

Fundació Joan Miró ✱  **Barcelona**

Press kit
Programme for 2020



Table of contents

Presentation	3
Programme for 2020	5
Interventions at the Collection	5
Traveling exhibitions and loans	7
Conservation	9
Research	10
Temporary exhibitions	11
Espai 13	18
Photography in the Foyer	21
Public Programming and Education	24
General Information	33

Presentation

The Fundació Joan Miró presents its exhibition and activities programming for 2020

- This year's programming has a special focus on the ability of the arts to drive social change and on the **museum's aim to effect transformation**. With this purpose in mind, the programming for 2020 spans a broad range of contents, forms of representation and opportunities for relationships, all intended to be **in touch with reality and relevant to people's lives**.
- At the centre of this programming, Indian artist **Nalini Malani** (Karachi, 1946), the winner of the 2019 Joan Miró Prize granted by Fundació Joan Miró and "la Caixa", presents the exhibition ***You Don't Hear Me***, a selection of works from her entire career, in which feminist thought and the condemnation of violence are ever-present. Social, feminist, and environmental justice are at the heart of her artistic quest and materialize in the show as an ensemble of large-format immersive installations which will occupy the Fundació's temporary exhibition rooms from March through September 2020.
- As regards the permanent collection, the Fundació Joan Miró showcases its unique holdings of works on paper in a project in which the artist Antoni Llena allows himself to be guided by emotion and selects the Miró with which he feels the greatest affinity. The result is ***Miró: Antoni Llena Constellation***, an exceptional wall installation in which Llena presents Miró's entire trajectory in one single room. The Fundació Joan Miró has chosen to have the 150 drawings in the selection engage in a dialogue with two of Llena's pieces which capture the spirit of Miró and underscore that the purpose of art does not lie in the work itself but rather in its ability to elicit emotions in others.
- The more than 8,000 sketches by Miró held in the Fundació's archive of works on paper, and the fact that the artist continued to practice the gesture of drawing throughout his entire life, are proof of the bond that Miró's output had with reality and of his urge to capture it. The persistence of the quest for representation in art today is examined in two of the exhibition projects for 2020. In the autumn, artist and sculptor **David Bestué will be curating *The Point of Sculpture***, sponsored exclusively by the BBVA Foundation, a personal vision of the evolution of this discipline as well as a testimony to the fascination that traditional sculpture continues to exert on contemporary artists.

- **Espai 13 will be hosting the series *The Humour of Things*** (*temporary title*) curated by the artist Pere Llobera (Barcelona, 1970). With support from Fundació Banc Sabadell, the exhibition program reflects on the current state of the practice of painting within emerging art and inquires about the permanence of the need to create images by painting and drawing.
- In the audio-visual sphere, this autumn the Taiwanese video artist **Musquiqui Chihying**, the winner of the second edition of the **Han Nefkens Foundation-Loop Barcelona Video Art Award**, presents the piece he produced with the funding from the prize. Chihying gained recognition for his geo-political perspective, looking back at past history to examine contemporary politics in an increasingly intolerant world, as part of his attempt to interconnect different histories from all over the world.
- The Fundació continues to raise awareness of Miró's work with the second ***Universe Miró*** exhibition, a project that will continue its journey through Spanish embassies during 2020 as part of a collaboration between the Spanish Ministry of Foreign Affairs and Abertis. On a different note, the exhibition ***Éluard, Cramer, Miró - "À toute épreuve", More than a Book***, on display at the Fundació in 2017, will be shown in **Montricher (Switzerland) during 2020**. The Foundation Jan Michalski, a renowned institution for writing and literature, will host this project, based on a volume which is considered one of the most beautiful and striking artist's books of the twentieth century.
- This year, the Fundació is offering **public and educational programming** related to both its permanent collection and its temporary exhibition projects with the aim of eliciting a **meaningful experience** and a **live connection with art**. Programming includes ongoing and one-off events intended for schools, families, the general public and local residents, as well as physical and virtual spaces for all these audiences. Thanks to the support received from the "la Caixa" Art for Change program, this year the Fundació Joan Miró is producing **ssssoundssss**, a collaborative project with the users of Asproseat's two occupational centres for people with intellectual disabilities designed by the artist Laura Llanelli.

Programme for 2020

Interventions at the Collection

Miró. Antoni Llena Constellation

6 February – 7 June 2020

Curator: Antoni Llena, with the collaboration of Teresa Montaner

With the collaboration of Banco Sabadell Foundation

With the support of Cercle Miró

Press Conference: 6 February 2020, at 11 a.m.

Images available at <http://bit.ly/Antoni-Llena>



Antoni Llena working at Fundació Joan Miró Archives.
Photo: Gasull. © Fundació Joan Miró, 2019

The artist Antoni Llena presents a large constellation of drawings by Joan Miró that fills an entire room in the permanent collection section. Llena's selection, comprising 150 pieces from the Fundació's holdings, includes drawings which are at the root of Miró's most renowned works and others which the artist repeated for years without ever actually developing them into paintings. In the case of this *constellation*, Llena's work is the selection itself.

Llena has chosen these drawings according to the aesthetic emotion they elicited in him and to the fact that he recognizes himself in the pieces. In many of them he sees the most personal, least colourful and most iconoclastic Miró. The hanging of all these drawings, which establish a dialogue with two pieces by Llena, aims to display the many and varied concepts that coexist in Miró's oeuvre and seeks to fill the room creating an immersive environment.

Antoni Llena, who has also worked extensively on paper, steers away from the historiographic narrative and reveals his affinity with Miró. At the same time, he highlights the importance of the Fundació's drawing collection, comprising almost eight thousand pieces that are rarely shown on account of their fragility.

A pioneer in the experimental practices of the 1960s related to conceptual art and *arte povera*, Antoni Llena (Barcelona, 1942) has always challenged artistic boundaries and aesthetic categories. His work follows in the footsteps of Miró's tradition of three-dimensional visual experimentation and stands out for its radical criticism of all forms of dogmatism. Nakedness, lightness and fragility have been the focus of Llena's interest throughout his entire career, marked by the essentiality of a minimalist output with a powerful poetic quality. Among other endeavours, in recent years Llena has devoted himself to the everyday practice of drawing as a way of putting thoughts down on paper.

Along these lines, the point of departure for Antoni Llena's project was the Fundació Joan Miró drawings archive, a world landmark for research on Miró's work. In collaboration with the Collections Department, Llena worked on the project for close to a year, going through the holdings to stake out a selection of sketches, notes and preparatory drawings that span all of the periods in Miró's production.

Traveling Exhibitions and Loans

Since the Fundació Joan Miró's opening in 1975, one of its priorities has been to share the artist Joan Miró's work and legacy with the world. For more than thirty years, with support from public and private institutions, the Fundació has been promoting and undertaking international projects which it views as opportunities for broadening awareness of the Fundació Joan Miró worldwide and further pursuing relationships with other museums and institutions. In 2019, the Fundació took a new step in this direction by creating an office aimed specifically at conceptualizing, developing and managing traveling exhibitions based on its holdings.

Éluard, Cramer, Miró – “À toute épreuve”, More than a Book

14 February – 10 May 2020

Based on the project curated by Christopher Green in collaboration with the Fundació Joan Miró's Collections Department, shown at the Fundació in 2017

Images available at: <http://bit.ly/ATouteEpreuve2020>



The cover of *À toute épreuve*, 1958. Photo: Gasull © Successió Miró, 2019

The Fundació Joan Miró collaborates with the Foundation Jan Michalski for writing and literature who will host in Montricher (Switzerland) the exhibition *Éluard, Cramer, Miró – “À toute épreuve”, More than a Book*. This show reconstructs the history of this collector's edition, a veritable milestone in Miró's artistic career, which is considered to be one of the most beautiful and striking artist's books of the twentieth century.

The project focuses on the way in which the artist succeeded in creating a book-object that went beyond simply illustrating the poet's words to become something close to a sculpture. The exhibition also includes over thirty of the wood blocks, carved by Miró, which were used to print the 80 woodcuts in the book. The project is rounded off by a wealth of documents which serve to recreate the process involved in conceiving and producing this book, the result of a remarkable collaboration between the poet Paul Éluard, the artist Joan Miró and the publisher Gérald Cramer over the course of a decade (1948-58).

Joan Miró. Miró Univers

2020 edition

In collaboration with the Spanish Ministry of Foreign Affairs and Abertis

Images available at <http://bit.ly/UniversMiró>



Personnages, oiseaux, étoile, 1978 © Successió Miró, 2019

On January 2020, *Universe Miró* will be on display at the Spanish Embassy in France. It is the latest venue to host an exhibition project that has travelled to the main Spanish Embassies in Europe in 2019, as part of a collaboration between the Fundació Joan Miró, the Spanish Ministry of Foreign Affairs and Abertis. Thanks to the renewed commitment of these three institutions, other diplomatic venues are being considered for hosting the project in 2020.

Miró Universe emphasises the use of signs in Miró's work through a concise and careful selection of paintings and sculptures from his later years, belonging to the fonds of the Fundació Joan Miró. Miró considered art an intrinsic part of life, with magical attributes that had to be recovered. To achieve this goal, he did not hesitate to transgress the academic conventions of painting and, like other artists linked to the Surrealist world, he sought inspiration in primitive artistic manifestations: formally simple, yet loaded with sacred connotations. Miró wanted to go beyond the mimetic representation of reality by progressively simplifying forms and leaving only what is essential. This practice gave rise to a singular sign language, which crystallised in the early 1940s and from which he was never to depart. In his work, the night, the woman, the constellations, male and female sexes, the ladder of escape and the bird became expressions of a universe of creation and renewal.

Conservation

Collaboration agreement between the Fundació Joan Miró and Fundació Vila Casas

2020-2030

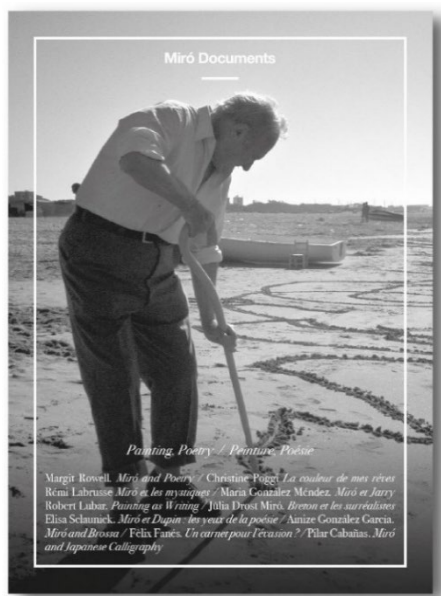


In 2020, the Fundació Joan Miró will be pursuing several conservation projects thanks to an ongoing collaborative effort with the Fundació Vila Casas. The yearly contribution of €100,000 will be allotted to restoring, updating, highlighting and guaranteeing improvements and excellence in all activities related to its holdings of the artist's works housed in the Fundació Joan Miró.

The works of art that make up the Joan Miró Collection come from the donation made by the artist at the time of opening the Foundation to the public in 1975. Over the years, various generous donations have been made and added, including those by Miró's wife Pilar Juncosa, his friend Joan Prats and different members of the Miró family, as well as pieces from other public and private collections that continue to enrich a living, diverse and complete collection.

The collection is currently made up of 217 paintings, 178 sculptures, 2 objects, 4 ceramic pieces, 9 tapestries, around 8,000 preparatory sketches of virtually all of his pieces, and the almost complete collection of the artist's graphic and lithographic work. The Foundation also preserves the artist's personal library, thanks to the Miró family's archive. Ultimately, a unique collection that offers multiple ways of investigating Joan Miró's artistic career, and one that is essential to the study, research and dissemination of Miro's work. Part of the collection is exhibited in the rooms that Joan Miró and Josep Lluís Sert designed together in Montjuïc. These spaces represent the friendship and dialogue that connected the artist and the architect, and were expanded in 1988 by Jaume Freixa. Their approach enhances the unique dialogue between art, architecture and landscape that characterises the Fundació Joan Miró.

Joan Miró. Painting Poetry/ Peinture-poésie
Miró Documents Collection, Issue 4. Miró Chair



In February 2020, the Miró Chair will present *Joan Miró. Painting Poetry/ Peinture-poésie*, the fourth volume in the *Miró Documents* collection. The publication compiles the lectures delivered at the eponymous international symposium, held on 9 and 10 November 2018 at the New York University centre in Paris, coinciding with the major retrospective of Joan Miró's work at the Grand Palais.

Coordinated by Robert Lubar Messeri and Rémi Labrusse on behalf of the **Joan Miró International Research Group**, the volume examines the artist's **contribution to contemporary art** in recovering the path that sought to merge painting and poetry. The articles in the publication review the influence of the French and Catalan poetry traditions on Miró and his contemporaries, addressing everything from questions concerning Miró's output to the artist's relationship with other creative figures such as Junoy, Breton and Brossa, among others.

The publication includes essays by Robert Lubar Messeri, Rémi Labrusse, Margit Rowell, Christine Poggi, María González Menéndez, Julia Drost, Elisa Sclaunick, Ainize González, Fèlix Fanés and Pilar Cabañas. This is the fourth volume of *Miró Documents*, a series of exhibitions and scholarly publications that began in 2014 and compiles the results of the research on the artist conducted by the Miró Chair (Fundació Joan Miró - Universitat Oberta de Catalunya), based on the resources at the Fundació Joan Miró Archive with support from Cercle Miró.

Temporary Exhibitions

Sound Art?

26 October 2019 – 23 February 2020

Curated by Arnau Horta, with the collaboration of Martina Millà

Sponsored exclusively by the BBVA Foundation

Images available at <http://bit.ly/Sound-Art>



Sound Art? Photo: Davide Camesasca. © Fundació Joan Miró, 2019

Sound Art? is a question in the form of an exhibition which reassesses the notion of sound in art and considers the possibility of this aesthetic category. The show, sponsored by the BBVA Foundation, is set up as a journey tracing the imprint of the sound element in twentieth-century visual arts and led by curator Arnau Horta, a recognised expert in contemporary art involving sound.

The exhibition provides an overview of the gradual sonorisation of the art object, a process that began in the late nineteenth century — especially in painting — and reached its highest point in the last decades of the twentieth century with the consolidation of sound art. During that time, acoustic phenomena became a constant source of inspiration and a tool that was broadly used by a large group of artists seeking to renew the practice of art.

The project unfolds along five sections which address everything from the sound element as a source of inspiration for visual artists to sound art as a possible aesthetic category, the music score as a space for experimentation, the body as a listening device, and silence as a discursive and conceptual element.

The aim of the exhibition is to identify the different ways in which sound is expressed in visual arts, while also offering a chronology of the gradual sonorisation of the art object throughout the twentieth century. *Sound Art?* focuses especially on the role of music as a determining factor in the transition from figuration to abstraction in painting, examining works by Whistler, Kupka, Ciurlionis, Delaunay, Survage, Miró and Tinguely, among others. The exhibition also addresses the reverse process: how in the mid-twentieth century many composers sought inspiration in the visual arts in an attempt to break away from the constraints of musical notation and traditional composition methods.

The last sections of the exhibition inquire into silence with pieces by Marcel Duchamp, John Cage, Joseph Beuys and Tres, among others, alongside explicitly sonic pieces by artists such as Laurie Anderson, Paul Koss, John Baldessari and William Anastasi, who used sound as a tool in the process for dematerialising the art object.

The selection gathers seventy pieces, including paintings, prints, drawings, sculptures and installations that illustrate the ongoing, rich conversation that the visual arts have historically held with sound. The visual-sonic world of Rolf Julius (1939-2011), never before displayed in an exhibition in Spain, has a prominent presence in *Sound Art?*, coinciding with the eightieth anniversary of the German artist's birth.

Sound Art? draws its title from the seminal article by Max Neuhaus (1939-2009), which is included in the publication for this exhibition along with other key essays on the subject, new contributions from renowned scholars and first-hand accounts from artists and gallerists.

Public programming **Sound Art?**

Participatory Space

From 26 October 2019 to 23 February 2020

Waveforms

Interactive sound and audiovisual installation by artist Lina Bautista.



Ten Thousand Possible Shapes

Open pattern design workshop

Based on a selection of two-dimensional patterns from the book *Grid Index* by Carsten Nicolai, one of the artists featured in the exhibition. It is a reference catalogue for

those interested in the basic structures of the visual world.



Family Workshops

Friday 27 December 2019, and 12 January 2020, at 11 am

Let's Draw Sounds

Workshop Space

Onomatopoeias — and particularly those with a graphic treatment such as the ones we find in comic books — sum up a complex idea that is present throughout the *Sound Art?* exhibition: the relationship between sound and image, the ability to evoke sounds “silently”. The workshop proposes several exercises based on this notion:

interpreting onomatopoeias with our bodies and with everyday objects; inventing our own graphic representation of sounds; inventing an alternative notation system; and creating and playing a collective music score. For families with children ages 4-8.



Tours

Sundays, 15 December 2019; 19 January and 16 February 2020, at 11 am

Guided Tours

Sound artists Serafín Álvarez, Laura Llanelli and Lina Bautista will lead guided tours of the exhibition, one of which will be interpreted in Catalan sign language.

Guided Sensory Tours for the Visually Impaired

Guided Tours for Groups

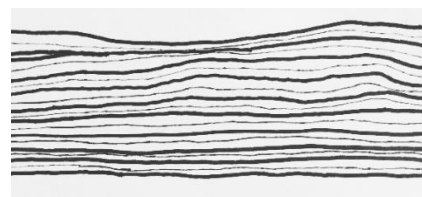
Sundays, 29 December 2019 and 23 February 2020, at 11 am

Interactive Tour

Music on Light

Exhibition rooms and participatory space

For families with children ages 6-12



Sunday 19 January 2020 at 11 am and 1 pm

Exhibition spaces

Concert based on the graphic music scores in the “Music on Paper” section. In collaboration with the Phonos foundation-UPF.

Sunday 9 February 2020, Santa Eulàlia, at 11 am and 1 pm

Exhibition spaces

Musical improvisations by students from the ESMUC music school, based on several pieces in the exhibition, including works by L. Survage, S. Delaunay, B. Riley, P. Palazuelo, K. Ladik, J. Miró, Ch. Szlavniks and W. Anastasi, among others.

Collaborative Projects

From October 2019 to February 2020

Literary discussion with the Joan Miró Library book club, based on the book of Oliver Sacks, *Musicophilia. Tales of Music and the Brain*, Anagrama

Schools

December 2019 and January 2020, beginning at 10 am

Sound Hunters. Special Edition, Sound Art?

Workshop



The sounds you hear at the beach aren't the same as the ones you hear on a mountain. The ones in a shopping mall aren't the same as the ones in a museum, nor does the permanent collection sound the same as what you hear in a temporary exhibition.

Teams of explorers with portable audio recorders and special microphones will move through the hallways of the Fundació and the *Sound Art?* exhibition rooms to

record their sounds — the ones everyone hears and nobody perceives. The workshop will end with a group composition based on the sounds the participants recorded during their exploration. Suggested for students in the last years of primary and both levels of secondary education.

Academic and Professional Events

Saturdays, 11, 18 and 25 January and 1 February 2020

Creating with sound, a course led by Sons de Barcelona

Workshop Space and Jacques Dupin Library / Documentation Centre at the Fundació Joan Miró

Saturday 15 February 2020

Presentation of final projects for the creating with sound course

Auditorium, Fundació Joan Miró

Theoretical and practical training for artists, musicians and students, aimed at creating an individual sound piece that will be presented at the end of the program in a session at the Fundació's Auditorium.

Nalini Malani. *You Don't Hear Me*

2019 Joan Miró Prize, granted by Fundació Joan Miró and "la Caixa"

20 March - 29 September 2020

Curated by Nalini Malani, with the collaboration of Martina Millà

Press conference: 19 March 2020, at 11 a.m.

Images available at <http://bit.ly/PremiJoanMiró2019>



The Indian artist Nalini Malani (Karachi, 1946), the winner of the 2019 Joan Miró Prize, presents a selection of works from her entire career, in which feminist thought and the condemnation of violence are ever-present.

Malani's works suggest the vulnerability and precariousness of human existence with a personal iconography that draws from ancient and universal mythologies. Social, feminist, and environmental justice are at the heart of her artistic quest and materialize in the exhibition as an ensemble of large-scale immersive installations —video projections and animations, shadow plays and painted panels. The artist has also created a mural and a performance specifically for the Fundació Joan Miró.

The title *You Don't Hear Me* is a direct challenge to the patriarchy, an interlocutor who Nalini Malani views as indifferent and insensitive to the fair demands of vulnerable people, particularly women.

According to the jury panel for the Joan Miró Prize, Nalini Malani shares Joan Miró's radical imagination and socio-political awareness. The jury also considered that other points in common between the two artists include an extraordinary intellectual curiosity and an ongoing dialogue with some of the most outstanding figures of their times, who influenced their respective outputs.

The Point of Sculpture

Autumn 2020 – Spring 2021

Curated by David Bestué, with the collaboration of Martina Millà

Sponsored exclusively by the BBVA Foundation

Images available at <http://bit.ly/The-Point-of-Sculpture2020>



Christofle. *Lézard*. 1890

The Point of Sculpture proposes a personal journey through the evolution of international contemporary sculpture as well as its various genealogies, led by artist David Bestué (Barcelona, 1980).

The exhibition guides the visitor through the seven areas that illustrate the aspects of the practice of sculpture that are of greatest interest to Bestué. From the concept of the copy to the relationship between the imprint and the mould, to the materialization and capturing of emotions, the show explores the boundaries of representation while also examining notions such as materiality, the physical dimensions conditioning sculpture, the boundary between the subject and the object, the human body as the central challenge for sculpture, and the time vector in this practice of art.

David Bestué offers his particular view of the impact of technological, stylistic and theoretical developments while bearing witness to the fascination that traditional and vernacular sculpture continue to exert on artists today. Accordingly, the exhibition also provides an opportunity for evaluating and reflecting on the importance of sculpture as a discipline in these times of increasingly intangible, malleable, blurred artistic practices.

Musquiqui Chihying

Han Nefkens Foundation-LOOP Award-Fundació Joan Miró

November 2020

Images available at <https://bit.ly/2qqIZWU>



Musquiqui Chihying, the winner of the second edition of the Han Nefkens Foundation-Loop Barcelona Video Art Award, presents his work at the Fundació Joan Miró.

As a result of the award for projects by artists of Asian origin or nationality, with \$15,000 in funding, the Taiwanese artist will be producing a new video art piece in the course of the year. The work will premiere at the Fundació Joan Miró in November 2020 as part of LOOP Barcelona 2020. At a later stage, the awarded piece will also be presented at Art Sonje Center (Seoul), Inside-Out Art Museum (Beijing), MOCA Museum of

Contemporary Art (Taipei) and Ilham Gallery (Kuala Lumpur).

Musquiqui Chihying (*1985 Taipei), who received Meisterschüler from University of Art Berlin in 2015, is a visual artist based in Berlin and Taipei. He is apt at deploying different media including film, photography, and installation to explore the relationships formed by people and objects with public space, as well as the changes that capital has wrought on human life. In recent work he has used historical research to unearth the postcolonial and post-immigrant elements buried in pop culture, using this perspective to investigate contemporary global society. His newest researches combine film and installation art to examine the evolution of economic and cultural exchange between Asia and Africa after the non-aligned ideals since the 1955 Bandung Conference. Besides, Chihying regularly publishes articles in art publications and is also the member of Taiwanese art group Fuxinghen Studio.

The jury of the Han Nefkens Foundation - Loop Barcelona Video Art Production Award 2019, in collaboration with the Fundació Joan Miró, recognizing his geopolitical perspective which utilizes the historical past to examine contemporary politics in an increasingly illiberal world, attempting to connect world histories together. He does so in a distinctive style that celebrates complex narratives delivered through a dead-pan sense of humor.

Turns It All Turns

20 September 2019 – 6 September 2020

Curator: Marc Navarro

With the collaboration of Fundació Banc Sabadell

Images and press kit available at <http://bit.ly/2IX3ec5>.

Turn It All Turns is the Espai 13 exhibitions series featured at the Fundació Joan Miró for the 2019-20 season, with support from Fundació Banc Sabadell. Curated by Marc Navarro Fornós (Deltebre, 1984), the project examines and develops the notion of defamiliarization while offering a reinterpretation of our immediate surroundings and the way we relate to them. The series experiments with languages and seeks to elicit a critical approach that will enable us to question the codes that condition our perception.

Not only our responses to certain stimuli, but also the circulation of ideas and the physical and cultural understanding of reality often lead us to surrender to automatisms that are difficult to detect. *Turn It All Turns* focuses on forms of communication that resist these automatisms, play with meaning and move events out of their usual contexts. The series invites us to put our senses on hold and venture into an area of uncertainty where the artists move beyond conventions to establish a dialogue with the space that hosts their pieces.

Turn It All Turns includes four exhibition projects by Laia Estruch, Beatriz Olabarrieta, Julia Spínola and Lorea Alfaro-Jon Otamendi, and an education project led by Victor Ruiz Colomer for *Creadors en Residència*.

Upcoming Exhibitions in the *Turn It All Turns* Series

Beatriz Olabarrieta. *Faces*

19/12/2019 - 22/03/2020

Beatriz Olabarrieta's work explores the possibilities offered by new languages, closely related to the nature of the materials she uses, and examines the role of errors in communication. Her pieces often take on the form of installations, sculptures and texts. For this season's Espai 13 series, the artist addresses the notion of translation as play and action, but also as a space which conveys the desire to transfer – an urge for communication that is open to ambiguities.



Julia Spínola. *Vis.*

02/04 - 21/06/2020

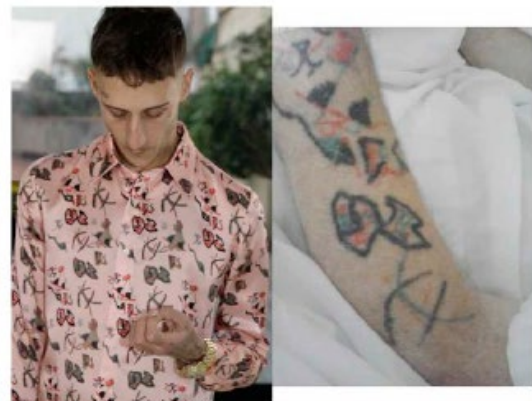
Spínola's sculptures invite viewers to review some of the certainties governing the realm of experience, while proposing a specific shaping of the spaces in which they are placed. In her most recent explorations, Spínola confronts us with the traps that our perceptions set for us. When faced with replicating gestures or duplicated spaces, our senses can cancel out the solidity of bodies and present us with atomized or defamiliarized objects, or as the result of a frozen movement.



Lorea Alfaro i Jon Otamendi. 2020

02/07 - 06/09/2020

Lorea Alfaro's projects explore the realm of hopes and examine aspects of the communication process that are associated with persuasion and seduction. Alfaro imitates the visual production methods of fashion to place the focus on language, distribution methods and image consumption. Jon Otamendi, on the other hand, generates specific situations based on minimal gestures which transform architecture and its purpose. In their collaborative ventures, the visual element and the tectonic element merge to create an immersive effect.



The Humour of Things (temporary title)
20 September 2020 – 6 September 2021
Curator: Pere Llobera
With the collaboration of Fundació Banc Sabadell



Victor Jaenada, *Glitter grafitti and candles #3*, 2018

In September 2020, artist and curator Pere Llobera (Barcelona, 1970) will pick up the baton at Espai 13 with a series about the persistence of the quest for representation. In contrast to the advent of image-making and the debate about digitally generated images, *The Humour of Things* will examine the resilience of the gesture of representing, of creating images with stubbornly manual actions such as painting or drawing.

With support from Fundació Banc Sabadell, the series reflects on the current state of the practice of painting in emerging art based on a selection of artists who approach representation from a variety of different positions.

Photography in the Foyer

Cunningham, Cage & Tudor (Sitges, 1966)

Photographs by Joaquim Gomis

10 September 2019 – 26 January 2020

Images available at <https://bit.ly/2Ygda25>



Joaquim Gomis. *Merce Cunningham*. 1966
Joaquim Gomis Archive, held by the National Archive of Catalonia
© Heirs of Joaquim Gomis, 2020

The Fundació Joan Miró presents the photography exhibition *Cunningham, Cage & Tudor (Sitges, 1966)*. Thanks to Joan Miró's generosity, Club 49 invited the Merce Cunningham Dance Company, John Cage and David Tudor to perform in Sitges in 1966. Joaquim Gomis was able to photograph the dance company at La Ricarda and during a rehearsal. *Cunningham, Cage & Tudor (Sitges, 1966)*, part of the celebration of the American dancer and choreographer's centennial (1919-2009), can be viewed in the photography space in the foyer of the Fundació Joan Miró until 26 January 2020.

On the night of 29 July 1966, the Casino Prado Theatre in Sitges staged a performance of contemporary dance and experimental music by the Merce Cunningham Dance Company, John Cage and David Tudor. Two years earlier, Joan Miró had been to one of their performances in Paris. Excited by what he saw, he asked the company to include Spain on a future tour, putting them in touch with his friends at Club 49. This group of Catalans, including Josep Maria Mestres Quadreny, Carles Santos, Joan Miró and Joan Brossa, who were interested in the artistic movements of the moment, sought to recapture the spirit of the artistic avant-garde that had flourished during the Republic and been cut short by the Civil War. In the absence of institutional support, Ricard Gomis turned his house in La Ricarda pine forest in El Prat de Llobregat into a site for artistic experimentation of all kinds.

The performance was a one-off event in Spain, and Joan Miró himself, who had helped promote it, also designed the poster in order to help with the costs of the tour. The company stayed at the Terramar Hotel in Sitges and rehearsed the show at the Prado Theatre. It was divided into three parts and introduced by the critic Alexandre Cirici Pellicer. The day after the performance, the company attended the reception offered by the Gomis family at La Ricarda: a day for them to rest before continuing the tour in Saint-Paul-de-Vence.

To commemorate the centenary of Cunningham's birth, the photographic essay by Joaquim Gomis of the rehearsals and that historic day at La Ricarda will be on show in the space devoted to photography in the foyer of the Fundació Joan Miró. It can be seen alongside the temporary exhibition *Sound Art?*, which addresses the presence of sound in art and explains how the introduction of sound enables art objects to state their presence in a radically different, augmented way through works by John Cage, among others.

Antoni Bernad. *Miró Shadows with a Light of Their Own*

28 January – 14 June 2020

Images available at <http://bit.ly/AntoniBernad2020>



Antoni Bernad
Portrait of Sebastià Gasch
© VEGAP, 2020

In the late 1970s, after Franco died, Barcelona photographer Antoni Bernad took portraits of the leading personalities in Catalan culture from Joan Miró's generation, some of whom had just returned from exile. The selection shown here includes some of these figures, whose common denominator is their connection to the artist's life or work. With portraits of Joan Miró, Josep Lluís Sert, Lola Anglada, Josep Llorens Artigas, Antoni Llena and Sebastià Gasch, among others.

1946-47 Barcelona - Mont-roig - Karachi

Photographs by Joaquim Gomis

16 June - 4 October 2020

Images available at <http://bit.ly/BarcelonaMontroigKarachi>



Joaquim Gomis. Joan Miró's residence at Passatge del Crèdit in Barcelona. View of the roof terrace of the building where Joan Miró lived in Barcelona, 1946. Joaquim Gomis Archive, held by the National Archive of Catalonia
© Heirs of Joaquim Gomis, 2020

In 1946 and 1947, back in Barcelona, Joaquim Gomis and Joan Miró were in close touch. Gomis took numerous photographs of Gaudí's most prominent buildings, but also of Mont-roig; Llorens Artigas's studio; and Miró working at the Gimeno foundry and in his studio on Passatge del Crèdit. World War II had ended in 1945 and ten years had passed since the beginning of the Spanish Civil War.

This selection of photographs captures a historic and human moment when time stood still: a time of emptiness, of collective post-traumatic shock, of ghosts and absences, and of sorrow and painfully slow reconstruction. The images reflect the mood and gaze of the photographer, undoubtedly one of the war's emotional losers, like Joan Miró and so many other kindred spirits. Together they attempted to place themselves in a new reality and clandestinely rekindle the projects that had been brought to a halt by the war.

In the meantime, in other parts of the world, new confrontations were emerging between other population segments, often the result of the dismantling of European "empires" and the beginning of the Cold War. Coinciding with the exhibition of Indian artist Nalini Malani, born in Karachi (now Pakistan) in 1946, we have chosen to explore the spirit that prevailed in Catalonia around the time that the former British India declared its independence, splitting up and bleeding in a spiral of sectarian violence which, as in Spain, left a legacy of which reconciliation has yet to be achieved.

By the time one collective regret emerges, the flood of ignorance surges elsewhere in the world. When the era of regret for that particular deluge is about to dawn, subsequent waves of darkness submerge other corners of the world.

Kamleshwar, *Kitne Pakistan* (2000; translated to English *Partitions*, 2006)

Public Programming and Education

To quote Miró, if art “is for people, for everyone,” the viewer must be the main focus of the experience. Therefore, the museum has to rethink the nature of its relationship with its audience. The Fundació Joan Miró promotes reciprocity, convinced that visitors are not just users or guests, but active agents in building the idea of a museum.

Sert, for his part, made a deliberate choice for the Fundació’s location: “Montjuïc is a place where all sorts of different people gather, and therefore it’s closer to the general public.” Accordingly, the Fundació Joan Miró promotes constant interaction with its environment: its urban integration, its physical features, its dimensions, and its scope of influence are as important to its identity as the singularity of its content.

General Public

Art reaches everyone. A work of art does not have one single meaning: each of us interprets it according to our specific knowledge and experiences. Creativity is not a concept that can be applied solely to art, nor does it have anything to do with the education of taste, technical skill or genius. Creative potential is intrinsic to human nature.

Our programming addresses a variety of audiences using multiple methods aimed at engaging a broad social spectrum in everything the Fundació has to offer. It includes guided tours and targeted workshops as well as ongoing and one-off events intended for schools, families, local residents and the general public. The Fundació also participates and collaborates with other institutions and events held in the city: the festivities of Santa Eulàlia and La Mercè, Architecture Week, Museum Night, and festivals such as Barcelona Dibuxa, Barcelona Obertura, Grec Festival de Barcelona, Sampler Series and 48 Open House, among others.

In 2020, for the first time, the Fundació Joan Miró will be joining two key events on the city's cultural agenda: the Open City Biennial of Thought and In Museum-Barcelona, an opportunity to slip backstage in the city's museums and partake in specialized guided tours of the areas of the Fundació where access is usually restricted.

This year, the Fundació Joan Miró is also participating in the second edition of ***Dancing Museums – The Democracy of Beings***, a research project designed to foster and sustain long-term collaborations between dance organisations, museums, universities and local communities in order to develop inspiring and long-lasting arts and cultural programs. The current edition focuses on the relationship between cultural facilities and their various users (children, schools, families, adults, people with functional disabilities, vulnerable and minority groups, and staff from participating institutions). The project involves an artist-in-residence – in this case dancer and

choreographer Quim Bigas – and is conducted in collaboration with Mercat de les Flors.

As part of its quest to become a permeable, lively space, the Fundació Joan Miró engages in efforts through which technology and art converge to generate experiences that are meaningful to people's lives. This is the case of its collaboration with **Apple**, which continues in 2020 with more open workshops during the pre-summer period, jointly designing unique, targeted activities included in the museum's public programming. The Fundació is also working on a series of short- and mid-term projects with **YoMo**, an interactive festival of science and technology for young people, as part of **World Mobile Congress**.

Schools

Schools are places for gathering, learning, and relating to others – places that promote equality and diversity with a humanistic perspective and a focus on social cohesion.

Educational Activities for Schools

In the course of this school year, the Fundació Joan Miró will be consolidating its programming aimed at all levels of compulsory and post-compulsory education. The experiential tours *Miró's World* and *Joan Miró. My Diary*, offered to preschool, primary and middle school students, jointly with *Joan Miró. An Evolving Style*, *The Art of Joan Miró* and the *My Miró* English-language practice sessions all put the accent on creativity and building knowledge through experience.

The main purpose of the workshops is to have participants create through artistic experience based on multiple interpersonal dialogues, valuing the process rather than the results and building personal experience from learning. They are grouped into three main categories: workshops exploring certain aspects of Joan Miró's work, such as *With Our Feet on the Ground*, *Splatters*, *Out of control?* and *Unexpected Volumes*; focusing on the building with an emphasis on sound, such as *Sound Hunters*, and putting the accent on architecture and the environment, such as *On a Small Scale* and *The Ideal Museum*. A new addition this year is the workshop *A City in the Stars*, where students explore urban planning from the perspective of sustainability and ecology by observing the city of Barcelona from the courtyards and roof terraces at the Fundació.

Educational Projects with Nearby Schools

The Fundació has a unique location in the city and is part of a social and cultural fabric that spans a variety of organizations, associations and facilities. Its singularity depends to a large extent on its integration, affinity and participation in the community. The neighbourhood projects emphasize the district's multicultural character, seeking to promote the values of peaceful coexistence and a sense of belonging to a place, based

on respect for identity and diversity. For the fourth consecutive year, the Fundació is working with the schools in the Poble Sec neighbourhood, integrating innovative educational practices, promoting cross-cutting work and the importance of the artistic process in all areas of learning. These projects have always been conceived and agreed upon in a collaborative effort between the school faculty and the Fundació's education department, seeking direct engagement from families and the sense of belonging to a place.

Escola de Bosc

During the school year, the Escola del Bosc school works at different levels with all its students, addressing the curriculum for each grade and using art with a cross-cutting approach, following the Fundació's lines of work that focus on Joan Miró's production and on exploring the environment and the building.

This year, through direct observation, experimentation and play, preschool students will explore the techniques of painting, sculpture, and textiles on display at the Fundació.

Students in the first two years of primary school will work on Miró's relationship with nature and everyday objects as part of the *Tresors amagats* and *Carxofes allà, patates aquí...* projects. Students in the middle years will experiment in the area around the Fundació in projects such as *Botànics* and *Montjuïc, un munt d'aigua*, making herbaria-artist's books and illustrated maps of their immediate surroundings. Students of the last two years of primary school will examine the building and the sounds they hear inside it, as part of the *Partitures dibuixades* project.

Escola Jacint Verdaguer

Beginning in March 2020, the Fundació Joan Miró and the Escola Jacint Verdaguer will collaborate on the school's annual project. Students in the first two years of primary school will learn about the planet's sustainability by examining the slogans and techniques that Miró used in his posters, prior to producing their own and sharing their concern about climate change with the school and the neighbourhood as a whole.

Escola Poble Sec

During the third school trimester, the Fundació Joan Miró will collaborate with the Escola Poble Sec on an open project related to the *Nalini Malani. You Don't Hear Me* exhibition. With children in the last two years of primary education and a cultural mediator from the school, students' mothers will be encouraged to explore the different aspects of the artist's work with the aim of organizing a series of cross-cultural sessions at the school involving activities for the educational community and the neighbourhood designed by the project's participants.

Art-Education Interaction Projects

In Residence

The project is a collaboration between third-year ESO (middle school) students from the Institut Domènech i Montaner in the Zona Franca neighbourhood, the Barcelona Education Consortium, ICUB and the Fundació Joan Miró's Espai 13. *In Residence* is a program that introduces contemporary art to public secondary education schools in Barcelona by putting artists and students in direct contact during a school year. The artist is asked to create a work intended to be produced jointly with a group of students who will participate in its conception and execution. For this academic year, the selected artist is Victor Ruiz Colomer. Throughout the process, students explore their immediate surroundings and map them with recycled materials.

Gravitations

Conceived and led by artist Serafín Álvarez. *Gravitations* is an educational project that links the Espai 13 programming with a group of students enrolled in a *batxillerat artístic* (a high school programme specializing in art). This year – the project's fourth – the participating school is the Institut Moisès Broggi from the Sant Martí district, with 34 students directly involved in the experience.

Unfolding in several stages throughout the school year, the project includes visits to the exhibitions in the Espai 13 series; direct interaction with the artists and the curator; searching for and exchanging images; and producing, discussing and exhibiting the final work. The project ends with an exhibition at the Fundació Joan Miró. Students design the communication elements, write the exhibition guide, plan the layout for the selected pieces, hang the show and conduct guided tours.

Accessibility

All visitors must be able to enjoy a positive, enriching experience at the museum: art is therapeutic tool that contributes to social integration.

The Fundació strives to allow all visitors to engage in experiencing art. With this aim in mind, it develops its accessibility plan by training its staff so that all the museum's projects are designed according to universal, accessible, inclusive criteria. Physical accessibility is complemented by digital access with new online resources. The Fundació Joan Miró was a pioneer in the city of Barcelona in providing **accessible activities**: throughout the year, it offers guided tours for people with impaired vision and hearing, in sign language, and for groups at risk of social exclusion. The Fundació Joan Miró's accessible activities are part of Apropa Cultura (www.apropacultura.cat/), the social and educational program offered by the cultural services of Catalonia.

ssssoundssss

A collaborative project between artist Laura Llanelli, the users of two [Asproseat](#) occupational centres for people with intellectual disabilities, and the Fundació Joan Miró, with support from “La Caixa” Art for Change program.

Laura Llanelli has designed an art project focusing on sound and the sounds in our everyday lives, aimed at the users of two of Asproseat's occupational centres, La Marina and 1981. During five months, participants will engage in a series of listening practice sessions that help to establish a new relationship with the world and foster creativity through sound, as part of a participatory process the development of which is open-ended. The result of these experiences will be presented in an exhibition scheduled to open at the Fundació Joan Miró with a performance event on 7 and 8 February 2020, and which will continue on display until 23 February 2020.

ssssoundssss seeks to understand the relationship of the body-self with the world through sound, since the primarily visual culture we live in rarely allows us to describe the objects we use or the spaces we inhabit with sounds. This project aims to transform some of the practices that the centre's users engage in on a day-to-day basis –such as going for a walk or performing tasks as part of their work for companies – into sound experiences that will offer them an entirely different perception of the world.

Activities for Families

Works of art elicit intrapersonal, interpersonal and intergenerational dialogues which lead to shared knowledge and raise self-awareness of each individual's abilities, such as imagination and creativity.

The Fundació Joan Miró views family activities as experiences that involve play and shared learning, and as opportunities for sharing special moments with one's own family and with others as well. Tours, workshops, walks, storytelling and day sessions all relate to three themes: the Joan Miró Collection, temporary exhibitions, and architecture and the environment.

Since October 2019, the Fundació has a **new space for families** on the upper floor. After viewing the collection, visitors with children can enjoy a dedicated space for which Kapla toys has provided 3,000 wood blocks and games – an area for rest, reflection and participation where families and children of all ages can explore and create. In addition to this new effort to enhance family visits to the Fundació, we



continue to offer existing resources such as **Joan Miró. A Family Experience**, the educational materials that families can use to visit the Joan Miró Collection, discover the artist's creations and make their own drawings as well; or **participatory spaces** in which, after viewing the temporary exhibitions, visitors can engage in open-ended activities to enhance their experience of the show. For information about all family activities, tours and resources, visit the **new area in our website**, www.fmirobcn.org/families

As part of this year's new events, the **Touch, Mark, Create!** workshop interweaves architecture and landscape from an artistic perspective with the goal of putting together a pop-up artist's book based on one of the building's characteristic architectural forms. **Morning Star**, on the other hand, is an interactive session for children based on the educational practices promoted by Rosa Sensat, in which experimentation and play were considered key elements.

Afternoons with art



During the 2019-20 academic year, the Fundació will continue its ongoing collaboration with the Escola del Bosc PTA, a project which began during the 2017-18 Espai 13 series *The Possibility of an Island*. Students' families organized the hours outside the formal classroom schedule, from 3 to 4:30 pm, and, jointly with their children, created a cultural committee. With support from the Fundació's education department, they proceeded to create a space for discussing and experiencing the city's emerging art once a week over the course of three months. The experience continued with collaborative creative projects based on the exhibitions *Lee Miller and Surrealism in Britain* and *Lina Bo Bardi Drawing*, and ended with a plan for a community space in the Cypress Garden at the Fundació, which opened to the general public on 18 May, International Museum Day.

P.A. (prova d'artista) (A.P. [artist's proof])

Galleries of the Joan Miró Collection

Recommended for 6 to 10-year olds

A.P. (artist's proof) is an exploration of the work processes of Joan Miró. During the visit to the exhibition galleries we will experiment with various techniques: drawing, collage, ink blots, games with objects. All of these activities will then be collected in a workbook, as Joan Miró himself did, which will form the starting point for our creations.

Dates: Sundays 3 5 January, 2 February, 5 April, 3 May and 7 June 2020 at 10.30 am in Spanish and 12 noon in Catalan.

Christmas and Easter holidays: Tuesday 31 December 2019 in Spanish, Thursday 2 January in English and Friday 3 January 2020 in Catalan, at 11 am.

Tuesday 7, Wednesday 8 and Friday 10 April 2020 in French and Thursday 9 April 2020 in English, at 11 am.

Amb els cinc sentits (With the Five Senses)

Galleries of the Joan Miró Collection

Recommended for 3 to 5-year olds

Dots, lines and stains. Listen to a colour, smell a shape, touch with your eyes closed, draw with your body. In this visit to the exhibition galleries we will discover the works of Joan Miró through our different senses. Before leaving, we will draw the whole experience on a postcard and send it to our friends.

Dates: Sundays 15 December 2019, and 19 January, 16 February, 15 March, 19 April and 21 June 2020 at 10.30 am in Spanish and at 12 noon in Catalan.

*** NEW VISIT for families with children from 1 to 4 years old: *Morning Star***

Galleries of the Joan Miró Collection

Recommended for 1 to 4-year olds

Dynamic tour of some of the works in the Collection. Looking at Joan Miró's works, we will experiment with a series of resources that will allow us to enter the artist's universe through children's daily lives. Natural elements, theatre of shadows, sand to make reliefs, and textiles, will take us close to Miró's main themes through a way of learning based on curiosity and play.

Dates: Sundays 1 March and 17 May 2020, at 11.00 h.

ARCHITECTURE WORKSHOPS

La ciutat imaginada (The Imagined City)

Architecture and surroundings of the Foundation from the Terraces and the Espai Taller
Recommended for 5-year olds and above

Together we will plan, design and build a city. What services do we need? How do we locate them? How will we relate to this city? Let's think about ourselves and the environment. We will begin by observing the city of Barcelona from the patios and terraces of the Foundation: the urban fabric, the green areas, the height of the buildings, the noise... Then, at the Espai Taller, we will imagine the ideal city that we will build together. **Dates: Sundays 22 March and 24 May 2020, at 11 am.**

*** NEW WORKSHOP Toca, guixa, crea! (Touch, chalk, create!)**

Architecture and environment through the galleries of the Joan Miró Collection, Espai Taller and Laribal Gardens
Recommended for 6 to 12-year olds

In this workshop we will explore the architecture of the building – and its forms and textures – from an artistic point of view. On a sensorial tour, we will explore and collect the diversity of textures that make up the building and its surroundings. Through the pop-up technique, this collection of textures will be transformed into a very special book that every child will take home as a memento of their sensory experience of Sert's architecture. **Dates: Sundays 26 January, 26 April and 28 June 2020, at 11 am.**

VISUAL ARTS WORKSHOPS

Esquitxades (Splashes)

Galleries of the Joan Miró Collection and Espai Taller
Recommended for 2 to 5-year olds

Miró painted very large paintings and also made murals like those we sometimes see on the street. There will be a very large sheet of paper on the floor. Have you ever painted with a ping-pong ball? Or with a rope? Or with your eyes covered? After observing some of Joan Miró's larger works, in the Espai Taller we will experiment with painting. We will have to pay attention to the instructions we are given to activate our ingenuity and creativity, and to obtain drips, splashes, stains and lines using very special tools. **Dates: Sunday 8 March, Wednesday 8 and Sunday 12 April and 10 May 2020, at 11 am.**

Mira què he trobat! (Look what I found!)

Galleries of the Joan Miró Collection, Cypress Garden and terraces

Recommended for 1 to 4-year olds

Miró picked up and classified objects and natural elements that he found by chance. In this workshop we will play the game of discovering the little things that surround us, the experience of combining them and bringing them back to life. The Cypress Garden is a place full of natural treasures. Here, as good explorers, we will discover, collect and convert them, using our knowledge and creativity, into artistic objects.

Dates: Tuesday 7 and Thursday 9 April and Sunday 14 June 2020, at 11 am.

ACCESSIBILITY WORKSHOPS

Mans i colors (Hands and Colours)

Galleries of the Joan Miró Collection and Espai Taller

Recommended for children of 6 months to 2 years

The moon, the sun, the stars and the colours. A sign, a movement of hands, for everyone. Without words or sounds. In the workshop we will paint and in the galleries we will make signs, in silence, before the works of Joan Miró. Artistic spaces are spaces for interaction. Expression looks different when you experience it in silence. Moreover, the use of sign language allows us to capture the point of view of the little ones, before they can even speak.

Dates: 22 December 2019 and 29 March and 31 May 2020, at 11:00 am.

Images of the family programme 2019-2020 at [fotos-families-2019-2020](https://www.fundaciojoanmirono.com/fotos-families-2019-2020)

General Information

Tuesday to Saturday:

From 10 am to 6 pm (November to March)

From 10 am to 8 pm (April to October)

Sunday:

From 10 am to 3 pm (November to March)

From 10 am to 6 pm (April to October)

Monday, except public holidays: Closed

General Admission

Collection + temporary exhibition:	13 €	Concessions*: 7 €
Temporary exhibition:	7 €	Concessions*: 5 €
Espai 13:	3 €	Concessions*: 2 €

*Students aged 15 to 30 and seniors over 65

Children under 15 and the unemployed (proof required): Free admission

Annual pass: 14 €

Multimedia guide: 5 €

Accessibility





Images and a digitized **press kit** are available at our virtual press room
www.fmirobcn.org/press.

Follow the activities and exhibitions online at www.fmirobcn.org and at
www.fmirobcn.org/press

Fundació Joan Miró ✱  **Barcelona**

Fundació Joan Miró
Parc de Montjuïc
08038 Barcelona
T +34 934 439 070
press@fmirobcn.org

www.fmirobcn.org

