

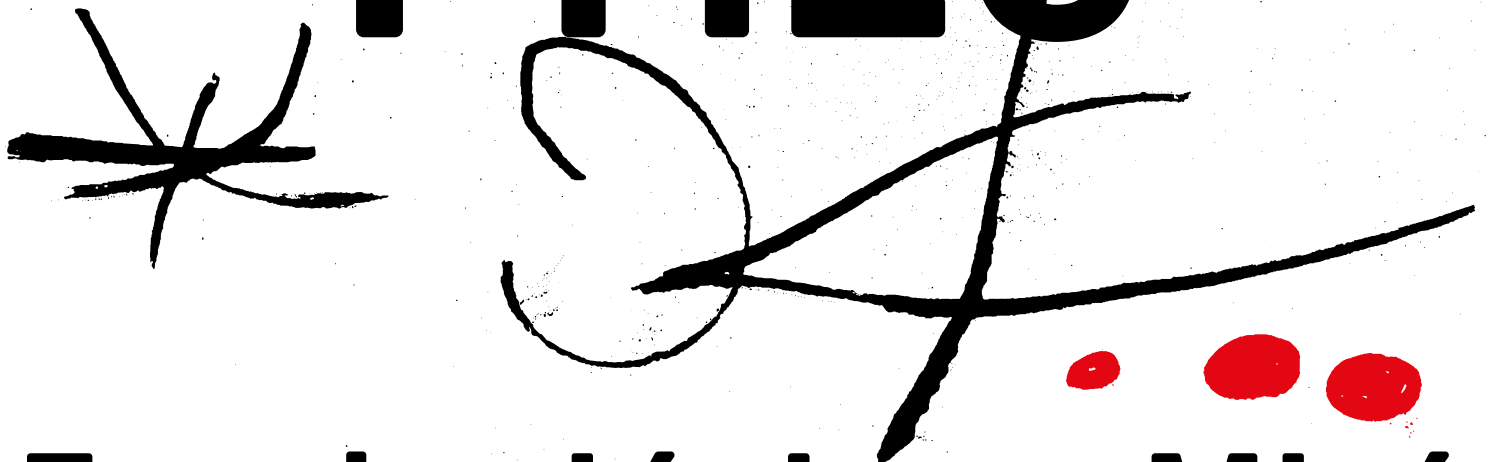
# 2025

# Joan

08.05.2025

# Miró

# Prize



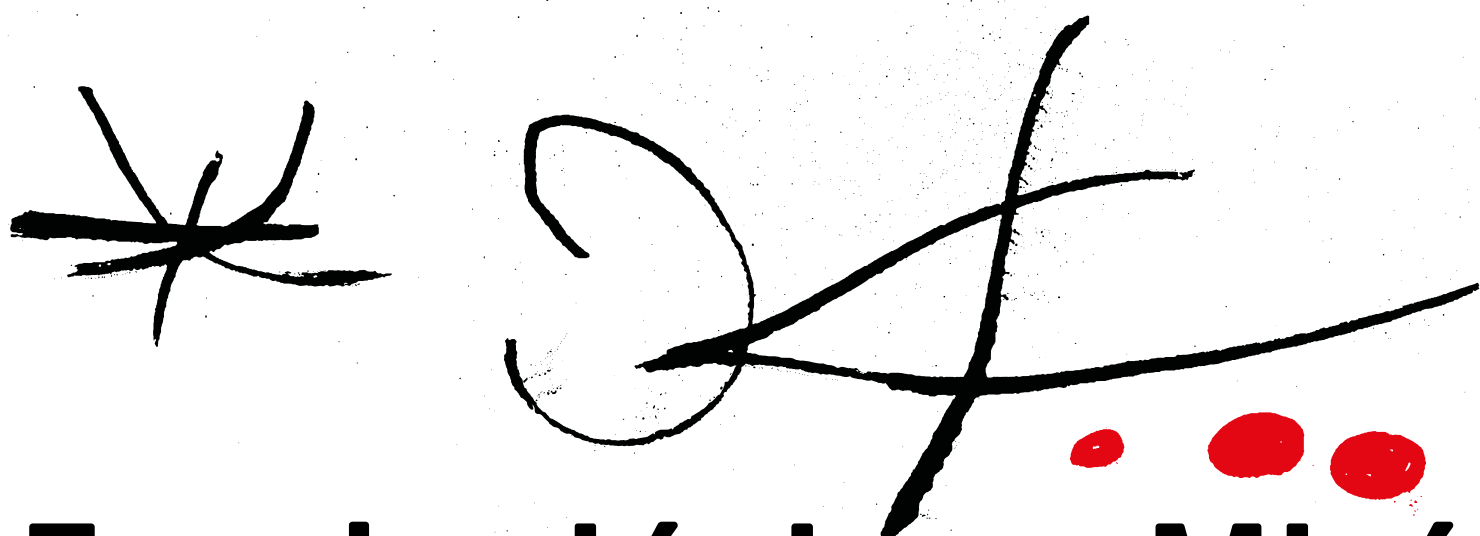
# Fundació Joan Miró

Parc de Montjuïc  
Barcelona

Centre d'Estudis  
d'Art Contemporani

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# Fundació Joan Miró

## Press release

# Kapwani Kiwanga, 2025 Joan Miró Prize

The artist Kapwani Kiwanga is the winner of the ninth edition of one of the world's most prestigious and consolidated contemporary art prizes, awarded this year by the Fundació Joan Miró with the support of the Stavros Niarchos Foundation (SNF) and CUPRA.

The jury highlighted Kapwani Kiwanga's career for her ability to translate complex historical and social processes with precision and sensitivity into formally refined and conceptually rigorous installations that establish a deep dialogue with the exhibition space and the values that inspire Joan Miró's legacy.

Residing in Europe for over two decades and currently based between Berlin and Paris, the Canadian and French artist has developed an interdisciplinary artistic practice based on archival research to rethink hegemonic narratives that have defined the course of global history.

The Stavros Niarchos Foundation (SNF), one of the world's leading philanthropic institutions, and CUPRA, the car brand that inspires the world from Barcelona, are the official co-sponsors of this ninth edition of the Joan Miró Prize.

*Barcelona, 8 May 2025* – The **Fundació Joan Miró**, with support from the **Stavros Niarchos Foundation (SNF)** and **CUPRA**, has awarded the prestigious Joan Miró Prize to the artist **Kapwani Kiwanga** (Hamilton, Canada, 1978) in recognition of a unique artistic career that combines academic research, social commentary and a great capacity for creating complex and innovative visual forms. Based in Europe for over two decades, Kiwanga, an anthropologist by training, has developed an interdisciplinary practice that addresses issues such as comparative religion and anthropology through a variety of formats, such as installation, sculpture, video and performance.

The jury for the 2025 Joan Miró Prize, chaired by **Marko Daniel**, Director of the Fundació Joan Miró in Barcelona, comprised outstanding professionals from the art world and representatives of the prize's official sponsors: **Hoor Al Qasimi**, President and Director of the Sharjah Art Foundation in the United Arab Emirates and current curator of the Sydney Biennale; **Pablo Lafuente**, Artistic Director of the Museu de Arte Moderna of Rio de Janeiro (MAM); **Ann-Sofi Noring**, former Co-Director of Stockholm's Moderna Museet (Sweden) and current member of the Administrative Board of the Royal Swedish Academy of Fine Arts; **Marie-Hélène Pereira**, Senior Curator for Performative Practices at Haus der Kulturen der Welt (HKW) in Berlin; and **Jorge Diez**, Head of Design CUPRA. The jury decided to award the prize to **Kapwani Kiwanga** after assessing an exceptional shortlist of finalists, including **Jumana Emil Abboud** (Palestine, 1971), **Arahmaiani** (Indonesia, 1961), **Bonnie Devine** (Canada, 1952) and **Christodoulos Panayiotou** (Cyprus, 1978).

The jury is delighted with the participation in the prize of all the finalists, whose work enriches and honours this award. It reached a majority

consensus to award the prize to Kapwani Kiwanga, recognising the extraordinary commitment and depth of her production, qualities that are directly associated with the values that characterised the work of Joan Miró. In their statement, the jury for the 2025 Joan Miró Prize noted the following: *'The jury wishes to especially highlight the precision and rigour with which Kapwani Kiwanga formalises historical and social processes that have shaped contemporary realities.'*

## Kapwani Kiwanga

Trained as an anthropologist, Kapwani Kiwanga (1978) is a multidisciplinary Canadian and French artist living and working in Paris and Berlin. She views her research-based work as an experimental archive that considers power imbalances past and present. Her installations invite audiences to reflect on the impact that the spaces we inhabit have on their users, both through their design and their history.

Trained at McGill University in Montreal and the École des Beaux-Arts in Paris, Kiwanga constructs her pieces from intensive research, often based on forgotten or silenced histories. The artist deliberately blurs reality and fiction in order to destabilise hegemonic narratives and open up spaces for marginalised discourses.

Her work has been exhibited in the world's leading contemporary art centres, including the New Museum in New York, MOCA in Toronto, Haus der Kunst in Munich, Kunstmuseum Wolfsburg, CAPC in Bordeaux and the Museu Serralves in Porto. In 2024, she represented Canada in its pavilion at the Venice Biennale, where she presented

her installation *Trinket*, a poetic and critical reflection on global trade and unequal exchange through the history of glass beads.

Some of the awards she has received include the Marcel Duchamp Prize (2020), the Sobey Art Award (2018) and the Zurich Art Prize (2022), all of which have consolidated her as an artist of international renown. Her work explores the relationship between power, architecture and societal structures, developing a unique visual language that she defines as 'exit strategies': forms that allow us to imagine alternative futures and rethink dominant structures.

## Joan Miró Prize

The Joan Miró Prize pays tribute to the extraordinary legacy of Joan Miró, both for his fundamental contribution to modern art and for his lifelong commitment to young artists. The award is given every two years to contemporary artists whose recent work reflects the spirit of research, innovation and commitment that characterised Miró's artistic practice.

One of the world's most prestigious contemporary art prizes, it also promotes an innovative educational project that connects art to the school environment. In collaboration with the Escola Pau Sans in L'Hospitalet, this year's ninth edition project encourages the active participation of pupils through creative activities inspired by the exhibitions of the prize-winners. The initiative is characterised by the promotion of an educational network that fosters learning, intercultural dialogue and contact with contemporary art.

The prize consists of a grant of 50,000 euros and the opportunity for the winning artist to stage a solo exhibition at the Fundació Joan Miró in the year following the award. The award's eighteen-year history has demonstrated that linking Joan Miró's legacy with the work of contemporary creators creates enriching dialogues and synergies that boost the careers of the prize-winning artists and keep the Fundació Joan Miró in constant contact with the most important names in contemporary art. This connection also highlights the relevance of Joan Miró's creative process, which is revitalised in each edition through the various perspectives of the prize-winning artists. Ever since its creation in 2007, the Joan Miró Prize has been awarded to artists such as 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 is accompanied by a trophy designed by the renowned Barcelona designer André Ricard, who was inspired by the spirit and identity of Joan Miró and his Fundació for its creation. Ricard intends the design to reflect the desire for innovation and the dynamism of the prize and the artist after whom it is named.

## Statement from the jury for the 2025 Joan Miró Prize

The 2025 Joan Miró Prize jury members – Hoor Al Qasimi, Marko Daniel, Jorge Diez, Pablo Lafuente, Ann-Sofi Noring and Marie-Hélène Pereira – met on 17 March to consider the shortlist of candidates for the ninth edition of the award, composed of five outstanding international artists: Jumana Emil Abboud, Arahmaiani, Bonnie Devine, Kapwani Kiwanga and Christodoulos Panayiotou.

The jury members engaged in stimulating and nuanced discussion, fully aware of their responsibilities in selecting the next recipient of the Joan Miró Prize. Engagement with the extremely diverse practices of artists that work in this world of uncertainty, widespread conflict and instability demands thoughtfulness and care, and all jury members acknowledged how much was learned from the different perspectives brought to the table about the shortlisted artists. The debate was also enriched by the screening of a video made in collaboration with the Escola Pau Sans in L'Hospitalet in which the students presented their interpretations of the work of the five finalists.

In view of the outstanding work of all selected artists, it was not an easy task to decide on a winner. The Fundació Joan Miró thanks all the candidates for so generously accepting the nomination. Each would have been a worthy prize-winner, but after careful deliberation unanimous agreement was reached to award the 2025 Joan Miró Prize to Kapwani Kiwanga.

The jury found Kiwanga's projects worthy of special praise for their precise formulation and careful formalisation of historical and social developments that have shaped contemporary realities. The jury also found much artistic value in the multiple perspectives that are fused in Kiwanga's productions, acclaimed as they are both for the themes they explore and for her focus on the ways in which the materiality

and architectural features of the works are deployed in the exhibition spaces.

Thanks to the artist's carefully researched and conceptually impeccable approach, her installations result in challenging, thought-provoking, yet formally sensuous presentations. Often referring to materials and objects detached from their original functions, her works gain new life in the exhibition spaces where they are shown. Moreover, Kapwani's luscious treatment of fabrics and ceramics, of colour, light and space, gives her installations an elusive aura that promises to establish a potent dialogue with the architecture of Josep Lluís Sert at the Fundació Joan Miró. Finally, the jury would like to highlight Kiwanga's capacity to connect with local histories, which resonates with Joan Miró's attachment to the specificity of his own cultural experience and background.

For all these reasons, and out of a profound admiration for the values at the core of Kapwani Kiwanga's practice, the jury members congratulate the winner of the 2025 Joan Miró Prize and very much look forward to the exhibition that she will present at Fundació Joan Miró in 2026.

Barcelona, 17 March 2025

## Jury members

The shortlisted artists and winner were selected by an international jury made up of renowned art world professionals and representatives of the prize's official sponsors:

- **Hoor Al Qasimi**, President and Director of the Sharjah Art Foundation (United Arab Emirates) and current curator of the Sydney Biennale
- **Pablo Lafuente**, Artistic Director of the MAM (Museu de Arte Moderna) in Rio de Janeiro
- **Ann-Sofi Noring**, former Co-Director of Stockholm's Moderna Museet (Sweden) and current member of the Administrative Board of the Royal Swedish Academy of Fine Arts
- **Marie Hélène Pereira**, Senior Curator for Performative Practices at Haus der Kulturen der Welt (HKW), Berlin
- **Jorge Diez**, Head of Design CUPRA
- **Marko Daniel**, Director of Fundació Joan Miró in Barcelona and jury president

## Kapwani Kiwanga, 2025 Joan Miró Prize

Kapwani Kiwanga (b. Hamilton, Canada) is a French-Canadian artist who lives and works in Paris and Berlin.

She studied Anthropology and Comparative Religion at McGill University in Montreal and Art at the École des Beaux-Arts in Paris.

Kiwanga's work traces the pervasive impact of power asymmetries by placing historic narratives in dialogue with contemporary realities, the archive and the possibilities of tomorrow.

Her work is research-driven, instigated by marginalised or forgotten histories and articulated across a range of materials and mediums, including sculpture, installation, photography, video and performance.

Kiwanga co-opts the canon, turning systems of power back on themselves in art and in parsing broader histories. In this manner, Kiwanga has developed an aesthetic vocabulary that she describes as 'exit strategies', works that invite one to see things from multiple perspectives so as to look differently at existing structures and find ways to navigate the future differently.

In 2023, Kiwanga was awarded the Guggenheim Fellowship (USA) and in 2022, she received the Zurich Art Prize (Switzerland). She was also the winner of the Marcel Duchamp Prize (France) in 2020, the Frieze Artist Award (USA) and the annual Sobey Art Award (Canada) in 2018. She represented Canada at the 60th International Venice Art Biennale in 2024.

Kiwanga's solo exhibitions include:

- 2024: Canada Pavilion, Venice Biennale (Italy); Copenhagen Contemporary, Copenhagen (Denmark)
- 2023: Museu Serralves, Porto (Portugal); Kunstmuseum Wolfsburg, Wolfsburg (Germany); CAPC, Bordeaux (France); MOCA, Toronto (Canada)
- 2022: Museum Haus Konstruktiv, Zurich (Switzerland); New Museum, New York (USA)
- 2021: State of Concept, Athens (Greece); Moody Centre for the Arts, Houston (USA); Le Crédac, Ivry-sur-Seine (France)
- 2020: Haus der Kunst, Munich (Germany); Kunstinstituut Melly, Rotterdam (Netherlands); Kunsthaus Biel Centre d'art Bienne, Biel (Switzerland)
- 2019: Southern Alberta Art Gallery, Lethbridge (Canada); MIT List Visual Arts Centre, Cambridge (USA)
- 2018: Le Parvis centre d'art contemporain, Ibos (France); Musée d'art de Joliette, Joliette (Canada); Glasgow International, Glasgow (United Kingdom); Artpace, San Antonio (USA); Esker Foundation, Calgary (Canada); Centre d'art et de diffusion CLARK, Montreal (Canada)
- 2017: OR Gallery, Vancouver (Canada); Fondazione Sandretto Re Rebaudengo, Turin (Italy); The Power Plant Contemporary Art Gallery, Toronto (Canada); Logan Centre for the Arts, Chicago (USA)
- 2016: Kunsthall 3,14, Bergen (Norway); La Ferme du Buisson, Noisiel (France); Le Granit, Belfort (France)



- 2015: Viafarini, Milan (Italy); South London Gallery, London (United Kingdom)
- 2014: Jeu de Paume, Paris (France)

Kiwanga has participated in several group exhibitions in various institutions, such as Desert X 2025, Coachella Valley (USA); Hawai'i Triennial 2025, Hawaii (USA); Museum of Contemporary Art Tokyo (Japan); Wexner Centre for the Arts, Ohio (USA); Museum MMK für Moderne Kunst, Frankfurt am Main (Germany); Museum of African Contemporary Art Al Maaden, Marrakesh (Morocco); MACBA, Museu d'Art Contemporani de Barcelona (Spain); Whitechapel Gallery, London (United Kingdom); The Contemporary Austin, Austin (USA); Serpentine Gallery, London (United Kingdom); Albertinum Staatliche Kunstsammlungen Dresden (Germany); Louvre-Lens, Lens (France); Yuz Museum, Shanghai (China); National Gallery of Canada, Ottawa (Canada); Contemporary Arts Museum, Houston (USA); Centre Pompidou, Paris (France); The Contemporary Art Gallery, Vancouver (Canada), and Hammer Museum, Los Angeles (USA).

Kapwani Kiwanga has also taken part in residencies, including notably at the Académie de France in Rome – Villa Médicis, Rome (Italy); Harvard Radcliffe Institute, Cambridge (USA); Artpace, San Antonio (USA); Sémaphore du Créac'h, Ouessant (France), and Le Manège, Institut Français, Dakar (Senegal).

She is represented by Galerie Poggi, Paris; Goodman Gallery, Johannesburg, Cape Town and London, and Galerie Tanja Wagner, Berlin.



Kapwani Kiwanga. © Photo Angela Scamarcio

## Educational project

The Stavros Niarchos Foundation (SNF), CUPRA and the Fundació Joan Miró share the values of research, innovation, commitment and freedom that characterise the Joan Miró Prize. The actions and goals of the three entities are driven by encouraging and developing creativity in all fields, as well as the concept of art as a transformative and relevant experience for all people.

This ninth edition of the Joan Miró Prize reaffirms their commitment to heightening the social impact of the award. In line with the Fundació's mission to promote the transformative experience of art, its Public and Social Programming team has designed an educational project to encourage critical thinking and active engagement by pupils with the prize and the proposals of the shortlisted artists for the 2025 edition. This initiative began with the eighth edition and forms part of the long history of collaboration with local communities and educational centres that has characterised the Fundació Joan Miró's educational work.

In collaboration with the **Escola Pau Sans in L'Hospitalet**, this ninth edition has promoted the active participation of pupils through creative activities inspired by the practices and themes of the finalists selected by the jury of the current 2025 Joan Miró Prize. The programme invites children to explore social issues that challenge them from an open and tolerant perspective, combining individual experience with a community perspective. In this way, the Joan Miró Prize's educational project aims to promote art as a tool for personal and collective discovery and expression.

The goal is for pupils to participate in their own artistic processes as a means of communicating what they want to share, denounce or express in order to engage in a relevant creative practice. Art thus becomes a space for openness and trust

to reveal aspects of one's own life and thoughts through the exhibition of works within the school environment.

With this initiative, the Fundació Joan Miró reaffirms its commitment to the territory and contributes to the creation of a network of public centres that are committed to the bond between art and education. The project acknowledges the fundamental role of children and young people as key players in the cultural and social life of the city.

The methodology of the Joan Miró Prize's educational project is developed in three successive phases that have been designed to promote a progressive and transformative involvement of pupils over two school years. The first phase takes place during the first year (from January to March) and involves the pupils working on the works of shortlisted artists for the prize. This initial stage serves as an introduction for the pupils to contemporary artistic practices in relation to relevant social and cultural issues, while encouraging reflection and critical debate.

Developed between January and May of the second year, the second phase coincides with the preparation of the winning artist's exhibition. This involves an exploration of the artist's creative universe through a collaborative project conducted with a local artist. This second experience helps to continue transferring the values of the prize to the field of education through shared creative processes.

The third phase involves the launch of a network of participating schools that connects various educational communities on the basis of shared experiences. The school that participated in a previous edition acts as an ambassador for the project, passing the baton to a new centre and sharing the learning and impact experienced in

a joint meeting at the Fundació Joan Miró. The creation of a digital space is also planned to collect and share the knowledge generated in each edition, promoting continuity and connection between schools. Finally, all the schools in the network visit the winning artist's exhibition, completing an educational journey that links the classroom with the museum experience and the contemporary artistic context.

## Prize-winning artists from previous editions

### 2023: Tuan Andrew Nguyen

Tuan Andrew Nguyen's work explores the power of storytelling through video and sculpture. His projects are based on extensive research and community engagement, tapping into inherited histories and countermemory. Nguyen extracts and reworks dominant, oftentimes colonial histories and supernaturalisms into imaginative vignettes. Fact and fiction are interwoven in poetic narratives that span time and place. Nguyen has had major solo presentations at the New Museum, New York (2023); Fundació Joan Miró, Barcelona, Spain (2024); Zeitz MOCAA, Cape Town, South Africa (2024), and the Smithsonian American Art Museum, Washington DC (2024). The artist's videos and films have been included in major international festivals, biennials and exhibitions, including Prospect.6, New Orleans (2024); the 12th Berlin Biennale, Berlin, Germany (2022); Manifesta 14, Pristina, Kosovo (2022); Aichi Triennale, Aichi Prefecture, Japan (2022); Biennale de Dakar, Dakar, Senegal (2022); Asian Art Biennial, National Taiwan Museum of Fine Arts, Taipei, Taiwan (2021); Manifesta 13, Marseille, France (2020); Sharjah Architecture Triennial, Sharjah, UAE (2019); SOFT POWER, SFMoMA, San Francisco (2019); the 2019 Sharjah Biennial, Sharjah, UAE (2019); 2017 Whitney Biennial, New York (2017); the 55th International Short Film Festival, Oberhausen, Germany (2009); 8th NHK Asian Film Festival, Tokyo, Japan (2007); 18th Singapore International Film Festival (2005), and 4th Bangkok Experimental Film Festival, Bangkok, Thailand (2005). Nguyen has received numerous awards, including the 2023 Joan Miró Prize.

### 2019: Nalini Malani

Nalini Malani (Karachi, 1946) is one of the most influential contemporary artists in India, having built a solid career for which she has received wide international acclaim. The jury acknowledged her longstanding commitment to the silenced and

dispossessed all over the world, most particularly women, through a complex body of work based on immersive installations and a personal iconography in which her profound knowledge of ancient mythologies converges with a bold condemnation of contemporary injustices. Her exhibition *You Don't Hear Me* at the Fundació Joan Miró in 2020, Malani's first solo show in a museum in Spain, featured a number of key works from her career spanning five decades: her early films from the 1960s, various series of paintings and installations from the last 15 years, and almost all of her most recent digital animations. For the occasion, Malani produced drawings on the walls of the Fundació's exhibition rooms, ephemeral works done in situ that were erased on the final day of the show in a performance.

### 2017: Kader Attia

The French-Algerian artist Kader Attia (Dugny, 1970) defines his practice as the embodiment of a political experience. His artistic quest is a response, in his own words, to the 'urge to recover, through form, the field of emotion in the public debate with the aim of repairing the wounds of history.' The jury of the sixth edition of the prize applauded the breadth of his research, his bold, syncretic approach to the impact and lingering effects of colonialism, as well as his encyclopaedic, yet nuanced, elaboration of the notion of repair. His exhibition *Scars Remind Us That Our Past Is Real*, presented at the Fundació Joan Miró in 2018 as part of the prize, was the artist's first solo show in Spain.

### 2015: Ignasi Aballí

Ignasi Aballí (Barcelona, 1958), the first Catalan artist to be awarded the prize, has pursued a long career in the realm of conceptual art and has been acclaimed in major international contemporary art centres. His radical reflection on the creative act and on the role played by the artist in this

process has often propelled him to defend the revelatory power of the tangential gaze, of secondary territories, of imperceptible realities or, directly, of absences and disappearances, beginning with the figure of the artist. In awarding the prize, the jury sought to highlight Aballí's 'ongoing reflection on the limits of painting and representation, his meticulous attention to the significant consequences of the tiniest changes in strategies of resignification, and his role as a mentor for younger artists.' In 2016, Aballí presented his exhibition *Infinite Sequence* at the Fundació Joan Miró as part of the prize.

### 2013. Roni Horn

Roni Horn (New York, 1955) has explored the changing nature of art through sculpture, photography, drawing and book publishing. Her work revolves around the dialogue between people and nature, a relationship seen as a mirror in which human beings attempt to reproduce nature in their own image. According to the jury, Horn moves people 'with a multifaceted artistic practice that links aspects of nature, the landscape, popular culture [...] with the mechanics of perception and communication.' In 2014, the Fundació Joan Miró mounted the artist's first solo show in Barcelona, *Everything Was Sleeping as If the Universe Were a Mistake*, which also travelled to CaixaForum in Madrid.

### 2011. Mona Hatoum

The British-Palestinian artist Mona Hatoum (Beirut, 1952) was awarded the prize 'for her ability to connect personal experience with universal values', in the words of the jury. In awarding the prize, the jury aimed to highlight the artist's commitment to the human values of all cultures and societies, 'similar to Miró's view of mankind after his experience of three devastating wars.' Hatoum's sculptures,

installations, performances and videos have made her one of the leading figures in art today. The exhibition presented a year later at the Fundació Joan Miró was entitled *Projection*. Hatoum, who lives in London, used the cash component of the prize to enable young up-and-coming artists to train at the Slade School of Fine Art, where she herself studied at the outbreak of the civil war in Lebanon in 1975.

### 2009. Pipilotti Rist

The Swiss artist Pipilotti Rist (Grabs, St. Gallen, 1962) received the prize in 2009. The jury unanimously agreed to award her the accolade, stating: 'Over the last twenty years, Pipilotti Rist has never ceased to surprise and provoke us with her artistic explorations that take us through mental and aesthetic landscapes, while penetrating into the deepest strata of the personal conscious and the collective conscious.' In turn, Rist declared it an honour to receive a prize named after Miró, an artist who, she remarked, influenced the world of art in his own day and who continues to do so to this day. In 2010, she presented at the Fundació Joan Miró her exhibition *Friendly Game – Electronic Feelings* and, with the support of the Han Nefkens Foundation, created her work *Double Light*, a dialogue with Miró's sculpture *Woman* (1968).

### 2007. Olafur Eliasson

The Danish-Icelandic artist Olafur Eliasson (Copenhagen, 1967) received the first Joan Miró Prize, awarded in 2007. Eliasson's work, centred on the study of sensory perception, the laws of physics and natural phenomena, seduced the jury with the impact and beauty of his installations, which reflect on the world and on society today. A year after receiving the prize, Eliasson presented *The Nature of Things* at the Fundació Joan Miró, his first solo show in Spain.

## Selection of images for media dissemination



Exhibition view, *The Milk of Dreams*, 59th Venice Biennale, Arsenale, Venice (Italy), 2022. Photo Sebastiano Pellion di Persano. Courtesy of the artist and Goodman Gallery, Cape Town, Johannesburg, London / Galerie Poggi, Paris / Galerie Tanja Wagner, Berlin.

© Kapwani Kiwanga, VEGAP, Barcelona, 2025



Exhibition view, *Retenue*, CAPC, Bordeaux (France), 2023. Photo Arthur Péquin. Courtesy of the artist.

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Exhibition view, *Desert X 2025*, Coachella Valley, California (USA), 2025. Photo Lance Gerber. Courtesy of the artist, Desert X and Goodman Gallery.

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Exhibition view, Marcel Duchamp Prize, Centre Pompidou, Paris (France), 2020. Photo Aurélien Mole. Courtesy of the artist and Goodman Gallery, Cape Town, Johannesburg, London / Galerie Poggi, Paris / Galerie Tanja Wagner, Berlin.

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Exhibition view, *The Length of the Horizon*, Copenhagen Contemporary (Denmark), 2024. Photo David Stjernholm.

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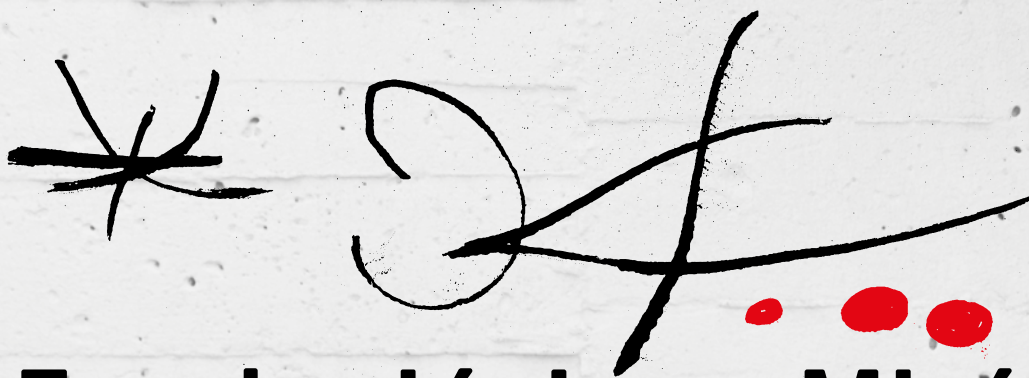
**Images** and digitised dossier available for the press in our virtual press room:  
[www.fmirobcn.org/en/foundation/press/](http://www.fmirobcn.org/en/foundation/press/)

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# Fundació Joan Miró

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With the collaboration of:

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