

PRESS KIT

IMAGINARY

FA

II

FRANC

IMAGINARY

FRANCIS

POLLY APFELBAUM

KASPER BOSMANS

MARTIN CREED

AFRA EISMA

MESCHAC GABA

JEPPE HEIN

PAOLA PIVI

PIPILOTTI RIST

ERWIN WURM

17 MARCH - 2 JULY 2023

EXHIBITION CURATED BY MARTINA MILLÀ AND PATRICK RONSE

Fundació Joan Miró \*  Barcelona

## Table of contents

Press release	2
Curators	4
Plan of the exhibition	6
Artists and projects	7
Publication	26
Outreach programme	27
General information	38

## Press Release

### ***Imaginary Friends***

17 March – 2 July 2023

A project curated by Martina Millà and Patrick Ronse

**The Fundació Joan Miró presents *Imaginary Friends*, an exhibition that offers an accessible and fun introduction to contemporary art**

**This project, curated by Martina Millà and Patrick Ronse, invites audiences of every age, and especially children, to engage in a spontaneous and uninhibited way with the world of the very latest art.**

***Imaginary Friends* takes as its starting point the belief that contemporary art can be an accessible experience and art centres places for joy and fun. Accordingly, artists approach the public with a sense of fellow feeling, as friends who can stimulate the imagination.**

**Paola Pivi, Kasper Bosmans, Polly Apfelbaum, Meschac Gaba, Afra Eisma, Pipilotti Rist, Martin Creed, Erwin Wurm and Jeppe Hein present nine installations that invite visitors to engage in a dialogue with them and, in many instances, encourage their collaborative participation. Many of these works are being shown for the first time in a Spanish museum.**

**The project is complemented by an extensive outreach and social programme of activities with something suitable for everyone, with a special emphasis on families and young people, exemplified by a catalogue in the form of a children's book based on a story by Claudia González Caparrós illustrated by Milimbo.**

**Barcelona, 15 March 2023.** Having an imaginary friend is a psychological phenomenon in which a child forms a friendship with a person, character or animal – or a blend of all three – that does not exist in the real world. Through their interaction with their invented friend, children learn about themselves and the world as they play and explore the vast territory of their imagination and their creativity.

*Imaginary Friends* is the title of an exhibition intended to give children insights into contemporary art in a lively and fun way while at the same time appealing to the playful spirit of visitors of any age. The exhibition curators Martina Millà, Head of Exhibitions at the Fundació Joan Miró, and Patrick Ronse, Director of Be-Part, a Belgian art center belonging to the cities of Kortrijk and Waregem, invite children of every age to connect with a group of artists and representative works and, through them, to develop their own understanding of art and the power of the imagination.

The starting point for the Fundació Joan Miró's exhibition project for this spring is the belief that contemporary art can be a personal experience, artists can be regarded as friends who widen our horizons and, as a result, the museum can become a place for imagination, friendship, social interaction, creativity and joy.

Paola Pivi, Kasper Bosmans, Polly Apfelbaum, Meschac Gaba, Afra Eisma, Pipilotti Rist, Martin Creed, Erwin Wurm and Jeppe Hein present nine installations, some of them classics, others newly created, many of which are being shown for the first time in a Spanish museum. Some of the works – displayed in the exhibition rooms of the Fundació Joan Miró and in other spots around the museum – are interactive and invite the public to gain a new awareness of the role they play as visitors, and of their active mediation in the museum space. The selection of works covers a broad generational and cultural spectrum, while reflecting the contemporary concerns of artists who share a common interest, which is to involve the public in their practices by making them part of the work and even co-creators of some of the pieces. As one of the exhibition curators puts it: 'Is there any better way to familiarise yourself with the art of our times than feeling yourself a part of it?'

*Imaginary Friends* aims to facilitate this connection between the public and artworks. Millà and Ronse's intention in this project is 'to stimulate the mind and the senses, to encourage access to imaginative dimensions, to generate sensuality, to break down stereotypes and limiting prejudices, and to create positive energies'. They add: 'The true magic of the artworks in this exhibition resides in the way they interact with visitors to the Fundació Joan Miró'.

The imaginary friends in this exhibition will stay with visitors keen for this to happen outside the exhibition rooms thanks to the catalogue of the show, a book suitable for everyone based on an original story by the author Claudia González Caparrós, designed and illustrated by Milimbo. The publication that accompanies *Imaginary Friends* invites readers of every age to ask themselves questions and to give free rein to their imagination in relation to each of the installations on display. For its part, the outreach and social programme associated with *Imaginary Friends* includes activities intended to encourage participants to feel a part of the artistic experience and to facilitate close and playful contact with contemporary art for all visitors, with a special emphasis on young people and families. The planned events include a family day for art and literature in May, as well as new seasons of concerts and film screenings for youngsters, and art labs with something for everyone.

## Curators



Patrick Ronse and Martina Millà in the exhibition rooms of *Imaginary Friends*  
Photo: Davide Camesasca  
© Fundació Joan Miró, 2023

**Patrick Ronse (1962)** is the artistic director and co-ordinator of Be-Part, Platform for contemporary art (Belgium). He studied art history and archaeology at Ghent University and worked from 1990 to 1999 as communications manager at Mu.ZEE (museum for modern and contemporary art in Ostend) and the Municipal Museums of Bruges. From 1999 to 2002, he was part of the communication team of Bruges 2002, European Capital of Culture. Ronse was responsible for the founding of Be-Part in 2004 and is still the driving force behind the platform, which operates in both Kortrijk and Waregem. Be-Part is known as a contemporary arts centre that offers opportunities to young artists in particular and is fully committed to new productions.

Over the years, Ronse has curated various contemporary art exhibitions and co-ordinated the publication of more than thirty artist's books. For Be-Part he curated solo exhibitions with Navid Nuur, Rinus Van de Velde, Caroline Achaintre, Dirk Zoete, Sarah Westphal, Pieter Vermeersch, Charif Benhelima and Polly Apfelbaum, among many others. In 2015, he was co-curator of Beaufort and in 2018 and 2021 he curated the first (PLAY) and the second (Paradise) editions of the Triennial in Kortrijk together with Hilde Teerlinck. From 2014 to 2021, he was a member of the Art Committee of the Flemish Parliament.

### **Martina Millà (Barcelona, 1965)**

Martina Millà has been Head of Exhibitions at the Fundació Joan Miró in Barcelona since 2019. Prior to this, she was in charge of programming and projects at the foundation from 2007. For the foundation, she curates temporary exhibitions of modern and contemporary art and co-ordinates the Joan Miró Prize and the Espai 13 programme, the longest-running project for producing and displaying emerging art in Spain.

Millà also curates photography exhibitions based on the Joaquim Gomis Fonds, the photographic archive of the first president of the Fundació Joan Miró, held in the Arxiu Nacional de Catalunya in Sant Cugat. These exhibitions, held in the foyer of the Fundació Joan Miró, alternate with others by photographers who, like Gomis in his day, do not dedicate themselves professionally or exclusively to photography. The most recent exhibitions Millà has presented as a curator are *Paul Klee and the Secrets of Nature*, produced in collaboration with the Zentrum Paul Klee in Bern; *Bimbo*, by Nora Baylach; and *Illusions and Illusionism* by Gomis, held in the foundation's foyer. In addition to co-curating *Imaginary Friends* with Patrick Ronse, she is currently co-ordinating the new season of Espai 13, *Fixations per Minute*, curated by the Yaby collective.

After graduating in art history from the University of Barcelona, Millà obtained an MA from the Institute of Fine Arts (NYU) and completed a PhD in the history of modern art and architecture at Emory University, Atlanta (USA).

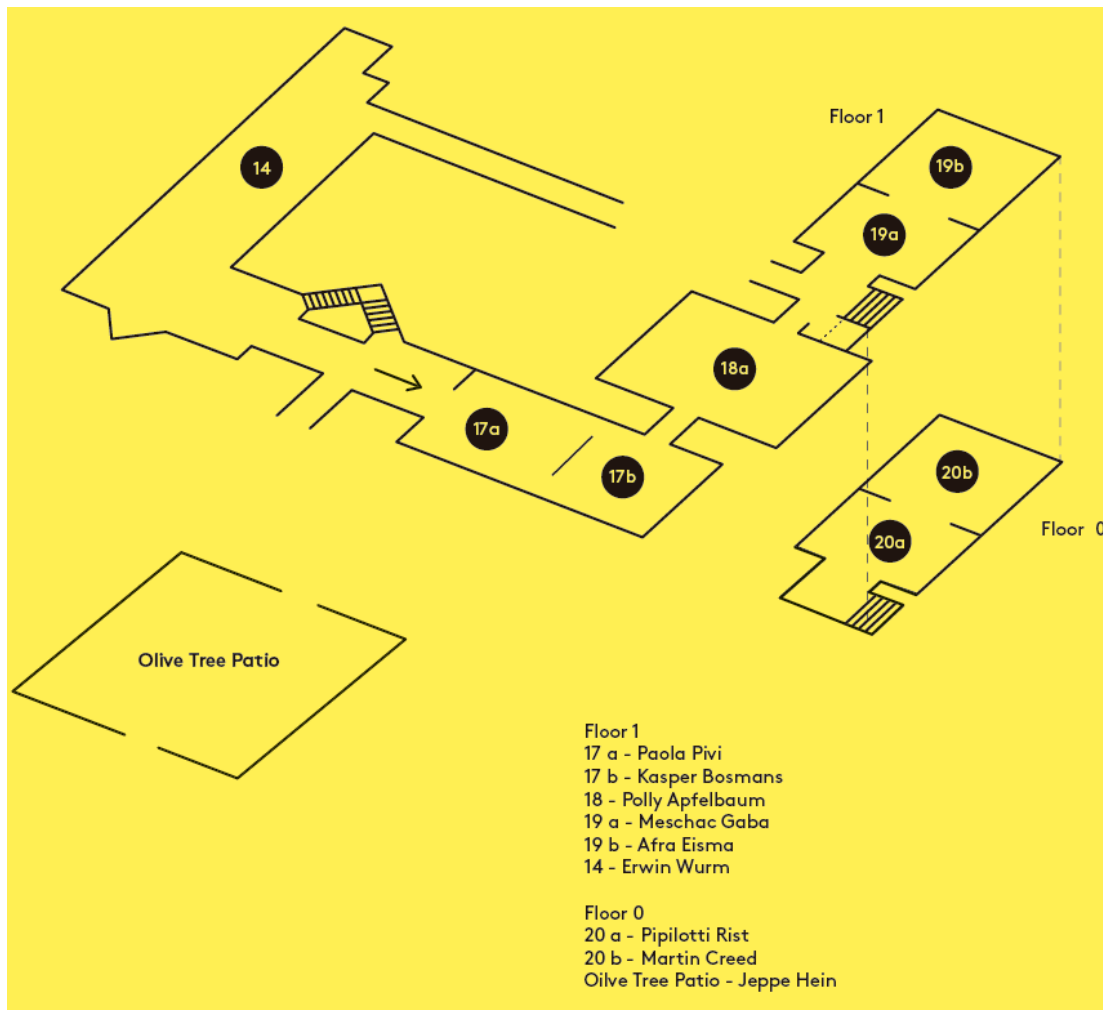


Patrick Ronse and Martina Millà in the exhibition rooms of *Imaginary Friends*

Photo: Davide Camesasca

© Fundació Joan Miró, 2023

## Plan of the exhibition



## Artists and projects

Sala 17

**Paola Pivi**

***We Are the Baby Gang, 2019***



**Paola Pivi**

*We Are the Baby Gang,*  
2019

Polyurethane foam, plastic  
and feathers

Variable dimensions  
Galerie Emmanuel Perrotin,  
Paris

Photo: Davide Camesasca  
© Fundació Joan Miró,  
2023

*The function of art is to make human beings better,  
more intelligent, quicker, more profound.  
And once they become like that, they will understand how to save the planet.  
The responsibility of art is to be authentic, and that is a lot and enough at the same time.  
In addition, it can also pass on useful, valuable, revelatory and hidden information.*

Paola Pivi

A gang of baby polar bears play, fight, nap and explore the first room in *Imaginary Friends*. They occupy a space between fantasy and reality, frozen in their various poses, giving the impression they could come to life at any moment. The bears do not have their usual white fur but have sprouted fluorescent feathers that cover their bodies.

Paola Pivi began making life-size mutant bears covered in multicoloured feathers while she was living in India, one of her many stopovers during her nomadic career. This work is imbued with the country's vibrant visual culture and its kaleidoscopic palette of colours. Pivi now lives in Alaska, home of the legendary white bears. In this installation, as in much of her work, she plays with dislocation and hybridisation; she recasts the planet's largest land-based carnivores and turns them into bright creatures with plumage from another world.



The cubs in *We Are the Baby Gang* have jaws that bite and claws that scratch, yet they still exude innocence. Pivi drew her inspiration for these small versions of her bears from the miniaturised objects that began to fill her world when her son came into her life. Like a human baby, the bears, in all their ferocity, need protection. The installation highlights the universal need to be protected and loved, as well as the responsibility and interconnectedness of all living beings.

Pivi's bears embody the elemental contradictions of her artistic vision: they are surreal and realistic, whimsical and threatening, cuddly and intimidating. Each sculpture is made from a carved, true-to-scale polyurethane form painstakingly covered by hand in opulent fluorescent plumage.

**Paola Pivi** (Milan, Italy, 1971) lives and works in Anchorage. After abandoning her university course in nuclear chemical engineering, she decided to embark on a career in the world of contemporary art. Her multidisciplinary practice is characterised by simple gestures such as poetic displacements and changes that alter and resignify the elements and the context. The artist leaves clues that allow the spectator to establish their own understanding and interpretation of her pieces.

Pivi's work, in which she often uses recognisable objects and modifies them to apply a new scale, material or colour to them, challenges spectators to rethink their position vis-à-vis the artwork. In this way, she exhorts the public to consider human manipulation of the natural world and humankind's impact on the planet at the height of this epoch, the Anthropocene. For good reason, animals are usually regarded as the protagonists of her artistic universe, a fabulous bestiary that cast a new dreamlike and playful light on the world.

Pivi has had a number of solo shows, among them *I Want it All*, The Andy Warhol Museum (Pittsburgh, USA, 2022); *Free Land Scape*, Galerie Perrotin (New York, USA, 2022); *We Are the Alaskan Tourists*, Arken Museum (Denmark, 2020); *Art with a View*, The Bass (Miami Beach, USA, 2018); *I Did It Again*, Savannah College of Art and Design (USA, 2018); *I Am Tired of Eating Fish*, La Rinascente (Italy, 2017); *Ma'am*, Dallas Contemporary (USA, 2016); *Tulkus 1880 to 2018*, FRAC Bourgogne (France, 2014); *You Started It... I Finish It*, National Gallery of Victoria, (Australia, 2014); *Share, But It's Not Fair*, Rockbund Art Museum (China, 2012); *How I Roll*, Public Art Fund (New York, USA, 2012); *It's a Cocktail Party*, Portikus (Germany, 2008); and *It Just Keeps Getting Better*, Kunsthalle Basel (Switzerland, 2007).

Pivi has also shown work at institutions such as Stad Kortrijk (Belgium), Anchorage Museum (USA), Fondazione Prada (Italy), Hamburger Bahnhof – Museum für Gegenwart (Germany), Whitechapel Gallery (United Kingdom), Fondazione Nicola Trussardi (Italy), Malmö Konsthall (Sweden), MoMA PS1 (USA) and the 48th Venice Biennale (Italy).

**Kasper Bosmans**  
***Avec plaisir*, 2023**



**Kasper Bosmans**  
*Avec plaisir* [With Pleasure],  
2023  
Mural. Mixed media  
340 x 1,531 cm  
Owned by the artist  
© Fundació Joan Miró, 2023

*As a young child I would daydream about knights and play with invisible armour and imaginary swords all by myself. I was somewhat envious of the imagination of the other children who could have unique imaginary friends [...].*

*But it might be good to know that a hairy beast would haunt me since I was very little. Lots of the other children at school would be petrified by ghosts and other ephemeral or gaseous substances. My monster however had rough chestnut-brown fur and teeth or tusks randomly but symmetrically scattered across its face with sometimes more, sometimes less eyes than you'd expect. [...]*

*When our parents would drive the car through the dark forest on uneven, Muddy and sandypaths, I could hear the monster crawling on top of the roof. When I was sent off to bed I'd rush past the curtainless window, halfway past the staircase, because I knew he or she was watching me from the dark blue space behind the glass. [...]*

*At a certain point I moved to the big city. After spending so much time surrounded by people, I realised the scariest thing in the forest was me. The monster hadn't disappeared, it just became a part of me. The beast was made by me, and was me, period. It has been with me, a part of me, merged with me ever since. It's the first artwork I've made, the first friend I've feared, it's the first person I started to respect without being told to do so. I've grown to love it, and maybe its name has been love all along. It's my imaginary friend.*

Kasper Bosmans

Bedtime is one of those moments that mark children's daily routine. It is the gateway into the world of dreams, often with a story to show us the path, but it also the crack through which our earliest fears creep. With a totally new mural, entitled *Avec plaisir*, the artist Kasper Bosmans recreates the atmosphere of a bedroom and suggests night-time experiences between fantasy and darkness that reveal themselves as we are dropping off to sleep (or when sleep takes us).

Bosmans is a narrator fascinated by the stories that echo down the years. He unravels their threads and weaves them playfully once again into new stories. His artistic practice is versatile. He paints on walls and panels, produces bold murals, installations and sculptures, and delves into the rich cultural history of objects and materials such as bronze, glass, sand, enamel and fabrics.

A broad spectrum of sources – from major events and short stories to anecdotes and the latest news – are interlinked in his visual language, which starts with the local, particular or vernacular and moves on from there to address global issues. He continually expands his areas of interest, subjecting them to careful scrutiny. He skilfully combines diverse visual references, such as medieval heraldry and conceptual art, in artworks that function as allusions to unconventional narratives and worldviews. In keeping with this, his works are permeated by references to queer culture. Bosmans appropriates elements from the heteronormative world and resignifies them, in some way, to revive alternative ways of existing in the world. Weaving together numerous references and compiling the various elements from his field of study into a new visual narrative, Bosmans creates an extremely poetic visual mythology.

**Kasper Bosmans** (1990, Lommel, Belgium) divides his time between Brussels and Amsterdam. He studied at the HISK in Ghent and at the Royal Academy of Fine Arts in Antwerp.

His work has been shown in a number of institutions, among them the Gladstone Gallery, New York; SMAK, Ghent; Hammer Museum, Los Angeles; Fondazione Arnaldo Pomodoro, Milan; Witte de With, Rotterdam; WIELS Contemporary Art Center, Brussels; and MuHKA, Antwerp. In addition, Walther König recently published a major monographic catalogue covering an entire decade of Bosmans' artistic practice and oeuvre.

His most recent solo shows include *Creatures*, Mendes Wood DM (São Paulo, 2022); *Kasper Bosmans: A Perfect Shop-front*, Fondazione Arnaldo Pomodoro (Milan, 2021); *Kasper Bosmans: Four*, Gladstone 64 (New York, 2020); *Cintamani Weavings*, Art Center Centrale (Brussels, 2016); *Loot, Soil, and Cleanliness*, CIAP (Hasselt, 2016); and *Correspondence*, Unosunove (Rome, 2015). His work has also been shown in group exhibitions such as *I Think I Look More Like the Chrysler Building*, De Vleeshal (Middelburg, Netherlands, 2021); *The Penumbral Age: Art in the Time of Planetary Change*, Museum of Modern Art (Warsaw, 2020); *Real Beauty*, ADN Platform (Barcelona, 2019); *Stories of Almost Everyone*, Hammer Museum (Los Angeles, 2018); and *Kathmandu Triennale 2017*, Maligaun (Kathmandu, 2017).

**Polly Apfelbaum**

***The Potential of Women, 2019***

**Joan Miró**

***Àlbum 13 litografies, 1948***



**Polly Apfelbaum**

*The Potential of Women, 2017*

Alexander Gray, New York, NY, September 7 - October 21

Courtesy of the artist

**Joan Miró**

*Àlbum 13 litografies* [Album Thirteen Lithographs], 1948

14 lithographs

Diverse dimensions

Fundació Joan Miró, Barcelona

© Successió Miró, 2023

*I hate to say I do not recall having imaginary friends,  
but I was surrounded by siblings and animals and of course I really loved my stuffed  
animals. They were essentially my imaginary friends. I remember making a house for  
them out of a cardboard refrigerator box.  
Maybe the refrigerator box was my first installation.*

Polly Apfelbaum

A characteristic of Polly Apfelbaum's practice is her hybrid aesthetic that blends the traditions of sculpture, painting, ceramics, textiles, design and installation art.

Since 1992, Apfelbaum has used the floor as a surface for presenting her 'fallen paintings', which are not hung on walls, the conventional space for artworks, but instead stretched out as rugs. She is interested in rugs as domestic objects, but also due to their importance to nomadic peoples: the home is where the rug is. Apfelbaum uses rugs to create (meeting) rooms where art can be experienced as if in a sacred place. As sacred as play itself, which very young children often engage in on the floor.

In her installation for *Imaginary Friends*, Apfelbaum takes as her starting point a book dating from 1963, *The Potential of Woman*, the proceedings of a symposium at which the aim was to study women's liberation, while completely ignoring the approaches and demands of feminism in the 1960s. More than fifty years on, Apfelbaum has appropriated with irony the title of the book and its graphic image – featuring a flattened and stylised vision of a female figure – to illustrate the historical and contemporary aspects of equality.

Apfelbaum's installation adapted for *Imaginary Friends* includes fourteen lithographs from Joan Miró's *Àlbum 13*, held in the Fundació Joan Miró's collection. She has chosen them because of the connection between the playful and at the same time serious imagery of the face found in both *The Potential of Women* and in Miró's works.

Apfelbaum has placed a table for drawing on in the middle of the installation, the idea being that visitors will be able to complete her work with drawings.

**Polly Apfelbaum** (1955, Abington, Pennsylvania, USA) is a visual artist who lives and works in New York. She studied at the Tyler School of Art in Pennsylvania and at SUNY Purchase College in New York.

A prolific artist, Apfelbaum has produced large textile installations shown in almost sixty solo exhibitions and hundreds of group exhibitions around the world. The energy, joy and originality of her work, as well as her interest in mass culture and her affirmative vision of women, have been recognised with numerous grants and accolades from organisations such as Anonymous Was a Woman, the Pollock-Krasner Foundation, the New York Foundation for the Arts and the Joan Mitchell Foundation. In 2012-13, she received the Joseph H. Hazen Rome Prize and in 2002 she was given an Academy Award by the American Academy of Arts and Letters.

In 2003, the Institute for Contemporary Art in Philadelphia presented a major retrospective of Apfelbaum's work, which travelled to a number of institutions in 2004. Her work is held in the collections of leading museums in the United States, among them the Museum of Modern Art, the Whitney Museum of American Art and the Brooklyn Museum, all in New York; Los Angeles County Museum of Art; Dallas Museum of Art; and the Philadelphia Museum of Art.

Apfelbaum's recent solo shows include exhibitions at the Otis College of Art and Design (Los Angeles, 2016), Be-Part (Waregem, Belgium, 2014), Worcester Art Museum (2014), Electric Zinia Factory (Germany, 2014) and Mumbai Art Room (India, 2013).

Her work has also been shown in major group exhibitions such as *Abstranded: Fiber and Abstraction in Contemporary Art*, Everson Museum of Art (Syracuse, New York, 2021); *Pattern II*, Anne Mosseri-Marlio Galerie (Basel, Switzerland, 2020); *Maneuver*, Hunter College (New York, 2019); *Wall to Wall*, moCa Cleveland, (2016); *Pretty Raw: After and Around Helen Frankenthaler*, Rose Art Museum (Waltham, 2015); *Three Graces*, Everson Museum of Art, (Syracuse, 2015); and *Pathmakers: Women in Art, Craft and Design, Midcentury and Today*, Museum of Art and Design (New York, 2015).

**Meschac Gaba**  
***Democracy Game, 1999***



**Meschac Gaba**  
*Democracy Game, 1999*  
Six painted wooden tables  
78.5 x 90 x 90 cm each  
Friends of SMAK Collection, Ghent  
Photo: Davide Camesasca  
© Fundació Joan Miró, 2023

*When someone visits an artist's studio, they can find whatever they are looking for.  
If you are looking for heavy statements, you will find heavy statements.  
If you are looking for happiness, you can find happiness.*

Meschac Gaba

The *Democracy Game*, displayed in *Imaginary Friends*, consists of six tables with sliding puzzles on the tabletop. Visitors are invited to play with the puzzles to try to form the official flags of six African countries (Chad, Angola, Algeria, Senegal, the Seychelles and Morocco). The flags, which are square rather than the usual rectangular shape, are broken apart and reconfigured as the public interacts with them. According to the artist Meschac Gaba, this action reveals the complexity of democracy and the difficulties of building free and autonomous nations.

This installation is part of one of Gaba's main projects, the *Museum of Contemporary African Art*, a large itinerant installation that critically and at the same time playfully addresses ideas such as value and revaluation, the perception of African art, museums' exhibition policies and the roles of artists and visitors alike. Gaba's museum is like an archive of African art and culture in which cultural identities confront the unequal commercial exchanges between Africa and the West. The project also challenges visitors to reflect on the function of museums in contemporary society. The works and the objects in them are organised according to a logic that evokes imaginary and surprising relationships.

**Meschac Gaba** (Cotonou, Benin, 1961) is one of the most prominent African contemporary artists on the international scene. He studied at the Rijksakademie voor Beeldende Kunsten in Amsterdam during the 1996-97 academic year and now divides his time between Cotonou and Rotterdam.

Since the mid-1990s, Gaba has been researching the construction of cultural identities together with the systems of trade between Africa and the Western world. In 1997, he presented his main work, the *Museum of Contemporary African Art*, a large installation that offers a satirical and critical vision of the fact that African art is still viewed as exotic from a postcolonial perspective. Over a period of five years, the artist gradually installed twelve interactive 'rooms' of this nomadic museum in institutions around Europe. The experience culminated with the presentation of the final room, the *Humanist Space*, at Documenta 11 in 2002.

His work has also been shown in major group exhibitions such as *This Not Is Not Africa – Unlearn What You Have Learned*, ARoS Aarhus Kunstmuseum (Denmark, 2021); *The House of Opportunity*, SMAK (Ghent, Belgium, 2020); *Risk*, A4 Arts Foundation (Cape Town, South Africa, 2019); *The Warmth of Other Suns: Stories of Global Displacement*, Phillips Collection (Washington DC, USA, 2019); *Leaving the Echo Chamber*, Sharjah Biennial 14 (2019); *African Metropolis. An Imaginary City*, MAXXI (Rome, 2018); *Enchanted Bodies / Fetish for Freedom*, Galleria d'Arte Moderna e Contemporanea (Bergamo, 2018); *The Red Hour*, 13th Dakar Biennale (2018); *More for Less*, A4 Arts Foundation (Cape Town, 2018); *Their Own Harlems*, The Studio Museum in Harlem (2017); *Afrique Capitales*, La Villette (Paris, 2017); and *Making Africa: A Continent of Contemporary Design*, Vitra Design Museum (Weil am Rhein, 2015).



**Afra Eisma**  
***Tails Tell Tales, 2022***



**Afra Eisma**  
*Tails Tell Tales, 2022*  
Wire, support, glazed ceramic, terracotta, fabric, foam, wood  
No Man's Art Gallery  
Artist's assistant: Alejandra López Martínez  
Unofficial head of the alien fashion department: Nadie Borggreve  
Photo: Davide Camesasca  
© Fundació Joan Miró, 2023

*Birthed in red clay, I brought Larry home.  
He lived among us as a big chunky force.  
Once Larry broke into a thousand pieces.  
Cats have nine lives, see for yourself.  
Come closer, curl up, lay down, cuddle, join our convivial gathering.  
Up close you might see them.*

Afra Eisma

Afra Eisma uses craft techniques to explore personal stories through intimate, immersive installations made of fabrics, sculptures and ceramic objects. Her works are inspired by imaginary characters that intertwine sensoriality and sensuality with a deliberate insouciance that is not without mystery.

Her installations are like dream worlds bursting with energy and imagination, pseudo biographical universes filled with strange beings. The presentations of her works are a captivating exercise in which generosity launches an irresistible game of care and the affects. In response to a world marked by privations, restrictions and exclusions, Eisma offers the opportunity to reconnect with that generosity and with abundance, both so typical of childhood, as well as with stances of resistance.

Eisma believes that she and Joan Miró have much in common: 'It's as if we are plunging into the same unconscious world', she declares. She also draws inspiration from comics, in particular from Marsupilami – a character drawn by the Belgian cartoonist André Franquin – a non-existent (imaginary) animal (friend) that is yellow with black spots and which has a very long and flexible tail.

In *Imaginary Friends*, Eisma is showing her works *Whisper Rattle, Dribble Crackle* (2022) and *Bloom Passage* (2022), together with a new carpet created especially for this exhibition. Together, they are entitled *Tails Tell Tales*. Visitors who wish to can take off their shoes and walk on the large piece on the ground, sit down on it and feel at home among the artist's imaginary friends.

**Afra Eisma** (The Hague, the Netherlands, 1993) is a multidisciplinary artist who lives in Amsterdam and works in the city of her birth, The Hague. She studied fine art at the Royal Academy of Art in the same city and at Central Saint Martins in London.

Her work has been shown in numerous galleries, fairs and museums, among Dhaka Art Summit (Dhaka, 2023), Kunstinstituut Melly (Rotterdam, 2021), Vleeshal (Middelburg, 2019), and Stroom (The Hague, 2018). She participated in Unfair20 and Unfair18 and was nominated for the prestigious Royal Award for Modern Painting in 2018 and the Scheffer Prize in 2022.

Her recent solo shows include *Your silence will not protect you*, Fries Museum (Leeuwarden, 2021); *Feline Whispers*, 1646 (Middelburg, 2019). Eisma's work has appeared in group exhibition projects such as *Multiplied voice*, José de Guimarães International Arts Center (Guimarães, 2022); *Crying Until Laughing*, Trafó Gallery in collaboration with 1646 (Budapest, 2023); Scheffer Prize, Dordrechts Museum (Dordrechts, 2022); Art Brussels, No Mans Art Gallery (Brussel, 2022); Utsuro Bune, yotsuya unconfirmed Studio, (Tokyo, 2020); *The sticky beaver show*, Paralel Vienna (Vienna, 2019); and *Ways of seeing the future*, Amnua (Nanjing, 2018).

**Pipilotti Rist**

**Das Zimmer (The Room), 1994**



**Pipilotti Rist**

*Das Zimmer (The Room)*, 1994

Sofa, armchair, standard lamp,  
picture, television set and  
remote control

Variable dimensions

Courtesy of the artist, Hauser &  
Wirth and Luhring Augustine

Photo: Davide Camesasca  
© Fundació Joan Miró, 2023

*My imaginary friend is a big soft shark  
that hugs my hips and stomach like a soft and wet scarf.  
The shark doesn't need water, but likes all my body warmth;  
she does not like me taking her into sweet water, but if I go with her into salt water  
she likes it very much and does not abandon me but stays around my hips.*

*My imaginary friend is wearing a plush pullover.  
This knowledge stems from a dream I had as a child;  
I dreamt of a person with a non-recognisable face  
but who was clearly wearing a plush pullover.*

Pipilotti Rist

Arranged as if in a living room, a huge red vinyl sofa and armchair occupy the centre of the next space in the exhibition. Visitors are invited to enter this extravagant space that calls to mind *Alice Through the Looking Glass* and to reimagine the domestic interior: to sit on the outsize furnishings, to use the enormous remote control and to zap through the videos by the artist herself on the huge television screen.

The artist Pipilotti Rist changes the scale of objects in order to examine the functioning of observation and the perceptions that arise from it. Within this disproportionate space, every visitor can feel the dizziness suffered by children in a world not made to their size. The installation points to Peter Pan Syndrome, a concept deriving from pop-psychology used to describe adults who refuse to grow up in relation to certain aspects.

Rist's aesthetic universe opens topical issues and matters to do with contemporary life in atmospheric and dreamlike installations that are an outpouring of poetry and joy and an invitation to free our minds and bodies. Her video work problematises questions such as gender, identity and the bodily experience from a feminist standpoint.

**Pipilotti Rist** (Grabs, Switzerland, 1962). A pioneer in immersive and experimental videoart, Rist has been a central figure on the international art scene since the mid-1980s. She studied graphic design, illustration and photography at the Institute of Applied Arts in Vienna, as well as audiovisual communication and video at the School of Design in Basel.

Rist has astonished the art world with the energy of her famous single-channel videos, such as *I'm Not The Girl Who Misses Much* (1986), and has produced a body of art that has developed in step with the technical advances that she playfully distorts. Using video projections and digital manipulation, she has created atmospheric installations capable of conveying the markedly critical element of her work through an intensely sensual experience.

Rist has shown work in countless solo and group exhibitions and in video screenings around the world since 1984. Her most recent solo shows are *Behind Your Eyelid—Pipilotti Rist*, Tai Kwun (Hong Kong, 2022); *Big Heartedness, Be My Neighbor*, The Geffen Contemporary, MOCA, Museum of Contemporary Art (Los Angeles, 2021-2022); *Your Eye Is My Island*, MoMAK, The National Museum of Modern Art Kyoto, and Art Tower Mito (2021); *Åbn min Lysning. Open My Glade*, Louisiana Museum of Modern Art (Humlebæk, Denmark, 2019); *Sip My Ocean*, Museum of Contemporary Art (Sydney, 2017-2018); *Pixel Forest*, New Museum (New York, 2016-2017); and *Your Saliva Is My Diving Suit of the Ocean of Pain*, Kunsthaus Zürich (2016).

She has been recognised for her career as an artist with numerous accolades, including her election in 2021 as Honorary Academician of the Royal Academy of Arts in London, the Swiss Grand Award for Art, the Prix Meret Oppenheim, Federal Office of Culture / Federal Art Commission (Basel, Switzerland, 2014) and the 2009 Joan Miró Prize.

## Martin Creed

### Work No. 1513: *Half the air in a given space*, 2013



#### Martin Creed

*Work No. 1513: Half the Air in a Given Space*, 2013

Orange Balloons

66.04 cm each

Variable dimensions

Private collection

Photo: Davide Camesasca

© Fundació Joan Miró,  
2023

*Anything is art that is used as art by people.*

Martin Creed

It cannot be seen and it is the only element that fills every last corner of the foundation's rooms. For many years now, the artist Martin Creed has been making the invisible visible, in this case air, based on one of his simple yet profoundly reflective acts: filling the exhibition space with balloons.

*Half the air in a given space* is an installation made up of a sea of coloured balloons that visitors have to cross. As we move about inside the work, we become part of it. This physical experience often connects the visitor with the joy of childhood, but also with underlying feelings of claustrophobia and fear.

Creed's series of works made using balloons can be in various sizes and colours, but they always fill half of the air in the places where they are installed, and in this way they give a physical presence to the air in the room which, like many other things, normally goes unnoticed by our eyes.

**Martin Creed** (1968, Wakefield, United Kingdom).

Awarded the Turner Prize in 2001 for 'Work 227: The lights going on and off', Creed has become known for hugely varied work which is by turns uncompromising, entertaining, shocking and beautiful.

His many recent exhibitions include *Martin Creed. Step Paintings*, Hauser & Wirth (St. Moritz, Switzerland, 2023); *Hodgkin and Creed: Inside Out*, Kistefos Museet (Oslo, Norway, 2019); *AMIGOS*, Centro Botín (Santander, 2019); *Thinking / Not Thinking*; MARE Museum of Contemporary Art (Bucharest, Romania, 2018); *ARTIST ROOMS: Martin Creed*, Tate Britain (London, 2018); *Martin Creed*, Fine Arts (Sydney, Australia, 2017); and *Martin Creed. Works*, MARCO de Vigo (2011).

His work has been shown in notable collective projects such as *Good Object / Bad Object*, Ackland Art Museum (Chapel Hill, New York, 2023); *Chromophilia*, Hauser & Wirth (Zurich, Switzerland, 2022); *A Show About Nothing*, By Art Matters (Hangzhou, China, 2022); *Sorry, It's A Mess, We Just Moved In!*, Lamb Gallery (London, 2021); *THE STREET. Where the World is Made / La Strada. Dove il mondo si crea*, MAXXI (Rome, 2019); *Minimalism: Space. Light. Object*, National Gallery of Singapore (2018); and *Stories of Almost Everyone*, Hammer Museum (Los Angeles, 2018).

**Erwin Wurm**

**One Minute Sculptures, 1997 / Untitled (Tennis Balls), 1998 /  
Untitled, Double (Two People, One Sweater), 2002 / The  
Organisation of Love, 2007**



**Erwin Wurm**

*One Minute Sculptures*, 1997  
Video, sound, 47 min  
Atelier Erwin Wurm

**Erwin Wurm**

*Untitled (Tennis Balls)*, 1998  
Plinth, tennis balls, drawing with instructions  
20 x 150 x 100 cm (plinth)  
Atelier Erwin Wurm

**Erwin Wurm**

*Untitled, Double*, 2002  
Plinth, sweater, drawing with instructions  
15 x 130 x 100 cm / 20 x 150 x 100 cm  
(plinth) Atelier Erwin Wurm

**Erwin Wurm**

*The Organisation of Love*, 2007  
Plinth, drawing with instructions, six cleaning  
utensils, brush head  
20 x 100 x 150 cm (plinth) / 29.7 x 21 cm  
(drawing) Atelier Erwin Wurm



*I have some 'imaginary' friends and relatives whom I hold in high esteem  
and feel connected to, such as Michel de Montaigne, Robert Filliou,  
Thomas Bernhard and Pablo Picasso. They are an inspiration  
and also influence my work.*

Erwin Wurm

There are games that spontaneously arise from free exploration and others that are played according to rules, a playful regulatory framework that imposes imaginative or provocative conditions on the consensus of reality. Players submit to them in order to create an alternative experience together in the belief that limits stimulate another type of creativity.

In his *One Minute Sculptures* series, the artist Erwin Wurm invites visitors to become part of a sculpture. They receive precise instructions regarding the pose they are to adopt using various objects available to them on a pedestal: stretch out on a number of tennis balls and remain balanced horizontally; elegantly share a giant sweater between two people. And, as the title indicates, they face the challenge of maintaining that position for one minute.

The instructions, hand written on the pedestals, are not just suggestions. Visitors cannot disregard them, follow them only in part or adapt them as they see fit. To play this game, you must follow the rules. Nevertheless, Wurm's proposal should not be seen as an unbending attempt to limit the public's experience, but rather as a very serious way to have fun, to become involved and to have first-hand experience of the reflections behind his work.

In recent decades, Wurm has based his practice on an analysis of the meaning of sculpture in postmodern societies. In his research, he uses various means to expand the concept of sculpture along interactive, social and temporal lines. He is interested in what certain sculptural concepts, combined with certain social phenomena, can generate. He addresses these social phenomena with absurd self-irony in a way that allows him to question and amplify seemingly mundane and banal interactions.

**Erwin Wurm** (Bruck an der Mur, Austria, 1954) is a sculptor and photographer who lives and works in Vienna. He studied at the University of Applied Arts in the same city and at the Austrian Academy of Fine Arts Vienna. Wurm's work is noted for exploring the conceptual limits of sculptural practice on the basis of the everyday and the absurd.

His most recent solo shows include *One Minute Forever*, Museum of Contemporary Art (Belgrade, Serbia, 2022); *Am I a House?*, Museum Jan Cunen (Oss, the Netherlands, 2022); *Fat Bus Travelling Tour*, Tianjin K11 (Shenyang K11, China, 2021); *Erwin Wurm Photographs*, MEP (Maison Européenne de la Photographie, Paris, France, 2021); *The Serious Life of a Ridiculous Man*, König Galerie (Berlin, Germany, 2019); *Offsite: Erwin Wurm*, Vancouver Art Gallery, (Canada, 2019); Austrian Pavilion, 57th International Art Exhibition, Venice Biennale (Italy, 2018); and *The Philosophy of Instructions*, BACC (Bangkok Art and Culture Center, Thailand, 2016). In 2001, as part of the *Something for Everyone* season, curated by Mònica Regàs, Ferran Barenblit and Frederic Montornès, Wurm presented in Espai 13 at the Fundació Joan Miró a show of ten years of works on video that encapsulated, with large measures of irony, his sculptural thinking on the human body and its adaptation to the environment.



**Jeppe Hein**

**Modified Social Bench for Venice #04, 2019**



**Jeppe Hein**

*Modified Social Bench for Venice  
#04, 2019*

Powder-coated aluminium

151 x 784 x 337 cm

Jeppe Hein Studio

Photo: Davide Camesasca

© Fundació Joan Miró, 2023

*I don't remember if I had an imaginary friend as a child, but I was told that I talked to myself a lot. Maybe it wasn't a person I was addressing, but something happened in my imagination. Later in life I discovered a kind of energy surrounding me. Even if it is only in my imagination, I feel it supports me, listens and responds to me in a way.*

*In my view it is essential and precious to have someone you can talk to. That's why my artistic approach focuses on creating situations where people meet and interact with each other. Like on my Modified Social Benches that encourage a dialogue between the person that sits next to you – whether it be imaginary or real.*

Jeppe Hein

*Modified Social Bench for Venice #04* has been installed in the Olive Tree Patio at the Fundació Joan Miró. Its surprising, extravagant and playful forms turn the museum's central courtyard into a place where visitors can have fun, find inspiration and interact.

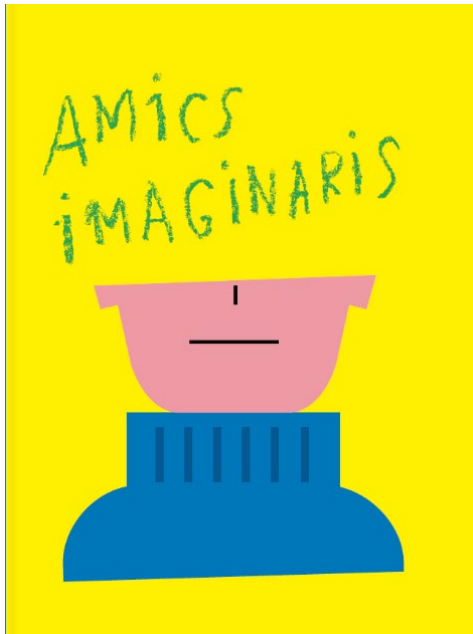
In establishing a dialogue between the work, the user and their immediate environment, Hein invites spectators to contribute to completing the piece; thus he pushes the public into a physical activation of the work. Hein's benches transform their surroundings into places of social activity that foster communication between their users. Consequently, they are part of a fun game based on an intervention with a simple and evocative design that generates informal and imaginative encounters.

**Jepe Hein** (1974) is a Danish artist based in Berlin. He studied at the Royal Danish Academy of Arts in Copenhagen and the Städelschule für Bildende Künste in Frankfurt a. M.

Jepe Hein is widely known for his production of experiential and interactive artworks that can be positioned at the junction where art, architecture, and technical inventions intersect. Unique in their formal simplicity and notable for their frequent use of humor, his works engage in a lively dialogue with the traditions of Minimalist sculpture and Conceptual art of the 1970s. Jepe Hein's works often feature surprising and captivating elements which place spectators at the centre of events and focus on their experience and perception of the surrounding space.

Solo shows include Moderna Museet, Stockholm (2022); Changing Spaces, Rockefeller Center, New York City (2022); Schirn Kunsthalle, Frankfurt (2020); Breathe with Me at UN Headquarters and in Central Park, New York City (2019); Kunstmuseum Thun (2018); Château La Coste (2017); Kunstmuseum Wolfsburg (2015); Brooklyn Bridge Park New York (2015); Bonniers Konsthall, Stockholm (2013); 21st Century Museum of Contemporary Art, Kanazawa (2011); IMA - Indianapolis Museum of Art, Indianapolis (2010); ARoS Kunstmuseum, Århus (2009); Contemporary Art Gallery, Vancouver (2009); Carré d'Art, Musée d'art contemporain de Nîmes (2007); Sculpture Center, New York (2007); The Curve, Barbican Art Centre, London (2007); Centre Georges Pompidou, Paris (2005) and P.S.1. MOMA, New York (2004) among others. He participated in La Biennale di Venezia's 58th edition in 2019 and 50th edition in 2003. In 2022 he received the Carte Blanche by Maison Ruinart. Permanent installations are on view at ARKEN Museum of Modern Art (2021); La Guardia Airport, USA (2020); Fondation Carmignac, Porquerolles Island (2018); Kistefos-Museet, Norway (2016); Rijksmuseum, Amsterdam (2013); City of Perth (2012); KUNSTEN Museum for Modern Art Aalborg (2011) and Bristol University (2009) among others.

## Publication



### ***Imaginary Friends***

Author: Claudia González Caparrós

Designer and illustrator: Milimbo

Publication in Catalan, Spanish and English

ISBN: 978-84-16411-68-9

Published by: Fundació Joan Miró

*It takes a great imagination [...] to imagine things we don't as yet know or which don't exist, and to discover them or invent them.*

*To imagine a better world than this one and to help to build it.*

Gianni Rodari

Have you ever wondered what art is? What its purpose is? What it is capable of?

We could say that art is, in fact, capable of virtually anything: it can take us on a journey to the past or it can anticipate the future; it is capable of making us doubt, of making us laugh, of making us dance and, above all, it is capable of altering the way we see the world.

Art is expressed through paintings, drawings, sculptures, ceramic and fabrics; it is full of colours, shapes, volumes and textures. But above all, it is full of ideas waiting for someone like you to come along and make them meaningful. Whatever it is. In art, anything goes.

Because art's great power, its superpower, is to take us by the hand, like a good friend would, and lead us towards an imaginary world where anything, absolutely anything is possible...

The publication that accompanies *Imaginary Friends* is a project intended to experientially interlink art and literature with imagination. Intended for readers of every age, the catalogue takes the form of a book-cum-game based on an original story by the author Claudia González Caparrós and designed and illustrated by Milimbo.

The main character is Luco, an imaginary friend who will accompany readers through each of the installations in the exhibition, while inviting them to ask themselves unexpected questions, to develop critical thinking and to allow their imagination take flight.

## Outreach programme

### **Introductions to the exhibition**

Saturday afternoons for the general public and Sunday mornings for families.  
Also on weekdays for groups of people with disabilities and social inclusion groups.  
Check our website for dates and times.

## **Families**

---

### Sessions

#### **'Little Stories, Great Women: Paola Pivi'**

Story session for families dedicated to the Italian artist Paola Pivi  
Saturday 11 March at 5.00 pm

The sixth edition of the storytelling season *Little Stories, Great Women* will be held this year from 4 to 19 March and will involve ten institutions from around the city. The Fundació Joan Miró will be contributing with a Paola Pivi story session for families on 11 March.

Pivi is one of the artists featured in the temporary exhibition *Imaginary Friends*. A multimedia artist, she has been recognised for her work with prizes at the Venice Biennale and the inclusion of pieces by her in the collections of the Centre Pompidou in Paris and the MAXXI in Rome.

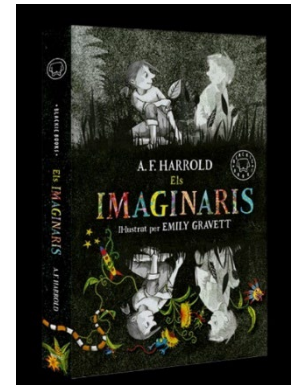


#### **'A Friend Awaits You in this Museum'**

Art and literature session for families with activities led by Blackie Books and Noemí Batllori  
21 May between 11.00 am and 1.00 pm

A session where art and literature will be imaginary friends who will lead participants in stimulating their senses and who will transport them to new imaginative dimensions. Thus the museum will become a place for friendship, imagination, creativity, social interaction and fun.

Rudger, the imaginary friend in one of the Blackie Books, has to run away because he is being pursued by a hunter of imaginary friends. But can an imaginary friend live without someone imagining them? Can contemporary art exist without the public to relate to it? We will explore these questions using books issued by the publisher and by touring the exhibition rooms.



In the workshop space, we will build the 'Smallest Museum in the World' with Noemí Batllori and there we will alter our dimensions as a way to coexist with tiny characters, who will become small artistic interventions that we will hide around the foundation building, mapping the interventions and encouraging other visitors to discover them.

## Workshops

### 'Being a Path between Two Points'

Laboratory run by Anna Irina Russell  
16 April at 10.30 am

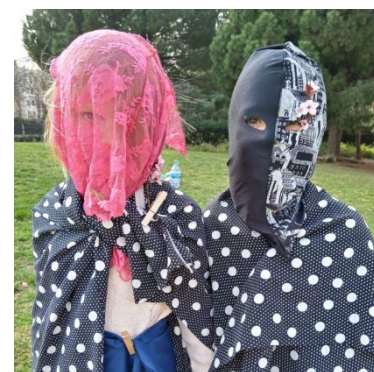
Observing the state of things, dissolving ourselves to become a collective body, camouflaging ourselves to become part of an ecosystem. Joining one dot to another, but everything that happens along the path. Anna Irina Russell posits a common space through play and experimentation, building temporary structures, extensions of our bodies, that will help us to complete an important mission inside the Fundació Joan Miró.



### 'Cabayo'

Laboratory run by Personaje Personaje  
28 May at 10.30 am

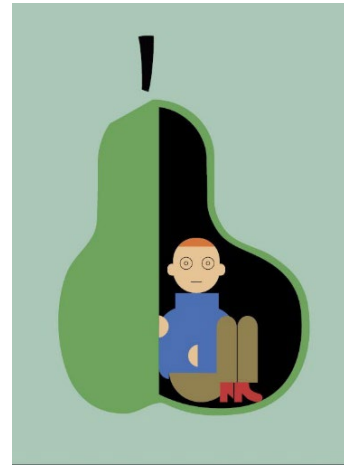
'Cabayo' is a playful and performative activity run by Personaje Personaje that revolves around the power of the imagination and bodily autonomy. We urge you to join us in play, fantasy and sensitivity using materials and dynamics that promote encounters and doubts and the agency of one's own physicality. This workshop offers us an opportunity to build a time together in which, through fiction and the imagination, we explore and discover other possibilities about our bodies.



## ‘Metamorphoses’

Workshop based on the exhibition catalogue  
With the author, Claudia González Caparrós  
3 and 10 June at 5.00 pm

Our bodies are constantly transforming: we grow taller, our hair or our nails grow, we cut them, we alter their colour and shape, we put on clothing or makeup that change our appearance... In *Metamorphoses*, we will explore the varying dimension of our bodies. Through experimentation and writing, we will play with our surroundings and with our experiences to poetically describe what is felt when we change into something radically different to what we are.



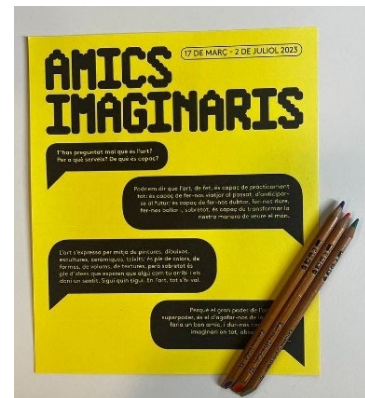
*Permanent activity*

## ‘In the Shade of the Carob Tree’

Space for families in the Carob Tree Patio, with a mobile library and artistic resources connected with the exhibition Saturdays and Sundays while the exhibition is open.

## **Imaginary Friends. Family Experience**

Do you want to visit the museum as a family? These educational materials will enable families to immerse themselves in the exhibition and enjoy contemporary art through play and imagination. Because art is actually capable of nearly everything: it is capable of making us travel back to the past and of foreseeing the future; it is capable of making us doubt, making us laugh, making us dance and, above all, it is capable of transforming our way of seeing the world.



**Migdies d'art** (March – May)

During the midday hours, we and the families of the girls and boys in the sixth grade at the Escola de Bosc on Montjuïc and the educators at Som Valors will be discovering contemporary art through the *Imaginary Friends* exhibition and we will be artistic mediators for the rest of the educational community, with guided tours. These tours will also be offered to citizens who want to join in on 18 May, International Museum Day.

**Schools**

---



*Community projects*

The Gresol Cultural Poble-sec programme promotes joint work between the major cultural facilities, organisations and educational centres in the Poble-sec neighbourhood by co-developing long-term singular projects that are part of the academic curriculum.

Taking a community-wide approach, the work of the programme is based on the cultural potential of the area in all its diverse forms of expression (music, art, theatre, heritage, etc.) in order to draw up educational proposals that ensure that children are able to access and participate in the cultural life of the neighbourhood. Run by the Coordinadora d'Entitats with the support of Barcelona City Council, the programme takes into account the diversity of pupils, as well as the aim to bring cultural centres closer to families.

Through this programme, the Fundació Joan Miró is partnered this year with two centres:

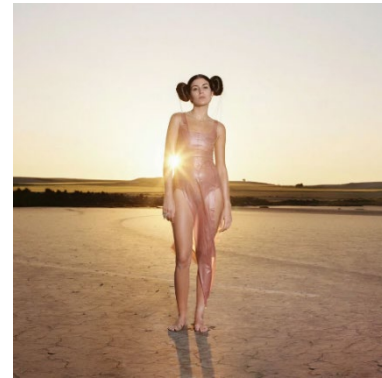
- Escola La Muntanyeta
- Escola Jacint Verdaguer

The series of concerts that partners *Imaginary Friends* highlights the connection between the methodologies of experimental audio and visual creation, while focusing on a network of up-and-coming young artists working in Barcelona.

### Marina Herlop

17 March at 8.00 pm. Terrace of the Fundació Joan Miró

On a thumb, a sound card; on an index finger, the black key. Electrical cables and extensions tangled in her hair, the pedals of a piano at the tips of her toes. It is impossible to say where the body of the Catalan Marina Herlop ends and where those of her partners in harmony begin: music was a feature of her childhood, she wanted to rebel against it during her teenage years and in her twenties there was no other option for her but to admit that it had never left her body. That it is 'her' body.



### B1n0

21 April at 8.00 pm. Auditorium of the Fundació Joan Miró

Emili Bosch and Malcus Codolà meander through ones and zeros, leaving behind them an undulating wake of sounds that merge electronic experimentation with pop delicacy. In the recipe for their particular cocktail we find all kinds of instruments (highlighting the countless possibilities afforded by synthesisers and samplers), combined with the sounds made by assorted everyday objects such as forks and shoeboxes.



They will be accompanied by visuals created by Eduard Frigola, an audiovisual researcher that uses in his work personalised technologies of his own devising.



## **MANS O + Adelaida**

19 May at 8.00 pm. Terrace of the Fundació Joan Miró

MANS O is the artistic alias of Roman Daniel. His practice centres on experimentation in rhythm and sound through the production of electronic music, but also extends into design, dance and visual reflection. He describes himself as 'musically restless', as collaborating with other creatives, infrastructures or collectives in the worlds of art and music is a constant that keeps him creatively alert thanks to the diversity of projects he exposes himself to.



Adelaida lives and works by the full moon. A mermaid in winter and a witch in the summer, she raises her voice in spells. She composes her songs, built up of countless layers of voices, like a mouse, guided by her impulses in the privacy of her studio, where she plays with mirrors, listens and discovers.



## **Bikôkô**

30 June at 8.00 pm. Terrace of the Fundació Joan Miró

Neï Lydia's music is extremely sensorial. Epidermal R&B open to other styles of music not commonly found in this genre (rhythmical African music, for example). This artist from Barcelona and in love with NY is barely twenty-two years old and she already knows, though she is an active member of the artistic collective Cutemobb, that the destiny of her creativity involves total control of her career: she produced her debut album *Aura aura* in its entirety herself and designed its visual aspect. That was what being clear about it meant.



The season of films that partners the exhibition *Imaginary Friends* focuses on the notion of the imaginary friend from various perspectives central to contemporary European cinema. The fantastical encounter between two girls connected by grief, the cross-border communication that develops in an unexpected community of children, cohabitation with ancestors still present in rural Galicia and the need to devise an imaginary that provides a welcoming refuge in times of war are just some of the themes that invite us to rethink the space of the imagination in our everyday lives

### ***Petite maman***

Screening followed by a colloquium with Céline Sciamma  
25 March at 6.30 pm. Auditorium of the Fundació Joan Miró

Nelly is eight years old and has just lost her grandmother. While helping her parents, she explores the area around the home where her mother, Marion, used to play when she was small. There she discovers the treehouse she had heard so much about. One day, her mother suddenly leaves. That is when Nelly meets another girl her own age in the forest and together they build a house up in the tree. Her new friend is called Marion.



### **Conversation between Céline Sciamma and Carla Simón**

26 March at 12 pm. Auditorium of the Fundació Joan Miró

A roundtable discussion between Céline Sciamma and Carla Simón, two of the most important voices on today's European film scene. They will address questions related to their narrative methodologies and interests as part of a conversation moderated by the artist and researcher blanca arias. [Further information.](#)

### ***Braguino***

Screening followed by a colloquium with Clément Cogitore  
13 April at 6.30 pm. Auditorium of the Fundació Joan Miró

In the heart of the Siberian taiga, 450 miles from the nearest village, live the Braguine family and the Kiline family. The two families are self-sufficient and live according to their own sets of rules and principles and refuse to speak to each other. The village, inaccessible by road, is divided by a barrier. In the middle of the river stands an island where another community is being built, that of the children.



### ***Trinta lumes***

Screening followed by a colloquium with Diana Toucedo  
4 May at 6.30 pm. Auditorium of the Fundació Joan Miró

Alba is twelve years old and keen to discover the unknown, mysterious and fascinating aspects of death. She and her best friend, Samuel, enter abandoned homes, roam through destroyed villages and head up into the mountains where another parallel world is hidden. A journey that starts out from innocence to discover the mystery of the struggle between life and death.



### ***Tove***

Screening followed by a colloquium with Zaida Bergroth  
8 June at 6.30 pm

Helsinki, 1945. The Finnish painter Tove Jansson is filled with a sense of freedom at the end of the war. Modern art, carefree parties and an extramarital relationship with a politician: her unconventional social outlook brings her into conflict with her father's strict mores.



Tove's desire for freedom is put to the test when she meets the theatre director Vivica Bandler. Her love for Vivica is electric and absorbing, but Tove begins to realise that the love she really craves has to be requited.

Four participative actions related to the *Imaginary Friends* exhibition will be held. These will be led by local artists and researchers and are intended to prompt thinking about possible activations of the imagination in some of our most accessible environments: the museum, the mirror, the book and the internet.

### **‘The Weight of Paper’**

Laboratory run by Elena Castro

30 April at 10.30 am

In this workshop, Elena Castro invites us to consider the intimate relationship that develops with written documents held in personal or historical archives. We will be analysing the friendships and relationships involving love, affinity or identification that grow with unpublished and published documents. We will dwell on book dedications, marks in the margins, the calligraphy and the quality of the paper and of the writing, and how they affect the construct of the authors of these works as imaginary friends.



### **‘Declining the AI/IA’**

Laboratory run by Higo Mental

25 June at 10.30 am

Imaginary friends / Artificial intelligence  
Artificial friendship / Imaginary intelligence  
Artificial imagination / Intelligent friendship  
Imaginary artifice / Friendly intelligence  
etc.



Higo Mental is offering a workshop within the framework of *Imaginary Friends* that looks at the way creativity and creation (the use of both the symbolic and the perceivable by the senses) have been delegated to the contemporary artist and, recently, to artificial intelligence technologies. We will be viewing and commenting as a group on a series of videos on the internet, which will inform exercises that we will be doing using artificial intelligence tools (to generate images or text) and which, in one way or another, question the notions of imagination, creativity and talent.

## **‘Hypnagogia. The Boundaries between Imagination and Reality’**

Forum for creation and thinking

6 May at 5.00 pm

Auditorium of the Fundació Joan Miró

Second in-person session of ‘Lluerna’ at the Fundació Joan Miró, on the occasion of the *Imaginary Friends* exhibition.

Hypnagogia, the state between wakefulness and sleep, is a reminder that the distinction between imagination and reality is not always clear, and that our perception of reality is deeply influenced by the fictions and images we store in our mind. In this edition, ‘Lluerna’ invites us to explore the influence of the imagination on our daily lives, on the construction of our personality and on our understanding of the world.



‘Lluerna’ is a space for creation and thinking run by the Fundació Joan Miró. It takes the form of a digital magazine with an in-person forum in the Auditorium.

*Woman Dreaming of Escape*, Joan Miró, 1945, oil on canvas, 130 × 162 cm, Fundació Joan Miró, Barcelona

## Accessibility

---



### **'Between Imaginary Friends'**

Tours adapted for people with visual diversity run by Magdalena Garzon, a pedagogue and creator in dance

The *Imaginary Friends* exhibition takes us on a sensory journey through the objects-games presented in it. The show proposes that we immerse ourselves in a changing world, giving new meanings to the things around us.

The 'Inexorably, Imaginary Friends' tour for people with visual diversity proposes a route that nurtures the relationship between the works and visitors. It offers an individual and collaborative experience that directly involves participants, through play, in sensory exploration, the movement of the body and words.



### **Introductions to the exhibition in Catalan Sign Language (LSC)**

Please check our website for dates and times.

## General information

### Opening times

#### Tuesday to Sunday

From 10.00 am to 6.00 pm

Last admission to the foundation thirty minutes prior to closing time

#### Mondays (except holidays)

Closed

### Admission

€14            Concessions:\* €7

\* Students aged between 15 and 30, visitors aged over 65 and holders of a Biblioteques de Barcelona card

Children under 15 and the unemployed (with proof of status):            Free admission

Online multimedia guide available for free download

### Accessibility



**Images** and digitised dossier available for the press in our [virtual press room](#) and using the link [bit.ly/Amics\\_imaginaris](http://bit.ly/Amics_imaginaris).

**Follow** the *Imaginary Friends* activities on social media using the hashtag [#AmicsImaginaris](#) and on the website <https://www.fmirobcn.org/imaginary-friends>.

