals connect with their environment. Through installations, texts and performances, she reflects on concepts such as 'place', 'identity' and 'participation'. Currently, she is developing a concept termed 'fictional site specificity', reinterpreting real places in fictional contexts and emphasising the imagination as key to the construction of knowledge.

In 2019, she participated in *May You Live in Interesting Times*, the 58th Venice Biennale. In addition, her work has recently been shown in solo exhibitions at the MAMbo (Bologna), the European Pavilion of the OGR (Turin), the Sala Verónicas (Murcia) and the Fondazione Sandretto Re Rebaudengo (Turin). In addition, she has shown her work in spaces such as Bombon Projects (Barcelona), the Bündner Kunstmuseum (Chur, Switzerland), Marselleria (New York), the Galería Marta Cervera (Madrid) and Careof (Milan). Over the course of her career, she has been awarded a number of prizes and other accolades. She is also the cofounder of the Progetto Diogene programme of residences and of The Institute of Things to Come research centre.



Ludovica Carbotta,
*Somebody is living
in the MET (02)*, 2018.
Courtesy of the artist

Marwa Arsanios

Who Is Afraid of Ideology? *Part 5 DayDream*

13 November 2025 to 18 January 2026

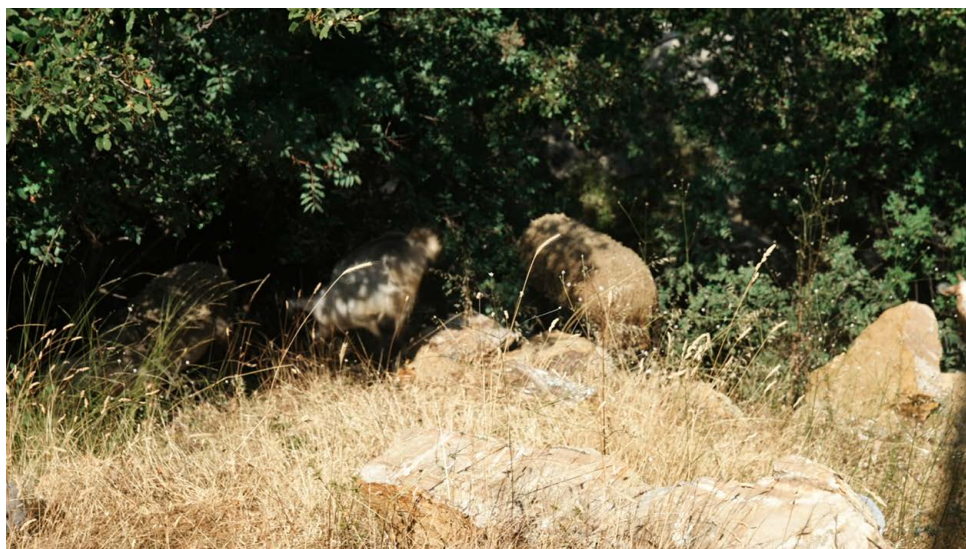
Marwa Arsanios will be presenting the fifth and final instalment of her project *Who Is Afraid of Ideology?* In this new film, the artist continues to unravel the tangled history of ownership in an Ottoman territory from legal, economic, geological, agricultural and political perspectives. The aim is to open up a space for reflection on the possibility of enjoying usage rather than ownership (usufruct), inviting us to rethink our relationship with the land and its legacy.

Through collaboration with communes, cooperatives and organisations, Arsanios puts forward a kind of militant cinema that connects art with political action. This approach fosters reflection on how communities can organise outside the logics of capitalism and how they can explore new models of cohabitation.

This project is a coproduction with the Fondazione Sandretto Re Rebaudengo (Turin) and Artium Museoa (Vitoria).

Marwa Arsanios (Washington DC, 1978) is an artist, filmmaker and researcher and divides her time between Berlin and Beirut. In her practice, she addresses structural and infrastructural issues, such as the transformation of architectural spaces during conflict or spaces run by artists. Through cinema as a form and space for connecting struggles, she deals with themes such as the ownership, law, economy and ecology of specific spaces. For this season, Arsanios will be presenting the fifth instalment of her *Who Is Afraid of Ideology?* series, a coproduction with the Fondazione Sandretto Re Rebaudengo (Turin) and Artium Museoa (Vitoria), in which she explores the history of ownership in an Ottoman territory as a means to rethink our relations with the usufruct of the land and its legacy.

She has recently had solo shows at the Heidelberger Kunstverein (Germany), the Mosaic Rooms (London), the Contemporary Arts Center (Cincinnati), the Škuc Gallery (Ljubljana) and the Beirut Art Center. Her work has also been shown at Documenta 15 (Kassel, 2022), the 5th Mardin Bienali (2022), the 3rd Autostrada Biennale (Pristina, 2021) and the 11th Berlin Biennale (2020), among others.



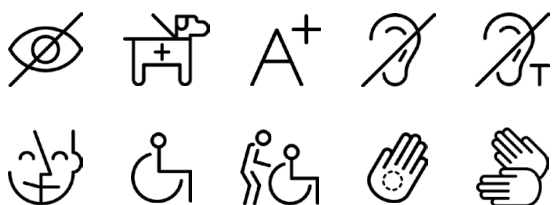
Marwa Arsanios,
Who Is Afraid of Ideology?
Part 5 DayDream, 2025.
Courtesy of the artist

General information

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

Download 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/

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