



**2024**

**Fundació Joan Miró** ✱  **Barcelona**

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## Promoting Miró

In its programming for 2024, the Fundació Joan Miró reaffirms its goal of promoting and integrating Joan Miró's vision by means of his legacy and by linking it with the diverse disciplines and audiences of today.

A clear and solid narrative in the programming is essential in order to connect all the foundation's projects. All these activities offer the opportunity to actively involve visitors and to create an enriching experience that will make it possible to grow our audiences and to earn their loyalty.

This idea forms the basis of the programme of exhibitions and activities the Fundació Joan Miró is presenting for 2024.

By placing **visitors at the heart of our programming** at all times, we will enhance their emotional and intellectual experience in accordance with their interests and expectations. In our programme, **art is a tool** for kindling creativity and enjoyment, for generating new knowledge and for establishing relations with other individuals and with the world.

Once the *Miró–Picasso* temporary exhibition that will bring the 2023 season to an end has closed, the Fundació Joan Miró Collection will return to its usual space in Sert's building in March 2024. The works that will make up the collection in this forthcoming period will be presented in a series of ambits that will highlight fundamental aspects of Miró's creative process, like the land, in the broadest sense of the term, like nature and cultural tradition, poetry, material and the sign, which he used as the basis for writing a language of his own that went on to become universal, as well as wall painting and art by unknown artists.

To give visitors insights into Miró's work, special attention will also be paid to the sources from which he drew inspiration. These elements are primarily documentary material of a diverse nature related to expressions of art and popular customs at home and abroad, which the artist collected throughout his life and which are now held in the Fundació Joan Miró archive.

The collection will be represented by a selection of work from the foundation's holdings, as well as pieces on long-term loan from public and private bodies and from individuals.

The museum's temporary exhibition rooms will host an extensive programme that will foster collaboration with artists from diverse cultures and interconnections between different artistic disciplines.

Spring will begin with the first solo show in Spain of the Vietnamese-American artist **Tuan Andrew Nguyen (Saigon, 1976), winner of the eighth Joan Miró Prize.** The exhibition will include some of his most important video installations, as well as a selection of his sculptures made using bombs and artillery shells used during the Vietnam War.

The autumn will see the arrival of ***MiróMatisse: Beyond the Images***, jointly organised by the Fundació Joan Miró and the Musée Matisse in Nice and curated by Rémi Labrusse. The exhibition will question initial stereotypes and will highlight the similarities and connections between the two artists, despite their differences in age and artistic style. Visitors will be able to enjoy an experience that will showcase the artistic conceptions and works of Henri Matisse and Miró and will gain insights into their shared critique of the tradition of images in the West.

In keeping with Miró's thinking and his commitment to new and diverse art, the programme will promote the proposals of local and up-and-coming artists, as well as a new concept of more participative activities for visitors.

Beginning in February, **Espai 13**, which this year is celebrating its **forty-fifth anniversary**, will present its new season, 'We Will Keep Each Other Company When It Gets Dark', curated by **Irina Mutt**. This season has been devised with the intention of exploring interdependence, to explain and share it through four solo shows in which each artist will contribute their perspective on their way of inhabiting the world, managing spaces and reaching agreements on how we inhabit them. The selected artists for this season are Alba Mayol, Inari Sandell, Danielle Brathwaite-Shirley and Helena Vinent.

The **foyer of the Fundació Joan Miró** will continue to generate a diaphanous and luminous atmosphere: its ample spaces offer a welcoming environment for visitors and create a harmonious dialogue between the modern architecture and contemporary artistic expressions. This iconic entrance captures Sert's innovative spirit and offers visitors an initial impression of Miró's world and an invitation to explore it through **photography exhibitions**. In 2024, we will meet two photographers with different styles and themes. The first exhibition, **Can Coriol**, will feature the work of **Oriol**

**Enguany** and will enable us to view the singular self-build project of Can Coriol farmhouse, as well as explore the punk aesthetic of the place and the transformation it has suffered due to the degradation of the landscape in Baix Camp.

We will follow this with the display of photographic work by **Joaquim Gomis** entitled ***Calder's Circus in Mont-roig del Camp***, which will centre on the images that record Alexander Calder's visit to Mont-roig del Camp in 1932 and which will explore the popular amusements close to Miró and Gomis's artistic interests.

## **The Collection in 2024**

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The paintings, drawings, sculptures and works on paper on display at the foundation constitute one of the most complete collections of art by Joan Miró, allowing us to chart in exhaustive detail all the periods of his life and work.

The collection explores in a comprehensive manner the production and individual language of one of the most influential artists of the twentieth century and examines the key concepts in Miró's thinking and work, in which we can see the artist's clear determination to transcend conventional painting.

Miró's paintings associated with Surrealism and his works around the Spanish Civil War warrant special attention due to their artistic and poetic significance. Also notable are the large canvases he did from the 1960s onwards, characterised by their extensive fields of colour and for the liberation of the brushstroke.

The works that currently make up the Joan Miró Collection came from the donation made by the artist in 1975, supplemented by donations and long-term loans by his wife, Pilar Juncosa, and Joan Prats and various members of the Miró family, as well as a number of public and private collections.

The works that will make up the collection in this forthcoming period will be presented in a series of ambits that will highlight fundamental aspects of Miró's creative process, like the land, in the broadest sense of the term, like nature and cultural tradition, poetry, material and the sign, which he used as the basis for writing a language of his own that went on to become universal, as well as wall painting and art by unknown artists.

To give visitors insights into Miró's work, special attention will also be paid to the sources from which he drew inspiration. These elements are primarily documentary material of a diverse nature related to expressions of art and popular customs at home



and abroad, which the artist collected throughout his life and which are now held in the Fundació Joan Miró archive.

The collection will be represented by a selection of work from the foundation's holdings, as well as pieces on long-term loan from public and private bodies and from individuals.

## **Opening the Archive**

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Joan Miró conceived of the foundation as a dynamic space for raising awareness of his work and that of other modern, contemporary and up-and-coming artists. Miró initially donated around 300 works, but over time the collection has grown, thanks to contributions from his relatives, friends and collaborators, and now includes sketches, notes and documents, as well as editions of his graphic work. After being moved to an area closed to the public for museum-related reasons in 1988, the foundation's archive is now back in its original space, the octagonal tower, enabling its importance to be highlighted and making it accessible to visitors. This archive is incorporated into the presentation of the collection and provides a deeper understanding of Miró's more personal work. Henceforth, the archive will continue to be visible to the public and will remain central to the visitor experience.

### ***Opening the archive 03. Twelve Constructions with Fifty-two Pieces of Wood***

21.12.2023 to 19.05.2024

With the support of the Fundación Vila Cases

The sketches and documents from this series in the archive are extremely important. Miró created at least a dozen constructions with fifty-two pieces of wood. In this exhibition, we reveal the creative process Miró followed to produce these works, which date from 1930. The display is vivid testimony of his constant research that would lead him to defy the conventions of painting and to explore new artistic dimensions. Notable features of his working process were his meticulousness and planning that led him to the final work.

Each work was assembled using extra-pictorial elements such as lengths of cord, nails, sponges, fabric and wire adhered to the wooden surface, resulting in unique visual complexity.

Because of the fragility of the materials used, only two of these constructions have survived to the present day, while a third is known through photographs. The fact that only a limited number of these pieces have survived demonstrates the ephemeral and experimental nature of this period of Miró's artistic work.

Consequently, *Twelve Constructions with Fifty-two Pieces of Wood* not only offers an enlightening vision of Miró's creative process, but also demonstrates his skill in overcoming the traditional limitations of painting and in experimenting with form and texture. This exhibition provides a unique opportunity to explore this captivating chapter in his oeuvre which, till now, has remained largely in the shadow of his better known work.

## **Temporary Exhibitions**

### ***Miró-Picasso***

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Open until 25.02.2024

Curators: Sònia Villegas and Teresa Montaner (Fundació Joan Miró) and Margarida Cortadella and Elena Llorens (Museu Picasso Barcelona)

Directors: Emmanuel Guigon and Marko Daniel

The *Miró-Picasso* exhibition is a joint project created by the Fundació Joan Miró and the Museu Picasso Barcelona and will be on display simultaneously at the two museums until 25 February 2024.

Joan Miró and Pablo Picasso, close friends for more than fifty years, both chose Barcelona to bequeath to it their legacies in the form of single-artist museums.

The exhibition is organised into seven major themed sections and features over 300 works from public and private collections around the world with the intention of displaying alongside each other two artists who transformed the art of the twentieth century using their own voices and their unprecedented plastic intensity.



*Miró-Picasso* is part of the 'Picasso Celebration 1973–2023' programme of events, which includes a total of fifty exhibitions on Picasso to be held around the world between the autumn of 2023 and the spring of 2024.

## **Tuan Andrew Nguyen. Winner of the Eighth Joan Miró Prize**

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Vernissage: 09.05.2024

Open to the public: 10.05.2024 to 24.09.2024

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

With the support of the Stavros Niarchos Foundation (SNF)

The Fundació Joan Miró presents the first solo show of the Vietnamese-American artist Tuan Andrew Nguyen (Saigon, 1976), the winner of the eighth Joan Miró Prize. The exhibition includes a number of Nguyen's most important video installations, as well as a selection of his sculptures made of bombs and artillery shells used during the Vietnam War.

Born in Saigon and brought up as a refugee in the United States once the Vietnam War was over, Nguyen uses his personal experience as a guiding thread in his work. The exhibition reveals the intersection between his life and contemporary history, and so offers visitors an intimate vision of his world.



The exhibition opens with sculptures inspired by Alexander Calder's mobiles, but with one disturbing detail: they have been created using fragments of bombs and shells leftover from the Vietnam War. These sculptural works, which at first sight might seem merely aesthetic, are also sound pieces imbued with profound symbolism that resonates with the idea of destruction and transformation.

The exhibition itinerary continues with video installations that give a voice to objects of war, such as an unexploded bomb that speaks on the basis of its identity as a destructive device. Nguyen's audiovisual projects explore human stories and the often traumatic effects of conflicts on the people that suffer them. In a context of profound pain and suffering, however, Nguyen alludes to the curative capacity of compassion, which can come from surprising sources, such as inanimate objects.

The exhibition narrative becomes more personal as it turns to addressing the family stories of the *tirailleurs sénégalais*, the colonial infantry from Africa who took part in the First Indochina War. Nguyen has worked on two video installation projects that deal with these issues, interlinking accounts of family life and the tension generated by the multiple cultural identities of the descendants of these soldiers in their countries of origin after they completed their tour of duty in Vietnam.

The exhibition closes with the project *We Were Lost in Our Country*. In this installation on the ground floor, the geographical focus turns to Australia. In this work, which Nguyen was commissioned to produce, the artist documents the efforts of a precolonial Australian community to reclaim their legitimate rights to ancestral lands that were stripped from them. This work connects with the museum's collection and with the legacy left by Miró, who also had a deep bond with the land of his birth.

This is not just a survey exhibition of Nguyen's work but an immersion in his artistic vision and his commitment to social and historical issues that recur in his narrative.

The exhibition includes a work never displayed in public before, a sculpture made of re-used war materiel produced in the artist's studio in Saigon. This work, like those presented early on in the exhibition, is inspired by Alexander Calder's mobiles and specifically *The Corcovado*, a large sculpture held in the Fundació Joan Miró Collection. At both the start and the end of the exhibition, Nguyen engages in a dialogue with artists central to Western modern art who shaped the dominant artistic discourse in the twentieth century.



©New Museum. Photo: Dario Lasagni

## ***MiróMatisse: Beyond the Images***

Nice: June to September 2024

Barcelona: October 2024 – February 2025

Guest curator: Rémi Labrusse, art historian

Directors: Aymeric Jeudy, Acting Director of the Musée Matisse in Nice, and Marko Daniel, Director of the Fundació Joan Miró in Barcelona



Joan Miró and Henri Matisse at the café Les Deux Magots, Paris, c. 1936. Photograph: Pierre Matisse © Sotheby's

The Fundació Joan Miró in Barcelona and the Musée Matisse in Nice are jointly organising an exhibition that considers the connections between the works of Henri Matisse and Miró, provisionally entitled *MiróMatisse: Beyond the Images*.

'Beyond the images' is apt as this exhibition will be questioning clichés. The fact is that at first sight, it may seem paradoxical to bring these two

artists together: they belong to two different generations (Matisse was born in 1869, Miró in 1893); generally, they are associated with different artist milieux (Fauvism in Matisse's case, Surrealism in Miró's); and they also adopted different aesthetic criteria ('decorative' harmony in Matisse's case, disturbing strangeness in Miró's). The exhibition, however, will aim to show the deep, enduring and constructive bond between the two artists, their conceptions of art and their works.

In addition, 'beyond the images' is fitting because both artists based their creation on a profound critique of the tradition of images in the West. Their broad conception of the practices of painting and drawing was driven by this critical interest. This explains why they felt that mutual recognition and admiration.

Throughout his life, Miró paid tribute to Matisse's 'Fauve spirit', which he tried to find, albeit a 'more brutal' one, in his own works. In 1952, shortly before the death of Matisse, who was older than him, Miró wrote to him once again to express his 'profound admiration' for him. Matisse, for his part, based himself on works by Miró as a means to overcome the painter's block he suffered in the mid-1930s. Moreover, he kept and studied a number of them in his home for many years, between 1935 and 1945. The poet Louis Aragon records that during the Second World War, Miró was one of the artists he most admired: 'Miró... yes, Miró... because regardless of what is represented on a canvas..., because if he puts a red blot in a particular place, you can be sure that it had to be there and nowhere else. Remove it and the painting collapses.'

The ties between the two artists were strengthened by their mutual friends: art critics and writers, among them Aragon, Breton, Georges Duthuit and Christian Zervos; and art dealers such as Pierre Matisse and Aimé Maeght. Pierre Matisse's role in particular was crucial: the son of Henri Matisse, he set about raising awareness of Miró's work in the United States from 1934 onwards and, for this reason, on many occasions he entrusted to his father the task of selecting works by Miró to be sent to New York.

Miró and Matisse also shared the same desire to create large compositions intended to revitalise particular spaces, as exemplified by Matisse's work dating from the late 1940s for the chapel of the Dominican convent in Vence, and Miró's mural from the same period for the dining room of the Terrace Plaza Hotel in Cincinnati.





André Derain, *Retrat d'Henri Matisse*, 1905, oli damunt tela, 93 x 52 cm, Nice, Musée Matisse



Joan Miró, *Autoretrat*, 1937-23 febrer 1960, oli i llapis damunt tela, 146 x 97 cm, Barcelona, Fundació Joan Miró

In a profound manner, their friendship and their visions of their respective works can be explained by the similarities in their conceptions of art, which question the autonomy of the painted or drawn image. Matisse always accorded a primary role to the notion of the 'decorative' in his aesthetics. Miró made a name for himself thanks to the idea of the 'assassination of painting'. These two visions are not contradictory. On the contrary, they are in accord because they share the same vision of overcoming representation in the traditional sense of the term. In both cases, the creative process combines a deconstructive movement with a refounding movement in order to endow the visual creation with agency. Consequently the exhibition reveals that there is violence in Matisse's decorative aesthetic, just as there is gentleness in Miró's 'assassination'.

The exhibition will have a biographical basis. How did Matisse and Miró have access to each other's works? What did they see or what were they able to see in each other? Who facilitated this contact between them?

From here, the exhibition will focus on pivotal moments when this eye contact between the two artists was particularly fruitful: Miró's thinking on Fauvism in the late 1910s and in the early 1940s, and the stimulus Miró's work gave Matisse from the mid-1930s.

The exhibition will conclude with a consideration of their shared practices by means of a comparison of the assassination of painting and the decorative aesthetic in their illustrated books and their monumental compositions, and with a final 'confrontation' between major works that stand as the legacy of each of these two artists.

### **Espai 13. Forty-five years of emerging art**

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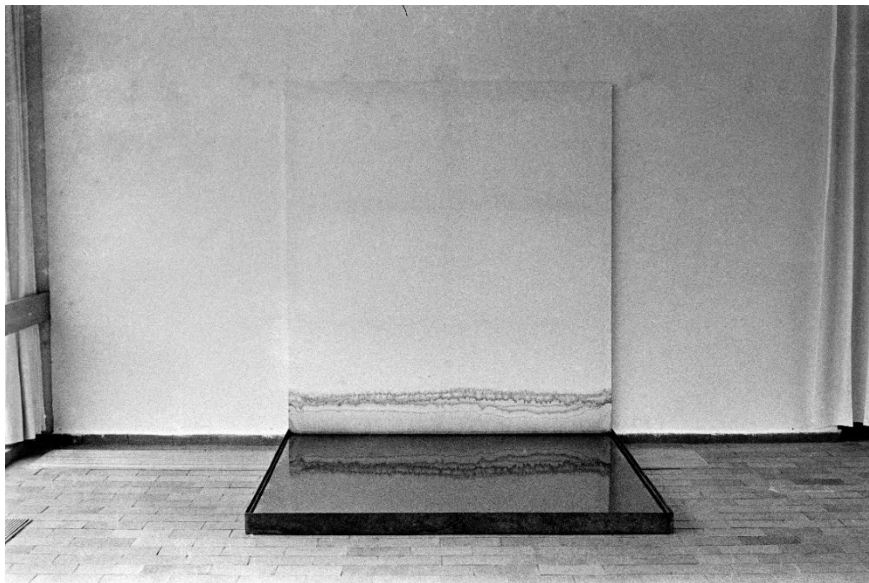
The foundation is one of a network of contemporary art study centres that proliferated in Europe from the 1960s onwards to the present day. It was at that early moment that Miró, together with Joan Prats and Josep Lluís Sert, decided to set in motion a project that would lead to the future foundation.

For forty-five years, the Fundació Joan Miró has had a space that presents a continuing programme of exhibitions of emerging and experimental art. In 1978, this space was situated in what was then Espai 10 before being moved in 1989, when the building was enlarged, to Espai 13, which provides a venue for the very latest curatorial and artistic practices, with the participation of local and international artists and curators.

Over the years, Espai 13 has become a veritable turning point in the artistic and professional careers of many of its participants, for whom it has represented a major leap forwards in terms of their professionalisation and recognition within the art world. As an observatory and barometer of the evolution of emerging art, every year Espai 13



entrusts to young professionals the curatorship of a season of four solo shows based on a theme connected with contemporary artistic practice.



Fina Miralles: **Landscape** (from 10 to 28 January 1979). Gift of Fina Miralles, 2014, 17 B&W negatives

In 2024, the Catalan curator **Irina Mutt**, who now lives in Finland, will mount a season of exhibitions on interdependence in the professional and personal practice of a number of up-and-coming artists.

### **Season: 'We Will Keep Each Other Company When It Gets Dark'**

Curated by Irina Mutt

With the support of the Fundació Banc Sabadell

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**Solc i no clos.** 01.02 – 14.04.2024

The artist from Barcelona **Alba Mayol**, drawing on the inspiration provided by Octavia Butler's short story entitled 'Bloodchild', will be proposing a stage-cum-body in which all the elements are interconnected. Various formats such as sculpture, installation art and drawing will generate an atmosphere without defined limits or forms. Mayol aims to create an entity that beats and breathes; a presence that can be felt, smelt and touched. Using language as an elastic material and also as a condition and limit for portraying

bodies and phenomena, the artist will be presenting her research into desire and the impossibility of defining it using absolute logics.

**Butterfly Logic.** 25.04 – 07.07.2024

The Finnish artist **Inari Sandell** will be working on the basis of research into psychiatric disciplinary systems that have had an impact on narratives related to neurodiversity. This starting point will enable them to speculate on various sensory elements that can invite certain identities into the spaces we move around in every day or exclude them from these spaces. These narrative and formal elements will also intersect with the image of a butterfly which, with its unpredictable and chaotic flight, defends itself against being captured by predators and has become a symbol of resistance to normative thinking and standards.

18.07 – 20.10.2024

**Danielle Brathwaite-Shirley**, an artist who divides her time between Berlin and London, will be presenting a space in which an installation and interactive video games will propose stories centred on the lives of Black trans people. In Brathwaite-Shirley's work, visitors become game characters and their decisions or the position they occupy on a scale of privileges will affect the story that unfolds and will determine which parts of the works they are able to access. In this exhibition, individual responsibility can affect possibilities for survival or create a memory and community of other bodies.

31.10.2024 – 19.01.2025

Lastly, the artist **Helena Vinent**, from Barcelona, will create a space in which fiction and reality cease to be excluding binarisms. Vinent will be presenting a crip band or gang that will activate and reclaim the space by bursting into the exhibition room or even spilling out beyond it, while putting into circulation ideas and concepts to do with access, pleasure and desire. Thanks to the force of the group, rather than asking for permission or adapting to the system, this system will be attacked and brought to a halt. Espai 13 will become the possible setting in which non-normative bodies will cease to be docile and will instead become a danger, a threat that will rock normality.

The season will close with a performance by the Finnish artist **Teo Ala-Ruona** about trans corporeality as a phantasmagorical and transcendental experience.

## **Photography Exhibitions in the Foyer of the Fundació Joan**

### **Miró**

#### ***Can Coriol***

#### **An Exhibition of Photographs by Oriol Enguany**

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06.02.2024 to 09.06.2024

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



The exhibition centres on Can Coriol, a property owned by the parents of the painter Oriol Enguany near Constantí. Formerly a weekend leisure retreat, the property has become Enguany's parents' main home. The selection of photographs focuses on the self-build construction of the house, the work of Enguany's father, a former construction worker, lorry driver and mechanic. The photographs single out minor repairs done with considerable ingenuity and skill using materials to hand.

The aesthetic of Can Coriol, described by Enguany as punk, reflects his father's free and easy attitude.

The images in the exhibition establish a link between contemporaneity and the mysticism associated with Miró by exploring everyday gestures, objects found by chance and farm implements. In addition, the photographs reveal the aggression suffered by the land, in particular that caused by a nearby petrochemical complex and the impact it has on the environment.

Can Coriol thus becomes testimony of the degradation of Baix Camp, affected by phenomena such as wind, rain and large infrastructure.

Overall, Enguany's exhibition presents an intimate view of the transformation of this landscape and its connection with history, the family and contemporary reality.

## ***Calder's Circus in Mont-roig del Camp*** **An Exhibition of Photographs by Joaquim Gomis**

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11.06.2024 to 29.09.2024

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

With the support of the Arxiu Nacional de Catalunya

The selection of photographs will be based on the record of Alexander Calder's visit to Mont-roig del Camp, where he mounted his circus for the locals. Calder travelled to

Mont-roig in 1932 at Miró's invitation and there an unusual audience with little experience of modern art was able to enjoy his legendary work.

The Fundació Joan Miró archive holds a commemorative publication featuring a text by Miró that talks about that experience with Calder in Mont-roig. This text forms the backbone of the exhibition, which will be structured as an archival collage, with materials and records from different periods, all of them related to Calder's celebrated trip to Mont-roig and to the idea of popular entertainment and pastimes, both close to Miró and Gomis's artistic interests.



Joaquim Gomis. Calder at the Fondation Maeght

## **A Vehicle to the Future and the New Generations**

The Fundació Joan Miró seeks not only to inspire and shape the future of art and creativity with its avant-garde approach, but also to create significant experiences for visitors. Through projects that blend Miró's work and philosophy, the foundation aims to extend bridges between the past and the future while nurturing new spaces thanks to diverse disciplines and audiences that **foster new alliances and international connections.**



The aim is to go beyond the passive contemplation of the work and to **involve visitors as active participants in the artistic experience from numerous perspectives.**



© Fundació Joan Miró, 2022. Photograph: Pep Herrero

This vision will be expressed in new projects that reach out beyond Barcelona, with an exhibition at the **Museum Beelden aan Zee in The Hague, due to open in September 2024.** This exhibition will be given over to Miró's sculptural work and will showcase the artist's sculptural principles, his urge to experiment and his evolution in this field.

The exhibition will feature a wide range of sculptural techniques and include models of the Fundació Joan Miró never displayed in public before. It will not only present completed works, but also illustrations of Miró's creative processes. This unique opportunity to view Miró's work close up and to understand its evolution, especially in

the realm of sculpture, promises to immerse us in the artist's spirit of experimentation and risk.

The foundation will continue to develop the touring exhibition **Miró Universe**, now in its third edition, in which some of the most iconic works in the collection will once again travel around the world.

The public and social programme of the Fundació Joan Miró engages directly with the local audience and is noted for its dynamism and constant evolution. It reflects the foundation's capacity to be a vital nucleus in the cultural life of Barcelona. In addition to **consolidating the extensive programme of activities for schools that has positioned the foundation as a centre of excellence** in recent years, exciting changes and innovations are planned for 2024.

The foundation's public and social programme will continue to offer a combination of in-person activities and events suitable for everyone in its various spaces, **with rooms 21 and 22 reopening to the public** under the leadership of Public and Social Programming, which will introduce new elements and perspectives linked to the temporary exhibitions on display.

The team's main aim is to respond to present-day demands and to generate new audiences.

This approach involves identifying potential audiences that might feel interested in visiting the foundation on a regular basis. To achieve this, events and activities of interest to them will be mounted, expanding and bringing up to date the discourses related to Miró's work.

## **International Projects**

### **Miró Universe**

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In this, the third edition of *Miró Universe*, some of the most iconic works from the Fundació Joan Miró Collection will once again tour the world with the support of Abertis, the Fundació Abertis and the Spanish Ministry of Foreign Affairs, the European Union and Co-operation.



Joan Miró. Cap, ocell, 1976. Photo: Joan Ramon Bonet

The impressive selection of works in *Miró Universe* includes the sculptures *Woman* (1966) and *Figure* (1968) from the holdings of the Fundació Joan Miró. As they date from the 1960s, they are from that same decade when Miró embarked on an ambitious body of sculptural work, connecting with the *objet trouvé* (found object). In addition, *Miró Universe* features a group of photographs that document Miró's creative processes and his working environments. These shots were taken by Joaquim Gomis (Barcelona, 1902–1991), Miró's artistic promoter and great friend, who photographed the artist's work and creative surroundings throughout his career.

The works in the exhibition enable the visitor to discover how Miró became a multidisciplinary artist capable of working in diverse registers, from density to lightness, from large to small formats, and from violence to poetry.

## **An exhibition of sculpture by Joan Miró**

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**Venue:** Museum Beelden aan Zee in The Hague

20.09.2024 to 02.03.2025

Exhibition organised jointly by the Museum Beelden aan Zee and the Fundació Joan Miró

The exhibition will feature an extensive selection of sculptural works by Miró from the Fundació Joan Miró Collection, intended to give the Dutch public insights into the artist's sculptural principles, his urge to experiment and his evolution in this field.

The collection of works in the exhibition make it possible to chart the course of Miró's career in sculpture, not just from a chronological point of view, but also in terms of the development of the artist's technique through the experimental risk that he took in his creative process.



Juan Miró. Pair of Lovers Playing with Almond Blossom. Maquette for the sculptural group in La Défense, Paris, 1975. Fundació Joan Miró, Barcelona

In the mid-1940s, following on from ceramics, a technique that paved the way for him into sculpture, Miró made his first forays into this field by casting works in bronze. The exhibition displays some of the pieces from these early days, among them works such as *Figure* (1945), a piece done in refractory clay that served as a matrix for the version of the same title cast in copper in 1949, also in the exhibition.

The exhibition itinerary extends to 1981 and includes a number of examples of Miró's 'painted bronzes in the Pop Art style', made in the 1960s.

Through the selection of works, the exhibition demonstrates Miró's spirit of experimentation and risk when working and it does so by showing not only finished pieces, but also the artist's working processes thanks to the preparatory maquettes for them that have survived.

Miró's body of sculptural work is the result of his study and use of a wide range of sculptural techniques that range from modelling, the lost-wax technique and the assemblage of objects to his monumental pieces intended for the public space.

In this respect, the Fundació Joan Miró is firstly lending three maquettes never displayed in public before corresponding to his monumental sculptures *Tors* (1969) and *Woman* (1970), the last of which can be seen together with the final sculpture in bronze. In addition, the iconic maquette for *Pair of Lovers Playing with Almond Blossom* (1975), on permanent display at the Fundació Joan Miró, will leave the confines of the museum for only the second time in its history to feature in this exhibition.

The Beelden aan Zee, founded by Theo and Lida Scholten, is a museum given over exclusively to international contemporary sculpture and is the only cultural institution of its kind in the Netherlands.

## **New Participative Project**

### **Rooms 21 and 22. April-September 2024**

Following refurbishment, rooms 21 and 22 will be opening again to the public under the **leadership of Public and Social Programming** for the exhibition of work by the winner of the Joan Miró Prize. The participative space will be generated thanks to a



project led by the artist and mediator **Tau Luna Acosta**, who is being commissioned to co-create the space (which will feature a stand-alone creative activity suitable for everyone), as well to propose activations of the space while the exhibition is open.

Tau Luna Acosta is a queer Colombian artist and researcher who works in the fields of installation and performance art, textiles and collaborative practices. Their research focuses on the multiple relations between extractivism, geopolitics, colonialism and immigration.

The pupils at the Escola Octavio Paz will be participating actively in the creation and activation of both the participative space and the exhibition.

The following proposal for rooms 21 and 22 will be shown to the public within the framework of *MiróMatisse: Beyond the Images*.

## **Public and Social Programme**

The public and social programme of the Fundació Joan Miró is dynamic and constantly evolving, and has established itself as a vital nucleus in the cultural life of the city.

New ranges of activities for young and adult audiences will be mounted in 2024, with a special focus on the museum's permanent collection and temporary exhibitions. The goal is to establish a significant connection with potential audiences by offering proposals that update and widen the discourses on Miró's work and by creating a vibrant and diverse cultural environment.

## **Joan Miró for All Audiences**

### **One-day Events**

One-day events are activities organised for the pleasure of visitors of all ages and feature a string of proposed activities run by local artists or groups. This format enables us to structure a space for intergenerational learning based on activities that may be more fun or performative.

### **Young People and Adults**

The public and social programme for young people and adults aims to offer opportunities to up-and-coming local artists, to contribute to the development of their areas of artistic research, to incentivise the participation of young people in the museum and to provide them with a space for creating the community fabric. The goal is to reach out to the target audience in order to contemporise Miró and to promote reflection on his work.

### **Rereadings**

The rereadings offer a critical and creative perspective on the collection or the temporary exhibitions through dialogue with artists and researchers who will contribute new interpretations.

### **Lluerna**

Lluerna is an online and physical space of intersection that aims to be a point of contact, enabling artists who have not yet broken through to share their processes and their artistic methodologies.



Photograph: Edu Pedrocchi

### **Season of Spring Concerts**

During the spring, the foundation's rooftops will host local up-and-coming artists who are connected, either by their creative processes or because of the themes they address, in keeping with the concept of the CEAC.

### **Film: Festival u22 and Espurna**

The Festival u22 serves as a platform and a networking centre for up-and-coming filmmakers aged under 22 and aims to discover new talent in the city of Barcelona. Its mission is to screen the works of young artists and to nurture connections and partnerships.

### **Families**

The programme for families aims to be a welcoming, collaborative local space with experiences accessible for all through innovation by exploring, stimulating and developing creativity in every field.

The programme for families includes a diverse range of activities and experiences.



© Fundació Joan Miró, 2022. Photograph: Pep Herrero

## **Workshops**

The workshops for families offer an opportunity for joint participation, thereby fostering family unity through creative activities.

Participants explore new ways of learning and connecting with each other by means of fun and educational dynamics. With its workshops for families, the foundation seeks to transform learning into a collective experience that is enriching for everyone.

## **Season of Narratives**

We are reviving oral narrative as part of the programme for families. Orality is essential in children and adults' lives because through it they establish a stronger link between their emotions and the world, between reality and fantasy, between words and life.

## **Participative Tours**

Participative tours involving dialogue and small-scale artistic activities in the rooms of the Joan Miró Collection are intended to raise awareness and improve understanding of Joan Miró's life and work. Designed by Public and Social Programming and led by Ciut'art, these tours are aimed at families with children aged two to twelve.

## **Community**

Community projects are run outside of formal schooling hours by the voluntary associations of families associated with the schools in the Sants-Montjuïc district and the Department of Public and Social Programming of the Fundació Joan Miró in order to generate a space for dialogue and meeting with others, with art as the mainspring of a transformative experience.

## **Schools**

The foundation is continuing its regular programme of workshops and tours of the Joan Miró Collection and will be offering a new tour of the *MiróMatisse* exhibition.

### **Innovations in the Regular Programme for Schools:**

#### **Workshop-cum-tour for pupils in the second half of compulsory secondary education and in post-compulsory secondary school education**

Workshop-cum-tour of the collection for groups of pupils in the third and fourth years of compulsory secondary education and in post-compulsory secondary school education. In this tour, the diverse themes present in the work of Miró will be addressed – with critique and conversation as the mainstays – in order to activate the artist's oeuvre from a contemporary perspective. This activity will be led by a collective of artists.

#### **Within the projects on educational innovation**

The foundation is working with schools in the Sants-Montjuïc district and the city while integrating educational innovation practices that foster cross-curricular work and the importance of the artistic process in every area of learning. The projects are formulated – seeking the direct involvement of families and the idea of belonging to a territory – and agreed in a collaborative manner by the teaching staff and the foundation's Department of Public and Social Programming.

Special mention must be made of the Tàndem Schools project, run by the Fundació Catalunya La Pedrera, in which we work closely with the Escola Pau Sans in L'Hospitalet. In this project, we introduce a significant initiative by taking the photography exhibition from the Fundació Joan Miró's foyer to the school's foyer. During each academic year, three exhibitions are programmed, each one with a unique perspective: one will be organised by the pupils themselves; another will be aimed at families; and the third will be mounted in partnership with a social association in the Sant Josep neighbourhood, which is home to the school.

This initiative, led by the photographer Mon Casas, aims not only to create a platform for pupils to express themselves artistically, but also to establish a connection with families and local associations. This approach provides a unique opportunity for community participation and for the integration of various perspectives within the framework of education and culture.

**Check our website for the precise dates of activities in the public programme.**



## **News: Campus Miró**



The Fundació Joan Miró and the Universitat Pompeu Fabra (UPF) have been mounting activities together since 2020 to raise increased awareness of the life and work of Miró among the university community. In 2024, this partnership will be formalised with the holding of the Miró Campus.

During the last week of master's degree classes, from 3 to 6 June 2024, the UPF campus will move temporarily to the Fundació Joan Miró.

This new event for the foundation will consist of four seminars, each one lasting for one day divided into a morning and an afternoon session.

With a capacity for between twenty-five and thirty students per day, the activities will take place in various spaces round the foundation, including the permanent and temporary exhibition rooms, Espai 13, the archive antechamber, rooms 21 and 22, the auditorium, the library and the Workshop Space.

It is proposed that specialists from the Fundació Joan Miró and the UPF will participate in these seminars and will address specific themes each day.

### **Day one: exhibition curatorship**

Exploration of curatorial practices and the process of curating exhibitions, drawing on the experience of the Fundació Joan Miró in this realm.

### **Day two: film in the exhibition rooms**

An innovative approach in which film is combined with the exhibition rooms, with the collaboration of Carles Guerra, an authority in this field.

### **Day three: feminism, queer theory and LGBTI+**

Reflection on gender and sexual diversity in the field of art. Feminist and queer perspectives will be considered.

**Day four: materiality (the holdings of the Fundació Joan Miró and the importance of archives, conservation, restoration and the library)**

Exploration of the value of archives and materiality in the context of the Fundació Joan Miró, while emphasising the importance of conservation, restoration and the library.

These themed blocks will offer a broad educational experience that will facilitate interaction between the university community and the cultural milieu of the Fundació Joan Miró. The content will be co-ordinated and developed by Dolors Rodríguez Roig.

The Fundació Joan Miró will not only host academic activities, but will also provide a rich and inspiring backdrop for the university community in which art and culture will connect with academic training. This symbiosis will contribute significantly to the promotion of knowledge and creativity.

## Accessibility

The issue of accessibility is addressed by museums with the goal of raising society's awareness of the perception and full experience of art and culture using all our senses. The Fundació Joan Miró is determined to become a museum for all and to this end offers an extensive range of activities aimed at a diverse audience. The foundation's team believes that art is a valuable tool for social integration and so proposes specific activities for visitors with diverse sensory capacities. In addition, it participates actively in the Apropa Cultura programme, through which it offers proposals for groups with functional diversity and people at risk of social exclusion.

The accessible resources the foundation offers diverse audiences include its **accessible guide, staff with a basic knowledge of Catalan sign language, a hearing loop at information points, audio guides and consultation spaces with magnifying glasses for people with impaired vision.** In addition, the foundation upholds its commitment to applying accessibility criteria in its digital environment by means of resources available on its website for people with diverse capacities and functionalities.

In 2024, the foundation's team will pursue its vision of incorporating the principles of universal design, inclusion and accessibility in the conception of all of its projects. With this renewed commitment, the foundation reaffirms its determination to work at all times to ensure that everyone can fully enjoy the artistic experience.



Photograph: Pere Pratdesaba

# Fundació Joan Miró

 Barcelona



La Fundació Joan Miró neix amb el propòsit d'apropar l'art contemporani a la societat, difondre i investigar l'obra de Joan Miró, i fomentar la creació de nous talents.

La implicació i el suport dels nostres mecenes i col·laboradors representen un impuls indispensable per complir la nostra missió i per a continuar conservant i investigant el patrimoni universal que acull la Fundació Joan Miró.

Gràcies a les institucions públiques, entitats privades i persones que ho feu possible. El vostre suport d'avui té un paper cabdal en el futur de la Fundació Joan Miró.

## Gràcies!

### Institucions



### Patrocinadors



### Consell Miró 2025



### Empreses benefactores



### Protectors Miró



### Empreses col·laboradores



### Mitjans col·laboradors



### Ambaixadors internacionals

Aurèlia Carulla  
Natalie Clark i Henry Armour  
Yoyo Maeght  
Allen Sangines-Krause  
Anne Christine Sirtaine-Janlet  
Marta Ventós

### Cercle Miró

Maria Victòria Anfres  
Pep Bonet  
Lluís Carulla  
Mariona Carulla  
Montserrat Carulla  
Cristian Cirici  
Lluís Clotet  
Patrick Cramer  
Galeria Leandro Navarro  
Rosa Maria Malet  
Josep Maria Puigbò  
Lluís Quintana  
Anna Rierola  
Mercè Solernou

### Miró & Sert

Mahala Alzamora  
Esperanza Aubert  
Ruth Baygual  
Núria Basi  
Maria Brossa  
Elena Calderón de Oya  
Anna Casadellà  
Marta Casas  
Ramón Centelles  
Carlos Costa  
Jaume Freixa  
Anna Gener  
Klaus Kerner  
Josep Ramon Morera Balada  
Montse Martínez  
Cristina Ocejó  
Emma Olivé  
Ramón Pijoan  
Beatriz Portabella  
Deli Puig  
Jordi Puig  
Oriol Puig  
Damián Ribas  
Dolors Ricart  
Tania Rodríguez Yangüela  
Antonio Sagnier  
Pere Sitjar  
Mireia Tomàs  
Àngels Torras

### Protectors distingits

Josep Colomer  
André Ricard

### Young Art Lovers

Joaquim Pelassa  
Carlota Quintero  
Esperanza Schröder  
Fernando Botella  
Violette Wolter

**I també rep el suport permanent dels Amics de la Fundació Joan Miró**

Per a més informació:



## **General information**

**Full practical information about visiting the Fundació Joan Miró is available at:** <https://www.fmirobcn.org/en/visit-us/opening-hours-and-prices/>

[Multimedia guide](#) available for free download

Accessibility



**Images** and a digitised press pack are available in our [online press room](#) and at the following link:

**Fundació Joan Miró** \*  **Barcelona**

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