

PRESS KIT

2025 Programme

NO
NO
NO



Fundació Joan Miró

Parc de Montjuïc
Barcelona

Centre d'Estudis
d'Art Contemporani

Contents

Collection	3
– The Collection	4
– Exhibition: <i>Joan Miró Anti-Portrait Gallery</i>	5
– Exhibition: <i>Under the Layers of Miró: A Scientific Investigation</i>	6
– Opening the Archive	7
– International Projects – Exhibition: <i>Joan Miró at the Tokyo Metropolitan Art Museum</i>	8
Exhibitions	10
– Between Two Patios: Fina Miralles, Susana Solano and Eva Lootz's Time in Espai 10	11
– New talents in Asian video art: <i>Musquiqui Chihying and Timoteus Anggawan Kusno</i>	13
– Photography in the Foyer	15
– Espai 13	19
– Joan Miró Prize	20
Public and social programme	21
– Schools	23
– Families	25
– Young People	25
– General Public	26
Research	27
– Fundació Joan Miró – UPF Chair of Contemporary Art	28
- Miró Campus	29
- Industrial Doctorate	31
50th anniversary	32
– Exhibition <i>Painting the Sky: 50 Years of Fundació Miró Stories</i>	33
– Exhibition <i>Exchanges: Miró and the United States</i>	35
– Public and Social Programme	36
– Collaborations: A Celebration That Transcends the Fundació Joan Miró	39

Collection



Fundació Joan Miró



Parc de Montjuïc
Barcelona

Centre d'Estudis
d'Art Contemporani

The Collection

The Fundació Joan Miró Collection is displayed in rooms designed by Josep Lluís Sert. This tour currently includes a selection of more than 70 works that cover Joan Miró's entire career. This set of works is presented grouped according to various themes that reflected Miró's concerns as an artist and as a man. They speak to us of the earth, poetry, magic, music and silence, a calligraphy of the world, the achievement of anonymity through collective work and an attitude of constant rebellion against artistic conventionalism.

This attitude is clearly evident in many of the collection's most recent works. For a few months now, the collection has also been home to one of Miró's few surviving object paintings: *Porte* (Door, c. 1931).

Walking through Sert's rooms allows us to appreciate the dialogue that exists between the work, the architecture and the park of Montjuïc's natural environment, a fact that distinguishes the Fundació Joan Miró Collection from any other collection of the artist's work in the world. The Sert tour ends in room 14, which is located on the first floor. This room serves as a multipurpose space dedicated to consolidating and broadening aspects of the collection or of Miró's life. In 2025, it will host two new exhibitions: *Under the Layers of Miró: A Scientific Investigation and Joan Miró Anti-Portrait Gallery*.



Joan Miró. Object Painting
(*Door*, c. 1931).
Fundació Joan Miró, Barcelona.

On loan from a private collection.
© Successió Miró, 2024.

EXHIBITION: JOAN MIRÓ ANTI-PORTRAIT GALLERY

[provisional title]

July-September 2025 | ROOM 14

This exhibition features a selection of large-format engravings and paintings from Joan Miró's last period that depict a series of figures in a frontal position. It aims not only to show Miró's unconventional approach to portraiture, but also to highlight the importance he attached to the craft as a means of exploring and making new discoveries. It will present a Miró who mastered the techniques of etching, aquatint

and carborundum with great skill, but who was never a slave to them. This flexibility allowed him to introduce gestures and processes typical of painting into engraving, just as painting was enriched by the materiality of engraving.

The exhibition also allows us to present some of the works from the important collection on paper that the Fundació Joan Miró has in its archives.



Joan Miró. *Pantagruel*, 1978.
Fundació Joan Miró, Barcelona.

© Successió Miró, 2024.

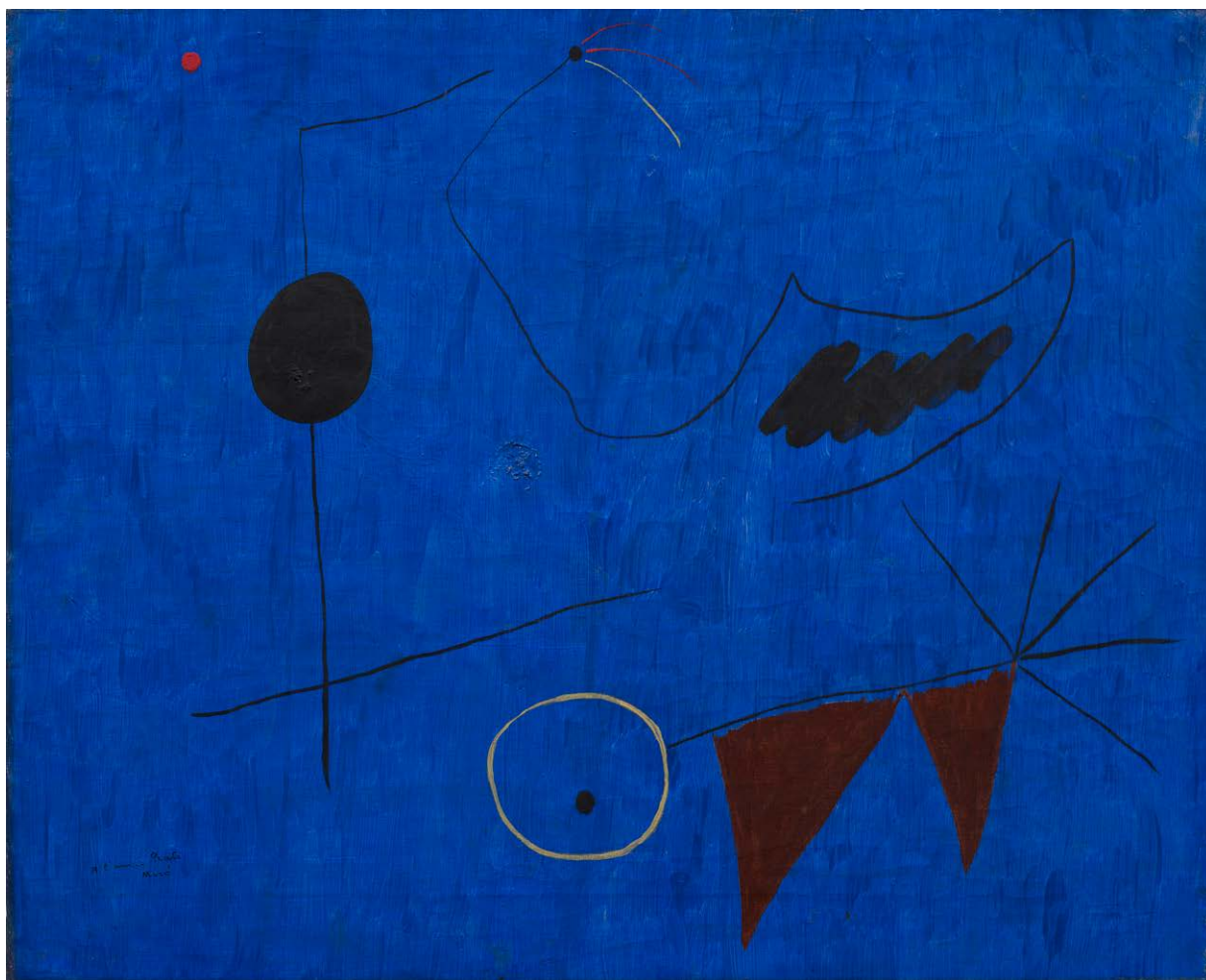
EXHIBITION: UNDER THE LAYERS OF MIRÓ: A SCIENTIFIC INVESTIGATION

April-June 2025 | ROOM 14

The exhibition *Under the Layers of Miró: A Scientific Investigation* is the result of exhaustive research and study revolving around a work by Joan Miró entitled *Painting* (c. 1925), which is part of the Fundació Joan Miró Collection. The project's analysis and conclusions were carried out by the Department of Preventive Conservation and Restoration, in collaboration with the CRBMC and the Universidad Pablo de Olavide in Seville. Conducted mainly using non-invasive techniques, the study provides us with details about the types of pigments and binders used in the creation of the work. It also provides a surprising new insight into the history of the painting before Miró's intervention, revealing previously unknown aspects of its conservation and evolution.

Joan Miró. *Painting*, c. 1925.
Fundació Joan Miró, Barcelona.

© Successió Miró, 2024.



OPENING THE ARCHIVE

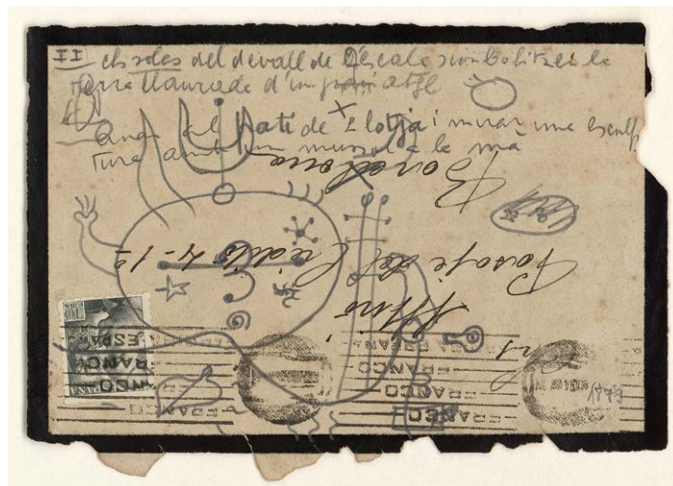
In 2022, the Fundació Joan Miró inaugurated a new exhibition space linked to the collection of preparatory drawings and documentation donated to it by the artist and housed in the building's octagonal tower.

The **Opening the Archive** exhibitions will continue to highlight the importance of drawing and documentation holdings that are unique in the world. Holdings that inform us not about Joan Miró's finished work, but about his sources of inspiration and working processes.

The chosen themes aim to reveal aspects that help us to understand the meaning of his creative work. They also provide an opportunity

to showcase a collection that would otherwise be restricted to scholars. The **Opening the Archive 05, 06 and 07** exhibitions will take place during 2025.

The next exhibition, **Opening the Archive 05, Miró: Improvised Surfaces**, will focus on the variety of materials used by the artist to preserve embryonic ideas, many of which are inspired by the support itself; a newspaper article, an advertisement, a stain, etc., but they also tell us about the artist's penchant for archiving.



Joan Miró. Drawings for a Self-portrait, 1942. Fundació Joan Miró, Barcelona.

INTERNATIONAL PROJECTS – EXHIBITION: JOAN MIRÓ AT THE TOKYO METROPOLITAN ART MUSEUM

01.03.2025 – 06.07.2025 | Tokyo Metropolitan Art Museum

EXHIBITION CURATED BY:
Fundació Joan Miró and Tokyo
Metropolitan Art Museum

The Fundació Joan Miró's mission throughout its history has been to share the work and legacy of the artist Joan Miró with the world. It has developed international projects to promote an awareness of the institution on a global scale with the support of public and private agents, establishing collaborative partnerships with a growing number of museums and institutions worldwide. In 2019, the Fundació set up an office dedicated to the conception, development and management of exhibitions based on its collections, in collaboration with international institutions. The Fundació Joan Miró will continue to perform this task in 2025, this time in Tokyo.

As part of the Fundació Joan Miró's 50th anniversary celebrations, the anthological exhibition *Joan Miró* will be held at the Tokyo Metropolitan Art Museum (TMAM) from 1 March to 6 July 2025. Organised by the Fundació Joan Miró in collaboration with the TMAM and produced by the cultural management division of the Asahi Shimbun Company, the exhibition will bring together one hundred of the artist's works that cover his entire artistic career: from his beginnings in Barcelona, his time in avant-garde Paris, his learning and influences from the time he spent in the United States and Japan, until the end of his life.

The exhibition is the first major anthological exhibition of Joan Miró's work since the National Museums of Modern Art in Tokyo and Kyoto dedicated an exhibition to the artist in 1966, which prompted him to visit Japan for the first time.

The exhibition is curated by the Fundació Joan Miró and the TMAM. Its contents are drawn primarily from the Fundació Joan Miró Collection, the main contributor, along with works from other institutions and private collections. Among

the latter that have lent additional works are prominent European art centres such as the Museo Nacional Centro de Arte Reina Sofía, the Nahmad Collection, the J. Suñol Collection in Barcelona and the Musée Picasso in Paris. In the United States, institutions such as the Philadelphia Museum of Art, the Meadows Museum at Southern Methodist University in Dallas, and the Museum of Modern Art (MoMA) in New York have contributed major works. Works that have been included from Japan come from the Ohara Museum of Art (Okayama), the Pola Museum of Art (Hakone), the National Museum of Modern Art (Tokyo), the Shizuoka Prefectural Museum of Art and Fuji Media Holdings Inc.

The exhibition includes a broad representation of almost all the techniques used by the artist throughout his career (painting, sculpture, textiles, objects, poster design). Among the hundred works that will make up the contents of the exhibition, the Fundació Joan Miró will contribute some of its most notable pieces by lending works that are particularly relevant to the artist's career.

This is the case of *Composition avec personnages dans la forêt incendiée* (Composition with Figures in the Burnt Forest), dated 1931. It is one of the two works by Joan Miró that were exhibited in Japan for the first time in 1932, so its presence in this exhibition is of the utmost importance.

The Fundació Joan Miró is similarly contributing other already iconic works to the exhibition, such as *Personnage devant le soleil* (Figure in Front of the Sun), a key work from the Fundació Joan Miró's Collection, dating from 1968, which is being exhibited outside the institution for the first time in 40 years due to its deep connection with Eastern culture.



Composition avec personnages dans la forêt incendiée
(Composition with Figures in the Burnt Forest), 1931. Oil on canvas.

Fundació Joan Miró,
Barcelona. Donated by
David Fernández Miró.

© Successió Miró, 2024.

Personnage devant le soleil (Figure in Front of the Sun), 1968. Acrylic on canvas.

Fundació Joan Miró,
Barcelona.

© Successió Miró, 2024.



Exhibitions



Fundació Joan Miró



Parc de Montjuïc
Barcelona

Centre d'Estudis
d'Art Contemporani

BETWEEN TWO PATIOS: FINA MIRALLES, SUSANA SOLANO AND EVA LOOTZ'S TIME IN ESPAI 10

28.02.2025 – 18.05.2025 | ROOM 17 TO 19

CURATOR:

Curator: Martina Millà, Head of Exhibitions
at the Fundació Joan Miró

Presenting three reconstructions of outstanding exhibitions by young female artists from the 1970s and 1980s to conclude the 45th anniversary celebrations of Espai 10 and Espai 13, and as an introduction to the 50th anniversary exhibition of the Fundació Joan Miró. Three representative projects in chronological order have been selected: the exhibitions of Fina Miralles (1979), Susana Solano (1980) and Eva Lootz (1986).

It has often been claimed that the first exhibition by a woman at the Fundació Miró was Kiki Smith's *Her Memory* (2009). However, the first solo exhibitions by female artists at the Fundació were staged in Espai 10. In fact, this space was inaugurated in 1978 with an exhibition by Maria Teresa Codina entitled *Sacs, palles i sargits* (Sacks, Straw and Darned). During its first two years, the space hosted exhibitions by 11 female and 19 male artists, a balance that would not be repeated until the 1983-84 season.

We would like to highlight three projects by female artists with established careers among the many exhibitions held in this space. All three had their first opportunity to present their work in an institutional context at Espai 10. These initial experiences in an art centre have, over time, made Espai 10 and Espai 13 (its successor after the enlargement of the Fundació Joan Miró) a benchmark in the promotion of artistic creation.

The phrase 'between two patios' refers to the architectural characteristics of the Fundació Joan Miró's old Espai 10. Now converted into a gift shop, Espai 10 was an open space with large windows on both sides overlooking the Olive Tree Patio and the Carob Tree Patio.

Entrance was from the foyer, and a door at the other end led directly to the room with Joan Miró's large tapestry. Located between the two patios, presided over by the trees that gave these patios their names, Espai 10 was the setting for several installations, some of which have been reconstructed in this exhibition.

Susana Solano in her studio,
photograph by Carlos Velilla.

© Carlos Velilla.



The selected exhibitions are:

- Fina Miralles: Paisatge (Landscape, 1979)
- Susana Solano: Escultures i dibuixos (Sculptures and Drawings, 1980)
- Eva Lootz: Arenes (Sands, 1986)



Eva Lootz's *Sands* exhibition at the Fundació Joan Miró's Espai 10 (1986), photograph by Francesc Català-Roca.

© F. Català-Roca
photographic holdings
– National Archive
of Catalonia.



Fina Miralles' *Landscape* exhibition at the Fundació Joan Miró's Espai 10 (1979), photograph by Fina Miralles.

© Fina Miralles.

NEW TALENTS IN ASIAN VIDEO ART: MUSQUIQUI CHIHying AND TIMOTEUS ANGGAWAN KUSNO

Han Nefkens Foundation, Loop and
Fundació Joan Miró grant winners

14.03.2025 – 18.05.2025 | ROOM 20

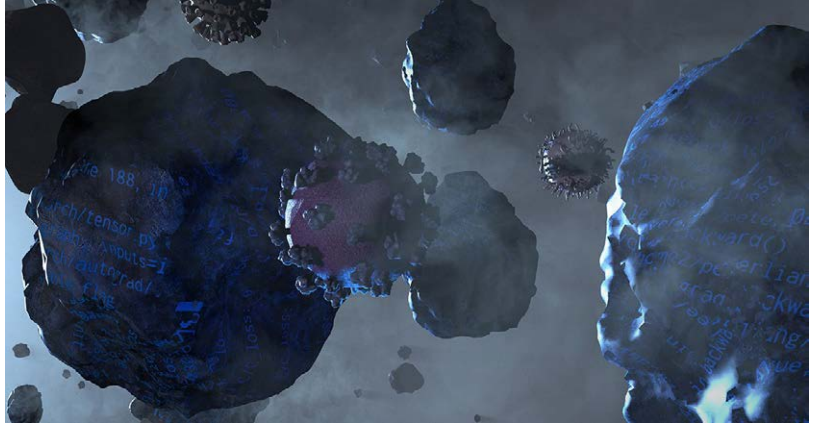
This exhibition presents audiovisual works by Musquiqui Chihying (Taipei, Taiwan, 1985) and Timoteus Anggawan Kusno (Yogyakarta, Indonesia, 1989), both winners of the Han Nefkens Foundation – Loop Barcelona video art production grant, in collaboration with the Fundació Joan Miró. Musquiqui Chihying was awarded the grant in its second edition, in 2019, and Timoteus Anggawan Kusno in 2021.

Musquiqui Chihying used the grant to make *The Lighting*, which was completed in 2021. In this project, the Taiwanese artist explores the junctions between visual culture and the development of specific techniques for photographing black people. The final result is a film that combines the world of technology and the kung fu genre in the style of B-movies made with Ektachrome film, which were popular in the 1970s. It features the African-American martial arts actor Jim Kelly and a narrator

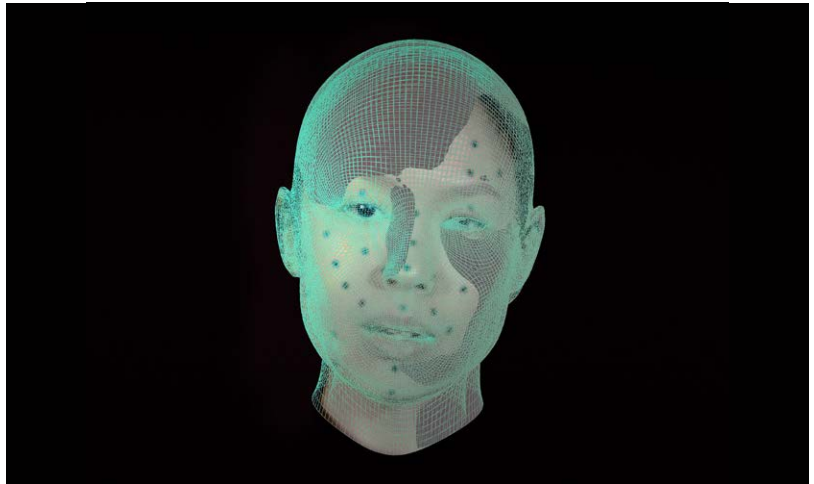
in the image of Bruce Lee, generated by using facial motion capture technology and voice recognition.

The joint exhibition also includes *Reversal and Terra Incognita*, the first two parts of the Indonesian video artist Timoteus Anggawan Kusno's *Phantoms* trilogy. The common thread running throughout these films is the *jathilan*, a traditional Javanese dance that, under the guidance of a spirit guide, uses the power of music and dance to invoke supernatural forces and allow spirits to possess the bodies of the dancers. According to Kusno, this state of trance allows the dancers to free themselves from the repression imposed by the high culture of the Javanese feudal elite and to create an ephemeral temporality during which ancestral spirits can access visions of the future.

Musquiqui Chihying,
The Lighting, still, 2021.
Cortesia del artista



Musquiqui Chihying,
The Lighting, still, 2021.
Cortesia del artista



Timoteus Anggawan Kusno,
Reversal, still, 2022.
Cortesia del artista



Timoteus Anggawan Kusno,
Phantoms trilogy, still, 2022.
Cortesia del artista



PHOTOGRAPHY IN THE FOYER

Weiyan Low's *The Last Match Factory*

12.11.2024 – 04.05.2025

Ever since the last retrospective exhibition dedicated to Joaquim Gomis in 2012, the Fundació Joan Miró has created a permanent space dedicated to amateur photography. In this foyer space, small-scale exhibitions of material from the Gomis Holdings, which is kept in the Arxiu Nacional de Catalunya, alternate with exhibitions by professionals from various fields who have a complementary photographic practice. The foyer will host three exhibitions in 2025: Weiyan Low's *The Last Match Factory*, Joaquim Gomis' *Prats Is Quality* and Joan Casellas' *Some American Catalans and the Other Way Around* [provisional title].

The Malaysian visual anthropologist Weiyan Low is interested in the connections between technology and everyday materialism. As part of his fieldwork, Low collaborated with Rumah Kosong, a local film collective, on a documentary about the Kelantan Match Factory. Founded in 1933, with a predominantly female workforce, it is the last functioning match factory in Malaysia. The memories of the workers paint a picture of productive decline and ageing that contrasts with the careful maintenance of the machinery and the bond the workers feel for their craft. The humble match, a functional object that evokes past customs with increasingly fewer users, has become a symbol of resistance to obsolescence.



Weiyan Low's *The Last Match Factory*, c. 2023-2024. © Weiyan Low.

Joaquim Gomis' *Prats Is Quality*

06.05.2025 – 09.11.2025

This exhibition of photographs by Joaquim Gomis brings together a selection of the extensive account that this close friend of Joan Miró and Joan Prats gave of the hat shop that the Prats family owned in Rambla de Catalunya. The Prats headwear or hat shop became an improvised cultural centre, a magic box of creation where anything was possible. The shop windows became exhibition spaces, and its main values were a feeling of hard work, exactingness and expert craftsmanship. Openness to all practices of creation and progressive thought was its guiding principle. There was room for all this and more in Joan Prats' shop. During the long post-war years, it was a secret refuge where

the modern spirit that had emerged with the ADLAN group in the 1930s was safeguarded. It was this same spirit that led Joan Prats to set up the CEAC – Fundació Joan Miró project, which he was only able to see in the form of a model, given that he died five years before the inauguration of the building on Montjuïc. In fact, the photographs date from the beginning of 1971, shortly after Joan Prats' death. A major absence is therefore noted in them, a sad atmosphere, full of longing for his recently deceased friend. This exhibition aims to pay homage to him and to recall that very special space, which was the forerunner of the first contemporary art centre in the city of Barcelona.



Prats hat shop in Barcelona's Rambla de Catalunya. Photograph by Joaquim Gomis. Gomis holdings, National Archive of Catalonia.

© Heirs of Joaquim Gomis. Fundació Joan Miró, Barcelona, 2024.

Prats hat shop in
Barcelona's Rambla
de Catalunya.
Photograph by Joaquim
Gomis. Gomis holdings,
National Archive of
Catalonia.

© Heirs of Joaquim
Gomis. Fundació Joan
Miró, Barcelona, 2024.



Prats hat shop in
Barcelona's Rambla
de Catalunya.
Photograph by Joaquim
Gomis. Gomis holdings,
National Archive of
Catalonia.

© Heirs of Joaquim
Gomis. Fundació Joan
Miró, Barcelona, 2024.

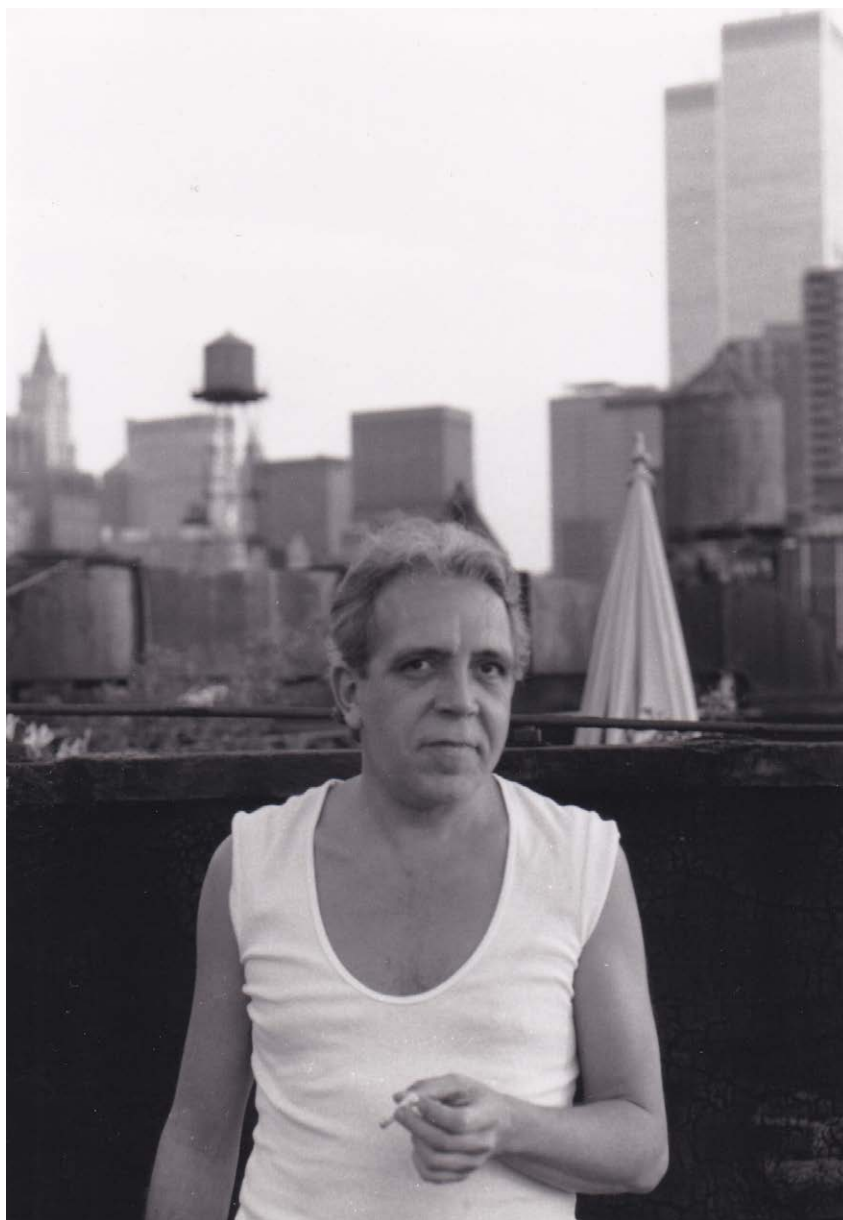


Joan Casellas' *Some American Catalans and the Other Way Around*

[provisional title]

11.11.2025 – 15.02.2026

The artist and performer Joan Casellas (Teià, 1960) exhibited at Espai 10 at the end of 1979 before leaving for the United States. Once established in New York, like other Catalan artists over several generations, he photographed his circle of friends and the life they led there. This exhibition will resonate and create a dialogue with the major exhibition on Joan Miró's contacts and projects in the United States that will be held at the Fundació Joan Miró in the autumn of 2025.



Xavier Domingo, 1990.
Photograph by Joan Casellas.

© Joan Casellas.

ESPAI 13: HOW FROM HERE

12.02.2025 – 18.01.2026 | ESPAI 13

CYCLE CURATED:
Carolina Jiménez

The new Espai 13 season has been entrusted to the independent curator Carolina Jiménez, who was commissioned to explore, with the help of four artists, the relationship between their practices and their environments, both those they have experienced in various formative stages and those they have adopted for professional or personal reasons. Jiménez has chosen four artists whose research is closely linked to specific places and contexts, all of them marked by histories that are often forgotten or erased, but which have shaped these environments.

Through these artists, Jiménez begins reflecting on the relationship between creation and place, as well as on the meaning of concepts such as 'home', 'community' and 'belonging'. What are the implications of referring to us as 'we'? How can we talk about solidarity and coexistence without doing so on behalf of others? These are some of the questions that run through the four exhibitions in this season by:

Josu Bilbao (1978)

Paula García-Masedo (1984)

Ludovica Carbotta (1982)

Marwa Arsanios (1978)

The proposals from these four artists will demonstrate their connection to places and experiment with new ways of living together that are more just and supportive. Employing a militant sensibility, their exhibition proposals will be built on both poetic and political

methodologies and practices that, far from collapsing in a geopolitical context of brutality and violence, will provide a vitalist impulse based on resistance.

About the season's curator, **Carolina Jiménez**: Carolina Jiménez is a curator and researcher who lives and works in Barcelona, where she combines her job as an independent curator with institutional practice. Since 2019, she has been responsible for the research programmes of Hangar. Previously, she was teaching coordinator at MACBA's Independent Studies Programme (PEI). Her work has been presented in various formats at La Casa Encendida, Fabra i Coats, Museu de la Música de Barcelona, La Capella, Filmoteca de Catalunya, Matadero Madrid, Centro Párraga, Vera Cortês and TBA21, among other settings. Until 2017, she lived in Berlin, where she held curatorial and research positions at SAVVY Contemporary, Transmediale – CTM Vorspiel, Berlin Art Week, Bethanien, Grimmuseum, GlogauAir and Altes Finanzamt. She writes for art publications, exhibition catalogues and artist monographs.

JOAN MIRÓ PRIZE

Announcing the Joan Miró Prize 2025

With the collaboration and support
of the Stavros Niarchos Foundation
(SNF) and CUPRA

08.05.2025

The winner of the 9th edition of the Joan Miró Prize will be announced on 8 May 2025, one month before the start of the 50th anniversary celebrations of the Fundació Joan Miró.

The Joan Miró Prize is an international award that recognises the career of artists of any age, gender or cultural identity. The prize aims to pay tribute to the extraordinary legacy of Joan Miró, both for his fundamental contribution to modern art and for his commitment to younger artists throughout his life. It is awarded every two years to contemporary artists whose recent work reflects the spirit of research, innovation and commitment that characterised Miró's artistic practice.

The winner of each edition is chosen by an international jury made up of acclaimed professionals in the field of contemporary creation. The jury plays an important role in proposing and preselecting candidates.

In order to increase the impact of the Joan Miró Prize, local schools will carry out a research

project on the selected artists in collaboration with the Fundació Joan Miró. The resulting video of this project will be presented to the members of the jury during their deliberations in order to share the students' research and perspectives.

Established in 2007, the Joan Miró Prize has been awarded over eight editions to Olafur Eliasson (2007), Pipilotti Rist (2009), Mona Hatoum (2011), Roni Horn (2013), Ignasi Aballí (2015), Kader Attia (2017), Nalini Malani (2019) and Tuan Andrew Nguyen (2023).

The prize consists of a grant of 50,000 euros and the staging of a new exhibition at the Fundació Joan Miró, as well as a publication in the year following the award ceremony. It therefore represents a complete recognition of the career of the winning artist.



Photo: Davide Camesasca

Public and social programme



Fundació Joan Miró



Parc de Montjuïc
Barcelona

Centre d'Estudis
d'Art Contemporani

The Fundació Joan Miró's public and social programme covers a wide and diverse range of activities designed to meet the needs and interests of all our visitors. Through participatory and learning actions, we promote initiatives that aim to involve a great variety of people, families, groups and educational centres. Our goal is to connect artistic practice and thought with the social problems affecting our society and the people who comprise it.

The Fundació Joan Miró is therefore firmly committed to inclusion and accessibility. We believe diversity to be a key value and our commitment to welcoming all groups is an institutional priority. From 2025, we will continue to break down communication barriers for people with sensory disabilities by implementing accessibility measures such as the subtitling and audio description of our activities, magnetic loops at public service points, tactile elements in exhibitions and the library, and Braille versions of handheld programmes and the restaurant menu.

This social dimension of our programming also includes specific proposals for vulnerable groups, such as people with sensory or cognitive disabilities, people with mental health problems or at risk of social exclusion (homeless people, women victims of gender-based violence, people deprived of their liberty, people with addictions, those in precarious or poor situations, etc.). These initiatives are part of the Apropa Cultura programme, which we joined in 2013.

It is also worth highlighting our collaboration with social organisations through artistic projects such as 'Llars en moviment', which focuses on homeless women, in collaboration with Sant Joan de Déu Serveis Socials, and 'Creacions amb veu pròpia', promoted by the Federation of Cerebral Palsy and Multiple Disabilities of Catalonia (FEPCCAT). All these projects reflect our commitment to social responsibility and building bridges between art and the community.

Schools

Participative tours, workshops and independent itineraries with educational material allow pupils to explore Joan Miró's creative process through the works in our collection, approach contemporary art through temporary exhibitions and discover the building and its surroundings from a variety of perspectives. Based on observation, dialogue and listening, the experience stimulates curiosity through play and experimentation. The goal is to build a conscious sensorial relationship with the work of art, valuing the creative process over the final result, making connections with one's own experience through artistic practice.

During the first half of the year, the Fundació will offer participative school tours to the permanent collection of Joan Miró's works ('The World of Miró' and 'Joan Miró: My Diary'), the temporary exhibition *MiróMatisse: Beyond the Images* ('A Shape is a Place to Live') and the

building ('The Fundació: Architecture, Art and Landscape'), as well as the workshops 'Joan Miró: Fantastical Nature' and 'In White'.

The Fundació Joan Miró has been actively involved in designing and implementing **projects with schools in the Sants-Montjuïc district** over the past 10 years in order to promote crosscutting artistic education by providing tools to develop creativity and critical thinking. These innovative educational projects, under the generic name of 'Teixidores' (Weavers), form a natural network that integrates various agents in the territory, including families, community centres, artists, social entities and the institution, on an equal footing and in a process of true co-creation. This year, we are collaborating with the Escola La Muntanyeta.

A social aspect that has since become relevant and unique was incorporated into the last edition of the **Joan Miró Prize**. The Escola Pau Sans will



be the protagonist of the 9th edition. Over a period of four months, the teachers and pupils from the school's community of more senior years will explore the work of the finalists and present their findings to the jury. The Escola Octavio Paz, protagonist of the previous edition, will also be involved. In this way, we are beginning to create a network of collaborators that will grow in parallel with successive editions.

The Fundació Joan Miró is once again part of the **'In Residence: Artists at the Schools' programme**, coordinated by the Barcelona Institute of Culture and the Barcelona Education Consortium. This time with 4th year secondary school pupils from the Institut Josep Serrat i Bonastre and run by the artist Martina Manyà. The Fundació is also

once again taking part in the **Tàndem programme**, a decidedly social initiative that is promoted by the Fundació Catalunya La Pedrera, in a project with the Escola Emili Juncadella. All pre-school and primary school pupils take part throughout the school year.



Families

The family programme aims to enhance the experience of families through the enjoyment of art, including creative and participatory activities. Miró, current exhibitions or the local environment are incentives that seek to connect with personal concerns and encourage an uninhibited relationship with art, as well as contributing to socialisation and shared learning. The proposals are led by emerging local artists and focus on collaborative methodologies and the importance of the creative process.

The **family workshops** 'Traces and Birds', 'When Objects Speak' and 'I Am the Moon, the Sun and a Star' take Miró as a reference, while 'The Imagined City' suggests the idea of an urbanistically sustainable and supportive city.

Families will also find a **guide to the permanent collection** with illustrations and complementary activities: *A Museum to Explore*.

Young People

It is our desire to work towards maintaining links with the artistic community, a vital relationship for the Fundació as envisaged by Joan Miró. This is why our programming is structured around proposals that focus on the ecosystem of emerging local artists, offering them spaces for experimentation and the dissemination of their lines of work, as well as providing them with opportunities to meet other generations of artists in order to promote conversation and exchange.

In the spring, with Barcelona as a backdrop, the Fundació's terrace becomes a place to discover local, young and innovative musical proposals. Joan Miró wanted the Fundació to be a living space that would welcome and promote the art and artists of the future, so it is in this spirit that the **'Music at the Miró'** season was born.



General Public

Inaugurated in April 2024, the Artistic Mediation Room has consolidated itself as an innovative proposal in the city of Barcelona. The programming of this space for the year 2025 confirms the centre's founding desire for an intergenerational dialogue between renowned artists and the local emerging art scene. This relationship simultaneously demonstrates the validity of artists from previous generations and opens up the possibility of current readings by younger artists.

For this space, a project is commissioned from a local artist or group of artists. These artists use their particular vision to focus on and develop some of the aspects of the temporary exhibition. Their approach seeks to create a different, closer dialogue with visitors, engaging them more directly and encouraging them to interact or engage in some way. The space therefore becomes a liveable installation that houses and takes on meaning thanks to the visitors. The artists and their proposals thereby establish an affective bridge between the temporary exhibition and the public. The referent or referents to which this space appeals have a materiality and constitute an experience, whether at a reflective, creative or sensory level.

During the exhibition, this space may vibrate with **specific interventions in situ** (workshops, talks, performances) that highlight some specific aspects, shift the question into another language,

widen the field of interpretations or explore possible analogies with current problems. Thus, a performance by Kika Superputa in February will enter into a dialogue with our **Waiting Room** space and the artists Anna Irina Russell and Clàudia del Barrio. Kika will represent a part that is often not very visible, but almost always present: fear.

For the next temporary exhibition, dedicated to three artists who exhibited in Fundació's old Espai 10, the forerunner of today's Espai 13 – Fina Miralles (1979), Susana Solano (1980) and Eva Lootz (1986) – the Artistic Mediation Room will be rethought to seek a different approach to the public, challenging them from attitudes that transcend the contemplation that was the only possible form of dialogue in the previous spaces.

The Fundació Joan Miró continues to participate in **city events** such as the Santa Eulàlia Festival (February), Architecture Weeks (May-June) or Night of the Museums (May), as well as in the Barcelona Obertura Spring Festival (March). For the first time in 2025, we will participate in the Barcelona Poetry Festival (May). We will also continue to participate in the For the Love of the Arts programme, coordinated by the Filmoteca de Catalunya.

Research



Fundació Joan Miró



Parc de Montjuïc
Barcelona

Centre d'Estudis
d'Art Contemporani

FUNDACIÓ JOAN MIRÓ – UPF CHAIR OF CONTEMPORARY ART

The Fundació Joan Miró – UPF Chair of Contemporary Art is the result of a partnership between the Fundació Joan Miró and the Universitat Pompeu Fabra (UPF). It began in October 2020 with the signing of a framework agreement that included the temporary transfer of works from the Fundació's collection to the university, as well as the transfer of part of the bibliographic collection of contemporary art from the museum library to the UPF's library catalogue.

The Chair has been created as a key tool to promote research, teaching and the dissemination of knowledge on Joan Miró and contemporary art. This helps to develop research projects based on the Fundació Joan Miró Collection, its exhibition programme and activities, in order to generate knowledge and share it with the world of academia and research as well as the general public.

The Chair is managed by a joint committee made up of various members of the two institutions.

As the main strands in the field of research, the Chair will define and develop joint lines of research, promote the completion of doctoral theses between the two institutions, coordinate cooperation for the implementation of joint research projects and promote knowledge transfer activities between the fields of research and industrial exploitation.

Based on the objectives of this collaboration between the Fundació Joan Miró and the Universitat Pompeu Fabra, as well

as the agreements of the recently established Chair, both institutions will continue to promote new initiatives and artistic research projects in order to continue developing the academic and cultural trajectory of UPF students and to broaden the Fundació's audience and horizons.

Current projects include the creation of the Miró Campus, which aims to introduce students to curating and artistic research, the development of an industrial doctorate at the Fundació, and the organisation of a series of classes and talks.

Miró Campus

SPRING 2025

The Fundació Joan Miró reaffirms its commitment to research and innovation through an integrated approach that encourages the exploration of its rich artistic and cultural heritage. In order to generate and disseminate new knowledge, it promotes internal and external research projects and provides opportunities for the development of new initiatives. It also works to establish a research culture that supports young researchers and emerging talent, both inside and outside the institution, thereby consolidating itself as a reference centre in the study of Joan Miró's work and contemporary art.

In this sense, the Fundació Joan Miró and the Universitat Pompeu Fabra have been developing joint activities since 2020 to promote and raise awareness of the work and figure of Joan Miró within the university community.

In 2025, the second edition of the Miró Campus will be held, an innovative project that will move the UPF campus to the Fundació Joan Miró, where classes, research and dialogue sessions will be held between students, academics and specialists from the Fundació.

The event will be held over four days, from Monday to Thursday, each dedicated

to a specific theme that focuses on applied research, feminist theories and practices, and the role of museums today, among others. The format will be developed in two stages: starting at noon, there will be talks, masterclasses, round-table discussions and dialogues between specialists from different disciplines, while in the afternoon there will be specific courses offered by the Universitat Pompeu Fabra.

The transversality of knowledge will once again be the driving force behind the event, creating a space for dialogue, reflection and knowledge transfer.

The Miró Campus is part of the Fundació **Joan Miró – UPF Chair of Contemporary Art.**



Photo: Pep Herrero



Industrial Doctorate

Between 2023 and 2026, the Fundació Joan Miró and the Universitat Pompeu Fabra (UPF) will promote the industrial doctoral project 'Stories of a museum: Audiovisual creation on the temporary exhibitions of the Joan Miró Foundation (1975-2025)'. This is the **first Industrial Doctorate to be carried out in a contemporary art museum in Catalonia**, combining historiographical research with audiovisual practice.

The research project is part of the Fundació Joan Miró – UPF Chair of Contemporary Art. It is being developed by the researcher and audiovisual producer Ramon Balcells (CINEMA group) and supervised by Ivan Pintor Iranzo (teacher and researcher in the CINEMA group), Manel Jiménez Morales (Vice-Rector for Partnerships, Community and Culture at the Universitat Oberta de Catalunya) and Dolors Rodríguez Roig (curator and researcher at the UPF and the Fundació Miró).

The 'Stories of a museum' project originated as part of the 50th anniversary of the Fundació Joan Miró, and its main objectives are to study the cultural impact of the Fundació's temporary exhibitions and to develop an audiovisual project that recounts the story of these exhibitions in a creative manner.

One of the project's most immediate results is the production of an audiovisual piece that will be presented at the Fundació's 50th anniversary exhibition. The piece puts some of the Fundació Joan Miró's exhibitions in context, combining oral history with visual and sound experimentation.

About the Industrial Doctorates

The Industrial Doctorates are part of a scholarship programme promoted by the Government of Catalonia since 2012 that links universities with the socioeconomic environment, companies and institutions in order to respond to major social challenges. A strategic research project is developed that becomes the subject of a doctoral thesis, allowing the doctoral student to receive training in a dual environment and the company or institution to benefit from the expertise of a research team.

50th Anniversary



Fundació Joan Miró



Parc de Montjuïc
Barcelona

Centre d'Estudis
d'Art Contemporani

EXHIBITION: PAINTING THE SKY: 50 YEARS OF FUNDACIÓ MIRÓ STORIES

10.06.2025 - 29.03.2026 | ROOM 17 TO ROOM 22

CONCEPTUALISATION TEAM:

blanca arias, Martina Millà, Ramon Balcells

Painting the Sky: 50 Years of Fundació Miró Stories will officially inaugurate the 50th anniversary celebrations of the Fundació Joan Miró on 10 June 2025, a date that coincides with the museum's opening half a century ago. The exhibition provides a multifaceted history that is open to interpretation, in which the keys that motivated the setting up of the Centre for Contemporary Art Studies (CEAC) are revisited.

It will explore the circumstances and the people who promoted modernity in Catalonia, with a particular emphasis on the figure of Joan Prats, who was crucial to the creation of the Fundació Joan Miró – CEAC. It will also reflect on the impact of the Spanish Civil War and the Franco regime, as well as the desire to recover the ideals of the modern movement of the 1920s and 1930s.

The exhibition will cover key moments in the Fundació's history, such as the 75th anniversary of Joan Miró, the exhibitions dedicated to the artist in Barcelona in 1968 and 1969, and the construction of the building designed by Sert. This will be followed by a room dedicated to the early years of CEAC until Miró's death in 1983. The visit will continue with the transformation of the Fundació from the 1980s onwards, highlighting the enlargement of the building and the changes brought about by the Barcelona Olympic Games as key elements. Finally, the exhibition will culminate in a tribute to the artists who have been part of the Fundació's recent history, emphasising their creative processes.

The exhibition narrative will be complemented by three specific spaces: an infographics room dedicated to the history of the Fundació and

its artists, an audiovisual installation on the temporary exhibitions held, and an experimental laboratory with the Fundació's archive and materials collected for the occasion thanks to the collaboration of former collaborators and friends.

Following Miró's characteristic working method in his final years, the exhibition will be developed with a collaborative methodology that promotes the plurality of stories and the conversation between disciplines. The first areas of the exhibition will be designed on the basis of ideas and proposals from artists who have already collaborated with the Fundació, such as Lúa Coderch, Anna Moreno, Àngels Ribé and Antonio Ortega. In the Artistic Mediation Room, which concludes the tour, visitors will be able to interact with proposals based on archival research by the artists Enric Farrés Duran, Ariadna Guiteras, Lola Lasurt and Dani Montlleó.

Designed by Roger Serret, Èlia Bagó and Sara Torres, the exhibition will highlight the spaces between the buildings and propose new structures within the existing architecture. It will also include reproductions and enlargements of various media, such as photographs, posters, maps and videos. Original works by Joan Miró and other artists will be incorporated beginning in February 2026.



Joaquim Gomis holdings,
long-term loan to the National
Archive of Catalonia.

© Heirs of Joaquim Gomis.
Fundació Joan Miró.

EXHIBITION: EXCHANGES: MIRÓ AND THE UNITED STATES

Fundació Joan Miró de Barcelona | 16.10.2025 - 22.02.2026
The Phillips Collection, Washington | 21.03.2026 - 05.07.2026
ROOM 0 TO ROOM 14

EXHIBITION ORGANISED:

For the Fundació Joan Miró by Marko Daniel and Matthew Gale with Dolors Rodríguez Roig, in collaboration with Elsa Smithgall (The Phillips Collection, Washington DC).

The exhibition *Exchanges: Miró and the United States* proposes an intergenerational dialogue between Joan Miró and American artists, showing how their creative practices mutually enriched and contributed to the development of 20th-century art.

Through this exchange, the exhibition reconfigures the understanding of the place of Miró's work in the history of art, shifting the customary focus on France and placing the United States as a pivotal point in his artistic development. This new narrative not only revisits Miró's legacy, but also highlights the importance of many female artists of the period. These creators were essential in redefining contemporary art, whether as references for other artists or as protagonists of innovative currents such as gestural painting, abstraction and action painting. The exhibition therefore highlights the contribution of these women, recognising their crucial role in the evolution of artistic practices in the 20th century.

At the centre of *Exchanges: Miró and the United States* is the period marked by Miró's two retrospectives in New York, in 1941 and 1959, and the seven visits he made to the United States between 1947 and 1968, which allowed him to extend connections dating back to friendships forged in the 1920s into an ongoing commitment that lasted until the end of his life.

Miró's international prestige was consolidated thanks to the support of American collectors and institutions, especially his dealer Pierre Matisse. The exhibition *Exchanges: Miró and the United States* explores this interaction, showing how New York artists measured themselves against Miró's work, while Miró himself incorporated elements

of American art to develop his own practice.

The exhibition and accompanying research re-examine Miró's role in modern art, shifting the focus from France to the United States. It also highlights the interactions between European and American artists, in addition to the intergenerational dialogues that have taken place from the 1940s to the present day.

Another aim of the project is to recognise the importance of many female artists with a selection of 50 artists, 20 of whom are women. Most were inspired by Miró, some knew him personally and others were inspired by new artistic movements such as gestural painting, abstraction and action painting.

The exhibition will show the artistic dialogue that Miró had with his American colleagues. The selection will include around 160 works from American and European collections, as well as from the Fundació Joan Miró's own collection, both by Miró and by a range of artists from various generations (such as Louise Bourgeois, Helen Frankenthaler, Lee Krasner, Arshile Gorky, Alice Trumbull Mason, Jackson Pollock and Mark Rothko, among others).

Exchanges: Miró and the United States is co-organised with The Phillips Collection, Washington and will run at the Fundació Joan Miró from 16 October 2025 to 22 February 2026 and at The Phillips Collection, Washington from 21 March to 5 July 2026. It will include ceramics, prints, films, paintings, photographs, sculptures and works on paper and will be enhanced by a significant selection of archival material. The exhibition will be accompanied by a major publication with new essays by leading scholars.

PUBLIC AND SOCIAL PROGRAMME

As part of the Fundació Joan Miró's 50th anniversary celebrations, its public programme will continue to offer guided tours for the general public, as well as participative tours and workshops for schools and families to the permanent collection, temporary exhibitions

and the building; Miró rereadings (or author visits); workshops led by local artists; a series of concerts in the spring, and a new edition of the u22 Festival, which has already established itself as a benchmark for young cinema.





Schools

Schools will have a new educational resource at their disposal beginning in September: **'Miró as Seen by Gomis'**, an educational resource kit that provides teachers with tools for discovering Joan Miró, his universe and creative processes. The material presents Miró from a different perspective, incorporating literacy and visual narrative through the photographic eye of his friend Joaquim Gomis. The kit, on loan from the Pedagogical Resources Centre, will become an active and participatory independent discovery in schools. The presentation of this educational resource will take place at the end of June 2025, accompanied by training sessions for teachers or teaching staff.

Families

To celebrate the 50th anniversary, the family programme will be tied to mediation activities related to the temporary exhibitions that are part of the commemoration.

An **artistic and playful guide/material** will become the main tool to connect families with the history of the 50th anniversary exhibition. This resource will provide an enriching experience, designed to embark on a journey through time, from the past to the present and future, thereby deepening in the understanding of the exhibition's contents in a fun and participatory manner.

The exhibition *Exchanges: Miró and the United States* will be accompanied by a programme of **workshops and tours** that follow the lines of the exhibition's public programme: the relationship between different artistic languages and intergenerational dialogue.

In addition, a set of **mediation resources** specially designed for family audiences will be made available to visitors within the exhibition rooms. These resources will encourage a personal connection with the works on display and help participants to engage with the exhibition's narrative in a dynamic and participatory manner. The goal is to create an experience that stimulates reflection, emotion and a deep connection with the artists' creative processes.

Adults

Rereadings are author visits to the collection that invite an approach to Miró's work from a critical and creative perspective. They are based on dialogue as a methodology, inviting artists and/or researchers to share tools for interpreting and modernising the contents of the collection from disciplines and subjectivities that are not very visible in the curatorial narrative. Some of the rereadings to mark the 50th anniversary will be: *Rereading Miró – A View from Astrology* by Mery Cuesta, and *Rereading Miró – A Queer View* by blanca arias.

The 50th anniversary is also a good opportunity to look back and revisit some of the performative actions that had a great impact at the time. These **reenactments** aim to highlight the validity of proposals that are part of a local cultural imaginary. The programme will consist of several activations in which emerging artists will be asked to reinterpret performative actions that have taken place at the Fundació throughout its history, bringing historical artists into dialogue with younger artists from the local scene.

General Public

Between June 2025 and March 2026, as part of the Fundació's 50th anniversary celebrations, the **Artistic Mediation Room** will be used as a public laboratory by four artists: Enric Farrés Duran, Lola Lasurt, Ariadna Guiteras and Dani Montlleó. Invited because of their relationship with the archive material, these artists will intervene or compose elements of our archive to focus on micro-narratives related to the Fundació's history. This process will lead to a participatory proposal that allows visitors to interact with and relate to these often inaccessible documents.

A specific ambitious programme will also be offered to coincide with the exhibition ***Exchanges: Miró and the United States***.

The 50th anniversary will also include La Mercè (September) and the Grec Festival (June-July), as well as key events in the city's cultural calendar, such as the important Barcelona Dibuixa drawing festival (October) and Viu Montjuïc (October), as well as a special Christmas Day linked to the ongoing exhibition in the **Opening the Archive** space.



COLLABORATIONS: A CELEBRATION THAT TRANSCENDS THE FUNDACIÓ JOAN MIRÓ

During the celebrations of the Fundació's 50th anniversary, we aim to strengthen our identity as a cultural and creative meeting place and to establish an open and enriching dialogue with other institutions. The anniversary provides a unique opportunity to consolidate and extend our links with other local, national and international institutions.

These efforts have their roots in a long history. The Fundació Joan Miró has worked intensively over the years to establish bonds and partnerships with a wide range of agents in the Sants-Montjuïc district and the city of Barcelona. This ongoing commitment has helped to create and consolidate a collaborative network that connects the Fundació to its immediate environment, consolidating it as a benchmark in promoting open dialogue with the community.

The 50th anniversary programme places special emphasis on collaboration, which is understood as the development of joint proposals between the Fundació Joan Miró and a wide range of institutions. These joint projects will not only contribute to enriching the 50th anniversary programme, but will also become a vital tool for building a stronger and more diverse cultural fabric, capable of reflecting the values of innovation, proximity and commitment that define the Fundació Joan Miró.

Within this framework, the Fundació is working to establish collaborations with a wide range of institutions, including.

Cultural institutions, museums and art centres:

- Gran Teatre del Liceu
- Teatre Nacional de Catalunya
- Palau de la Música Catalana
- Fundació Mas Miró
- MACBA
- Museo Nacional Centro de Arte Reina Sofía (MNCARS)
- Museu Nacional d'Art de Catalunya (MNAC)
- La Escocesa
- Fundació Brossa
- Fundació Miró Mallorca
- Museum van Hedendaagse Kunst Antwerpen (M HKA)
- Tokyo Metropolitan Art Museum
- The Phillips Collection, Washington
- Filmoteca de Catalunya

Festivals:

- Sonar
- Perelada Festival
- Sàlmon: Barcelona Performing Arts Festival

The 50th anniversary of the Fundació Joan Miró is therefore a collective celebration that invites us to share and build the future of art and culture together, inspired by the legacy and vision of one of the most universal artists of all time.

INFORMACIÓN GENERAL

Consulta toda la **información práctica** per a la visita a la Fundació Joan Miró en el siguiente enlace: www.fmirobcn.org/es/visita/

Podéis descargaros www.fmirobcn.org/ca/bloomberg-connects/ **para descubrir los espacios y las obras del museo.**

Accesibilidad:



Imágenes disponibles para la prensa y dossier digitalizado en nuestra sala de prensa virtual www.fmirobcn.org/prensa y al siguiente enlace <https://bit.ly/fjm2025>

Contacto de prensa:

laura.rigal@fmirobcn.org
681055559

GRACIAS

La Fundació Joan Miró recibe el soporte continuado de las instituciones siguientes:

Instituciones



Aliados estratégicos



Consejo Miró 2025



PATRONATO

Presidenta
Sara Puig Alsina

Vicepresidenta
Ana Vallés

Secretario
Josep Maria Coronas

Vocales
Ignasi Aballí
Angeles Albert
Frederic Amat
Joaquim Borràs
Josep Maria Carreté
Lola Fernández
Laia Gasch
Maria Eugènia Gay
Elena Juncosa
Akiko Katsuta
Ariane Lelong-Mainaud
Robert Lubar Messeri
Rosa Maria Malet
Xavier Marcé
Rafael Pardo
Antònia Maria Perelló
Carol Portabella
Eva Prats
Joan Punyet Miró
Odette Viñas

Patronato emérito
Jaume Freixa
Joan Gardy Artigas
Kazumasa Katsuta
Daniel Lelong
Andreu Mas-Colell

Antoni Vila Casas (†)

Director
Marko Daniel

Círculo Hoteles Miró
Catalonia Hotels&Resorts
H10 Hotels

Impulsores Miró
Cosentino
Fundació Banc Sabadell
Fundació Catalunya La Pedrera
Kave Home

Corporate Art Lovers
Arquia Banca
Inmobiliaria Colonial
Fundació Damm
Fundació Dvesta
Grifols
Helvetia Seguros
Mora Banc

Empresas colaboradoras
Coronas Advocats
Cuatrecasas
Fundació Han Nefkens
Gramona
Mercès
RACC
TMB Fundació
TRAM

Medios colaboradores
Catalunya Ràdio
Diari ARA

El Periódico
La Vanguardia
TV3

Embajadores Miró Premium
William Guerra

Embajadores Miró
Aurèlia Carulla
Natalie Clark i Henry
Armour
Yoyo Maeght
Anne Lindsay Makepeace
Allen Sangines-Krause
Anne Christine Sirtaine-Janlet
Marta Ventós
Chi Wei Chin

Cercle Miró
Marta Alcolea
Maria Victòria Anfres
Carme Bartumeu
Pep Bonet
Lluís Carulla
Mariona Carulla
Montserrat Carulla
Cristian Cirici
Lluís Clotet
Patrick Cramer
Rosa Maria Malet
Josep Maria Puigbó
Anna Rierola

Mercè Solernou
Mercedes Vilardell

Miró&Sert
Mahala Alzamora
Esperanza Aubert
Jordi Aymerich
Ruth Baygual
Núria Basi
Adela Beltrán
Beatriz Bombí
Maria Brossa
Elena Calderón de Oya
Anna Casadellà
Emma Casals
Cristina Castañer
Ramón Centelles
Esther Clahur
Carlos Costa
Ana Esteve
Jaume Freixa
Anna Gener
Galería Leandro Navarro
Mercedes Marsol
Montse Martínez
Josep Ramon Morera
Balada
Anna Noëlle
Emma Olivé
Ramón Pijoan
Beatriz Portabella
Jordi Puig

Oriol Puig
Lluís Quintana
Damián Ribas
Olivia Ricard
Dolors Ricart
Antonio Sagnier
Pere Sitjar
Mireia Tomàs
Joaquín de Tord
Àngels Torras

Protectores distinguidos
Carme Alda
André Ricard

Young Art Lovers
Alex Agulló
Fernando Botella
Joaquim Pelassa
Manuel Puig Grifoll
Carlota Quintero
Esperanza Schröder
Marcos Simón
Violette Wolter

Y también recibe el soporte permanente dels Amics de la Fundació Joan Miró

La Miró & tu
Descobriu els avantatges de formar part de La Miró & tu

NOZU



Fundació Joan Miró

Parc de Montjuïc
Barcelona

Centre d'Estudis
d'Art Contemporani