

Fundació Joan Miró

* J... Barcelona

Annual Report
2024



Annual Report 2024

Fundació Joan Miró



Contents

1. Introduction

1.1. The Fundació Joan Miró	7
1.2. Strategic Plan	8

2. A visitor-focused approach

2.1. Exhibitions	14
2.2. Public and educational programming	20
2.3. Accessibility	22
2.4. In detail	24

3. Promotion of Miró

3.1. Enhancing Miró's international standing	34
3.2. Miró in the academic world	36
3.3. Publishing	37
3.4. Communication and marketing	38
3.5. In detail	46

4. A sustainable project

4.1. The Collection: conservation	52
4.2. The building: a sustainable space	53
4.3. Environmental policy	54
4.4. Business model	56
4.5. Alliances and philanthropy	58

5. Teamwork

5.1. The staff	66
5.2. The Board of Trustees	69
Acknowledgements	70
The Foundation's staff	72



1. Introduction

The year 2024 was one of consolidation and growth for the Fundació Joan Miró, reaffirming its role as a leading institution in modern and contemporary art. In line with our 2023-2026 Strategic Plan, we continued to maintain a visitor-focused approach, expand Miró's international presence, reinforce our sustainability and foster a culture of talent.

The sustained increase in visitors has confirmed the growing interest in our artistic and cultural offering, thanks to a transformative programme that combines research and innovation. The closure of the successful *Miró-Picasso* exhibition, the presentation of *MiróMatisse* and the exhibition *Tuan Andrew Nguyen. Our Ghosts Live in the Future* allowed us to establish new connections between art and the challenges of the contemporary world.

With the 50th anniversary of the Foundation drawing near, we are moving forward with projects to enrich the visitor experience, such as improvements in signage and the visitor route, which will be implemented from 2026 and will profoundly transform visitors' interaction with the space. Within a context of cultural transformation, the Foundation continues to develop initiatives aligned with the core pillars of its mission, focusing on dialogue with society, education and artistic innovation.

Thanks to the collaboration of the staff, the institutions and our allies, we look towards the future with the aim of continuing to share Joan Miró's innovative and committed spirit with the world.



Joan Miró. *Gouache-drawing*, 1937. With the dedication:
 "à la petite Jacqueline Matisse avec mes meilleurs vœux pour 1937. Miró 1-1-37"
 ("to the young Jacqueline Matisse with my best wishes for 1937 Miró 1-1-37")
 40 x 32 cm, gouache and pencil on paper, private collection.

1.1. The Fundació Joan Miró

Joan Miró (Barcelona, 1893 – Palma, 1983) was one of the most important artists of the 20th century, widely known for his bold and experimental work. The Fundació Joan Miró was created by the artist himself with an initial collection consisting mainly of works from his private collection. The aim was to set up an international reference centre dedicated to Miró in Barcelona and to promote research on his work and on contemporary art.

Thanks to the generosity and collaboration of the artist's family and friends, today the Foundation holds, exhibits and disseminates a unique collection of works by Joan Miró, his personal library and an archive with almost all of his preparatory drawings, making it a global reference centre for his work.

The Foundation opened to the public on 10 June 1975 and has since then become a dynamic facility where Joan Miró's work can be seen alongside the most contemporary artworks. Located in a building designed by Josep Lluís Sert (Barcelona, 1902–1983), it is a unique example of a single-artist museum, in which the artist and the architect established a close dialogue between the art, the architecture and the natural surroundings.

With the support of public and private institutions, the Foundation has promoted and carried out academic activities, international projects and numerous temporary exhibitions, and it has brought the great names of modern and contemporary art to Barcelona. It has also managed Espai 13, one of the first galleries dedicated to emerging artists and curators, which has been active since 1978. With its exhibition programme, its educational spaces and its public and educational programme, the Fundació Joan Miró focuses on promoting research, creativity and critical thinking, fostering a deeper understanding of and engagement with modern and contemporary art practices.

Joan Miró and Barcelona

In the mid-1960s, Miró thought of four major projects to promote the city of Barcelona culturally and enhance its international standing: the airport mural, a monument in the Parc de Cervantes, the mosaic in the Pla de l'Os and the Fundació Joan Miró, a museum that would display his work and be a pioneering centre for

contemporary art. To transfer his legacy from the private to the public sphere, Miró donated a significant part of his most recent works to the Foundation and created new ones specifically for the future museum. Miró wanted to consolidate the Foundation as an international reference centre for his work, and the artist's family has continued and generously expanded this endeavour.

Art, architecture and nature

Nature has always been at the origin of Miró's creative work and was a key element in the conception of the Foundation. Joan Miró and his close friend Josep Lluís Sert, the architect who designed the building, chose Montjuïc as the location because they envisioned a building that was integrated in nature, surrounded by vegetation that penetrated and formed part of the museum.

And this is the Fundació Joan Miró: a museum where art and nature overlap. The Olive Tree Patio, at the heart of the building, offers views of Montjuïc Park on one side and the city of Barcelona embraced by the Collserola hills on the other. The Carob Tree Patio offers an outdoor place of rest within the museum, and the North Patio offers a view of the city with the sculpture *Model for a monument presented to the city of Barcelona (Moon, sun, and one star)* in the foreground. The terraces allow visitors to admire the patios, the vegetation of Montjuïc surrounding the building and the Miró sculptures embedded in the landscape. It is a free itinerary for observing nature within the museum route and viewing the surroundings.

The trees of the Fundació Joan Miró have a timeless symbolism: the cypress is a symbol of welcome and hospitality; the almond tree of the rebirth of nature; the olive tree of longevity, strength and renewal; and the carob of fertility. Miró thought that a tree "has a soul, a spirit"; it is not just a trunk with branches and leaves.

Montjuïc is the great urban park of Barcelona, a garden of gardens that acts as one of the lungs of the city. Well connected to public transport, it also has a network of paths that allow visitors to reach the Fundació Joan Miró on foot from various parts of the city (including the Poble-Sec neighbourhood, Avinguda Paral·lel and Plaça d'Espanya) and to discover the natural environment that surrounds it. If you walk to the Foundation, you can enjoy the combination of art and nature from the start of your journey.

1.2. Strategic Plan

For more than 45 years, the Fundació Joan Miró has played a significant role in the cultural scene in Barcelona and abroad, promoting the work and vision of its founder, Joan Miró. With its 50th anniversary drawing near, the Foundation aims to attain a greater presence as a leading art institution in cultural, social and intellectual life and to be more resilient, effective and ambitious, as set out in its new 2023-2026 Strategic Plan.

In November 2019, the Board of Trustees of the Joan Miró Foundation received the first draft of a new strategic plan developed by the Board, the management and the staff. Shortly after, the COVID-19 pandemic significantly impacted the institution. Since then, the plan has been refined to better align with current challenges and future opportunities, including recent armed conflicts, energy instability, climate change, and the lingering effects of the pandemic. These factors have triggered an economic crisis, reducing citizens' purchasing power, affecting tourism, and driving up supply costs.



Joan Miró, *Woman in front of the sun*, 1974

Following the resumption of the Foundation's activities after the lockdown, work on the 2023-2026 Strategic Plan continued. The plan was drafted through an open process that began with the participation of all staff and also involved the Board of Trustees. Likewise, to take into account all views and opinions, we consulted organizations, companies and institutions that collaborate with the Foundation, friends and patrons, visitors, and representatives of our social and cultural sphere. This consultation was not a one-time event but will continue as the Strategic Plan is implemented and developed over the next two years.

The Fundació Joan Miró aims to share art with the world, from its immediate environment to collaborators and visitors far and wide. The Foundation considers itself responsible for contemporary and emerging artists and for art in itself, with its transformative capacity for all people and for society. For this reason, the Foundation must position itself as an iconic space in the city and a symbol of Barcelona's culture for the world. Therefore, with the 50th anniversary of the Foundation drawing near, in line with the institution's values of proximity, sustainability, innovation and commitment, four key lines of work were drawn up in the 2023-2026 Strategic Plan for the coming years: maintaining a visitor-focused approach in the Foundation's actions, enhancing Miró's international standing, ensuring the Foundation's sustainability, and strengthening its actions in accordance with its aims and values.

Following this plan will push the Fundació Joan Miró towards a more sustainable model of a museum focused on excellence and knowledge creation for all visitors. The strategic lines also include proposals to develop the talent of a staff committed to the institution and the artist's legacy, which now needs to be carried into the future.

Lines of the 2023-2026 Strategic Plan

Adopting a visitor-focused approach

To offer visitors (in-person or online) a unique emotional and intellectual experience based on our artistic, architectural, educational and academic offering in accordance with their concerns and expectations.

- Objective 1: To consolidate transformative and innovative programming. To make Miró's work and modern and contemporary art available to everyone. To create exhibitions and present

the Collection in a participatory way involving the professionals of all areas of the Foundation and our visitors. To include active research on Joan Miró, on modern and contemporary art and on the impact of the experience on visitors.

- Objective 2: To promote research and knowledge. To promote new research projects inside and outside the Foundation in order to create opportunities for new talent.
- Objective 3: To develop public and educational programming. To make the Fundació Joan Miró a cultural actor committed to society and its current challenges, promoting creativity and critical awareness among a diverse and plural audience with the aim of giving meaning to the community.
- Objective 4: To get to know the visitors. To study and obtain in-depth knowledge of the visitors in order to improve their experience and engagement and facilitate data-driven decision making.

Enhancing Miró's international standing

To take the Fundació Joan Miró outside its walls.

- Objective 1: To prioritize the Foundation's strategic markets (the USA, Spain, Asia-Pacific and Europe) and to strengthen its international communication. The USA is the country with the most works by Miró in private and public collections, and the market with the greatest philanthropic potential. Spain has the closest audience with the most potential for growth. Asia-Pacific is the most important emerging market for new museums and has audiences with the greatest capacity for growth. Europe is the most consolidated market for medium-sized projects and the most important for institutional loans. It also has the largest number of single-artist museums.
- Objective 2: To foster visibility and reputation. To promote the international visibility of the Foundation and consolidate its local and national visibility. To create a new communication narrative.
- Objective 3: To consolidate institutional relationships. To strengthen and expand the Foundation's network of collaborators and increase its capacity for influence.

Ensuring sustainability

To offer a respectful economic model that generates a positive and measurable impact

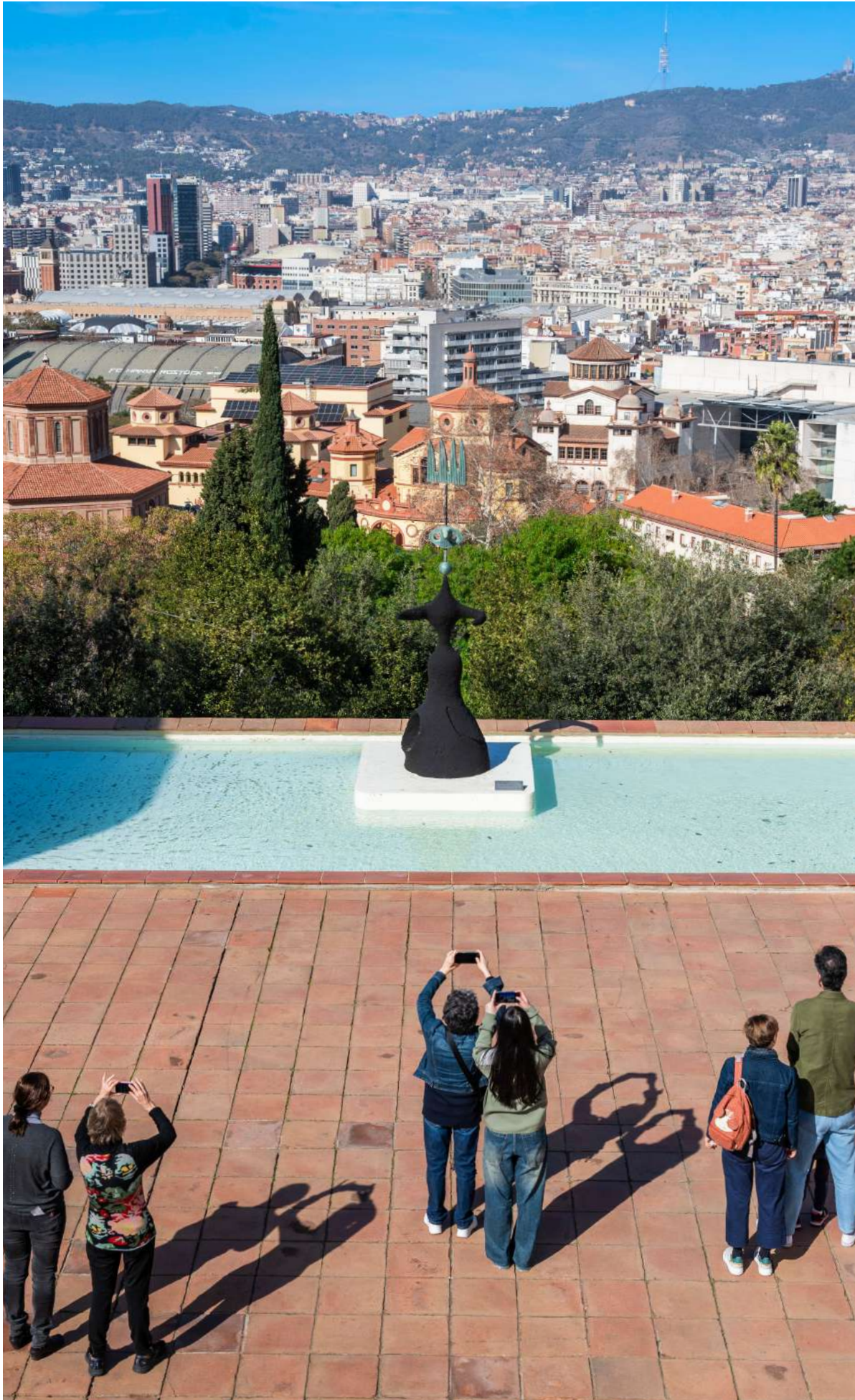


and that remains consistent and aligned with the environment and the demands of an open and inclusive society.

- Objective 1: To develop the business and new revenue sources. To optimize the potential of the Foundation's own business (the shops and e-commerce), evolve in rental of spaces and promote the Foundation in new tourist markets. To diversify funding sources by seeking new alliances with our partners and offering new forms of long-term relationship with the Foundation.
- Objective 2: To guarantee the management, investment in and maintenance of the heritage (the building and the Collection). To guarantee the sustainability and future of the Collection and the building through appropriate management, investment and maintenance, while minimizing their environmental impact.
- Objective 3: To ensure the good governance of the Foundation. To guarantee that the Foundation is governed with excellence, both internally and externally, and to prevent potential risks.

Promoting a culture of talent by prioritizing staff cohesion and well-being

- Objective 1: To promote talent management. To attract and develop the talent of the Foundation's people and staff. To have the best professionals to guarantee the institution's future as a centre of quality.
- Objective 2: To prioritize change management. To maintain motivation and enthusiasm for the future project, understanding the need for continuous change and, therefore, the importance of innovation. To transform the Foundation in order to transform the world, with a staff in continuous development.
- Objective 3: To guarantee the well-being and health of people. Taking care of our staff is our priority. The Foundation must take any action needed for people to feel well in terms of both physical and emotional health.





13

exhibitions

318

works from 108 collections

361,282

visitors in 2024

16,711

students in school activities

2. A visitor-focused approach

At the Fundació Joan Miró, we understand art as a transformative experience capable of generating dialogue, reflection and emotion. Each visit is an opportunity to establish a unique connection with the artwork, a meeting point between creative expression and the perspective of each visitor.

Our commitment throughout 2024 was to continue promoting critical thinking, participation and accessibility, as well as to ensure that the artistic experience was enriching and open to everyone. Active listening to the expectations and needs of visitors guides us in the programming, which includes both well-established and emerging artists from the local area and abroad—always with a sensitive perspective on the social and cultural challenges of the present.

We are committed to a participatory approach that involves a range of cultural and social agents, fostering dynamics of co-creation and opportunities for shared learning. The current exhibitions, Miró's work and the surroundings are stimuli for reflection and creativity, facilitating a personal relationship with art and opening new forms of interaction with the audience.

With this aim, in 2024 we launched initiatives that promote inclusion and accessibility, ensuring that culture is a right and a shared experience for all people.

2.1. Exhibitions

The Fundació Joan Miró is internationally recognized for its unique collection and its constant commitment to fostering contemporary knowledge and creation through its programming. Four large letters recall this founding mission at the entrance of the building: CEAC, the acronym of Centre d'Estudis d'Art Contemporani (Centre for Contemporary Art Studies), a driving force capable of inspiring current artists and stimulating critical thinking.

This commitment is reflected in three main lines: a living collection that is constantly revised and investigated, emulating Miró's spirit of exploring new paths and relationships within his own work; inclusive, open and accessible exhibitions that offer innovative, diverse, and rigorous perspectives on modern and contemporary art; and Espai 13, which for over 45 years has been a laboratory for emerging creation, supporting new generations of artists and curators.

On the eve of the 50th anniversary celebration, it is good to remember Miró's words in an interview by Maria Lluïsa Borràs published in *La Vanguardia* on June 8, 1975:

"[...] the ambition of this Foundation is limitless. It aims to promote all aspects of research into visual arts (exhibitions of young artists, presentation of new trends, etc.) in order to establish a bridge between the artworks and the audience. [...] and to shape contemporary sensibility, [...]"

the Foundation also aims to foster and promote other artistic forms such as cinema, video, theatre and music."

The Collection

The Fundació Joan Miró has one of the most complete collections of paintings, drawings, sculptures and works on paper by the artist and exhaustively covers all the stages of his life and art.

With a cross-disciplinary approach, the Collection explores the work and the personal language of Joan Miró, one of the most influential artists of the 20th century, and highlights the key concepts of his thinking and work. His willingness to transcend conventional painting is especially evident in this selection of works.

Among the works, the paintings associated with surrealism and the works created in the context of the Spanish Civil War have a special artistic and poetic significance. Also notable are the large canvases made from the 1960s onwards, characterized by broad expanses of colour and freedom of gesture.

The works that make up the Collection largely come from Miró's donation of 1975. Over time, this collection has been expanded thanks to donations and contributions from Pilar Juncosa, Joan Prats, various members of the Miró family, and other public and private collections.

In March 2024, after the closure of *Miró-Picasso*, the Collection returned to its space in the Sert building with a new presentation. The works



View of the Foundation's Collection



Entrance to the Foundation's Collection

«The permanent collection of the Fundació Joan Miró in Barcelona has incorporated an altarpiece of Saint Stephen from the Museu Nacional d'Art de Catalunya to explain the influence of Gothic art on Miró's work. The Friends of the National Museum have visited our neighbours, wonderfully guided by Teresa Montaner and Cèsar Favà.»

A visitor

were organized into different areas reflecting key aspects of Miró's creative process, such as the earth, poetry, matter, signs, mural painting and anonymous art.

To bring Miró's work closer to the public, special emphasis was placed on his sources of inspiration. These elements, which include both local and international artistic and popular expressions, are presented through documents and materials preserved in the Foundation's archive.

The Collection is presented with a selection of works owned by the Foundation, complemented by works on loan from other institutions and private collections.

Temporary exhibitions

Joan Miró and the Writing of Things

Based on a selection of works from the Collection of the Fundació Joan Miró, this exhibition explored the evolution of Miró's language, from the crystallization of the sign as an ideogram to the creation of large figures with a mythical appearance arising from the individualization and enlargement of his own symbols.

In recent years, this vocabulary, made up of figures such as women, genitals, birds, stairs, stars and constellations, coexisted with a brutal and forceful gesture that reflected the artist's desire to assert himself and transcend the limits of conventional painting.

Joan Miró Prize: Tuan Andrew Nguyen. Our Ghosts Live in the Future

The Fundació Joan Miró presented the first solo exhibition in Spain of the Vietnamese-American artist Tuan Andrew Nguyen, winner of the 8th edition of the Joan Miró Prize. The exhibition included some of his most striking video installations, as well as a selection of sculptures made from discarded bombs and abandoned artillery shells from the Vietnam War.

Nguyen, born in Saigon (now Ho Chi Minh City) in 1976, comes from a family that had to flee the country during the "boat people" migration. This experience has been a central element in his artistic practice, especially since the moment he decided to return to Vietnam.

The exhibition not only addressed the human and material consequences of the Vietnam Wars fought by France and the United States, but also established a dialogue between Joan Miró and Alexander Calder, two icons of Western art in the context of the Cold War. This connection was reflected in the characters of Nguyen's films and installations, as well as in the objects and artworks depicted in these projects. Calder assumed a new identity in the body of a Vietnamese woman, while an unexploded bomb acquired its own voice to narrate its fate before being buried and detonated. Through letters written and read to distant or deceased parents, memory and family legacies traversed time, weaving links between past and present.



Exhibition gallery of Tuan Andrew Nguyen. *Our Ghosts Live in the Future*

« Joan Miró and the Writing of Things. The most important thing is now. Work, work, work and be honest. Work thoroughly. Don't see things in a superficial way. Delve deep, reach the bottom. And face the world with courage. »

Iolanda Batallé Prats, a visitor

MiróMatisse. Beyond the Images

The exhibition *MiróMatisse. Beyond the Images* explored the relationship between Joan Miró and Henri Matisse, two artists who, despite belonging to different generations and developing in diverse artistic contexts, maintained a deep and constant artistic dialogue that might initially seem paradoxical. Matisse was born in 1869 and Miró in 1893. They were associated with different movements (Fauvism and Surrealism, respectively), and they developed aesthetic approaches that also seemed opposed, from the decorative harmony of the former to the disquieting strangeness of the latter. However, the exhibition highlighted how, despite these differences, the

two artists shared the same approach to creation and the role of images.

The itinerary started from a biographical base: how did Matisse and Miró access each other's works? What did they see or what were they able to see in their works? Who facilitated this contact? Addressing these questions, the exhibition focused on key moments when the mutual influence was particularly evident. It showed how Fauvist thought influenced Miró in the late 1910s and early 1940s, and how Matisse found new inspiration in Miró's work for his own artistic practice.

The title *Beyond the Images* was chosen because, despite their differences, the two artists shared a deep critique of Western pictorial tradition. Their broad conception of painting and drawing was based on this critical concern, which translated into mutual admiration and recognition over the years.

The exhibition culminated with the analysis of shared practices and emphasized the relationship between the "murder of painting" and decorative aesthetics. Special attention was given to illustrated books, to large, monumental compositions and, finally, to the "confrontation" between some of the most representative works of the two artists, which revealed how their legacy redefined the pictorial language of the 20th century.



«The artist Tuan Andrew Nguyen condemns war, but from the perspective of healing the trauma. A poetic exhibition at the Fundació Joan Miró.»

Montse Frisach, a visitor

«A morning well spent at the Fundació Joan Miró discovering the connections between the work of two great painters of the 20th century #MiróMatisse. Applied to other projects that I am starting to devise, what I take from this exhibition is the concept of 'letting oneself be guided by the hand' shared by the two artists.»

Olga Suanya i Sag, a visitor

Espai 13

Every year Espai 13 presents series that address issues affecting emerging art. In 2024, under the curatorship of Irina Mutt, the series *We Will Keep Each Other Company When It Grows Dark* proposed a reflection on interdependence, addressed through four solo exhibitions. Each artist offered a unique perspective on their way of existing in the world and managing spaces.

According to the curator, interdependence challenges the fiction of autonomy and highlights how our bodies and lives are intertwined with others. The aim was to show that we all are part of a whole and that nothing operates in isolation.

The Barcelona artist Alba Mayol presented *Crease not enclosure*, a work inspired by the story *Bloodchild* by Octavia Butler. Through sculpture, installation and drawing, Mayol created an interconnected space where boundaries and shapes become blurred. She sought to recreate a living entity that could be felt, smelled or touched, exploring desire and the impossibility of defining it absolutely.

Inari Sandell, a Finnish artist, based her work on psychiatric systems that have shaped narratives about neurodiversity. She explored how certain sensory elements can invite or exclude identities in everyday spaces. The butterfly, a symbol of resistance to normative thinking, served as the central image in her discourse.



View of *Accident*, by Helena Vinent, in Espai 13

Danielle Brathwaite-Shirley, based between Berlin and London, presented an interactive installation that allowed visitors to become characters of video games in which individual decisions affected the narrative. Her work addressed the lives of black trans people and explored how personal responsibility can influence survival and the creation of memory and community.

Finally, the Barcelona-based artist Helena Vinent created a space where fiction and reality merged. With a group of disabled people, she burst into the exhibition hall, challenging access, pleasure and desire, and turned non-normative bodies into a threat that shook normality.

The cycle concluded with a performance by Teo Ala-Ruona, which explored trans corporeality as a phantasmagoric and transcendental experience.

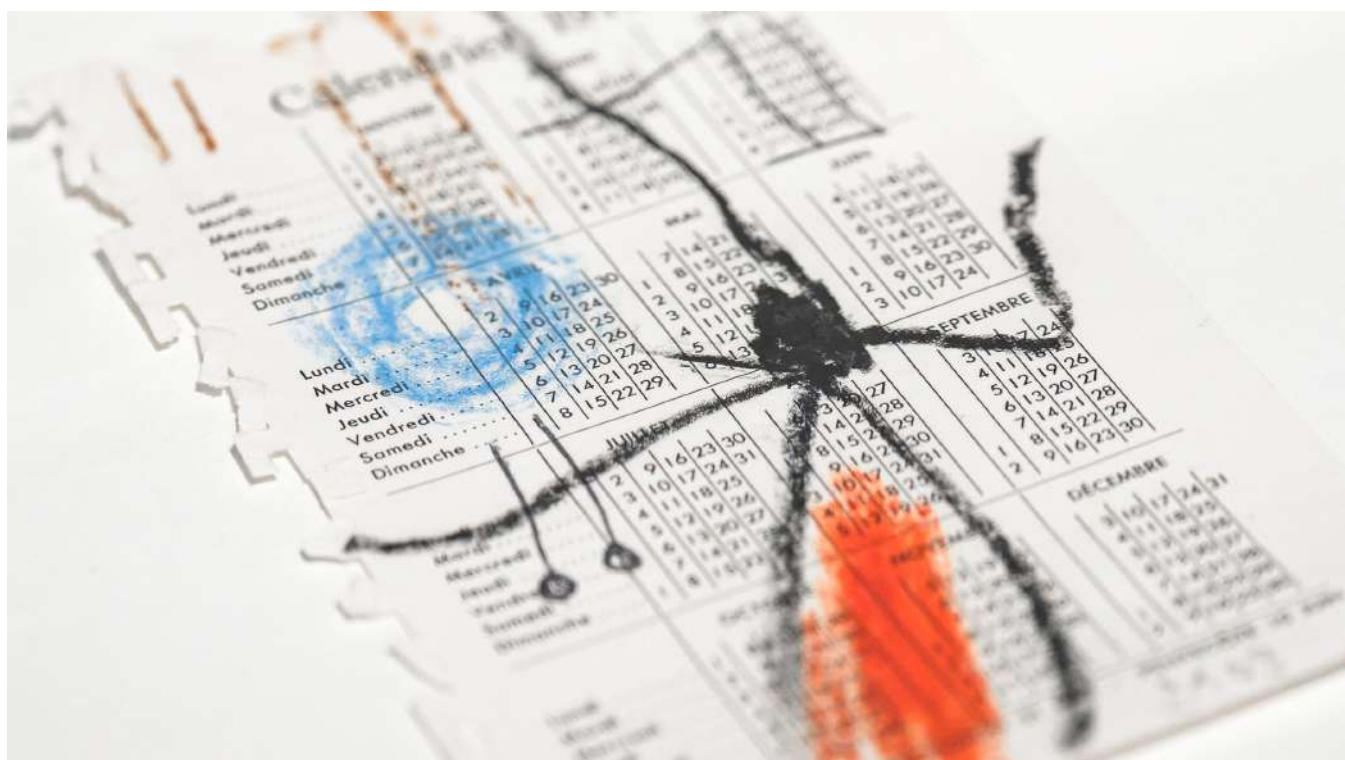
The archive of the Collection

Joan Miró conceived the Foundation as a dynamic space for disseminating his work and that of other modern, contemporary and emerging artists. Initially, he contributed about 300 works, but over time the Collection grew thanks to contributions from family, friends and collaborators, including sketches, annotations, documents and editions of his graphic work. In 1988, the archive was moved to an area not accessible to the public for museological reasons, but in

2024 it returned to its original location, the octagonal tower. This move restored its relevance and made it accessible to visitors. Integrated into the presentation of the Collection, the archive provided a deeper understanding of Miró's more personal work and was left visible to the public, thus making it a central element of the visitor's experience.

2024 kicked off with the exhibition *Opening the Archive O3: 12 Wooden Panels and 52 Miscellaneous Pieces*, which was already underway and was dedicated to the *Wooden constructions* series created by Miró in 1930 with the intention of challenging the traditional boundaries of painting. The exhibition highlighted the sketches and documents that have been preserved from this series and emphasized the artist's creative process. Miró created at least 12 constructions with 52 pieces of wood, and the exhibition revealed how he had experimented with these materials to subvert established artistic conventions.

This exhibition was followed by *Opening the Archive O4. Portrait of Miró*, the fourth exhibition linked to the Archive of the Fundació Joan Miró, which focused on the collaboration between Joan Miró and Louis Marcoussis to create the engraving *Portrait of Miró*. In this collaborative work, Marcoussis began the portrait with a realistic depiction of Miró's face, while Miró overlaid elements from his imaginary universe: celestial bodies, planets, flames, fantastical beings and



Annotations and drawings by Joan Miró displayed in *Opening the Archive O3*

calligraphic inscriptions that reflected his desire to be a painter-poet.

The year closed with the inauguration of *Opening the Archive 05. Improvised Supports*, an exhibition that explores the materials and means with which Miró worked, highlighting his capacity for constant innovation and experimentation.

Photography in the Foyer

Since the last monographic exhibition dedicated to Joaquim Gomis in 2012, the Fundació Joan Miró has created a permanent space dedicated to amateur photography. In this space in the Foyer, small exhibitions alternate between materials from the Gomis Collection held at the National Archive of Catalonia and exhibitions by professionals from various fields who also practise photography.

In 2024, the Foyer hosted three major exhibitions. *Can Coriol*, by Oriol Enguany, explored the self-built Can Coriol country house, focusing on its punk aesthetic and the transformation of the site as a result of the landscape disintegration of the Baix Camp county. *That Time When Calder's Circus Arrived in Mont-Roig*, by Joaquim Gomis, presented images of Alexander Calder's visit to Mont-Roig del Camp in 1932, capturing popular entertainments related to the artistic interests of Miró and Gomis.

Finally, *The Last Match Factory*, by Weiyan

Low, a Malaysian visual anthropologist, documented the last operating match factory in Malaysia. Founded in 1933 with a predominantly female workforce, the factory was undergoing a decline in production, although it still took meticulous care of the machinery. The memories of the workers depicted a story of decline and ageing, while reflecting the emotional bond with their craft.



«It's worth climbing up to Montjuïc to visit #espai13 @fundaciomiro and gain a bit more awareness with Helena Vinent's exhibition!»

A visitor

«Discovering the exhibition *Opening the Archive 03: 12 Wooden Panels and 52 Miscellaneous Pieces* is like opening a window into Joan Miró's creative process. The wooden constructions reveal his genius.»

A visitor

2.2. Public and educational programming

The Public and Educational Programming Department at the Fundació Joan Miró develops participatory and educational initiatives aimed at all audiences, incorporating innovative pedagogical practices and promoting interdisciplinary work.

We consider art to be a universal creative potential, a powerful instrument for building personal and social identity, and a fundamental tool for the development of critical thinking.

Committed to the present and the future, we entrust the mediation to local emerging artists, who link artistic practice and reflection to the issues that affect us as a society.

Our activities are aimed at schools, teachers, families, young and adult audiences, and groups at risk of social exclusion.

national scene. In 2024 we collaborated with 73 emerging artists, offering them spaces for experimentation and dissemination to enhance the development of their practices. Second, we work to foster participation and critical thinking among citizens. This has allowed us to consolidate ourselves as a leading institution in the educational field and at the district level, while increasingly positioning ourselves as a pioneering space in our relationship with young and adult audiences, who show growing interest in our programming.

This commitment to art, society and critical thinking drives us to continue exploring new forms of mediation and to keep contributing to the construction of a more open, plural and dynamic cultural fabric. We also have a range of initiatives aimed at people with sensory disabilities or at risk of social exclusion. This approach positions the Foundation as a museum open to everyone and committed to the right of all individuals to participate in culture on an equal footing.

Impact and outreach

Our work is based on two major commitments. First, we are committed to strengthening ties with the artistic community, which consolidates us as a key player in the local and



Community engagement

Joan Miró's affection for Barcelona was embodied in the creation of the Foundation. True to this spirit, the staff are involved in the cultural and educational fabric of the city, working hand in hand with various institutions and initiatives. In the cultural field, the Foundation celebrates popular culture by programming activities at the Festivals of Santa Eulàlia and La Mercè. It also participates in events such as Architecture Week, the Day and Night of Museums and In Museu, and also in the festivals that mark the cultural events of the city, including the Grec Festival of Barcelona, 48 h Open House Barcelona, Barcelona Dibuxa, Barcelona Obertura Ciutat de Clàssica and the u22 Festival.

In addition to city events, the Foundation works on local initiatives with the neighbourhood in which it is located and forms part of the Permanent Council of Montjuïc Park in the Sants-Montjuïc district. It is also an organizing institution of "Viu Montjuïc", an event in which the park becomes a cultural space with a programme of activities and leisure opportunities that are open to all citizens.

The Foundation collaborates with schools in the Sants-Montjuïc district and in the city, incorporating educational innovation practices that promote cross-disciplinary work and highlight the importance of the artistic process in all areas of learning. The Foundation regularly collaborates with schools to create projects with students through training for teachers. By introducing educational innovation, it aims to stimulate cross-disciplinary work and highlight the importance of the artistic process.

Within the "Escoles Tàndem" programme, which promotes collaboration between schools and institutions, the Foundation teamed up with the Pau Sans School in L'Hospitalet de Llobregat, which replicated the museum's "Photography in the Foyer" project in its own foyer. We have also started a new "tandem" with the Emili Juncadella School in the Navas neighbourhood of Barcelona.

In addition to improving accessibility within the museum, the Foundation collaborates with various stakeholders at the city level to promote better management of accessibility and inclusion.

An example of this collaboration is the constant contact with associations of people with visual impairments (ONCE, ACIC and B1+B2+B3), people with autism (Aprenem Autisme) and people with cerebral palsy (FEPCCAT).



Educational project with the Mossèn Jacint Verdaguer School

For the second consecutive year, we maintained the agreement with the Catalan Association of Families and People with Deafness (ACAPPS) with the goal of enabling people with hearing impairments to participate in all our activities comfortably and enjoy our services on an equal footing.

We also collaborated with Sant Joan de Déu Hospital, offering two workshops aimed at girls with eating disorders and children from Casa de Sofia, a centre for chronic illness care.

Additionally, we signed an agreement with the Cerebral Palsy and Multiple Disabilities Federation of Catalonia (FEPCCAT), which allowed us to carry out an initial artistic creation project with users from five associations in Catalonia.

The Joan Miró Foundation is also part of Apropa Cultura, a network of 250 facilities in Catalonia working to ensure access to culture for people with disabilities and groups at risk of social exclusion. Apropa Cultura offers activities at affordable prices and training programmes. As every year, the Fundació Joan Miró active-

ly participated through training sessions, joint projects and initiatives to advance towards a country where the universal right to culture is guaranteed.

In April, as every year, the Foundation supported the “Connecta’t al Blau” campaign, which offers a family activity for boys and girls with autism.

The Foundation also attended meetings of the Working Group on Museums and Accessibility, which is made up of experts from other museums and entities. This working group provides the opportunity to share accessible initiatives, courses and conferences on the topic, discuss matters of interest, exchange resources and promote joint proposals. In addition, articles are published on the Working Group’s blog to give it visibility.

Activities for people with disabilities or at risk of exclusion

The Foundation works to ensure that its activities are increasingly open and allow all types of audiences to participate, regardless of their background, social situation or sensory and cognitive abilities.

In addition to this broader aim, as part of the shared programme with Apropa Cultura, the Foundation has designed a series of proposals specifically addressed to groups at risk of social exclusion, such as people with sensory disabilities, people experiencing homelessness, migrants, individuals with mental health challenges, elderly people in vulnerable situations, people living in poverty and people deprived of liberty.

2.3. Accessibility

Following its commitment to providing spaces and experiences accessible for everyone, the Foundation offers inclusive programmes. On 4 March 2024, the Catalan Accessibility Code came into effect. This regulation aims to ensure autonomy, equal opportunities, participation and non-discrimination of people with disabilities or those who face difficulties interacting with their environment. The Code establishes conditions, requirements and solutions for universal accessibility.

Furthermore, it outlines the actions that must be carried out in the coming years and their timelines, and it promotes the museum’s Accessibility Plan. The Fundació Joan Miró continues to this plan, initiated in 2022, with measures



Session of the project “Creations with a Voice of Their Own”, for individuals with cerebral palsy from FEPCCAT.

that affect all areas: building accessibility, exhibitions, marketing and communication, staff training and the programming of activities.

The main objective of the Accessibility Plan is to achieve a friendly, welcoming and interesting museum for all visitors, taking into account the diversity of ages, cultures and abilities. The museum works to welcome everyone without discrimination, to offer services and cultural activities without barriers, and to promote the transformative power of art as a commitment to improving society.

Universal design or design for all establishes guidelines to ensure that the exhibitions are accessible, understandable and approachable. These guidelines ensure, for example, that the furniture and flooring do not present obstacles to circulation, that communication elements are visible and clear, and that the layout of the works is suitable for everyone.

During 2024, special attention was given to the accessibility of audiovisual elements in exhibitions, activities and communication. A clear example is the inclusion of subtitles for people who are deaf and hard of hearing (SDH) in the exhibitions of Che-Yu Hsu and Tuan Andrew Nguyen. Subtitles have also been included in the videos of the activities and on social media. To make this possible, training on subtitling was provided in June. It was attended by ten professionals from various departments (Communication and Marketing, Audiovisuals, Production and Registry and Exhibitions).

Subtitles not only benefit people with hearing impairments but are also a useful tool for everyone, as they facilitate the understanding

of content, especially in languages that are not one's own.

Audio description is also a key element for audiovisual accessibility, especially for people with visual impairments. For the first time, an exhibition primarily composed of videos was accessible to these individuals thanks to guided tours with live audio description.

Between May and July, the Foundation hosted a student intern in the subject of audio description from the Barcelona School of Audio-visual Media (EMAV), who wrote descriptions for relief reproductions of ten paintings by Joan Miró. These reproductions allow visually impaired individuals to trace the shapes with their fingers, accompanied by a recorded narration accessible via a QR code. This initiative is part of a project dealing with accessibility to the library collection that will continue in 2025.

Gradually, the Foundation is also incorporating sign language interpretation, especially in press videos and as a support in some activities. The family event *Little Stories, Great Women*, led by Helena Vinent, was subtitled live, included a sign language interpreter, and featured an induction loop system installed in the auditorium

to facilitate the inclusion of people with hearing impairments.

Finally, the exhibition *Accident* by the same artist denounced the inherent ableism in our society and highlighted the barriers faced by people with physical disabilities.



Tactile exploration. Tour for people with visual impairments of the exhibition
Tuan Andrew Nguyen. *Our Ghosts Live in the Future*.

2.4. In detail

EXHIBITIONS

Miró-Picasso

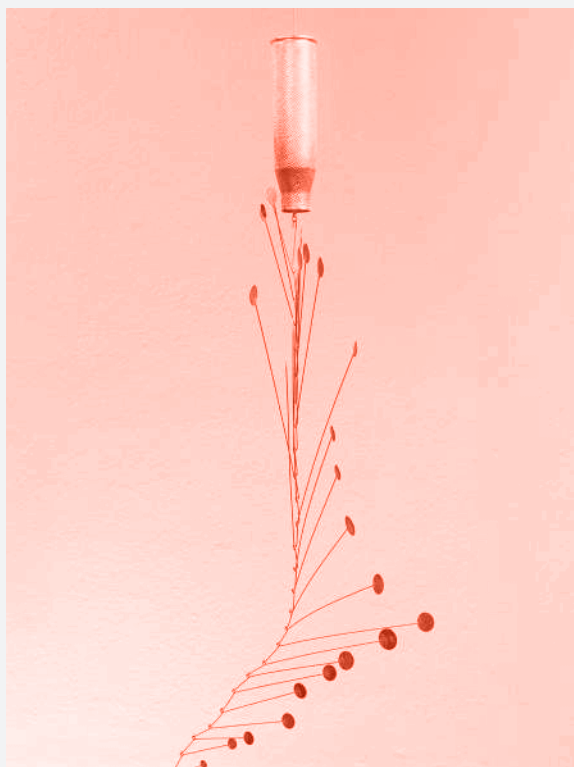
20 October 2023 – 25 February 2024

Curators: Margarida Cortadella, Elena Llorens, Teresa Montaner and Sònia Villegas

Catalogue: *Miró-Picasso*

A joint exhibition of the Fundació Joan Miró and the Museu Picasso de Barcelona that coincided with the celebration of the 50th anniversary of Picasso's death and the 40th of Miró's.

14 activities: "If I Were a Bit, if I Were a Whole", a workshop of collage and other materials by Teresa Rubio / "Wild Clays", a pottery workshop with local resources by Maria Roy Deulofeu / Rereading by Maria Llopis / Rereading by Toni Juncosa / The university day "Sideways Looks at Picasso and Miró" / "Game", a performance by ManNera / Storytelling series "The Flight after the Leap", with Mon Mas / Workshop "Letters To Miró from Picasso, and Vice Versa", by Març Rabal / Visit "Miró-Picasso. Shared Paths", by Quim Mòdenes / Workshop "Flowing in Matter", by Artepaliativo / Workshop "Magical Portraits", by Artepaliativo / Workshop "A Small Gesture on a Piece of Paper", by Teresa Rubio / Educate with Art training seminar "Letters in Orbit", by Clara Gassull.



Tuan Andrew Nguyen.

Our Ghosts Live in the Future

9 May 2024 – 24 September 2024

Curator: Martina Millà

4 activities: Sound action *Wet Earth* / "With What Roots Do We Weave Our Alliances?" / "The Fleeting Body", a performance by Lizette Nin and María Monegro / "Who Is Afraid of Ideology?".

MiróMatisse. Beyond the Images

25 October 2024 – 9 February 2025

Curator: Rémi Labrusse

10 activities: Storytelling "A Hug between Upbringing and Coloured Rouge" / "A Line That Extends the Hand", with YASS/YAZZI and Martí Sawe / "Video Game Club" / "Oscillating between Lines and Cut-Outs" / "Makimono", with Koala Art for Kids / "Soft as Cement" / "Pierrot le Fou, Matisse's chromatic influences on Godard" / Visit with audio descriptions / Workshop "Reality Cut-Outs", by Artepaliativo.

Creations with a Voice of Their Own. The Inspired Imprint

22 November 2024 – 8 December 2024

Proposer: Anna Oliva.

An artistic project with individuals with cerebral palsy that aims to enhance and demonstrate their creative abilities.

Espai 13: We Will Keep Each Other Company When It Grows Dark

2 February 2024 – 19 January 2025

Curator: Irina Mutt

5 activities: Four solo exhibitions by Alba Mayol, Inari Sandell, Danielle Brathwaite-Shirley and Helena Vinent; a performance by Teo Ala-Ruona.

Opening the Archive 05. Miró. Improvised Supports

19 December 2024 – 15 June 2025



Curators: Teresa Montaner and Elena Escolar. An exhibition that explores the materials and media used by Joan Miró, highlighting his capacity for experimentation and artistic innovation.

Opening the Archive 04. Portrait of Miró

20 June 2024 – 15 December 2024

Curators: Teresa Montaner and Elena Escolar. An exhibition on the collaboration between Joan Miró and Louis Marcoussis in creating a portrait of Miró through an engraving that combines realism with elements of Miró's poetic imagination.

Opening the Archive 03. 12 Wooden Panels and 52 Miscellaneous Pieces

21 December 2023 – 12 May 2024

Curators: Teresa Montaner and Elena Escolar. An exhibition about the series of wooden constructions that Joan Miró made in 1930 with the intention of questioning the ultimate meaning of painting.

Joan Miró Collection

23 March 2024 – 28 September 2025

A variety of spaces allow visitors to explore different aspects of the work and highly personal language of one of the most influential artists of the 20th century.

PUBLIC AND EDUCATIONAL PROGRAMMING

Music at the Miró

4 concerts: St. Frances + TWIN / Ven'nus + Xicu / Amaia Miranda + Mar Pujol / Ikram Bouloum + ÀSIA.

Participants: 566

Lluerna

3 editions / 19 selected artists / 104 applications

3 activities: "Lluerna: Correspondences" / "Lluerna: Possible Pasts" / "Lluerna: Interdependencies".

Participants: 214

u22 Festival

25 Activities

Participants: 2,217





Guided tours of temporary exhibitions and the Collection

Participants: 8,684

Activities for families

18 activities: “The Morning Star” / “Artist’s Proof” / “The Long Journey of Joan Miró” / “Look, Mark, Create!” / “The Imagined City” / “Circles, Points and Rounded Shapes” / “I Am the Moon, the Sun and a Star” / “Traces and Birds” / “Christmas Special” / “Look Closely”, with Xavi Rodríguez Martín.

Participants: 38 sessions – 1,836 attendees

Activities for schools

10 activities (interactive/educational tours and workshops): “Miró’s World” / “My Diary” / “In White” / “Fantastic Nature” / “New Friendships” / “The Line that Unites Us” / “A Shape is a Place to Live”.

Participants: 426 schools – 15,327 attendees

Accessibility activities

Activities: “Spatial Sensations”, “A Journey with Joan Miró. Connect with Autism”.

Participants: 89

Community projects

Activities: “Correspondences Projects” (La Muntanyeta School) / “Joan Miró Prize” (Octavio Paz School) / “Tàndem” (Pau Sans School) / “In Residence” (Montjuïc Secondary School) / Library-Education / “Art and Creativity” / Local Projects / “Creations with a Voice of Their Own”, with Anna Oliva.

Participants: 8 projects – 789 attendees

Artistic mediation spaces

Activities: 2 artistic mediation spaces: “Seeds Saved by the Earth Will Sprout from the Fire”, with Tau Luna Acosta / “Waiting Room”, with Anna Irina Russell and Clàudia del Barrio.

Festivals and collaborations

Activities: 7 collaborations: “Viu Montjuïc” / “Miró, Tàpies and Club 49” (with the Tàpies Foundation) / Barcelona Obertura Festival / Barcelona Dibuixa Festival / Art and Spirituality Days (with Pompeu Fabra University) / Tour “Barceló-Miró. Paths of Freedom”, by Ricard Bru (with La Pedrera) / Grec Festival.

Participants: Approximately 500

COLLABORATING ARTISTS

Agustina Fioretti, Aitana Ahrens, Aleix Martínez, Alina Sokulska, Alvie Gual, Amaia Miranda, Anna Irina Russell, Anna Izquierdo, Anna Oliva, Anya Tilmatine, Artepaliativo, Àsia, Asma Ismail, Caterina Miralles, Clàudia del Barrio, Clara Gassull, Clara-Tanit Arqué, Club de Videojocs, Daniel López del Rincón, Edu Rubio, El Globus Vermell, Fito Conesa, Gema Gubianas, Helena Civit, Helena Laguna, Ikram Bouloum, Irena Visa, Jana A. Abril, Koala Art For Kids (Irene Gilabert, Eva Sala, Montse Tarragona), Laura Maestre, Laura Mercader, Lizette Nin, Lou Vives, Mar Garcia and Javi Soler, Mar Pujol, Març Rabal, Mari Ito, Maria

Llopis, María Monegro, Maria Roy Deulofeu, Martí Sawe, Martina Manyà, Marwa Arsanios, Maya Pita-Romero, Mery Cuesta, Miquel del Pozo, Mireia Molina Costa, Mireia Pons, Mon Casas, Mon Mas, Pablo P. Méndez-Kodiak, Pau Codina, Personaje, Pepa Balsach, Quinny Martínez, Ricard Bru, Sara Sinaí, Serafín Àlvarez, Sergi Serra Mir, Sofía Romero, St. Frances, Susy Shock, Tatiana Donoso, Tau Luna Acosta, Toni R. Juncosa, Twin, Ven'nus, Víctor Ramírez Tur, Xavi Rodríguez Martín, Xicu and Yass/Yazzi.

MEDIATION PROJECTS

Schools: An educational project of the Joan Miró Prize

In the latest edition of the Joan Miró Prize, we worked to maintain the relationship we built with the Octavio Paz School in the first phase of the project. For this edition, we worked with Tau Luna Acosta, an artist and mediator based in Barcelona, who proposed a two-week educational project in which students from the school explored and connected with the work of Tuan Andrew Nguyen, the current winner of the Joan Miró Prize, with the aim of collectively devising strategies for historical reparation linked to migratory trauma. This project was the starting point for the new schools network project of the Joan Miró Prize.

Accessibility

“Creations with a Voice of Their Own. The Inspired Imprint”, carried out with the Catalan Federation of People with Cerebral Palsy (FEPCCAT), is an artistic project that aims to enhance and showcase the creative capacity of individuals with cerebral palsy, affirming not only self-value but also mutual learning, shared practice, bonds and human relationships. This project was carried out for the first time in 2024 with the collaboration of the mediator artist Anna Oliva and is expected to continue in the future. In 2024, the experience concluded with an exhibition in the museum’s galleries.

“All Audiences: The Artistic Mediation Space”: The Artistic Mediation Space of the Fundació Joan Miró is a project of the Public and Educational Programming Department that aims to offer visitors the opportunity to connect with temporary

exhibitions through a sensitive and sensory dialogue. Emerging local artists are given a platform, and an emotional bridge is established between the exhibitions and the audience, whose interaction transforms and gives meaning to this space. In 2024 we collaborated with Tau Luna Acosta, Anna Irina Russell and Clàudia del Barrio.

Workshops

The workshops are always linked to one of the exhibitions and offer a chance to practically explore some of the themes or techniques observed during the visit. They foster creative freedom and participation, allowing participants to express with images or materials what might not be expressible in words.

“A Small Gesture on a Piece of Paper” (by Teresa Rubio)

Linked to the *Miró-Picasso* exhibition, this activity invited participants to discover the connections and affinity between Miró and Picasso in the galleries and later in the workshop, where they explored collage, a technique that allowed both artists to reinterpret the fragmented world of modernity.

5 groups or sessions
Participants: 83

“Flowing in Matter”

This workshop was aimed at young people with eating disorders from the Mental Health Department of the Hospital Sant Joan de Déu. This workshop on free creation was based on automatic surrealist techniques, using



unconventional materials such as sand and chalk. It reflected on the concept of chance and its influence in the work and in everyone's life.

1 workshop

Participants: 8

"Imaginary Portraits"

This workshop was aimed at boys and girls from Casa de Sofia, of the Hospital Sant Joan de Déu. Casa de Sofia is a care centre for children with serious or chronic illnesses.

The participants created pictorial compositions there using tools adapted to their manual mobility.

1 workshop

Participants: 3

"A Journey with Joan Miró"

As every year, in collaboration with the Aprenem Autisme association, in 2024 the Foundation offered a family activity within the "Connecta't al Blau" campaign.

On this occasion, a workshop was offered in connection with the family publication *The Long Journey of Joan Miró*, the new edition of which included a range of accessibility resources.

"A Journey with Joan Miró" introduced participants to Miró's life and artistic career through dialogue and drawing.

1 session

Participants: 25

Interactive tours

These are guided tours in which participants actively engage using material or sensory resources provided to them.

"Shared Paths", by Quim Mòdenes

Linked to the exhibition *Miró-Picasso*, this activity is aimed at people with visual impairments. In 2024, it offered the content of a guided tour with tactile explorations of relief reproductions of some of the artists' works.

Sensory tour with audio descriptions, in collaboration with Anya Tilmatine

Linked to the exhibition of Tuan Andrew Nyuguen, this tour is also aimed at visually impaired individuals. It was the first experience of this kind at a predominantly audiovisual exhibition. The participants were able to visualize the videos



through audio descriptions and some tactile objects and elements related to the artworks.

2 sessions

Participants: 36

"Spatial Sensations", by El Globus Vermell

"Spatial Sensations" offers a sensory approach to architecture through tactile models and embossed sheets, with special attention to the sonority of spaces and the textures of the building. This activity was initially aimed at people with visual impairments but is now offered to groups of people with functional disabilities.

Guided tours

These tours involve guiding groups who wish to visit an exhibition, providing them with information and encouraging participation and dialogue.

The exhibition Accident, by Helena Vinent, in Espai 13.

4 sessions

Participants: 60

Self-guided visits

Some groups choose to make an unguided visit to the temporary exhibitions, those of Espai 13 or the Joan Miró collection, and to wander around the Foundation's spaces, the terraces and patios to enjoy the fresh air, the panoramic views, the natural surroundings and the beauty of the building.

During 2024, a total of 61 groups chose this way to visit the various spaces and exhibitions. **Miró-Picasso** (17 groups – 250 participants) was one of the most visited exhibitions, followed by the **Permanent Collection and the building** (33 groups – 501 participants), **MiróMatisse** (3 groups – 44 participants), **Tuan Andrew Nguyen. Our Ghosts Live in the Future** (6 groups – 91 participants), and finally, **Espai 13** (2 groups – 44 participants).

Collaborative projects with social entities

Creations with a Voice of Their Own. the Inspired Imprint was an artistic project carried out in collaboration with FEPCCAT and based on a proposal designed by Anna Oliva. This project involving individuals with cerebral palsy enhanced and highlighted their creative abilities. It was also presented at an exhibition in the galleries of the Foundation displaying some of the created works, and the creation process was documented with a video that gave voice to the participants.

Participants: 72

Activities for social action professionals

As part of the Educate with Art training series of Apropa Cultura, the Foundation offers an annual training day for workers in the social sector. In 2024, it presented *Letters in Orbit*, by Clara Gassull.

Participants: 28

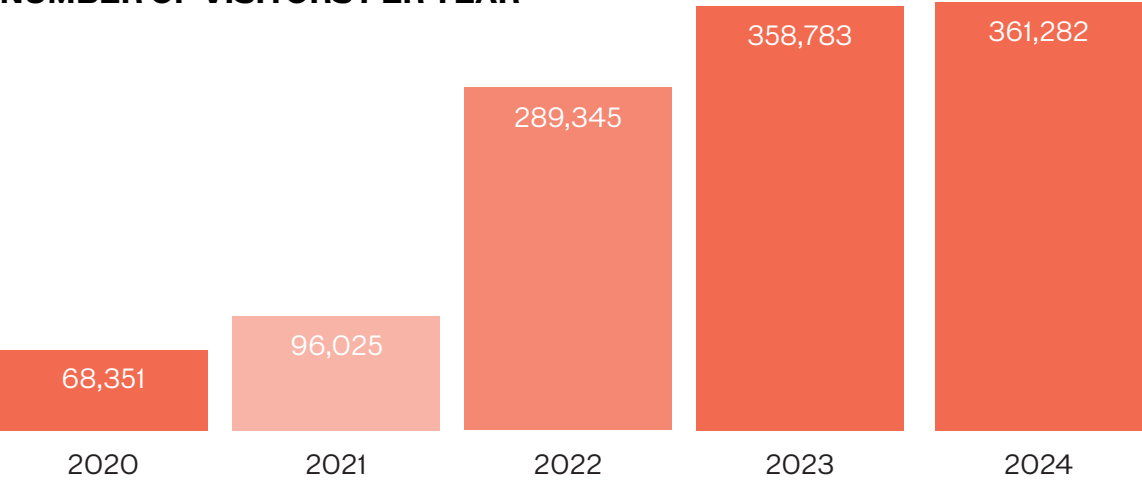


« With courage, with valour, wishing to heal all that the memory and traces of the fire made us experience, we have spoken with all the entities of the forest. We have listened to each other, helped and embraced each other.» »

Primary education student, Octavio Paz School

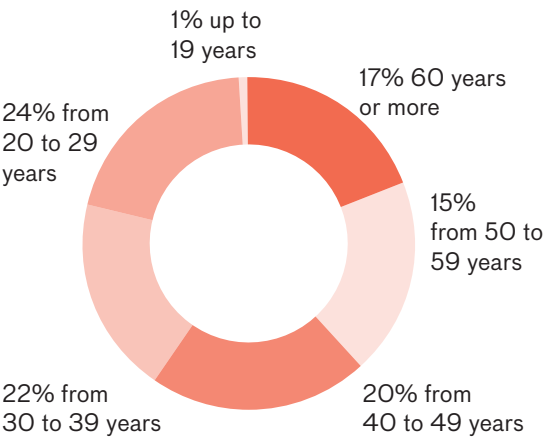
361,282 visitors in 2024

NUMBER OF VISITORS PER YEAR

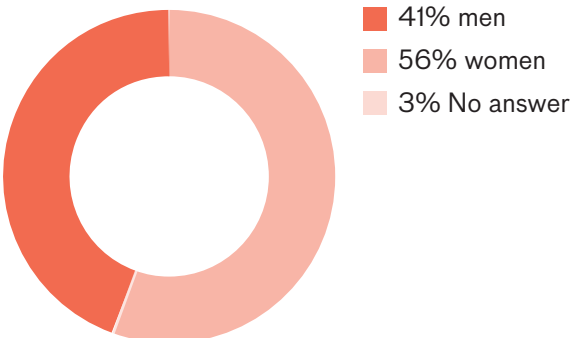


PROFILE OF THE VISITORS

Age



Sex



Tickets purchased

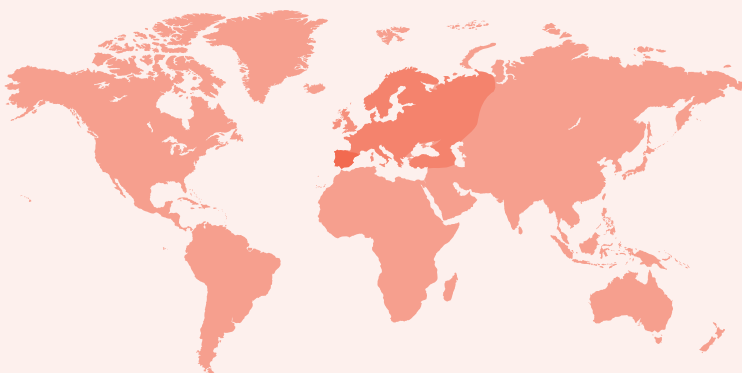
1	35 %
2	46 %
3	9 %
4	6 %
More than 4	4 %

Accompanying persons

Alone	30 %
With a partner	31 %
With friends	18 %
With family (children)	14 %
With family and friends	8 %

Place of residence of the visitors

Barcelona	16 %
Rest of Catalonia	9 %
Rest of Spain	2 %
Rest of Europe	49 %
Rest of the world	23 %



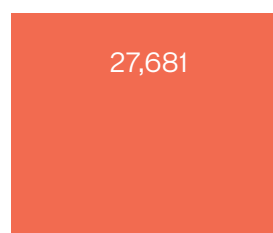
Visitors per exhibition in 2024:

Exhibition	Visitors	No. of days open
<i>Miró-Picasso</i>	57,489	48
Kandis Williams. <i>Death of A</i>	1,609	18
Alba Mayol. <i>Crease not enclosure</i>	11,332	63
Inari Sandell. <i>Butterfly Logic</i>	5,772	65
Tuan Andrew Nguyen. <i>Our Ghosts Live in the Future</i>	98,477	120
Daniell Brathwaite-Shirley. <i>No Comment</i>	8,052	81
<i>MiróMatisse. Beyond the Images</i>	61,018	56
Helena Vinent. <i>Accident</i>	5,178	51
Joaquim Gomis. <i>Picasso Series</i>	15,614	30
Che-Yu Hsu. <i>Zoom Hypothesis</i>	5,667	12
Oriol Enguany. <i>Can Coriol</i>	73,825	109
Joaquim Gomis. <i>That Time When Calder's Circus Arrived in Mont-Roig</i>	69,071	130
Weiyan Low. <i>The Last Match Factory</i>	20,445	41
Che-Yu Hsu. <i>Zoo Hypothesis</i>	4,822	38

Means of transport used by visitors

Cable car	1 %
Tourist bus	1 %
Other buses	1 %
Bus 55	
Bus 150	17 %
Bus 55/150	28 %
Funicular	38 %
On foot	16 %
Taxi	10 %
Private car	5 %

Attendees of the activities



2024



44,183

visitors to travelling exhibitions

778,944

unique website visitors

241,785

followers on social networks

3,582,715

video views on social networks

3. Promotion of Miró

The Fundació Joan Miró reaffirms its role as a vibrant and dynamic space committed to disseminating Joan Miró's legacy and promoting contemporary artistic creation.

With the aim of reaching beyond the building and beyond Barcelona, the Foundation works to expand its local, national and international presence, consolidating its position in strategic territories such as the United States, Europe, Spain and the Asia-Pacific region.

This expansion is based on continuous dialogue with institutions, museums and other cultural entities that share common values and goals. Through collaborations and joint projects, the Foundation strengthens its role as a global leader for the dissemination of Miró's work and the promotion of contemporary art and critical thinking.

This strategy is complemented by a clear desire to connect with new audiences and to create meaningful experiences that go beyond simply viewing the artwork. In this way, the Fundació Joan Miró establishes itself as a leading institution with the capacity to inspire and influence the shaping of the cultural future both locally and globally.



3.1. Enhancing Miró's international standing

Throughout its history, the Fundació Joan Miró has been committed to sharing the work and legacy of the artist Joan Miró with the world. Through the support of public and private agents, it has developed international projects to promote global awareness of the institution and to create collaborative links with an increasing number of museums and institutions worldwide. Since 2019, the Foundation has had an office dedicated to the conceptualization, development and management of exhibitions based on its collections, in collaboration with international institutions. In 2024, the Fundació Joan Miró continued this work, this time at the Museum Beelden aan Zee in The Hague.

Joan Miró. Sculptures at the Museum Beelden aan Zee in The Hague

The exhibition *Joan Miró. Sculptures* brought together a wide selection of Joan Miró's sculptural works with the aim of introducing Dutch audiences to his sculptural principles, his spirit of experimentation and his artistic evolution in this field. The works, drawn mainly from the Collection of the Fundació Joan Miró, offered a journey through Miró's sculptural career from a chronological perspective and explored the development of his technique through the experimental risk that marked his creative process.

In the mid-1940s, Miró began to explore sculpture through ceramics, a technique that led him to experiment with bronze casting. From this initial stage, the exhibition included works such as *Personnage* (1945), made in fireclay, which would be used as a mould for the 1949 copper version. Later, in the 1960s, Miró incorporated colour into his bronzes and created sculptures influenced by pop art, some of which were also part of the exhibition. The exhibition extended through to 1981, highlighting the diversity of techniques and materials that Miró experimented with over the years.

The exhibition showcased a selection of 38 sculptures from the Collection of the Fundació Joan Miró in Barcelona, reflecting the artist's evolution in this technique and his willingness to take experimental risks. The content of the exhibition was complemented by works from the Fondation Maeght (Saint-Paul de Vence), the Design Museum Den Bosch (Hertogenbosch), the Museum Boijmans Van Beuningen (Rotterdam) and a private collection. Through this

selection, the exhibition highlighted Miró's spirit of experimentation and featured both the finished works and the working processes using preparatory models that have been preserved.

For the occasion, the Fundació Joan Miró loaned three previously unseen models corresponding to monumental sculptures. Particularly noteworthy is the loan of the iconic model of *Pair of lovers playing with almond blossoms* (1975), which is usually on permanent display at the Fundació Joan Miró and was moved for the second time in its history to be part of this exhibition.

The Museum Beelden aan Zee, founded by Theo and Lida Scholten, is dedicated exclusively to contemporary international sculpture and is the only cultural institution of its kind in the Netherlands. The exhibition was very well received by the public, attracting a total of 44,183 visitors throughout 2024—a figure that confirms the international interest in Miró's sculptural work.

The 44,183 visitors who attended the exhibition reflect the international interest in Miró's sculptural work



Joan Miró – *Sculptures* at the Museum Beelden aan Zee, jointly organized with the Fundació Joan Miró, Barcelona. Joan Miró, *Personnage*, 1967. Painted bronze, 218 x 47 x 41.5 cm, Fundació Joan Miró, Barcelona. © Successió Miró c/o Pictoright Amsterdam 2024. Photo: Studio Gerrit Schreurs.



Miró Campus, 2024

3.2. Miró in the academic world

The Fundació Joan Miró reaffirms its commitment to research and innovation through an integrative approach that promotes the exploration of its rich artistic and cultural heritage. With the aim of generating and disseminating new knowledge, it promotes internal and external research projects, offering opportunities for the development of new initiatives. In addition, it works to establish a research culture that supports young researchers and emerging talents both inside and outside the institution, thus consolidating its role as a leader in the study of Joan Miró's work and contemporary art. Since 2020, the Fundació Joan Miró and the Universitat Pompeu Fabra (UPF) have jointly organized activities to promote and raise awareness of Joan Miró's work and legacy within the academic community.

The Miró Campus

The Miró Campus, organized within the framework of the Fundació Joan Miró – UPF Contemporary Art Chair, offered a programme of free activities with prior registration that brought together academics, researchers and professionals from the cultural sector in a space for reflection and knowledge exchange. The first

edition, held from Monday 3 to Thursday 6 June, was met with a positive response. University students, researchers and specialists from various disciplines reflected and exchanged views on contemporary art, research and communication from an open, interdisciplinary and applied perspective. For four days, the Fundació Joan Miró was transformed into a university campus with a broad programme of activities divided into four day-long thematic sessions.

The first day focused on exhibition curating and display resources. It explored the process of conceiving and developing an exhibition through talks, guided tours of the Miró Collection and workshops on exhibition communication strategies. The participants analysed various exhibition resources available at the Foundation and watched and discussed the film *Miró íntim* (2023).

The second day focused on the dialogue between artistic research and audiovisual practice, highlighting the role of audiovisuals in giving new meaning to museums. Research projects on visual representation in the public sphere were presented, and reflections were shared on the relationship between creation and research. The day concluded with a roundtable discussion on the ongoing Industrial Doctorate at the Foundation and a workshop dedicated to the institution's various audiovisual projects.

The third day was dedicated to feminist and queer perspectives in knowledge production. Intervention strategies in museum spaces were addressed from this perspective, accompanied by a guided tour and a lecture on the subject. The session included a dialogue about the intersections between cinema, teaching and feminism, and concluded with a conversation about gender, literature and publishing.

The fourth and final day focused on documentation as an artwork and the role of archives in the conservation and reinterpretation of heritage. Sessions on Joan Miró's personal library and work documents were held, including a visit to the archive and an exhibition dedicated to the artist's unpublished materials. The day concluded with a lecture on research into and renewed recognition of the tapestry artist Josep Royo, with the presence of representatives from the Fundació Joan Miró and Pompeu Fabra University.

3.3. Publishing

The creation of content in various formats, such as audiovisuals and publications, has become an essential tool for bringing the work of Joan Miró to new audiences. These formats make it possible to explore his artistic legacy from innovative perspectives, establishing new dialogues and interpretations. They enable the Fundació Joan Miró to transcend its physical boundaries and reach people who may never have had the opportunity to visit it in person. This commitment to digital and editorial dissemination reinforces the Foundation's role as a dynamic and constantly evolving institution that is able to adapt to changes and connect with a global audience.

Publications and catalogues

Tuan Andrew Nguyen. Our Ghosts Live in the Future

The catalogue of the exhibition *Our Ghosts Live in the Future*, by the artist Tuan Andrew Nguyen, winner of the eighth edition of the Joan Miró Prize. The publication includes an essay by Martina Millà, curator of the exhibition, and a conversation between Tuan Andrew Nguyen and Kader Attia, winner of the sixth edition of the Joan Miró Prize. Together they reflect on the emancipatory possibilities of art in a world in conflict.

The book reproduces a selection of Nguyen's

most significant video installations, as well as sculptures. Nguyen, born in Saigon, grew up in the United States as a refugee after the war—an experience that profoundly informs his work.

MiróMatisse. Beyond the Images

The catalogue of the eponymous exhibition conceived by the Fundació Joan Miró in Barcelona and the Musée Matisse in Nice explores the previously less well-known connections between the works of Henri Matisse and Joan Miró.

The author and curator of the exhibition, Rémi Labrusse, explores the encounter between these two artists, who come from different—often diverging—artistic positions, yet converge in a mutual admiration. The narrative, accompanied by more than 180 images, delves into scenarios and secondary characters, revealing the deep and lasting relationship between the two artists.

We Will Keep Each Other Company When It Grows Dark

During 2024, the Fundació Joan Miró hosted the exhibition series *We Will Keep Each Other Company When It Grows Dark* in Espai 13. Curated by Irina Mutt, the project explored interdependence through four individual exhibitions in which each artist reflected on their way of inhabiting the world and interacting with spaces.

The exhibition proposals by Alba Mayol, Inari Sandell, Danielle Brathwaite-Shirley and Helena Vinent transformed Espai 13 into a stage where non-normative bodies ceased to be docile and devoid of agency, becoming instead a disruptive presence that challenged normality.

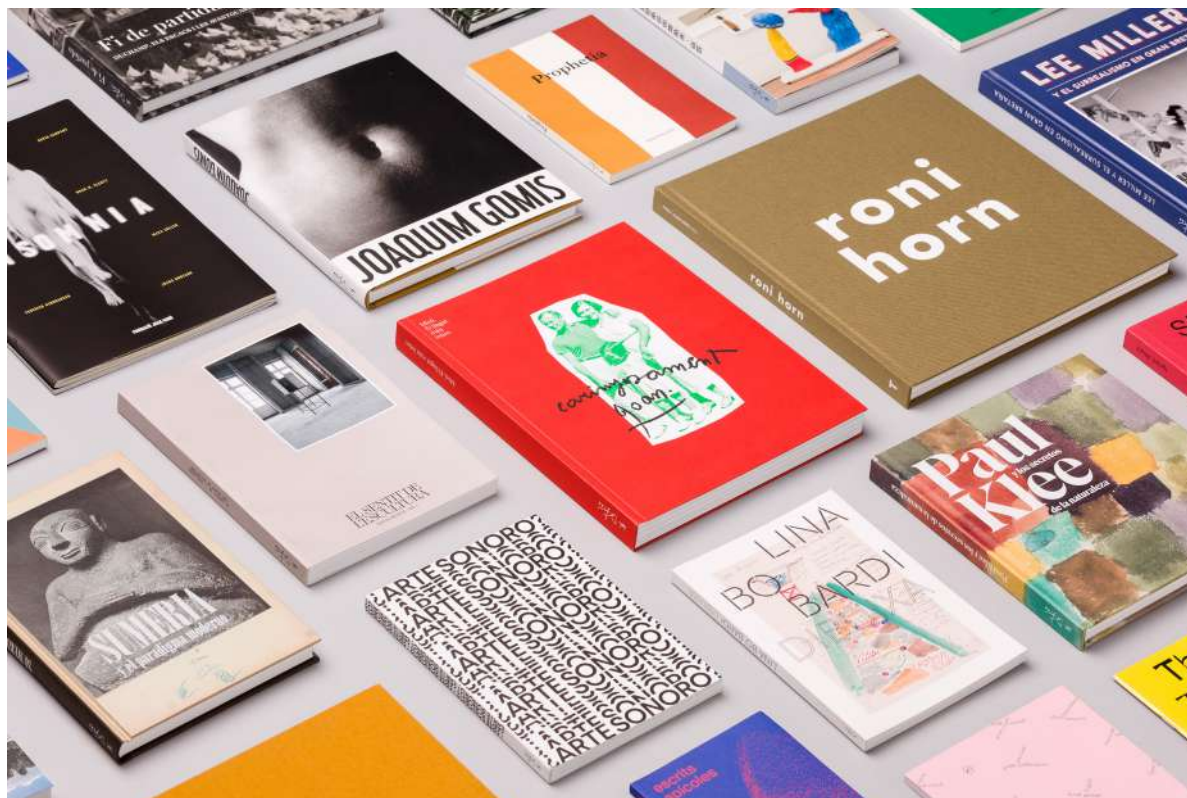
The catalogue of the series compiles the texts written by Irina Mutt for each exhibition, as well as a selection of images documenting them.

The Long Journey of Joan Miró *Reprints and new edition with accessible resources*

With more than four thousand copies sold, *The Long Journey of Joan Miró* is a magnificent biography of the artist in children's album format, written by Gemma Gallardo and illustrated by Marta Altés.

The book transports us to the places that marked Miró—Barcelona, Mont-Roig, Paris and Palma—and to the key moments of his artistic career. The engaging and imaginative tone of the texts, coupled with fascinating and evocative illustrations, makes this book an essential work for discovering the universe of Joan Miró.

The new editions in Catalan and Spanish feature a QR code with accessible resources for



Several publications of the Fundació Joan Miró

all audiences, including a video with subtitles and sign language, an audio description of the illustrations, and an easy-to-read version.

3.4. Communication and marketing

Communication strategy and impact

The year 2024 was marked by a solid and ambitious strategy aimed at strengthening the local and international standing of the Fundació Joan Miró. Alongside the promotion of activities and projects, communication was key to building strong and lasting relationships with the media and the community, grounded in credibility, transparency and trust.

With this purpose in mind, work continued on defining an institutional narrative capable of coherently reflecting the activity, action lines and objectives of the Foundation. This distinctive narrative allows the institution to convey the value of its work clearly and compellingly, while also reinforcing its positioning as a cultural leader.

Throughout the year, through a combination of promotional activities, advertising campaigns and strategic collaborations, the Foundation managed to reach a variety of audiences and generated a significant media impact. From major events to

local exhibitions, each initiative was accompanied by a tailored communication plan to maximize its impact and enhance its visibility in print, television, radio and digital media.

Institutional synergies with public and private entities were another key focus; strategic alliances were consolidated to ensure the long-term sustainability and growth of the Foundation. These collaborations strengthened not only the viability of the current projects but also the Foundation's ability to launch ambitious new initiatives in the future.

In conclusion, 2024 laid the foundations for a 2025 full of challenges and opportunities. With the 50th anniversary of the Foundation's opening drawing near, 2025 promises to become a true cultural festival thanks to a carefully crafted communication strategy and a clear and shared vision.

Media coverage and notable achievements

Exhibitions

The year 2024 was marked by intense exhibition activity and strong media exposure. We began the year with the *Miró-Picasso* exhibition, which was presented simultaneously with the Picasso Museum in Barcelona in October 2023. The collaboration between the two museums resulted in intensive joint work across all areas.



MiróMatisse Catalogue

From the communication and marketing perspective, ticket sales were actively promoted until the final days of the exhibition.

In spring, thanks to the support of the Stavros Niarchos Foundation (SNF), one of the leading international philanthropic entities, the exhibition of the *Joan Miró Prize (8th edition)* dedicated to the work of Tuan Andrew Nguyen was presented. This exhibition not only highlighted the talent and artistic vision of the artist, but also showed the commitment of the Fundació Joan Miró to culture and social inclusion. The exhibition became a magnificent showcase to highlight the transformative work of the Public and Educational Programming Department, which offers a platform for projects that promote participation, accessibility and dialogue with the community.

In October, *MiróMatisse. Beyond the Images*, one of the year's most notable exhibitions for its significant communicative impact, was inaugurated. The uniqueness of this proposal, which established an unprecedented dialogue between the works of Joan Miró and Henri Matisse, was reinforced by specific initiatives and actions aimed at different audience segments.

To maximize the visibility and ticket sales, The Foundation carried out promotional actions such as combined sales with the *Art en Pedra* exhibition at La Pedrera, a Christmas Special with activities and prominent collaborators such as Torrons Vicens and Coco Books, and an advertising campaign with a prior advertisement by the airline LEVEL. This strategic approach generated significant interest both in the media and among the public.

The media impact was noteworthy thanks to this comprehensive communication strategy, which included extensive coverage in print, television, radio and digital media. The indicators clearly reflect the impact achieved:

- Attendance of 35 media outlets and 41 journalists at the press conference for the exhibition's presentation.

- 421 journalists accredited to visit the exhibition.

- Prominent articles published in prestigious media outlets such as "La Contra" in *La Vanguardia* and the print edition of *The Times*.

To conclude, the photography exhibitions in the Foyer and the exhibitions of emerging artists in Espai 13 enjoyed a prominent presence throughout the year, especially with the exhibition series *We Will Keep Each Other Company When It Grows Dark*, which achieved excellent media reception in the context of the 45th anniversary of Espai 13.

Commemorations and events

The year 2024 was marked by major celebrations that strengthened the visibility of the Fundació Joan Miró. The effort dedicated to these activities generated a significant media impact. Particularly noteworthy was the New Year's Eve show in Barcelona in tribute to Joan Miró broadcast on TV3 and hosted by Laura Escanes and Miki Núñez. More than a thousand drones recreated some of Miró's most iconic works in the sky at an event that gathered 120,000



Advertising poster for the exhibition dedicated to the work of Tuan Andrew Nguyen



people on Avinguda Maria Cristina in Barcelona. The tribute, which kicked off the 50th anniversary of the Foundation, reached an audience of 824,000 viewers and achieved a screen share of 32.2%, making it an event with a great cultural and media impact.

In 2024 Espai 13 celebrated its 45th anniversary, a milestone that was enhanced through communications with a significant emphasis on press coverage and advertising. The communications emphasized the importance of this space in the career paths of many artists and curators who exhibited there in their early days and today enjoy broad recognition both locally and internationally.

In the context of this commemoration, the series *We Will Keep Each Other Company When It Grows Dark* marked a qualitative and quantitative leap in the media coverage of Espai 13 compared with previous editions. The celebration featured the participation of artists, curators and historical figures linked to both Espai 13 and the former Espai 10, which generated a significant media impact and highlighted the history of this space as a platform supporting contemporary creation.

Another success in 2024 was the Foundation's presence with its own stand at the ARCO-madrid art fair for the second consecutive year, an initiative that allows us to connect with the audience across the whole of Spain and enhance our visibility there.

To conclude, intensive preparatory work has been done for the 50th anniversary of the opening of the Foundation. Looking ahead towards 2025, meticulous plans were made to ensure that this anniversary becomes a true cultural celebration. The communication efforts already underway lay the groundwork for an ambitious and participatory celebration that will engage both local and international audiences.

Awards and recognitions

In 2024, the *Miró-Picasso* exhibition, co-produced with the Picasso Museum in Barcelona, was awarded the Time Out prize for Best Exhibition of the Year. This award, received at a ceremony held in November, is the second that the Foundation has received from the magazine, following the success of *Imaginary Friends* in 2023. These awards highlight the quality of the Foundation's curatorial work year after year.

Digital and audiovisual content

With the aim of further improving the experience of our visitors, in 2024 we continued to

strengthen the digital and audiovisual content strategy of the Fundació Joan Miró. Aware that digital communication is essential for connecting with new audiences, we worked to offer innovative proposals that expand the cultural impact and bring Miró's art closer to the public.

Furthermore, the Foundation is fully aware of the significant artistic and historical value not only of its physical heritage but also of its audiovisual collection. For this reason, it continues to create content that enriches this heritage, offering new narratives that go beyond the physical visit and enhance the museum experience.

Throughout the year, the Foundation created 41 photographic reports and 22 audiovisual materials, including interviews, institutional videos and specific materials for the press and social networks. These materials document our activities and allow us to bring Miró's work and contemporary art closer to a global audience, thereby expanding the physical limits of the museum.

The project to update the web content was another major focus in 2024. The content is being adapted to the Foundation's new graphic identity, and a results display platform has been created to analyse web traffic and conversion into ticket and activity sales. For the first time, we have specific monetary data on the impact of digital channels, which allows us to make more informed and strategic decisions.

We have also optimized and enriched the content across all our digital channels: the web portal, social media, the newsletter, digital advertising and the Bloomberg Connects app. The application has been enhanced with video clips, inspirational quotes and documents from the archive, and QR codes have been integrated into the galleries to link the physical visit with the museum's digital profile. The results have been outstanding: 11,857 unique visits, 101,246 impressions and 1,213 video plays—figures that confirm our ability to offer an interactive and enriching experience.

In addition, we initiated e-mail marketing campaigns, leveraging automation to achieve 2,095 new newsletter subscriptions. Social media and Google Ads campaigns were also strengthened, achieving the best results in the institution's history.

In conclusion, the Fundació Joan Miró consolidated its digital strategy in 2024 and has demonstrated that content marketing is an essential tool for amplifying our cultural impact. The positive results endorse the Foundation's



The President of the Generalitat, Salvador Illa, signs the honour book of the Fundació Joan Miró in the presence of the Catalan Minister of Culture, Sonia Hernández, and the President of the Foundation, Sara Puig.

ability to adapt to new forms of cultural consumption and strengthen its position as an international leader in the artistic and cultural fields.

High-level institutional synergies

The last quarter of 2024 was crucial for advancing institutional relations at the Fundació Joan Miró. The ties with the Ajuntament de Barcelona, the Generalitat de Catalunya and the Spanish Ministry of Culture were strengthened, establishing an essential network of collaboration for the future of the institution.

During this period, the Foundation enhanced in-person attention during visits from authorities, whether in private events, meetings or activities organized by the institution. We received representatives from the consulates of France, Israel, Brazil and the United States, as well as deputy mayors and councillors of the Ajuntament de

Barcelona responsible for areas such as Culture, Social Rights, Education and Health. We were also visited by the Spanish Minister of Agriculture, the Secretary of State for Tourism and representatives from the Spanish Ministry of Foreign Affairs, European Union and Cooperation.

A highlight was the official visit of the President of the Generalitat, Salvador Illa, accompanied by the Catalan Minister of Culture, the Catalan Minister of Agriculture, and the Spanish Government Delegate in Catalonia.

In the private sector, we established new institutional contacts with companies and entities committed to culture and art, such as Cupra, the German Executives Circle, Integrated Systems Europe (ISE), UFEC, the National Gallery of Art in Warsaw, the Rijksmuseum International Circle, BBVA and the Fundación BBVA, the Cercle del Liceu, Asahi Shimbun and Acció Cultural

Española. The objective was to forge strategic alliances that ensure solid and long-term collaboration with the Fundació Joan Miró.

Finally, the Marketing Department launched new strategic actions to enhance the Foundation's visibility, such as collaboration with the Barcelona International Welcome programme to attract international audiences, agreements with sports clubs to promote well-being among the local community, and a campaign with Vueling to reach a broader audience.

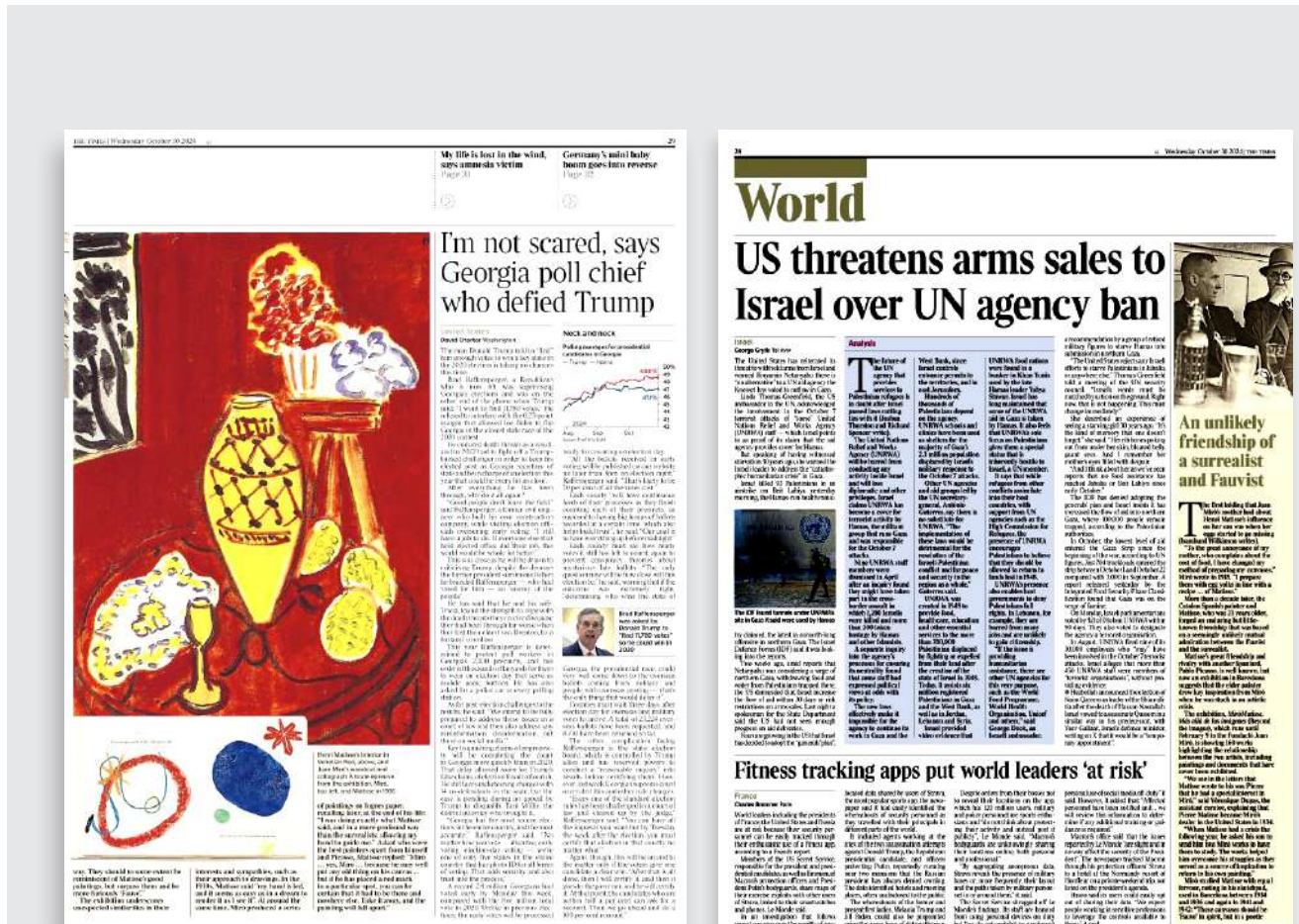
The year 2024 was one of growth, consolidation and expansion of our institutional relationships, which opened new opportunities for the future of the Fundació Joan Miró.

A legacy that is open to the future

The communication and marketing strategy of the Fundació Joan Miró had a significant impact in 2024, thanks to a solid and coherent narrative, careful management and visibility of the exhibitions, and a prominent presence at relevant events. This strategic vision was complemented with effective content management and public

relations work in which institutional and private relationships were strengthened, weaving strategic alliances that broaden opportunities for collaboration in future projects.

With this solid grounding, the Foundation faces 2025 with the assurance of being prepared to successfully celebrate its 50th anniversary.



Presence of the exhibition *MiróMatisse. Beyond the Images* in the press (*The Times*, "La Contra" of *La Vanguardia* and *El Periódico*).

LA VANGUARDIA

LA CONTRA

Rémi Labrusse, historiador del arte y comisario de la exposición

Tengo 57 años. Soy de París. Soy historiador del arte. Estoy soltero y tengo un hijo, Antoine (37). ¿Político? Antipolítico de izquierdas: Nouveau Front Populaire, ¿Greenpeace? Soy protestante. He comisariado en la Fundació Miró (Montjuïc, Barcelona) la exposición *Miró i Matisse* (hasta el 9/II)

“Miró y Matisse se miraban y callaban, absorbidos por su arte”

Impresos arte. Deben salir a su encuentro. ¿De Matisse le sabe todo? Sabe a su medida. Y le profundizo en su obra. ¿Por qué es tan importante Matisse? Para su vida la palabra dice cosas que en sus colores, dibujos o pinturas no puede decir. ¿Medianoche azul, así? También puede el azul o bien hacer referencia al color azul de la definición con el tamaño de las cosas: colores intermedios, colores puros. Lo describe y principia de sí mismo. ¿En Cataluña? ¿En qué época vivió Henry Matisse? Entre 1909 y 1984, cuando murió en Niza, después de su mal. ¿Tuvo hijos? Solo una: la Primera Guerra Mundial, su cuarentena, el germen a nacer y la muerte. Su obra está al nacimiento en el primer instante. ¿Seo Matisse. ¿Comentó? Jean Miró era un niño, pero Jean y Natasja pensaban que se conocían. ¿No le gusta la figura del niño? Miró reconocía

en Matisse su vida y el mundo y sus intereses. Los vemos en la obra. ¿Qué venían? Henry Matisse vivió a la izquierda de la casa de Miró la antigua y sencilla. Matisse era más rico. ¿Se miraban mutuamente? Mucho. En 1942, el poeta Louis Aragon preguntó al secretario de Matisse quién era su representante y dijo: “Miró”. Yo era representante de él, pero a veces lo he colocado a un lado que me enteré de que se debía de estar, y la quitémose. ¿Estaba en el momento? Como en los cuadros que aquí vemos. Matisse pudo hacer una obra después de haber estado un año en el exilio. Siento que un cuadro no puede ser sentido. La obra de Matisse es más la palabra y el color. ¿Dónde queda Matisse de Matisse. “Pienso en los años. Matisse era un gran pintor y yo soy un pequeño”. ¿Miró se veía como Miró? Como un niño de París y Matisse ¿Se reconocían Matisse y Miró? Cuando se conocieron. ¿Vas a una exposición de Jean Miró y Henry Matisse en

Fundació Miró

La exposición *Miró i Matisse* (subtitulada *Miró allà de les indigènes*) puede visitarse en la Fundació Miró desde el pasado 25 de octubre y hasta el próximo 9 de febrero. Una delicia para la sensibilidad del amante de la bellísima plástica. El comisario de esta exposición, Rémi Labrusse, consigue que dialoguen en estas paredes 120 piezas (medio centenar de Miró y otro medio de Matisse, más documentos relativos a ambos, notas y correspondencia). Miró brevemente casi treinta años a Matisse y siempre le honró: veo en una foto a Miró dos años antes de su muerte, aborrito ante un cuadro de Matisse; y otro en un mirado una rara vitalidad y ansiedad. Dice Labrusse. ¿Qué fortuna, para los barceloneses, disponer de un foro de arte tan excelso como la Fundació Miró? No sé si somos conscientes...

[illegible]

An average score
of **4.5** out of **5**
in the **12,665**
Google reviews



DIGITAL CHANNELS

241,785
followers on
social networks



80,637



76,985



71,910



8,280



1,865



910



1,016



182

Individuals reached on social networks



+4,394,398

People

New followers on social media



+9,426

Followers

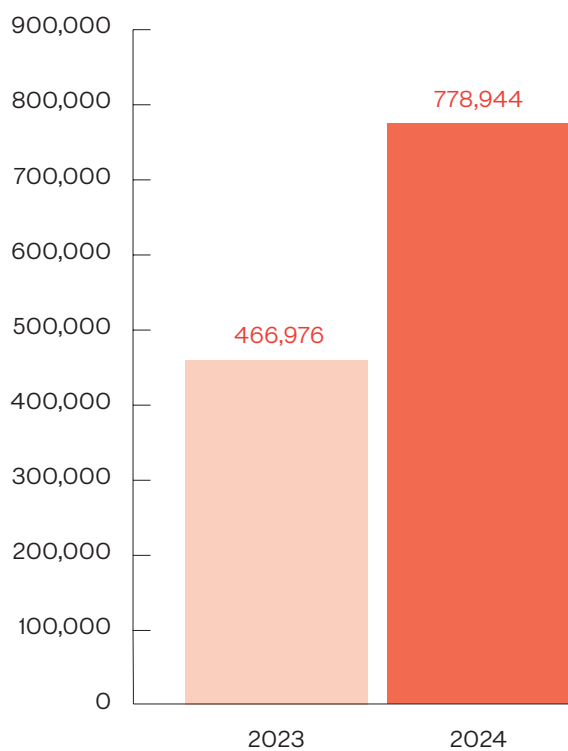
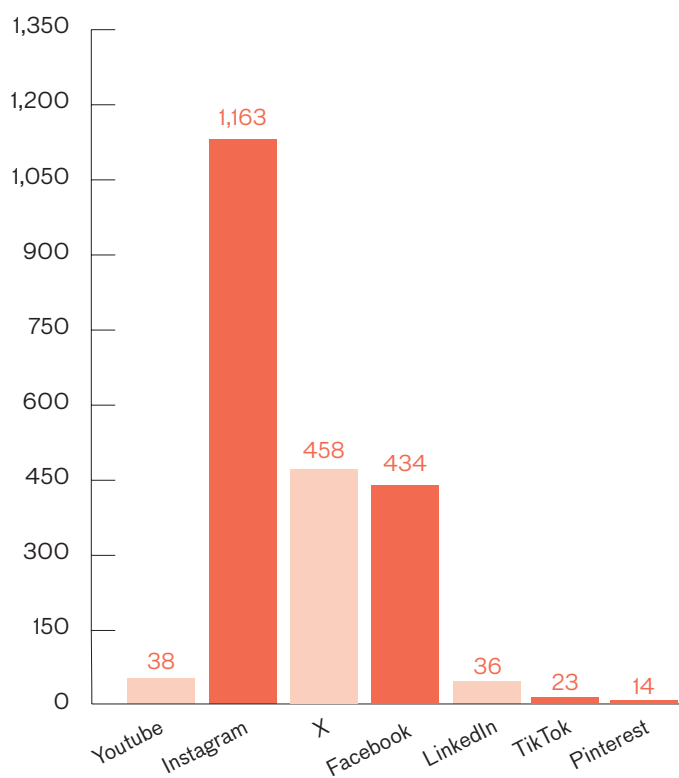
Social media engagement in 2023/2024

548,915

Interactions

1,279

Conversions

Website visitors**2,166 social media posts****PRESENCE IN THE MEDIA****News Items**

4,554

**Audience impressions**

1,227,143,397

**Advertising value equivalent**

€ 39,146,039

* Source: Access-Rebold.

3.5. In detail

TRAVELLING EXHIBITIONS, DEPOSITS AND LOANS

Joan Miró. Sculptures.

An exhibition jointly organized by the Museum Beelden aan Zee and the Fundació Joan Miró

This **travelling exhibition**, which received a magnificent total of 44,183 visitors in 2024, brought together 39 sculptures by Joan Miró from the Fundació Joan Miró, supplemented with works from the Fondation Maeght, the Design Museum Den Bosch, the Museum Boijmans van Beuningen and a private collection. It showcased the artist's evolution and experimentation in sculpture, with techniques ranging from modelling to monumental works.

Dates: 20/09/2024 – 02/3/2025

DEPOSITS AND LOANS

Parliament of Catalonia

Long-term deposit

1 painting by Joan Miró

Dates: 25/05/1995 – 31/12/2025

Ajuntament de Barcelona

Long-term deposit

1 painting by Joan Miró

Dates: 06/03/2012 – 31/12/2025

Puig S.L. Barcelona

2 sculptures by Joan Miró

Dates: 01/10/2019 – 30/09/2025

Pompeu Fabra University

Long-term deposit

2 drawings by Joan Miró

Dates: 03/03/2020 – 02/03/2024

Musées royaux des Beaux-Arts de Belgique

Surrealism

1 painting by Joan Miró

Dates: 21/02/2024 – 21/07/2024

Musée de Grenoble

Miró. Un brasier de signes. Les collections du MNAM

1 book by André Breton and Joan Miró

Dates: 20/04/2024 – 20/07/2024

Musée Matisse, Nice

Miró Matisse. Au-delà des images

7 paintings, 49 works on paper (drawings and various documents) and 10 books

Dates: 28/06/2024 – 29/09/2024



Centre Pompidou Musée d'art moderne - Centre de création industrielle, Paris

Surrealism

1 painting by Joan Miró

Dates: 04/09/2024 – 13/01/2025

Museo Carmen Thyssen, Màlaga

*Naked. Normative and Rebellious Nudes in
Spanish Art (1870-1970)*

3 drawings by Joan Miró

Dates: 07/10/2024 – 09/03/2025

Museo Nacional Centro de Arte Reina Sofía, Madrid

In the troubled air...

1 drawing by Joan Miró and 1 photograph by
Marcel Duchamp

Dates: 05/11/2024 – 17/03/2025

Congress of Deputies, Madrid

El arte en la lucha por la libertad.

Celebrando 45 años de la Constitución

1 *sobreteixim* by Joan Miró

Dates: 01/12/2024 – 12/03/2025

Fundação de Serralves, Porto

Peinture-Poésie: Livres d'artiste by Joan Miró

3 artist's books, 1 book maquette, 3 paintings by
Joan Miró and 1 book by Shuzo Takiguchi

Dates: 10/12/2024 – 10/06/2025

ACADEMIC ACTIVITIES

The Miró Campus

Four day-long sessions on curating, artistic research, feminist and queer perspectives, and the value of archives as work.

Organization: Ramon Balcells and Dolors Rodríguez Roig, in the framework of the Fundació Joan Miró – UPF Contemporary Art Chair

Dates: 02/06/2024 – 06/06/2024



Day 1: 3 June. Exhibition curatorship: exhibition resources

Activities: A talk on curating by Dolors Rodríguez Roig and a film screening and discussion with Meritxell Colell and Jordi Morató, directors of the film *Miró íntim*.

Tours: A guided tour of the Miró Collection, the Sert building and temporary exhibitions with Teresa Montaner and Martina Millà.

Workshops: A session on exhibition communication with Laura Sentís and Daniel Zapater.

Day 2: 4 June. Audiovisual dialogues: research, creation, collaboration

Activities: A talk and live editing of an audiovisual on Pere Portabella with Ramon Balcells (UPF); a talk on the research project "Visual Motifs of the Public Sphere" with Ivan Pintor, Glòria Salvadó and Ariadna Cordal (UPF); a debate on the relationship between research and creation with Jordi Balló and Matilde Obradors; and a roundtable discussion on the Industrial Doctorate with Ramon Balcells, Manel Jiménez Morales (UOC) and Dolors Rodríguez Roig (Fundació Joan Miró).

Workshops: A practical session on audiovisual projects of the Fundació Joan Miró with Alba Gómez, head of audiovisuals at the institution.

Day 3: 5 June. Looking is sustaining: Rewriting the narrative from feminist perspectives

Activities: A dialogue on cinema, teaching and feminist practice with Alba Cros and Violeta Kovacsics (UPF); and a conversation about gender, literature and publishing with Gemma Gallardo (Fundació Joan Miró).

Tours: A guided tour on feminist and queer perspectives with Blanca Arias.

Workshops: A practical session on intervention in the museum from a feminist and queer perspective with Blanca Arias and Víctor Ramírez Tur.

Day 4: 6 June. Materialities: Preserving and rethinking documents

Activities: A talk on Joan Miró's personal library and working documents with Elena Escolar (Fundació Joan Miró); a lecture on research into and renewed recognition of the tapestry artist Josep Royo with Carles Guerra and Manel Margalef (Museu d'Art Modern de Tarragona); and the closing event with Ana Ara (Fundació Joan Miró), Ivan Pintor and Toni Rodon (UPF).

Tours: A tour of the archive of the Collection with Toni Esparó (Fundació Joan Miró) and a visit to the exhibition *Opening the Archive 03: 12 Wooden Panels and 52 Miscellaneous Pieces* with Elena Escolar (Fundació Joan Miró).

Workshops: A reflection on the concept of a document with Pedro Larrègle (Fundació Joan Miró) and a class on documentation as an artwork with Toni Esparó (Fundació Joan Miró).

PUBLICATIONS

Tuan Andrew Nguyen. *Our Ghosts Live in the Future*

Texts: Martina Millà, Tuan Andrew Nguyen and Kader Attia

Pages: 157

Format: softcover

Dimensions: 28.5 x 22 cm

Publication date: May 2024

Languages: Catalan, Spanish and English

ISBN:

978-84-16411-76-4 (trilingual edition in Catalan, Spanish and English)

Print run: 1,400 copies

MiróMatisse. *Beyond the Images*

Texts: Rémi Labrusse

Pages: 172

Format: flexibound

Dimensions: 26.5 x 21 cm

Publication date: June 2024

Languages: Catalan, Spanish, French and English

ISBN:

978-84-16411-78-8 (Catalan edition)

978-84-16411-79-5 (Spanish edition)

978-84-16411-77-1 (bilingual French/English edition)

Print run: 3,000 copies

We Will Keep Each Other Company When It Grows Dark

Texts: Irina Mutt, Martina Millà and Marko Daniel

Pages: 76

Format: stapled softcover

Dimensions: 24 x 30 cm

Publication date: December 2024

Trilingual edition: Catalan, Spanish and English

ISBN: 978-84-16411-80-1

Print run: 300 copies

The Long Journey of Joan Miró. Reprints and new edition with accessible resources

Text: Gemma Gallardo

Illustrations: Marta Altés

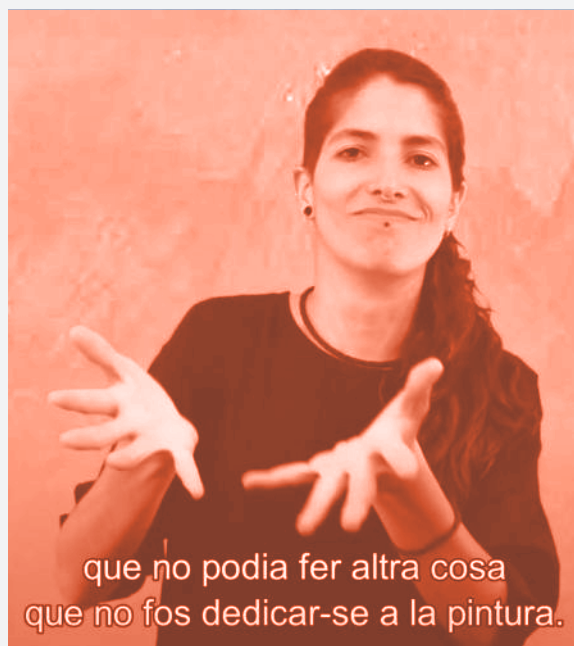
Pages: 32

Format: hardcover

Dimensions: 24 x 24 cm

Publication date: September 2024

Reprints: Catalan, Spanish (3rd edition) and French (2nd edition)



que no podia fer altra cosa
que no fos dedicar-se a la pintura.



Book *The Long Journey of Joan Miró*



Book *The Long Journey of Joan Miró*



215

inventoried works

19

works on deposit

1,124

artwork relocations for changes
in galleries or loans

€11,605,367

in income for 2024

4. A sustainable project

The Foundation is committed to conceiving, designing and planning all its actions sustainably to ensure their long-lasting impact and preserve the spirit and intention with which they were created.

In 2024, thanks to the cultural contribution of the Ajuntament de Barcelona, the Fundació Joan Miró undertook several investments in energy efficiency and reduction of natural resource consumption, implementing sustainable management of its cultural activity to minimize its environmental impact and ensure the sustainability and future of the Collection and the building.

4.1. The Collection: conservation

The year 2024 was exceptional in terms of international visibility. The significant increase in the number of loans of works abroad is an achievement that reflects the Foundation's commitment to disseminating the legacy of Joan Miró and would not have been possible without the Travelling Exhibitions Office.

Preventive conservation and restoration

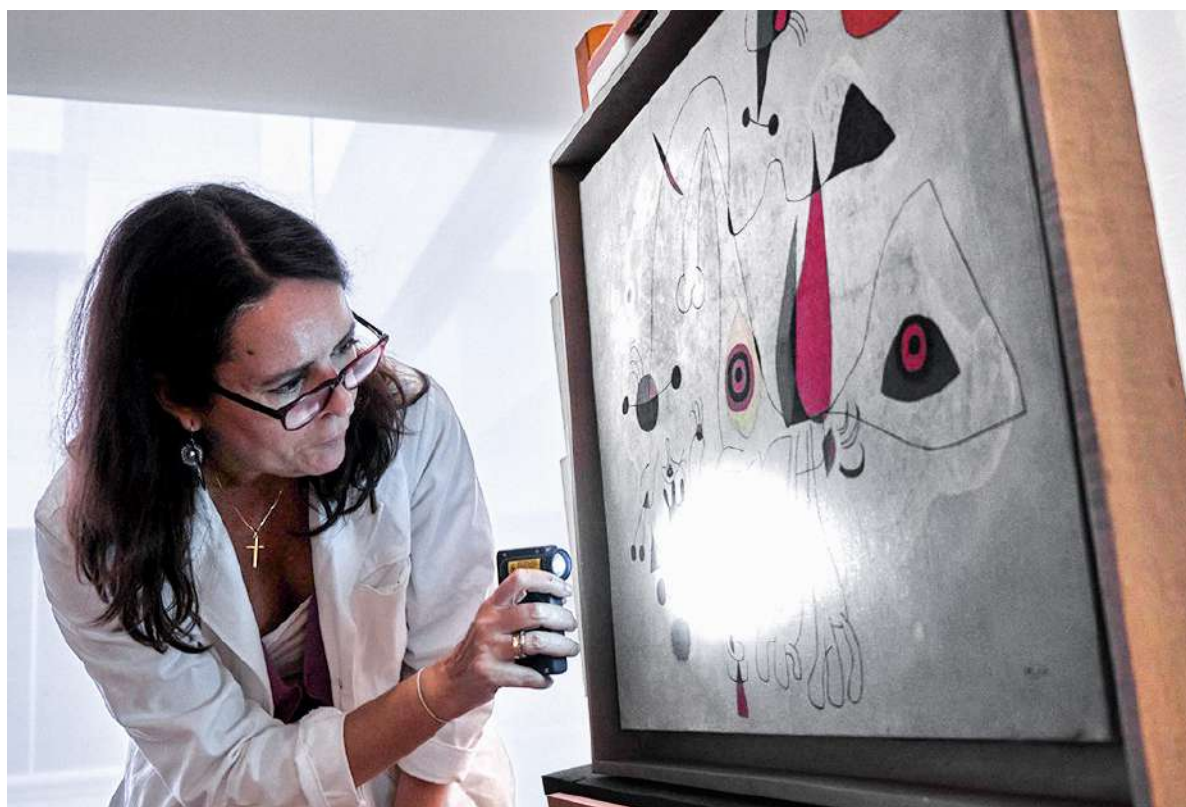
The Fundació Joan Miró demonstrates its commitment to the preservation and promotion of art: it achieved a total of 1,780 artworks handled in 2023, which would not have been possible without the meticulous work of the Production and Registry Department.

Each new acquisition undergoes a rigorous process that ensures its proper integration and preservation within the Collection. This process begins with processing permits and managing transportation—essential elements to ensure that the work arrives in optimal condition. When the work is received, an exhaustive evaluation of its conservation status is crucial for identifying any need for immediate intervention.

Subsequently, a detailed documentary record of the work is created, including photographs, descriptions and cataloguing to integrate it into the Collection. If necessary, preventive conservation techniques are applied, or a meticulous restoration is carried out to ensure that the work is in the best possible condition. Some works require specialized framing to protect them and enhance their presentation. Once these steps have been completed, the work is carefully mounted and displayed to the public, so that it integrates harmoniously into the exhibition space. Finally, when the exhibition is concluded, the artwork is dismantled and stored appropriately or prepared for its next location.

Each of these steps is essential to maintain the integrity and quality of the Fundació Joan Miró's collections. This arduous work, often invisible to the visitors, is fundamental to preserving the artistic legacy and ensuring that future generations can enjoy and learn from art.

In this regard, a review of the conservation status and condition of 250 items from Joan Miró's personal library has begun, with the aim of improving their preservation and, if necessary, taking curative action. Efforts have also been made to adapt the protection and storage systems to the most suitable needs for part of the archive collection.



Detailed observation of the painting with a torch to analyse its surface and materials.



Cleaning and conditioning of bibliographic collections; vacuum cleaning of an item from Joan Miró's personal library.

Research projects

Carrying out research projects is an important part of the Preventive Conservation Department's work. In 2024, we worked in collaboration with the following external entities: the Centre for the Restoration of Movable Cultural Heritage of Catalonia (CRBMC), Pablo de Olavide University and the Fundació "la Caixa", which help to assess the conservation status of the works and support the dissemination of research findings through publications, conference presentations and other channels.

In 2024, we participated in three international conferences, where we presented research carried out by the Department on works from the Collection. The conferences and presentations are as follows:

- Oral presentation "The creative process of Joan Miró in his painting: underlying drawings and reused works". 25th Contemporary Art Conservation Conference. 7–8 March 2024. Museo Nacional Centro de Arte Reina Sofía. Madrid.
- Poster "Non-invasive techniques applied to the study of pigments used by Joan Miró in his paintings on canvas". 6th International Conference on Innovation in Art Research and Technology – InART2024. 4–7 June 2024. Oslo, Norway.
- Poster "Studying the primer layers used by Miró with Raman and XRF analysis". Techno-Heritage 2024 International Congress. 25–27 September 2024. Santiago de Compostela.

With the aim of sharing knowledge with other institutions and future specialists, we updated the collaboration agreement with the Escola Superior de Conservació i Restauració de Béns Culturals de Catalunya (ESCRBCC), enabling

us to receive student interns from the both the bachelor's degree and the master's degree in Preventive Conservation of Movable and Immovable Property.

4.2. The building: a sustainable space

The building of the Foundation was designed by Josep Lluís Sert, an architect and urban planner. He was a great friend of Miró and one of the champions of avant-garde architecture in Catalonia. Sert designed Miró's workshop in Palma de Mallorca (1955) and the Maeght Foundation (1959-1964). The close relationship between Miró and Sert can be seen in all the spaces of the Foundation.

The building of the Fundació Joan Miró is undoubtedly one of the most prominent examples of rationalist architecture in the city of Barcelona and incorporates Mediterranean elements such as a central courtyard, a rooftop terrace and skylights. The choice of austere materials and construction structures such as skylights demonstrates the desire to mitigate environmental impacts.



Model of the Fundació Joan Miró building with *Solar bird* in the background

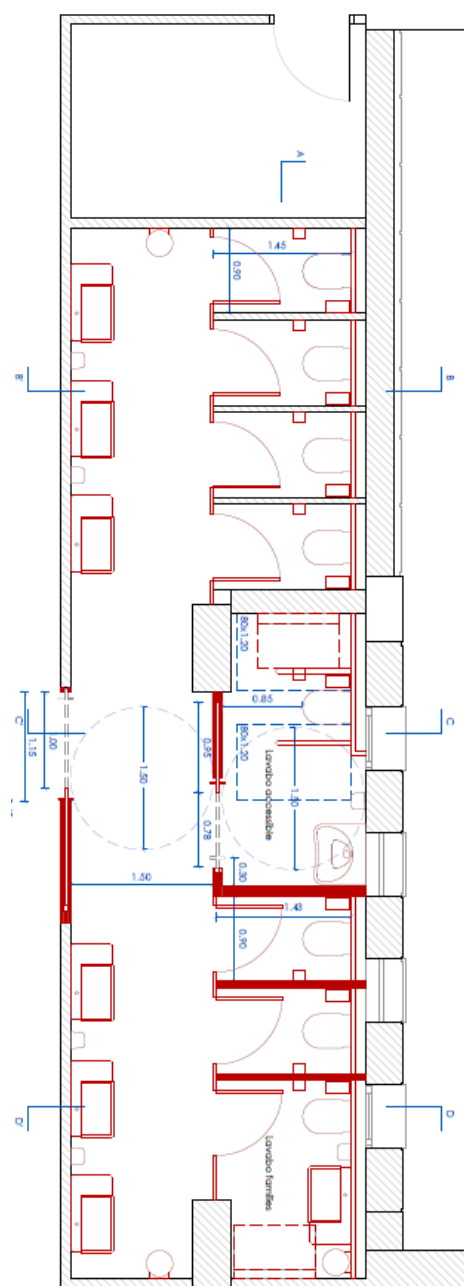
The Foundation building was initially conceived as a sustainable and accessible structure. However, in the course of time changes are required in the management and maintenance of its galleries and public spaces, the conservation of the works, the energy resources and the materials used in the building. This allows the Foundation to offer new uses while applying responsible management systems.

4.3. Environmental policy

The Foundation's environmental policy is based on the daily involvement of everyone, including its staff, suppliers, external collaborators and visitors/users.

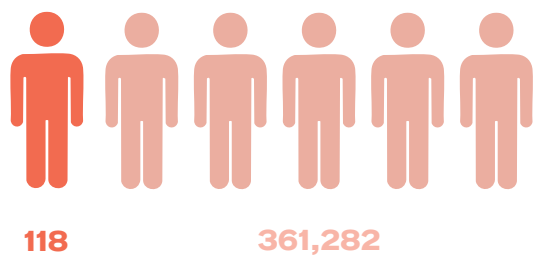
Thanks to the Ajuntament de Barcelona, the Fundació Joan Miró has made various investments aimed at reducing the consumption of natural resources such as water and improving energy efficiency with the goal of reducing expenses and CO2 emissions in line with the 2023 Agenda for eliminating greenhouse gas combustion and addressing climate change.

- Changes to the reverse osmosis machine to reduce water consumption.
- Replacement of the Mercury Fountain's pumping machine with a frequency converter to reduce energy consumption.
- Replacement of heating boilers and domestic hot water boilers for energy efficiency.
- Replacement of one of the chillers with a heat pump and 100% recovery to eliminate greenhouse gas emissions.



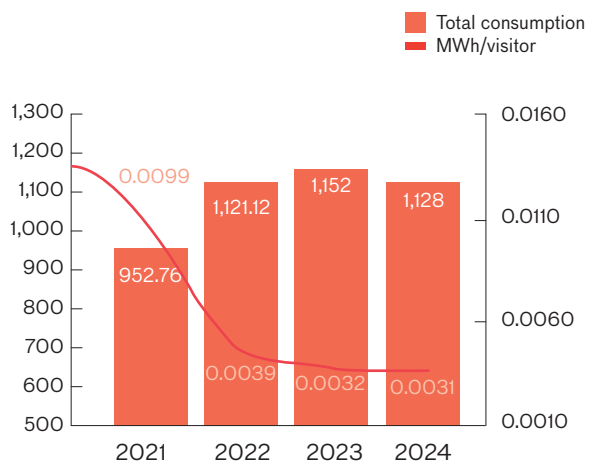
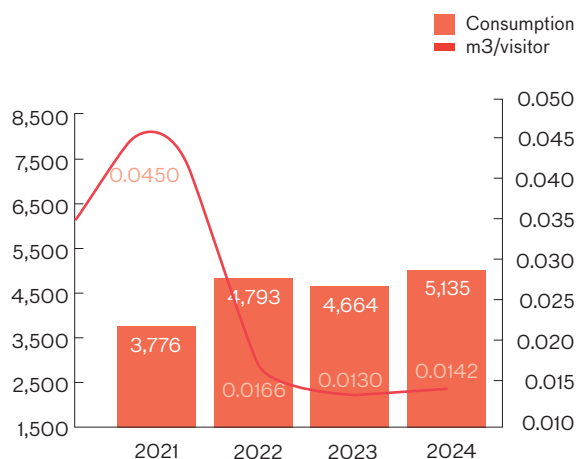
Floor plan of the new unisex toilets at the Fundació Joan Miró, a reference in the recognition of diversity

Fundació Joan Miró: employees and visitors



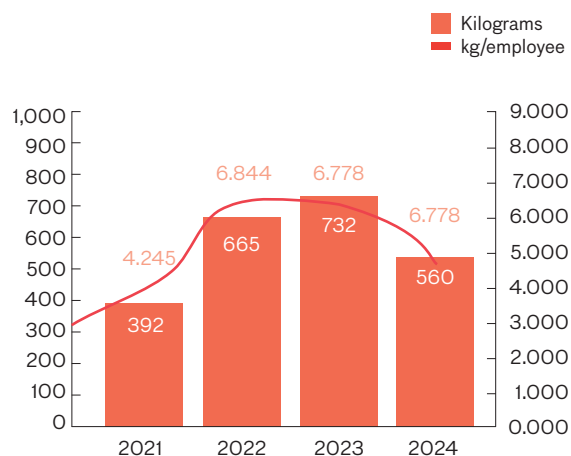
■ Fundació Joan Miró employees
■ Visitors

Total consumption and MWh vs no. of visitors

Total water consumption in m³ per visitorTotal: 5,135 m³ (0.014 m³ per visitor)

Evolution of office paper consumption

Total: 570 kg (4.74 kg/employee)



*2024 environmental data. 31 January 2025

Environmental policy based on:





The shop of the Fundació Joan Miró

4.4. Business model

The Fundació Joan Miró — Centre d'Estudis d'Art Contemporani is a private civil foundation subject to Law 49/2002 on the tax regime of non-profit entities and tax incentives for patronage. It is governed by the By-Laws and other legal provisions that are applicable to it under the Protectorate of the Generalitat de Catalunya.

The Foundation was established on 7 April 1972. It is dedicated mainly to the dissemination of Joan Miró's work through the Foundation's collection and contemporary art exhibitions, and also to complementary activities such as music series, seminars, children's shows and educational activities.

The representation, government, administration and use of the Foundation's assets depend on a board of trustees, which was originally made up of a group of intellectuals, artists, friends and relatives of Joan Miró. It currently includes representatives from the Generalitat de Catalunya, the Spanish Ministry of Culture and the Ajuntament de Barcelona, as well as from the arts and business world and the artist's family.

In line with the 2023-2026 Strategic Plan, the Alliances and Philanthropy Department and the Business Department continue to work on the development and implementation of business and philanthropy plans to diversify the Foundation's funding sources. This diversification is

achieved through collaborations with individuals and private companies, as well as contributions from various administrations through public grants. However, it does not stop here, as the Fundació Joan Miró also has its own resources, which represent a fundamental part of its sustainability model. All of them are managed internally and aligned with a respectful economic model that aims to have a positive impact and always focus on the experience of visitors.

Ticket sales

Tickets to visit the Fundació Joan Miró are sold online and in person at the ticket office, as well as through combined tickets in collaboration with third parties. To reach a broader audience, we collaborate with various organizations and foster partnerships that enable increased exposure in exchange for benefits for groups. In addition to general admission, we offer options such as guided tours for individuals and groups, as well as activities and workshops organized by the Public and Educational Programming Department.

The shop

In 2024, we continued working on the development of new local and environmentally sustainable products to offer in the shop. This has helped to raise awareness of Miró and the Fundació Joan Miró worldwide through quality merchandising that respects the artist's work. Collaboration with local artisans and manufacturers is prioritized to

offer locally sourced products and strengthen the Barcelona brand.

The bookshop

The bookshop specializes in Miró and offers a select range of catalogues and publications of the Foundation, as well as the best books on contemporary art and related disciplines, including art theory, artist monographs, design and architecture.

MiróShop

This is the online shop featuring a selection of items, merchandise, books and graphic works available at the bookshop and the shop, to facilitate access from outside the Foundation.

Restaurant

In 2024 the culinary offering was renewed with a newly designed menu and dishes more in line with Miró based on locally sourced products. With the aim of turning the restaurant into a welcoming meeting point both during and after the visit, minor work was carried out to remove some dividing glass partitions and make the Sculpture Garden more visible from inside.

Rental of spaces and events

The spaces surrounding the exhibition galleries provide an ideal setting for various types of events, film shoots, visits and exclusive experiences. The building, the gardens and the terraces with views over Barcelona offer a privileged and unique setting for holding events and attract both national and international clients.

In 2024, the Fundació Joan Miró hosted around 80 events for private companies, public and educational institutions, foundations and non-profit organizations. In total, these events were attended by approximately 7,000 people.

Specific activities

All the services we offer to visitors are closely linked to the museum's activities. An example of this is the pre-Christmas event held on 14 December, during which hot chocolate was offered in the Carob Tree Patio, a stall offered a selection of Christmas products and books, and various activities for all audiences were organized.

The Foundation is also present outside its walls at significant events in the city. It participates in Saint George's Day with a bookstall in the centre of Barcelona. It also carries out charitable actions, such as the "Roses that Cure" initiative by the Fundació Amics de l'Hospital del Mar, in which roses are offered for a good cause.

Business model and sustainability

Since late 2023, paper bags have been charged for in the bookshop and shop to reduce the environmental footprint. Throughout 2024, we strengthened this initiative by encouraging the use of cloth bags as a more sustainable alternative.

The restaurant also implemented a system of filtered water, which is served to customers in reusable glass bottles to reduce plastic consumption and promote more environmentally friendly practices.

4.5. Alliances and philanthropy

As a private institution with a commitment to public service, The Fundació Joan Miró is supported by institutions, companies and individuals who make its mission and cultural programming possible.

48

patrons

21

companies

13

corporate and philanthropic foundations

595

Friends of the Foundation

The *La Miró & tu* alliance and philanthropy programme offers various options for collaboration, with advantages tailored to each case. Both individuals and institutions support the future of the Foundation through one-time donations or an ongoing commitment.

Public institutions

Over the years, public institutions have been an essential support for the Fundació Joan Miró and have helped it to fulfil its mission. Their collaboration is essential for the Foundation's activities and is made visible through the participation of institutional representatives on the Board of Trustees.

- Spanish Ministry of Culture and Sports / Barcelona Cultural and Scientific Capital
- Generalitat de Catalunya
- Ajuntament de Barcelona

Alliances with companies and foundations

Strategic allies

The collaboration between the Fundación BBVA and the Fundació Joan Miró has been essential over the past 36 years, as it has allowed it to organize major exhibitions such as *MiróMatisse. Beyond the Images*. This partnership has established the Fundación BBVA as a strategic ally of the Foundation. Parallel activities organized around the exhibition include tours for patrons and for customers of the Fundación BBVA.

With the continued support of the Fundació Vila Casas, the Fundació Joan Miró has been able to restore, preserve, update and enhance the value of its collection, ensuring quality and excellence in related activities. Thanks to an agreement in place until 2030, this collaboration has made it possible to create exhibition projects such as *Opening the Archive*, an initiative that brings visibility to the archival collection of the Fundació Joan Miró.

In 2024, the Fundació Joan Miró resumed the Joan Miró Prize (8th edition) thanks to the support of the Stavros Niarchos Foundation (SNF), one of the world's leading international philanthropic organizations. Furthermore, the collaboration with Integrated Systems Europe (ISE) and LANG was instrumental in making the exhibition of the prizewinner's work a reality, as they provided the technical resources needed to realize his vision and ensure a high-quality presentation.

In 2024, we also joined forces with Cupra, which became a co-sponsor of the Joan Miró Prize, reaffirming its commitment to art, innovation and culture. This collaboration represents a strategic alliance that contributes not only resources but also a shared vision of transformation and the future.

The Fundació "la Caixa" strengthened its collaboration with the Fundació Joan Miró with a special focus on audiovisual productions on Miró and emerging art. This alliance continues to bring culture to a wider audience (now also through the CaixaForum digital platform) with the aim of expanding the reach of cultural initiatives for society.

Miró Council

With the 50th anniversary drawing near, the Fundació Joan Miró continues to build alliances to face future challenges and ensure its growth and relevance. The Miró Council is an initiative that brings together individuals, foundations and companies to advise and support the Fundació Joan Miró in preparing and celebrating this anniversary, as well as in defining new future directions. The members of the Miró Council are the following:

- Successió Miró: Joan Punyet Miró and Lola Fernández Jiménez
- Fundació Puig: Manuel Puig, patron
- Fundació Sorigué: Ana Vallés, President
- Fundación Abertis Elena Salgado, President, and Georgina Flamme, Director
- Fundació Banc Sabadell: Sònia Mulero, Director
- Roca: Anna Maresch, Director of Communications and Product
- Stoneweg: Jaume Sabater, CEO, and Joan Manuel Sevillano, Director-General
- Occident: Berta Solé, Director of Marketing and Communications.

Impulsors Miró

Impulsors Miró is a group of companies and foundations that collaborate with the Fundació Joan Miró to carry out specific projects.

Cosentino played a key role in the refurbishment of the toilets at the Fundació Joan Miró, a crucial enhancement of the facilities and the visitor experience.

The Fundació Banc Sabadell supported the Fundació Joan Miró in ensuring the continuity of Espai 13, one of the Foundation's most unique

projects. In 2024, Espai 13 celebrated its 45th anniversary, and the support of the Fundació Banc Sabadell was crucial for continuing to provide young artists with a space to deploy their creativity and for highlighting new voices in the world of contemporary art.

The Fundació Catalunya La Pedrera made possible the Tàndem project, an educational programme that promotes the link between schools and cultural institutions with the aim of bringing contemporary art closer to the new generations. Thanks to this support, students from various schools have the opportunity to enjoy art in an interactive and enriching way.

Finally, Kave Home was responsible for designing the new Reading Room of the Fundació Joan Miró. It made an essential contribution to creating a modern, welcoming and functional space that encourages reflection and consultation. This design, intended to enhance the visitors' experience, helps create an environment conducive to immersing oneself in contemporary art and the work of Miró.

Cercle d'Hotels Miró

The Fundació Joan Miró maintains a strategic alliance with the Cercle d'Hotels Miró, made up of the Catalonia and H10 hotels, to promote tourism and culture. This collaboration offers exclusive benefits to customers, such as discounts on tickets and tours, while reinforcing the commitment to culture and contemporary art.

Corporate Art Lovers

Corporate Art Lovers is made up of companies that establish a comprehensive and cross-disciplinary collaboration with the Fundació Joan Miró. These partnerships are essential to ensure that the Fundació Joan Miró remains a reference in the world of contemporary art, with a dynamic and accessible range of activities for all types of audiences.

The Corporate Art Lover companies are:

- Arquia Banca
- Inmobiliaria Colonial
- Fundación Damm
- Fundación Dvesta
- Grifols
- Helvetia Seguros
- Mora Banc

Other alliances

Donation in kind from the collaborating companies of the Fundació Joan Miró makes it possible to add resources that are transformed into opportunities to carry out institutional projects. The alliances with the Reial Club Nàutic, the Club Bonasport, Sport Cultura Barcelona, Barcelona Global, TRAM, the Fundació TMB and the newspapers ARA, *El Periódico* and *La Vanguardia* have enhanced the presence of the Fundació Joan Miró in the city and its impact on the media.

The companies Coronas Advocats, Mercès, Gramona, Cuatrecasas and RACC provided in-kind collaboration in some of our most outstanding projects and events.

Individual support

The Friends of the Fundació Joan Miró are an active, participatory community that is closely linked to the Foundation. Being a Friend is a unique opportunity to experience the Foundation's programming at close hand, to meet with others, to participate in exclusive activities and to contribute to the future of the Foundation. Apart from the general membership, there are two other types of Friends of the Foundation: Family friends, and friends under 30 or over 65.

Young Art Lovers

This programme offers young art enthusiasts a platform to connect with the Joan Miró Foundation through activities with internationally renowned artists, curators and collectors.

Miró & Sert

The Miró & Sert group is made up of individuals interested in art and architecture who support the legacy of Miró and Sert. The members participate in exclusive activities and help preserve and disseminate the work.

Cercle Miró

The Cercle Miró is made up of individuals with a sensitivity for Miró's culture. Its members are involved in the preservation of the Foundation's heritage and enjoy exclusive benefits such as cultural activities and trips.

International Ambassadors

The International Ambassadors are a global network of collectors and benefactors who help promote the Foundation. In 2024, the Foundation maintained its presence in the USA with the Myriad USA platform to receive donations and organize events such as the one in Washington.

Collectors of Joan Miró

Coinciding with the exhibition *MiróMatisse*, we invited collectors of Joan Miró from all over the world to a stay in Barcelona on 25, 26 and 27 October. It was a great opportunity to bring together people with common sensitivities and interests. We celebrated the new temporary exhibition and travelled to Mallorca to explore the artist's roots, visiting the places that marked his career. Through this initiative, the network of Miró ambassadors around the world was strengthened.

Major activities for patrons and collaborators

Every year, the Fundació Joan Miró organizes a series of exclusive activities related to the museum's activities for patrons and collaborators. The following were some of the main activities:

- Annual patrons' meeting. 16 January 2024.
- Visit to ARCOmadrid. 6 and 7 March 2024.
- Dinner with the patrons of the Museum Beelden aan Zee. 30 May 2024.
- Trip to Nice for the exhibition *MiróMatisse*. *Beyond the Images*. 27 and 30 June 2024.
- Trip to South Korea for the Gwangju Biennale and Frieze Seoul.

- Private inaugurations of the Joan Miró Prize and *MiróMatisse. Beyond the Images*.
- Meeting of Miró collectors and trip to Mallorca. 23 to 25 October 2024.
- Visit to Loop 2024.
- Private visits to the temporary exhibitions *MiróMatisse. Beyond the Images*.



Dinner with the patrons of the Museum Beelden Aan Zee and the patrons of the Fundació Joan Miró.



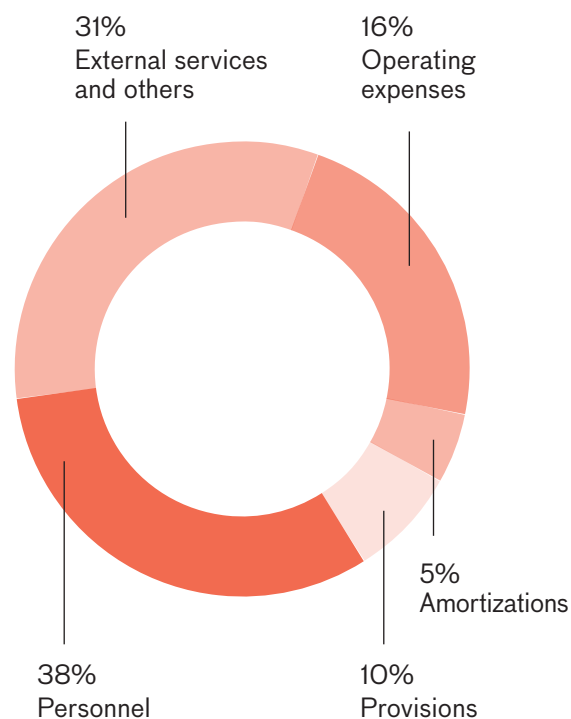
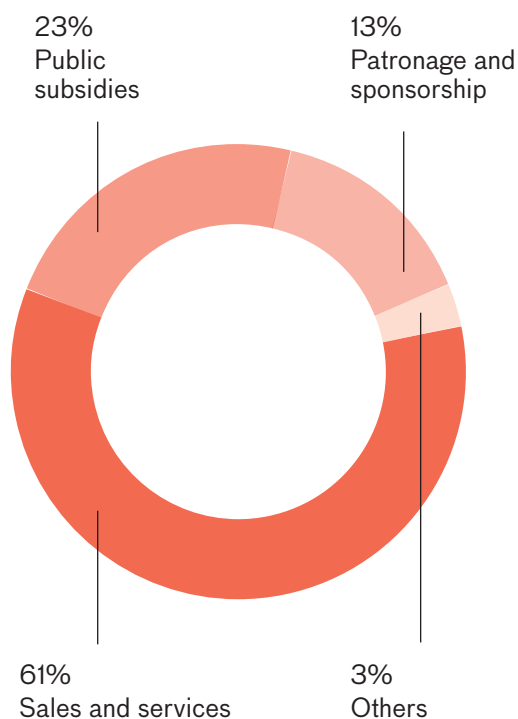
Visit to the *MiróMatisse* exhibition at the Musée Matisse in Nice.

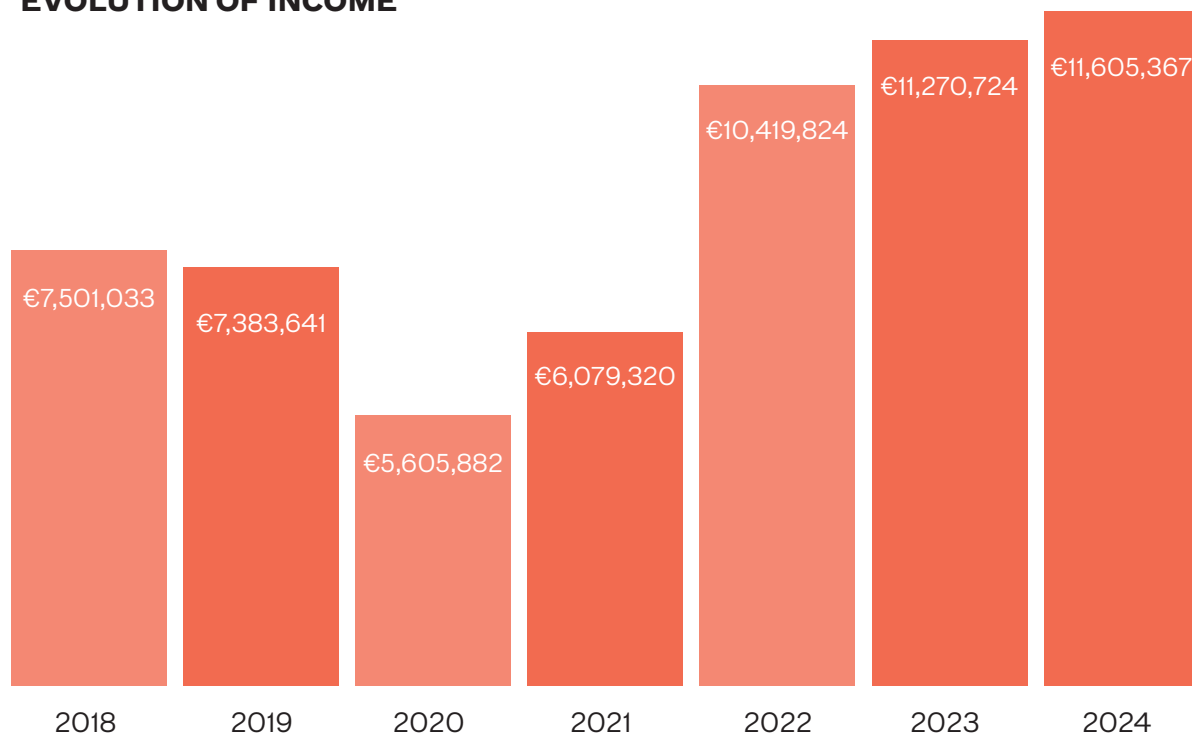
Income for the year 2024

€11,605,367

INCOME AND EXPENSES

Income 2024		Expenses 2024	
Sales and services	€7,087,231	Provisions	€1,151,470
Public subsidies	€2,680,514	Personnel	€4,373,704
Patronage and sponsorship	€1,507,256	External services and others	€3,609,647
Others	€330,366	Operating expenses	€1,881,802
		Amortizations	€554,404
Total income	€11,605,367	Total expenses	€11,571,027



EVOLUTION OF INCOME



81

staff members

64.20 %

are women

35.80 %

are men

23

people on the Board of Trustees

56.50 %

are women

43.50 %

are men

**Gender composition of the staff and the Board on 31 December 2024*

5. Teamwork

In 2024, progress was made in consolidating a working model based on collaboration, talent and the well-being of individuals. During the year, key actions were undertaken to focus on people, fostering a work culture based on inclusion, collaboration and transparency.

Diversity, continuous training and well-being were strategic pillars for strengthening the team's commitment and adapting to future challenges. Implementing new digital tools and improving communication channels enabled more agile management, while fostering knowledge exchange strengthened collaboration between teams, in line with the Foundation's values.

5.1. The staff

Fostering an inclusive work environment has been a priority, with the update of the harassment protocol, the review of name use in professional e-mails, and training in non-discrimination. This commitment to inclusion was complemented with actions to improve the accessibility of information and transparency. The publication of job descriptions has provided clarity on roles and responsibilities, and new features on the people management portal, such as the training catalogue, digital onboarding and digitization of personal folders, have facilitated more efficient and accessible processes.

Concurrently, the training and professional development of the staff have been a fundamental line of action, featuring leadership programmes, languages, occupational risk prevention and management tools. Furthermore,

participating in innovative educational experiences such as job shadowing at the National Museum of Oslo and the Guggenheim Museum Bilbao has enriched the training, promoting international synergies and the exchange of knowledge.

Cross-functional collaboration in management has been established as a strategic tool to transform the way of working and foster closer collaboration between teams. This approach has enhanced co-creation and innovation, removing barriers and promoting better coordination in achieving the Foundation's strategic objectives. In parallel, the creation of new communication channels in Teams, such as the Sustainability, Well-being and 50th Anniversary spaces, has generated areas for dialogue and interaction, strengthening internal cohesion and the sense of belonging. The new content line, featuring interviews with members of the Foundation, has helped strengthen internal recognition, and the visit to Mas Miró was an opportunity to connect



with the history and values that inspire the institution.

Within the framework of the strategic pillar of promoting a culture of talent that prioritizes cohesion and well-being of individuals, the “We listen to you” work climate survey was an essential tool for understanding the reality of the staff and identifying areas for improvement. With an exemplary participation rate of 74.65%, the results demonstrate a high level of commitment.

At the Fundació Joan Miró, the staff are the driving force behind the cultural project and ensure its development. Through these actions, the Foundation reaffirms its commitment to the care and development of individuals, ensuring that it continues to be the driving force of a cultural project with a commitment to the future.



Results of the “We listen to you” survey

83%

members of the staff express pride in working for this institution and show a high degree of appreciation of and commitment to their work and the institution.

88.7%

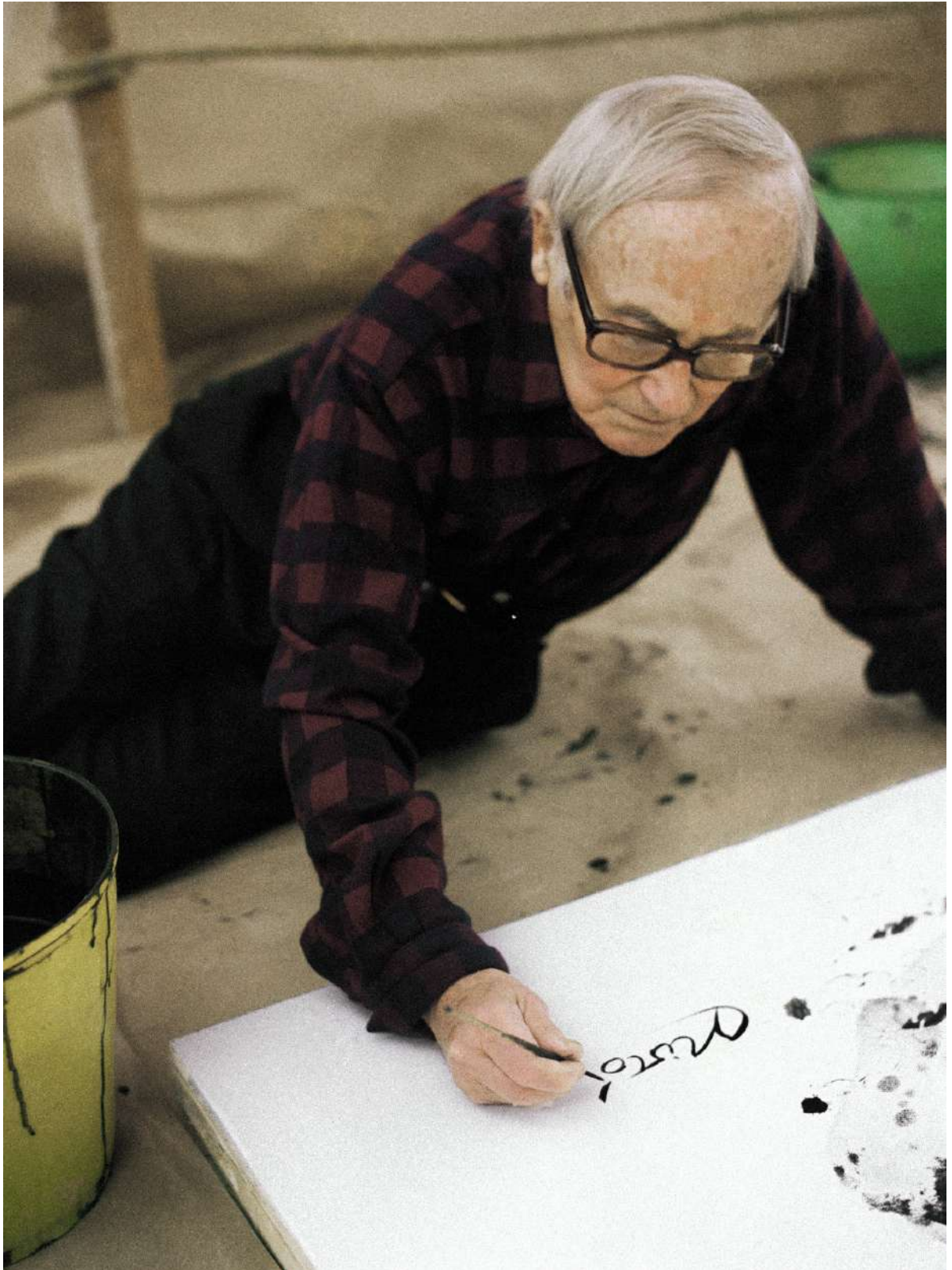
express confidence in their colleagues and affirm that there is a high level of cohesion and mutual support within the staff.

79.2%

perceive that the institution is concerned with providing them with the necessary training to perform the job.

81.2%

consider that there is equal treatment between male and female workers at the Foundation, and the majority perceive an inclusive working environment that respects diversity.



Joan Miró completing the *Ceiling of the auditorium* at the Fundació Joan Miró, 1975.
Photograph by Francesc Català-Roca.

5.2. The Board of Trustees

Board of Trustees of the Fundació Joan Miró,
31 December 2024

The Board of Trustees

President

Sara Puig Alsina

Vice-President

Ana Vallés

Secretary

Josep M. Coronas Guinart

Members

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

Emeritus members

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

*Josep Colomer, emeritus member.
 Deceased: 18 October 2024*

Acknowledgements

The Fundació Joan Miró receives continued support from the following institutions:

Spanish Ministry of Culture and Sports
Generalitat de Catalunya
Ajuntament de Barcelona

Inmobiliaria Colonial
Fundación Damm
Fundación Dvesta
Grifols
Helvetia Seguros
Mora Banc

Strategic allies

Fundación BBVA
Stavros Niarchos Foundation (SNF)
Cupra
Fundació Vila Casas
Fundació “la Caixa”
Fundación Abertis

Collaborating Companies

Coronas Advocats
Cuatrecasas
Han Nefkens Foundation
Gramona
Mercès
RACC
Fundació TMB
TRAM

Miró Council 2025

Successió Miró
Fundació Puig
Fundació Sorigué
Fundación Abertis
Fundació Banc Sabadell
Roca
Stoneweg
Occident

Collaborating Media

ARA
El Periódico
La Vanguardia

Miró Premium Ambassadors

William Guerra

Impulsors Miró

Cosentino
Fundació Banc Sabadell
Fundació Catalunya La Pedrera
Integrated Systems Europe (ISE)
Kave Home

Miró Ambassadors

Aurèlia Carulla
Natalie Clark i Henry Armour
Anne Lindsay Makepeace
Anne Christine Sirtaine-Janlet
Marta Ventós
Chi Wei Chin

Cercle d’Hotels Miró

Catalonia Hotels&Resorts
H10 Hotels

Cercle Miró

Corporate Art Lovers

Arquia Banca
Coface

Marta Alcolea
Maria Victòria Anfres
Carme Bartumeu
Pep Bonet
Lluís Carulla

Mariona Carulla
 Montserrat Carulla
 Cristian Cirici
 Lluís Clotet
 Patrick Cramer
 Rosa Maria Malet
 Josep Maria Puigbó
 Anna Rierola
 Mercè Solernou
 Mercedes Vilardell

Miró&Sert

Mahala Alzamora
 Esperanza Aubert
 Jordi Aymerich
 Ruth Baygual
 Núria Basi
 Adela Beltrán
 Beatriz Bombí
 Maria Brossa
 Elena Calderón de Oya
 Anna Casadellà
 Emma Casals
 Cristina Castañer
 Ramón Centelles
 Esther Claur
 Carlos Costa
 Ana Esteve
 Jaume Freixa
 Anna Gener
 Galería Leandro Navarro
 Mercedes Marsol
 Montse Martínez
 Josep Ramon Morera Balada
 Anna Noëlle
 Emma Olivé
 Ramón Pijoan
 Beatriz Portabella
 Jordi Puig
 Oriol Puig
 Lluís Quintana
 Damián Ribas
 Olivia Ricard
 Dolors Ricart
 Antonio Sagnier
 Pere Sitjar
 Mireia Tomàs
 Joaquín de Tord
 Àngels Torras

Distinguished Protectors

Carme Alda
 Mike Blackmkan
 André Ricard

Young Art Lovers

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

**AND THE FOUNDATION ALSO
 RECEIVES PERMANENT SUPPORT
 FROM THE FRIENDS OF THE
 FUNDACIÓ JOAN MIRÓ.**

The Foundation's staff

The staff

Director

Marko Daniel

Managing Director

Marga Sala

Secretary to the Director

Graziela Cuairan

Melanie Mcpherson

Artistic Department

Ana Ara

Collections

Teresa Montaner

Elena Escolar

Ingrid Fontanet

Preventive Conservation and Restoration

Elisabet Serrat

Toni Esparó

Exhibition Office

Martina Millà

Ester Ramos

Dolors Rodríguez Roig*

Ramon Balcells

Véronique Dupas

Loida de Vargas

Production and Registry

Jordi Juncosa (fins febrer)

Ester Rabert (a partir de març)

Imma Carballés

Enric Gili

Roxana Gazdzinski

Pilar Roca*

Publications

Magda Anglès

Gemma Gallardo

Public and educational programming

Jordi Joan Clavero

Noemí Tomàs

Mercè Jarque

Montse Quer

Blanca Arias*

Marc Esquirol*

Communication and Marketing Department

Rosa María Jiménez

Campaigns

Laura Rodríguez Sentís

Audiences

Mercè Sabartés

Press and Media

Laura Rigal

Digital Channels

Daniel Zapater

Audiovisual Projects

Alba Gómez

Gisela Martín*

Institutional Relations and Protocol

Marian Barreda

Alliances and Philanthropy Department

Laura León

Mar Núñez

Finance and Services Department

Eric Leroux

Administration

Patricia Bonet

Astrid Dachs

Maite Asenjo

Pedro Larrègle

Susana Martínez*

Management Control

Xavier Pont

Facilities

Ramon González

Xavi Ortiz

Sergi Safont

Javier Rajoy

Benjamin Sabadus

Audiovisuals

Jorge Bravo

ICT

Josep Ciller

People Management Department

Merche Rey

Pilar Jiménez*

Projects Office

Carla Peñate

Business Department

Glòria Rius

Reserves

Gemma Cervera

Bookshop and shop

Mercè Híjar

Maria Acosta

Irene Agui

Dèlia Bureta

Anna Felip

Alícia González

Pablo A. Iglesias

Xavi Jiménez

Federico Mihura

Barbara Rossi

Juli Tobaruela

Isabel Vidal

Albert Salvador

Francesc Agustí

Nour Sahili

Núria Ferré

Karen Rambla

Helena Majó

Joan Gubert

Restaurant

Oriol Egea

Hortensia Contreras

Belén Reguera

Nancy Vasquez

Ana Rosa Amorós

Sergio Muñoz

Ervis Delgado

Carlos Vasquez

Guillermo Tapia

Yamile Usme

Ana Rosa Amorós

Begoña Epeld

*External collaborators

Publication

Publisher

Fundació Joan Miró
Parc de Montjuïc
08038 Barcelona
www.fmirobcn.org

All rights reserved
© of this edition, Fundació Joan Miró, 2024

Photo credits

© of the works of Joan Miró,
Successió Miró 2023

Photos by Davide Camesasca, Pep Herrero,
Roberto Ruiz, Miquel Coll and the staff of the
Fundació Joan Miró.

Fundació Joan Miró ✱ Barcelona

