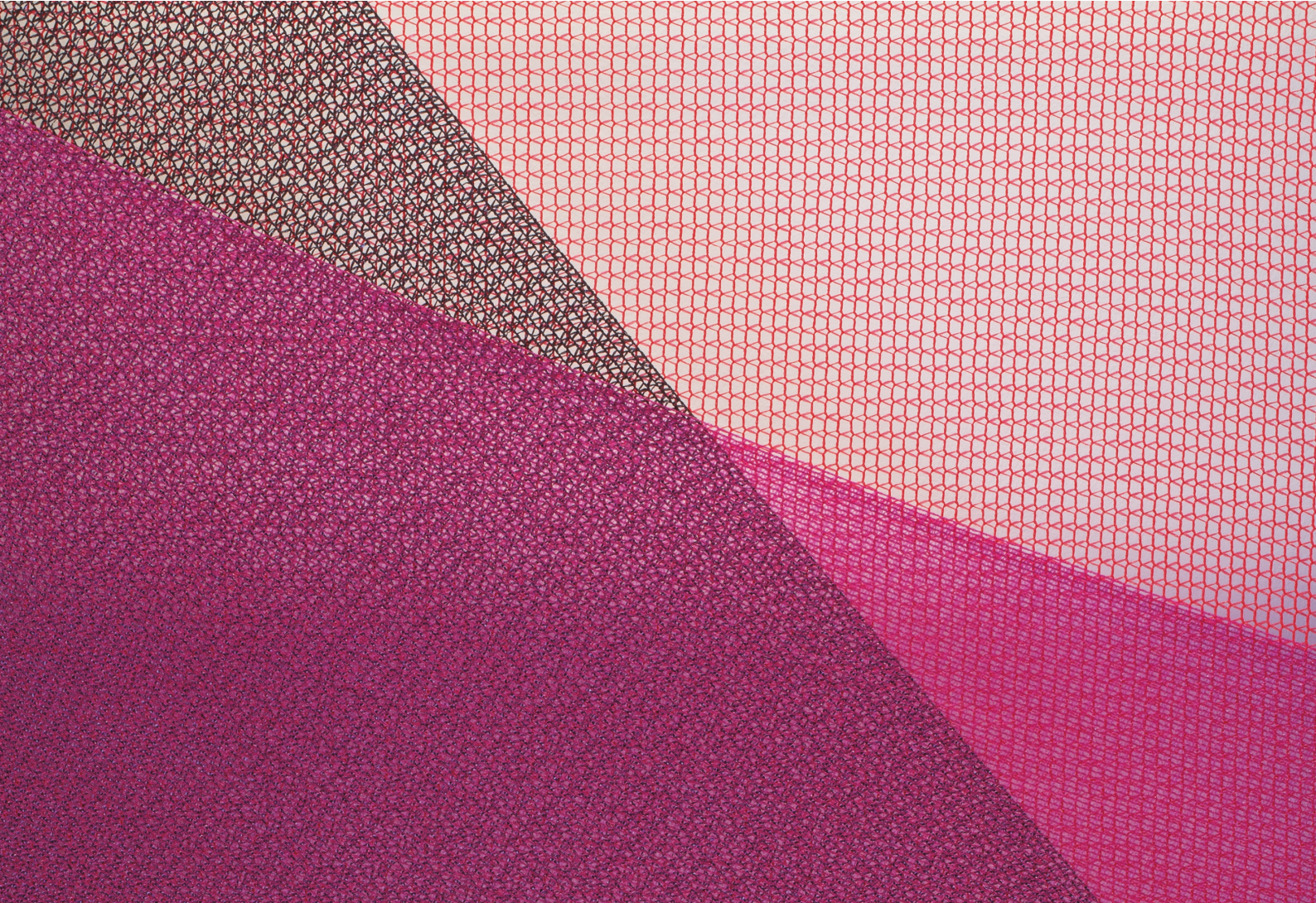
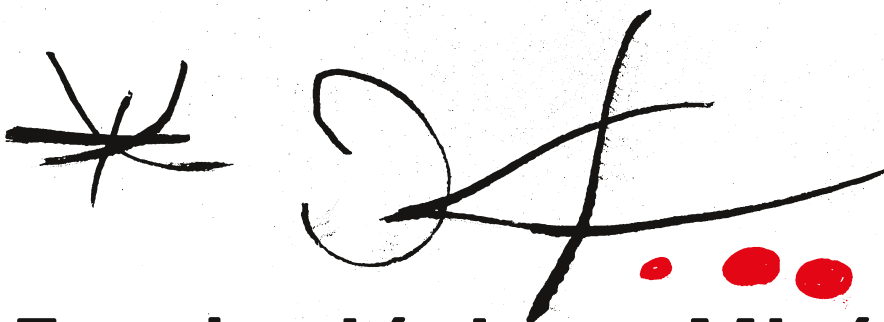


Press kit

30.04 — 13.09.2026



Kapwani Kiwanga Changing States



Joan
Miró
Prize

Fundació Joan Miró

*TRI (Magenta, Black and Red) (detail), 2019 ©
Kapwani Kiwanga, VEGAP, Barcelona, 2026*

Lead supporters:



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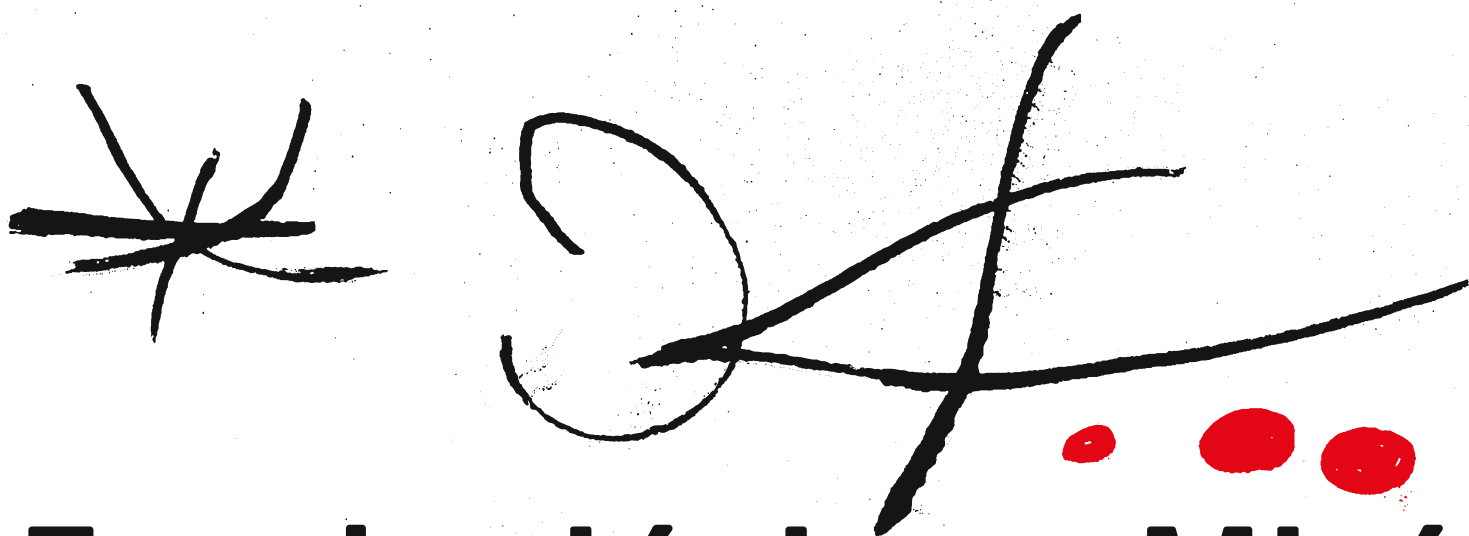


Exhibition partner:

T  **Thyssen**
B **Bornemisza**
↪ **A** **Art Contemporary**

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Fundació Joan Miró

1. Press release

The Fundació Joan Miró presents *Changing States*, the first solo exhibition in Spain dedicated to the artist Kapwani Kiwanga, winner of the ninth edition of the Joan Miró Prize

Presenting three newly produced works, the *Changing States* exhibition begins with pieces by Kiwanga that employ raw materials and ends with her projects reflecting on geological temporalities, as part of a journey that offers an insight into some of the most prominent themes of her research.

Changing States is accompanied by a catalogue featuring critical contributions from Kathryn Yusoff, Christine Checinska and Mabel O. Wilson, as well as a conversation between Kiwanga and the show's curator, Martina Millà. The catalogue also includes descriptive texts by Kathleen Ritter. This trilingual publication will be available soon.

Kapwani Kiwanga's exhibition will be accompanied by a mediation programme in exhibition spaces and school curated by Maguette Dieng, as well as a season of conversations, performances and poetry with River Claire, Mafe Moscoso, Kathryn Yusoff, Kapwani Kiwanga, Samia Henni, Lydia Ourahmane, Dust Pavilion (Olga Subirós, Llorenç Benet and Joana Teixidor), Imani Jacqueline Brown and Paulo Tavares.

The lead supporters of the Joan Miró Prize are the Stavros Niarchos Foundation and CUPRA.

The *Changing States* exhibition has been made possible through the collaboration of Thyssen-Bornemisza Art Contemporary (TBA21).

Barcelona, 29 April 2026. The Fundació Joan Miró will present *Changing States* from 30 April to 13 September 2026, the first solo exhibition in Spain by Kapwani Kiwanga, winner of the ninth edition of the Joan Miró Prize in 2025. Planned specifically for the Fundació Joan Miró's spaces, the exhibition brings together a selection of representative works from Kiwanga's career, together with three newly produced pieces for the occasion.

Changing States is presented as the materialisation and culmination of this award following a year of work between the artist and the team from the Fundació Joan Miró. Based on close dialogue between Kiwanga and Martina Millà, curator and Head of Exhibitions at the Fundació Joan Miró and curator of the exhibition, the show provides an opportunity to experience first-hand key works from the artist's recent career, while also incorporating new pieces. The result is a reflection on the history of materials and commercial exchanges, territorial control and power structures that have defined the modern world from the first circumnavigations to the present day. Investigating the flow of material resources and forms of control that organise territories and bodies, Kiwanga's practice unfolds throughout the exhibition route, while emphasising, as its title suggests, the changing states of materials, crops, technologies and power structures.

Three main exhibition strands

Changing States deploys an exhibition route that, curated by Martina Millà, Head of Exhibitions at the Fundació Joan Miró, explores three main strands: 1. the transformation of materiality stemming from progressive technological developments; 2. the history of economic and cultural exchanges arising from the occupation of territories; and 3. the encounter between the temporal framework of human history and much broader geological temporality.

The works chosen to configure the exhibition route are made of materials such as plant fibres, clay, wood, glass, fabrics and ceramics, functioning as visual archives that contain social, economic and political memories. They simultaneously highlight the production conditions of materials and their transformations, as well as the impact of global capitalism and extractivism on territories and populations. *Changing States* also addresses issues related to the mobility of people, with a new installation connecting the body and clothing from a contemporary perspective of migration and displacement.

The exhibition concludes with a reflection on the coincidence of various temporal dimensions, relating historical time to temporalities and geological rhythms that exceed human experience, allowing the phenomena discussed throughout the exhibition to be viewed from a much broader perspective.

Publication

The Fundació Joan Miró will publish the catalogue *Kapwani Kiwanga: Changing States* to coincide with the exhibition, a trilingual edition (Catalan, Spanish and English) scheduled for July 2026. The publication will feature all of the works presented in the exhibition, accompanied by explanatory texts written by Kathleen Ritter. It will also feature a selection of texts and conversations that extend the most representative lines of research of Kiwanga's practice. The catalogue will specifically include a conversation between the artist and the curator Martina Millà, an essay by the geographer Kathryn Yusoff and a conversation between Christine

Checinska and Mabel O. Wilson on the links between literature, architecture and the world of textiles and clothing.

Public and social programme

As an integral part of the exhibition, the project will deploy an extensive public and social programme that broadens and contextualises the artist's lines of work. The programme will include seasons of conversation, performances and poetry, mediation spaces focused on the voice and listening and also educational projects developed in collaboration with schools. Rather than being supplementary, it is an essential component of the project, reflecting a way of understanding art as a shared practice that can stimulate critical thinking and foster community.

The educational and social dimension of the Joan Miró Prize is particularly evident in this context, where artistic excellence is directly linked to participation processes, knowledge transmission and territorial involvement. This model reinforces the Fundació Joan Miró's role as a mediation space between contemporary creation and society, consolidating an institutional practice based on interaction, debate and the collective construction of meaning.

Joan Miró Prize

The project forms part of the Joan Miró Prize, a biennial award that has become one of the most prestigious international accolades in the field of contemporary art. The award recognises creators who have contributed to extending contemporary artistic languages and imaginaries, with proposals that combine conceptual rigour and formal innovation in a way that always resonates with Miró's legacy. In Kiwanga's case, the jury highlighted her refined ability to distil and translate highly complex historical processes into poetic abstractions of great formal precision.

Having trained as an anthropologist, Kapwani Kiwanga has established an international career and developed an artistic practice based on researching the relationships between power, architecture, territory and

body. Her formally rigorous installations transform historical and social narratives into poetic devices that encourage us to reconsider the structures shaping the present. Her work has been presented at prestigious international institutions and has won several awards, positioning her internationally as one of the most relevant voices in contemporary art.

The lead supporters of the Joan Miró Prize are the Stavros Niarchos Foundation and CUPRA.

The *Changing States* exhibition has been made possible through the collaboration of Thyssen-Bornemisza Art Contemporary (TBA21).

2. Biography

Kapwani Kiwanga (b. Hamilton, Canada) is a French and Canadian artist.

Awards and fellowships include the Joan Miró Prize (ES), 2025; the Guggenheim Fellowship (USA and Canada), 2023; the Elizabeth S. and Richard M. Cashin Fellowship at the Harvard Radcliffe Institute, Cambridge (USA), 2022–2023; the Zurich Art Prize (CH), 2022; the Marcel Duchamp Prize (FR), 2020; as well as the Frieze Artist Award (USA) and the Sobey Art Award (CA) both 2018. In 2024, she represented Canada at the 60th Venice Biennale with her project *Trinket*.

Solo exhibitions include Fundació Joan Miró, Barcelona (ES), 2026; Copenhagen Contemporary (DK), 2024; Serralves Foundation, Porto (PT), 2023; Bozar, Brussels (BE), 2023; Remai Modern, Saskatoon (CA), 2023; Kunstmuseum Wolfsburg (DE), 2023; Capc, Bordeaux (FR), 2023; MOCA, Toronto (CA), 2023; Museum Haus Konstruktiv, Zurich (CH), 2022; New Museum, New York (USA), 2022; Moody Centre for the Arts, Houston (USA), 2021; Haus der Kunst, Munich (DE), 2020; Kunsthaus Centre d'art Pasquart, Biel/Bienne (CH), 2020; MIT List Visual Arts Center, Cambridge (USA), 2019; Esker Foundation, Calgary (CA), 2018; Power Plant, Toronto (CA), 2017; Logan Center for the Arts, Chicago (USA), 2017; South London Gallery, London (UK), 2015; and *Jeu de Paume*, Paris (FR), 2014.

Notable biennial participations include the 25th Biennale of Sydney (AU), 2026; the Hawai'i Triennial (USA), 2025; the Singapore Biennale (SG), 2025; the 35th Bienal de São Paulo (BR), 2023 and the 59th Venice Biennale (IT), 2022.

Site-specific and public commissions include *Grand Paris*, Gare Aéroport Charles de Gaulle 2 TGV, Roissy (FR), forthcoming; Studio Museum in Harlem, New York (USA), 2026; *Desert X*, Palm Springs, California (USA), 2025; *High Line*, New York (USA), 2023; *Public Matters*, Belvedere 21, Vienna (AT), 2023; and *Imagine the City*, Hamburg (DE), 2021.

Kiwanga's work traces the pervasive impact of power asymmetries by placing historic narratives in dialogue with contemporary

realities, the archive, and tomorrow's possibilities.

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

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

3. *Changing States*: the exhibition

Kapwani Kiwanga, the recipient of the 2025 Joan Miró Prize, presents *Changing States*, an exhibition addressing some of the main themes that appear throughout her acclaimed career as an artist. The show includes recent works and some of her best-known projects, as well as three new commissions.

Kiwanga invites us to consider the close connection between systems of power and cultural and historical processes. Her practice throws light on asymmetric mechanisms of social order and control that have shaped modern history, while her works appear as silent witnesses and stark reminders of the legacy of inequalities and injustices that configure our world today.

The exhibition stems from the artist's conviction that 'even the most solid, inert materials are always in a state of flux.' The itinerary begins with works that focus on the tangibility and the original state of raw materials linked to the histories of global trade, moving on to their harvesting, processing and production over different periods of extractivism.

Changing States includes works that refer to those material, geographical and cultural changes, and completes its narrative with pieces about geological phenomena that remind us that we live within time frames broader than those of humans, offering a perspective that dispels and dwarfs our efforts to control and possess the planet we inhabit.

First room

Kapwani Kiwanga's large sisal installations have been a steady feature of her artistic and exhibition practice since 2016. The lone, imposing presence of *Elliptical Field* greets visitors with an invitation to appreciate the qualities and historical role of one of the most important crops in the globalised agricultural trade system inherited from colonial exchanges. Sisal fibre is extracted from an agave native to southern Mexico that has been extensively grown in East African countries,

including Tanzania, since colonial times. The vertical presentation of the fibre in these works evokes the drying systems employed after the sisal harvest, which has become an integral part of the rural landscape even though it is not a native species, exposing the ecosystemic tensions caused by the transfer of crops across continents.

In turn, the two ceramics works from the series *Fire and Fallow* introduce visitors to the symbolic and archival dimension applied to elements such as different types of soils and fire. In this case, the clay tiles in both pieces have been mixed with ash from bonfires held during gatherings at which Kiwanga invited attendees to share views on land occupation and extraction in the Canadian context. The glaze covering the earthenware pieces was mixed with the ash, the material record of those exchanges.

Second room

The works exhibited in this room trace the rise of unequal transactions and the development of technologies closely tied to the Western imperial enterprise and the exploitation of materials such as the ones presented in the previous room. The gradual refinement of artisanal trades such as ceramics is presented in close connection with the tension between cosmogonies and world-making myths and the ideologies constructed to justify power asymmetries.

The two new works in this room are *Sentinel* and *Shift in Hue*. The first one, a commission from TBA21, refers to bottle trees found in the southern United States, where there is a tradition of placing empty bottles on tree branches. It is believed that the bottles act as traps to catch malevolent spirits roaming around houses. Some posit that bottle trees are linked to West African protective artefacts and rituals. This new sculpture is presented in dialogue with other glass and sand works while also acting as a bridge to the works from the series *A Coincidence of Wants* made in reference to global trade of beads and trinkets.

In turn, the newly produced tapestry *Shift in Hue* traces the transition from the blue fabric obtained from woad (*Isatis tinctoria*) and linen textile production in Europe to the gradual use of indigo dye (*Indigofera tinctoria*) and cotton, mostly and infamously grown and harvested using the labour of people in the condition of slavery.

Third room

This new textile series, *Carry Capacity*, is inspired by Joan Miró's carob pod pocket stories that have circulated around the meticulous ways in which the artist approached his clothing designs. According to some sources, Miró had a special pocket made in his tailored jackets to keep a carob pod during his travels. The smell and texture of the carob pod connected him with rural Catalonia, particularly the landscape around his country home near Mont-roig del Camp, a place with which he resonated deeply.

In this instance, Kiwanga explores the idea that clothing can be both a protective second skin and an extension of and substitute for home. In that respect, the installation is a meditation on vulnerability and overarching social conditions from which one may seek shelter. The pocket, the main motif in this series, encapsulates both intimacy and survival as it allows one to carry elements close to their person whilst remaining hidden from view.

Fourth room

Kapwani Kiwanga's shade cloth works are abstract geometric compositions made with different hues of the cloth used to cover vast stretches of cultivated fields. This fabric is made with synthetic fibres and is applied to filter sunlight through its porous weave. It is a ubiquitous feature of modern-day industrialised agriculture, which often needs such protective devices for crops that are species introduced to the regions where they are grown and, thus, not readily adaptable to the new climatic conditions. For the artist, the use of this material allows for the creation of 'artificial environments' in a clear reference to the frictions created by human intervention on the land.

These works might also be read as derivations of landscape painting, a traditional genre laden with political and ideological intent, especially in visual accounts of nation-building and processes of occupation. What has become of the landscapes once depicted in such paintings as instruments and expressions of possession and control? Perhaps the sheer reduction of the colour palette alerts viewers to the impoverishment of ecosystems that results from the introduction of monocultures and artificially sustained crops.

Fifth room

As a segue from the shade cloth works in the previous section, this room underscores the relation between the control of production and extraction, as reflected in the *Soft Measures* series, and different systems of surveillance.

Jalousie, a domestic-size screen made of two-way-mirror louvres, refers through its title to a decorative component associated with climate-conscious tropical architecture. It can also be framed within Kiwanga's series of works around the use of light in control policies. In the case of *Jalousie*, the screen also parallels the blind system installed in the clerestories of the museum, designed to control the level of natural light in the galleries. Considerations around the contrast between the use of light management for disciplinary purposes and the unfixed quality of light are also important themes in the artist's practice and thinking.

The *Soft Measures* works, in turn, are combinations of swathes of striped fabric – in parts dyed – and pieces of carved granite. These works allude to the notion of the eventual formation of a *Pangaea Ultima* or a unified supercontinent resulting from the subduction and movement of different tectonic plates. The markings on the granite pieces refer to the speed at which the African and Eurasian plates are moving. In the two *Soft Measures* works on view, the suppleness of the fabric and the rigidity of the stone refer to two different rhythms and timeframes: in some remote future the apparent solidity of the granite will become as malleable as our current perception of the loose cloth.

Sixth room

Changing States started with Kiwanga's sisal and clay tile works to present visitors with the directness of some key raw materials. In closing, the works in this room, while alluding to the resources extracted and exploited in the past and at present, focus on geological time and open a temporal perspective that encompasses much longer spans that inevitably scale down our sense of historical time.

The *Subduction Study* series pursues the same research on the subduction process alluded to in the *Soft Measures* works. In these photographic assemblages, images of rock samples from the Muséum national d'Histoire naturelle in Paris are placed in contact. On the lower print, the artist has placed a rock from the Spanish side of the Strait of Gibraltar, while the top print, featuring a Moroccan rock, is superimposed on its counterpart. Together, they enact the subduction process taking place between the Eurasian and the African tectonic plates at their point of contact under the Strait.

Erygmascope refers to a lighting device used to examine subterranean strata in geological borehole drilling. The tool included reflecting mirrors that allowed inspection from the surface. In a long showcase, Kiwanga gathers different elements related to her research on the Afro Tunnel project, a major engineering and political operation that might one day connect Africa and Europe at the Strait of Gibraltar, precisely at the point where the two continental plates meet.

4. Public and social programme

The Fundació Joan Miró is launching a public and social programme to accompany the *Kapwani Kiwanga: Changing States* exhibition that expands upon and contextualises the lines of work featured in the exhibition. The proposal goes beyond the exhibition itself in order to create spaces for conversation, mediation, education and accessibility through a total of six events, interconnecting Kiwanga's practice to that of other artists, researchers and cultural agents and opening up new avenues of participation for a variety of audiences.

1. *Soil, Dust, Fear, Rhythm*

Season of conversations, performances and poetry
April – June 2026

The **four-session season *Soil, Dust, Fear, Rhythm*** addresses the marks that colonialism has left on ecology, territory and contemporary imaginaries. Drawing on artistic, poetic and architectural practices, the various sessions explore the material, geological, sonic and symbolic traces of extractivism, pollution and exploitation, as well as the forms of resistance, regeneration and utopian imagination they inspire.

The first session, ***Instructions and Possibilities to Scare a Mountain***, will take place on Saturday 11 April at 11 am. This proposal takes the form of a dialogue between the images and films of **River Claire** and the texts and poems of **Mafe Moscoso**. Based on two central figures, a mountain and a volcano, the session will trigger rituals, memories and regenerative imaginaries linked to territories marked by colonial exploitation and violence.

The second session, ***Revolutions Are Geological, Not Just Political Acts of Defiance***, will take place on 29 April at 6 pm, prior to the opening of the exhibition. It features a **conversation between Kapwani Kiwanga and the geographer Kathryn Yusoff**, a researcher dedicated to analysing how signs on the Earth's surface shape our conception of the environment, race and subjectivity.

The third encounter, ***A Conversation about Dust***, will take place on Saturday 30 May at 5 pm, starting at the Fundació Joan Miró and continuing at the Mies van der Rohe Pavilion. This session is structured around the *Dust Pavilion* research launched by Llorenç Bonet, Olga Subirós and Joana Teixidor, and it features **Samia Henni, Lydia Ourahmane and Albert Soret**. The proposal connects the pavilion's material history with colonial dynamics, Saharan dust storms and their spatial, social and environmental implications.

The season will close on Tuesday 30 June at 7 pm with a session **dedicated to Imani Jacqueline Brown**, an artist, activist, writer and researcher in conversation with the architect, author and educator Paulo Tavares. The presentation will include some of her most notable projects and writings, focusing on the persistence of extractivist, colonial and ecological violence, as well as the resistance and care practices that characterise Black ecologies.

2. *Your Voice Will Protect You*

Mediation space
Curated by Maguette Dieng

Taking an idea by Audre Lorde about silence and voice as its starting point, the mediation space *Your Voice Will Protect You* proposes a reflection on the intersection between power, listening and expression. Drawing inspiration from the sound system culture that emerged in Jamaica in the 1950s, Maguette Dieng's proposal transforms the space into an area of collective resonance, where sound is experienced throughout the entire body and where the voices of participants help to construct a living, progressive and habitable sound environment.

El Rebedor (The Reception Room) can also be found within this framework, a welcoming space for school groups featuring the mediation of Tau Luna and edu r. pineda. Designed as a place to share intuition, knowledge and questions, the initiative focuses on the voice (sung and spoken) as a mechanism for protection, self-expression and

polyphony. Currently in the testing phase, the proposal is intended for schools that are part of the Joan Miró Prize School Network, aiming to create a space for socialisation of learning processes between students and the teaching community.

The mediation space will also include two specific activities: *In Your Ear*, a sound action curated by Laura Llaneli, scheduled for 27 June at 6 pm, and *Building the Bass*, a listening session curated by Natalia Figueredo, scheduled for 12 September also at 6 pm.

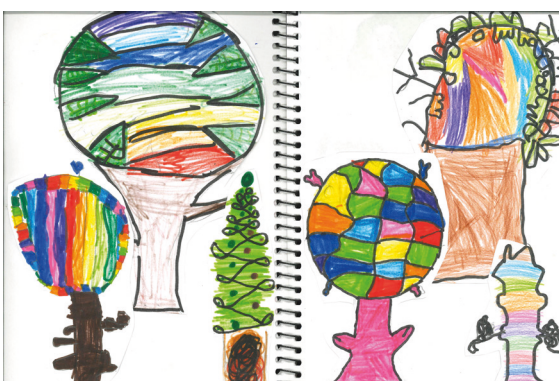
3. A Refuge That Suits Us

Educational project

In collaboration with the Escola Pau Sans and curated by Maguette Dieng, featuring the mediation by Tau Luna and edu r. pineda.

A Refuge That Suits Us is the educational project linked to the exhibition, developed as part of a dialogue with students from the Escola Pau Sans. The school's entire educational community was extraordinarily engaged with the project, as it managed to involve all of its students – 228 children aged 3-12 – and a group of 15 teachers from various areas and expertise. An environment of knowledge exchange and mutual support was thus created that enabled the cross-curricular and interdisciplinary implementation of artistic methodologies in the classroom.

shared amulets, symbols, affections and stories from their diversity of cultural, religious and family backgrounds, and have also created new ones. The result is a unique imaginary designed to shelter the school and trigger a key question: what do we want to protect ourselves from, and how can we build a refuge that suits us?



4. Guided tours for the public

This programme includes guided tours of the exhibition aimed at the general public. These will explore the spaces created by Kapwani Kiwanga and provide tools for engaging with some large-format works that are often abstract and difficult to classify. Plant fibres, ceramics, ash, mahogany and textile pieces produced specifically for this exhibition comprise a set of works that examine the origin of materials, the inequalities of the global world and the tensions between continents. Times and booking information can be consulted on the Fundació Joan Miró's website.

5. Tours for the visually impaired

Specific tours have also been planned for the visually impaired. These visits combine room commentary, audio descriptions, tactile materials and scents related to the works and overall concept of the exhibition. The tours conclude with an immersive sound and body experience in the *Your Voice Will Protect You* mediation space. Times and booking information can be consulted on the Fundació Joan Miró's website.

6. International Day of Deafblindness

27 June

To mark International Day of Deafblindness, the Fundació Joan Miró will be organising a special day in the museum's rooms and gardens to raise awareness of deafblindness and promote the rights of the deafblind. This commemoration will coincide with the birthdate of Helen Keller, a prominent figure in this area, and it will be supported by ONCE, who have dedicated its tickets for the lottery on 20 April, Joan Miró's birthday, to the Fundació Joan Miró's 50th anniversary this year. The day will include various activities focusing on Miró and one of the artistic installations featured in the Kapwani Kiwanga exhibition, in collaboration with the Fundació Ventós.

5. Publication

The Fundació Joan Miró will publish the catalogue *Kapwani Kiwanga: Changing States* to coincide with the exhibition dedicated to Kapwani Kiwanga, scheduled to be released in July 2026. This trilingual edition (Catalan, Spanish and English) will accompany the show and feature its main content, including the works presented at the exhibition, curatorial approach and theoretical additions it offers. The catalogue has been designed as an extension of the exhibition project, featuring texts that delve deeper into the lines of research that underpin Kapwani Kiwanga's artistic practice and thought. It opens with a conversation between the artist and Martina Millà, Head of Exhibitions at the Fundació Joan Miró and curator of the exhibition. This is followed by an essay entitled *El temps al marge* (Marginal Time) by the geographer Kathryn Yusoff, which provides a critical perspective on territory, extractivism and the asymmetries of power perpetuated by colonial geology, as it relates these issues to the Afrotunnel project and Kiwanga's artistic practice. It also includes *La poètica de les superfícies sospeses* (The Poetics of Suspended Surfaces), a conversation between the fashion designer Christine Checinska and the architect Mabel O. Wilson about the potential of language, poetry and textile history.

The publication will be illustrated with images of the exhibition as well as the works displayed in the Fundació Joan Miró's rooms, accompanied by explanatory texts written by Kathleen Ritter.

6. Joan Miró Prize: significance, impact and outreach

The Joan Miró Prize has become one of the most important international accolades in the field of contemporary art thanks to the high calibre of its artistic output and the rigour of its selection process. Directly linked to Joan Miró's legacy, the award is based on an essentially Mironian idea that artistic practice should be understood as research, risk-taking and a commitment to public service, paying particular attention to contemporary creators.

Awarded biennially, the award recognises creators who help to expand contemporary artistic languages with innovative proposals and a critical view of the world. The recipients share an attitude that challenges established narratives and poses new questions from critical perspectives, while always maintaining clear social awareness and a humanist dimension.

Beyond institutional recognition, the award represents a real boost to the artistic practice of the recipients. Its financial endowment of €50,000 combined with the resources allocated to producing an exhibition with the team from the Fundació Joan Miró are translated into careful monitoring and the necessary time and autonomy to develop new works without any sort of constraints. In this sense, the award drives artistic trajectories towards new stages in the careers of the winners.

One of the distinguishing features of the Joan Miró Prize is the staging of a solo exhibition by the artist in Spain for the first time. This process gives artists access to all the Fundació Joan Miró's resources: its archives, professional teams and exhibition spaces. Curated by the Fundació Joan Miró's Head of Exhibitions, the show is accompanied by a corresponding catalogue prepared by its Publications Department. The Joan Miró Prize therefore serves as a platform for critical thinking. Associated exhibitions stimulate debate on issues such as memory, identity, migration, ecology and conflict. The exhibition programme therefore reflects the

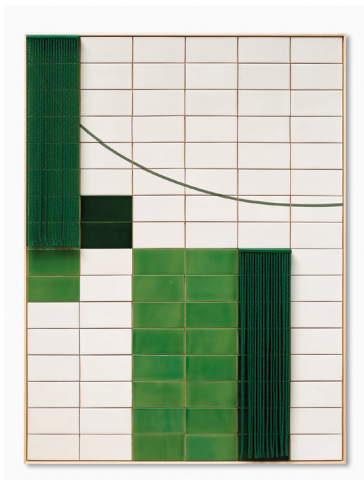
real tensions of the present day and provides artistic tools with which to interpret them.

At the same time, one of the award's main focuses is its social and educational dimension, articulated in each edition through an educational programme for children and young people that extends beyond the exhibition setting. The artist's practice and aspects of the exhibition project enter the classrooms in the form of a special programme, with children and teenagers actively participating in artistic interpretation and creation. Students become part of the process of developing the collaboration with the awarded artist, benefiting from a chain of transmission between generations.

This combination of international prestige, social impact and educational dimension gives the award a significance that goes beyond institutional recognition. It introduces artists with a consolidated career to the general public as well as school audiences, and it contributes to expanding the frameworks of understanding the present and reinforcing the role of art as a public service. The award therefore keeps alive Joan Miró's idea that artists should play an active role in society, thereby providing a platform for the artist's legacy to engage with the present, from where new perspectives can be promoted and through which it helps to imagine possible futures.

This model is bolstered with the support of partnerships with organisations and companies such as the Stavros Niarchos Foundation and CUPRA, whose involvement helps to consolidate a project that connects education, contemporary creation and social commitment within a framework of collaboration between a cultural institution, a philanthropic mission, and a business enterprise.

7. Selection of images



Kapwani Kiwanga
Canopy, 2023
Handmade ceramic tiles, acrylic paint,
rope, metal profile, wood frame
165.5 × 124.7 × 10.5 cm
TBA21 Thyssen-Bornemisza Art
Contemporary Collection

Photo: Jake Seal
Courtesy of the artist and Goodman
Gallery, Cape Town, Johannesburg,
London / Galerie Poggi, Paris
© Kapwani Kiwanga, VEGAP, Barcelona,
2026



Kapwani Kiwanga
Canopy (detail), 2023
Handmade ceramic tiles, acrylic paint,
rope, metal profile, wood frame
165.5 × 124.7 × 10.5 cm
TBA21 Thyssen-Bornemisza Art
Contemporary Collection

Photo: Jake Seal
Courtesy of the artist and Goodman
Gallery, Cape Town, Johannesburg,
London / Galerie Poggi, Paris
© Kapwani Kiwanga, VEGAP, Barcelona,
2026



Kapwani Kiwanga
Soft Measures: Blue Camarinal, 2018
Carved granite, fabric, dye
207 × 100 × 10 cm

Courtesy of the artist and Galerie
Poggi, Paris
© Kapwani Kiwanga, VEGAP, Barcelona,
2026



Kapwani Kiwanga
Soft Measure: Lago Mare, 2018
Carved granite, fabric, dye
271 × 142 × 8 cm

Exhibition view, *Soft Measures*,
Tramway, Glasgow International Festival
(UK), 2018
© Photo: Keith Hunter
Courtesy of the artist and Galerie
Poggi, Paris
Private collection
© Kapwani Kiwanga, VEGAP, Barcelona,
2026



Kapwani Kiwanga
*A Coincidence of Wants: Mahogany-
Green*, 2024
Mahogany, glass beads, metal
230 × 76 × 10.5 cm

Photo: Jake Seal
Goodman Gallery, London 2024
Courtesy of the artist and Goodman
Gallery, Cape Town, Johannesburg,
London
© Kapwani Kiwanga, VEGAP, Barcelona,
2026



Kapwani Kiwanga
Jalousie, 2018
 Steel, two-way mirror
 220 x 320 x 10 cm

Courtesy of the artist and Galerie Poggi, Paris
 © Kapwani Kiwanga, VEGAP, Barcelona, 2026



Kapwani Kiwanga
Jalousie (detail), 2018
 Steel, two-way mirror
 220 x 320 x 10 cm

Courtesy of the artist and Galerie Poggi, Paris / Galerie Tanja
 Wagner, Berlin
 © Kapwani Kiwanga, VEGAP, Barcelona, 2026



Kapwani Kiwanga
(black) BLUE HOUR, 2023
 Shade cloth, steel, wood, paint
 110 x 770 x 35 cm

Exhibition view, *The Length of the Horizon*, Copenhagen Contemporary (DK), 2024
 © Photo David Stjernholm
 Courtesy of the artist and Galerie Tanja Wagner, Berlin
 © Kapwani Kiwanga, VEGAP, Barcelona, 2026



Kapwani Kiwanga
Elliptical Field, 2023
 Sisal fibre, painted steel
 Variable dimensions

Exhibition view, *Remediation*, Museum of Contemporary Art Toronto, Ontario (CAN), 2023
 Photo: Laura Findlay
 Courtesy of the artist and Goodman Gallery, Cape Town, Johannesburg, London /
 Galerie Poggi, Paris / Galerie Tanja Wagner, Berlin
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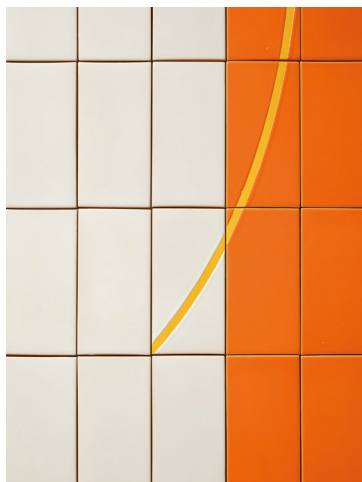
Kapwani Kiwanga
Sisal (detail)

Photo: Vicente Muñoz
 © Kapwani Kiwanga, VEGAP, Barcelona,
 2026



Kapwani Kiwanga
Orb, 2023
 Handmade ceramic tiles, acrylic paint,
 rope, metal profile, wood frame
 164 x 114 x 10.5 cm

Photo: Filipe Braga
 Courtesy of the artist and Goodman
 Gallery, Cape Town, Johannesburg,
 London
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Kapwani Kiwanga
Orb (detail), 2023
 Handmade ceramic tiles, acrylic paint,
 rope, metal profile, wood frame
 164 x 114 x 10.5 cm

Photo: Filipe Braga
 Courtesy of the artist and Goodman
 Gallery, Cape Town, Johannesburg,
 London
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Kapwani Kiwanga
Astres, 2023
 Handmade ceramic tiles, gold leaf, wood
 frame
 155.2 x 121.5 x 6.6 cm

Photo: Jake Seal
 Courtesy of the artist and Galerie
 Poggi, Paris
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Kapwani Kiwanga
Astres (detail), 2023
 Handmade ceramic tiles, gold leaf, wood
 frame
 155.2 x 121.5 x 6.6 cm

Photo: Jake Seal
 Courtesy of the artist and Galerie
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General information

Consult all the practical information for visiting the Fundació Joan Miró at the following link:

<http://www.fmirobcn.org/en/visit-us/>

You can download the **Bloomberg Connects** app to discover the museum's spaces and works.

Accessibility



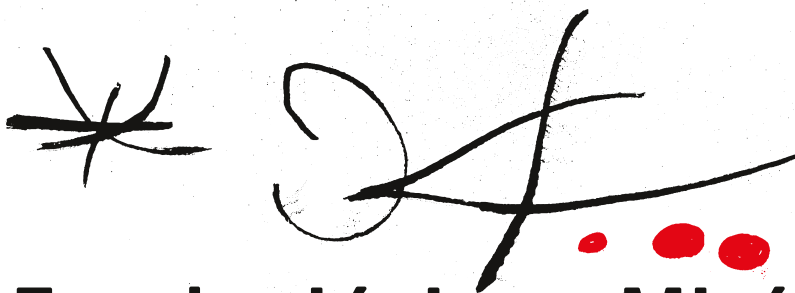
Images available for the press and digitised dossier in our virtual press room:

<http://www.fmirobcn.org/en/foundation/press/>

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