

# Miró-ADLAN

An Archive 1932-1936  
of Modernity

Press Kit

Friday 12 March –  
Sunday 4 July 2021



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## Press Release

### ***Miró-ADLAN. An Archive of Modernity (1932-1936)***

12/03/2021 - 04/07/2021

Curated by Muriel Gómez Pradas, Jordana Mendelson and Joan M. Minguet  
Curatorial assistance from Dolors Rodríguez Roig  
Project coordination by Teresa Montaner and Elena Escolar from the Fundació Joan Miró Collections Department

### **The Fundació Joan Miró presents *Miró-ADLAN. An Archive of Modernity (1932-1936)***

**The exhibition reconstructs the leading role that the Friends of New Art played in introducing cultural modernity to Barcelona in the 1930s.**

**Curators Muriel Gómez Pradas, Jordana Mendelson and Joan M. Minguet highlight the essential connections of this group of artists and intellectuals with Joan Miró, whom they took on as the standard-bearer for their quest.**

**The show gathers documents and materials from the extensive ADLAN archive, held in several public and private venues, primarily in the COAC (Col·legi Oficial d'Arquitectes de Catalunya [Architects' Association of Catalonia]) and the Fundació Joan Miró.**

***Miró-ADLAN* reveals the fundamental role that Adelita Lobo played in documenting and conserving ADLAN's records. As the association's cultural organizer, secretary, treasurer, and member thanks to whom the group's memory has remained alive until today.**

**The exhibition also includes a selection of works from the five shows that Miró held in Barcelona to give ADLAN members a preview of the pieces that would then travel on to Paris, New York and Zurich.**

**The project, organized with support from the Banco Sabadell Foundation, is part of the *Miró Documents* series. This ensemble of exhibitions, publications, and symposia examines new approaches to the artist's work based on the holdings of the Fundació Joan Miró Archive.**

**Barcelona, 11 March 2021.** In November 1932, the association known as ADLAN (Amics de l'Art Nou [Friends of New Art]) was born in Barcelona, gathering members of the Catalan petite bourgeoisie who championed a new cultural modernity. From then until June 1936, right before the outbreak of the Spanish Civil War, ADLAN organized over fifty events in an intense, heterogeneous program committed to all creative disciplines: painting, architecture, literature, chamber music, jazz, circus, film, dance, photography, etc. Their gatherings were private and held in alternative spaces, yet achieved a high public profile, partly due to their impact on the press of that time. Artists of the stature of Alexander Calder, Man Ray, Hans Arp, Remedios Varo, Pablo Picasso and Salvador Dalí showed their work under the auspices of ADLAN. Linked by ties of friendship with its promoters and an honorary member since 1933, Joan Miró became the beacon and the standard-bearer for the group, showing his most recent work on five occasions and collaborating actively in all the projects that were carried out over those years in which creative freedom was a primary objective.

*Miró-ADLAN. An Archive of Modernity (1932-1936)* follows the mark left by this group of artists and intellectuals on the history of modern European art. The exhibition highlights the leading role of their venture in introducing cultural modernity to Barcelona in the 1930s, with activities that spread to other parts of Spain. Whereas after the First World War avant-garde movements in major European cities had support from critics and collectors, here modernity needed the impulse of a group of visionaries who viewed culture as a space for global freedom and set out to break from the legacy of *noucentisme* and regenerate the Catalan scene.

Curators Muriel Gómez Pradas, Jordana Mendelson and Joan M. Minguet examine ADLAN's uniqueness with an in-depth review of the archives which gather all the documentation generated over the association's three-plus years of activity, particularly from the holdings of the Fundació Joan Miró and the historical archive at the COAC. The latter collection includes a detailed compilation of ephemera – invitations, press releases, newspaper clippings, photographs, and posters – and administrative documents collected by Adelita Lobo, the group's secretary who also acted as a cultural organizer, documentalist, treasurer, and active member. In her *Gran Bazar París* album, on display in the first section of the exhibition titled *ADLAN: Archives for Reconstructing Modernity*, Lobo kept track of the everyday pulse of the association, providing highly relevant subject matter for tracing and interpreting the group's history.

Joan Miró engaged fully in this quest to offset the approach of the official cultural circles that were entrenched in tradition. In the section *ADLAN and Miró: Friends and Colleagues*, the exhibition follows the ties of friendship and social class that bound ADLAN's leaders and members together through photographs, numerous documents, and pieces such as the collage-drawing the artist produced in 1934 as a tribute to Joan Prats, one of the group's founding members. A long list of personalities with a

shared sensitivity to new art gathered around Miró, Prats and Josep Lluís Sert; included among them were Magí A. Cassanyes, Àngel Ferrant, J. V. Foix, Sebastià Gasch, Robert Gerhard, Lluís Montanyà, Mercè Ros, Carles Sindreu, and Josep Torres Clavé. A full list is on display in the exhibition. J.V. Foix, one of the group's staunch supporters in the press, described them as follows: "Passionately drawn to all new expressions of art and literature, they follow a program that is truly bold, but also elegantly understated."

For them and with them, between 1931 and 1935, Miró held five exhibitions of his work at different locations in Barcelona: Sert's home, his own, and the Syra and Catalònia art galleries. The shows only lasted a few hours, in which visitors – ADLAN members only – were the first to see the artist's most recent paintings and sculptural objects. A few days later, the pieces travelled to shows in some of the leading centres of international modern art, such as Paris, New York, or Zurich. "Without ADLAN, these works would never have been seen here," wrote Sebastià Gasch in 1934. For the artist, ADLAN was the testing ground for his most experimental explorations. Accordingly, the curatorial approach highlights that between Miró's earliest exhibitions at Galeries Dalmau in 1918 and the major show held in the Antic Hospital de la Santa Creu fifty years later, the artist's work was presented in Barcelona on five occasions thanks to the unique context generated by ADLAN. In the section titled *ADLAN Geography: Joan Miró Exhibitions in Barcelona*, the show gathers a selection of the works that were either on display in those exhibitions or contemporary to them, such as the paintings *Seated woman* (1931) and *Flame in space and nude woman* (1932) and the untitled collage-drawing from 1933. A large wall map shows the locations of these five Miró exhibitions in Barcelona.

Miró also played a decisive role in one of the group's main projects: the special issue of *D'Ací i d'Allà* magazine in the winter of 1934. The artist participated in its preparation, with contributions for the cover and the contents, such as *pochoir Figures in front of the sea* (1934). The publication merged the spirit of modernity of the Republic with avant-garde art movements, immediately becoming a point of reference with a lasting influence. Miró sensed this early on, as he mentioned in a letter he sent to Prats from Mont-roig during the summer of that same year: "I believe the mock-up you have been working on is very good, and that it will become something very important, to be seen in perspective; this period will be able to play a role of historic judgment like none, I believe, has ever done before." Miró also played an active role in the project for *Síntesi*, a magazine conceived as ADLAN's official journal; although it was supposed to appear in 1936, it never came to fruition due to the historic circumstances. All these materials are placed in context in the section *D'Ací i d'Allà and Síntesi: Magazines as Statements of Modernity*.

The special issue of *D'Ací i d'Allà* bears witness to ADLAN's affinity and close link with GATCPAC (Grup d'Arquitectes i Tècnics Catalans per al Progrés de l'Arquitectura Contemporània [Group of Catalan Architects and Technicians for the

Progress of Contemporary Architecture]). The two associations shared prominent members, public and private projects, and even their headquarters on Passeig de Gràcia, 99, until 1935. The collaboration between the two groups continued until the time when the Spanish Pavilion at the Paris International Exposition was built in 1937, which revalidated their shared commitment to the ideals of the Republican cause and to its artistic and social networks, as is reflected in the selection of architects (Sert) and artists (Miró, Picasso, and Calder, among others). The exhibition recreates and interprets these bonds in the section *GATCPAC and ADLAN: A Project for Modernity*.

Curators Gómez Pradas, Mendelson and Minguet underscore ADLAN's lasting impact up until the present: its influence spread among artists, architects, writers, and musicians in Barcelona, especially in the post-war years and in the 1970s. Its close connection with GATCPAC led to an understanding of modernity linked to Rationalism in architecture and Surrealism in visual arts. Its personal networks and its values are at the very origin of the Fundació Joan Miró.

The preservation of the documents in the show has been key for recreating the places, events, and individuals who brought about this regeneration of the concept of modern culture. The curators' approach highlights the documentation work of Adelita Lobo, who, by creating the ADLAN archive, showed the same skill and vision with which Joan Miró compiled the materials that now constitute the holdings of the Fundació's archive, an international landmark for research on his work, overseen by the museum's Collections Department.

Therefore, the ADLAN archive, an important collection for understanding the origins of the Fundació Joan Miró, will be shown in its entirety in the space that Sert and Miró conceived precisely for housing the museum's archive as part of the tower of knowledge, which begins with the auditorium at its base and culminates with the library. The Fundació is focusing on revising and updating its spaces to diversify their uses and make them more available to visitors, allowing these premises to house the important holdings of works on paper and archival materials that the artist donated to the Fundació; along with his personal library, they will offer new experiences to visitors and foster research. As a part of this project, these unique holdings – essential for understanding Miró's work – will be integrated into the presentation of the collection.

Alongside the exhibition, we will be offering public and educational programming in both face-to-face and online formats aimed at different audiences. In addition, a scholarly publication will gather the underlying research for the project, with four essays signed jointly by the three curators and valuable contributions from, among others, art historian Dolors Rodríguez Roig, who assisted the curators in their research, and Andreu Carrascal, the archivist for the historical archive at the COAC.

*Miró-ADLAN. An Archive of Modernity (1932-1936)*, organized with support from the Banco Sabadell Foundation, is part of the *Miró Documents* series. This program of exhibitions, publications, and symposia examines new approaches to the artist's work based on the holdings of the Fundació Joan Miró Archive. The project, open to the public until 4 July in the Fundació's octagonal space, has been possible thanks to the joint efforts of New York University, the Architects' Association of Catalonia and the Museu Picasso in Barcelona, as well as the generous and ongoing support of the Fundació Vila Casas for the conservation of the collection and its presentation at the Fundació Joan Miró.

## Curators



### **Muriel Gómez Pradas, Professor of Arts and Humanities Studies, Universitat Oberta de Catalunya**

Muriel Gómez Pradas holds a Ph.D in Art History from the Universidad de Zaragoza; graduated in Geography and History, specializing in Art History, from the Universitat de Barcelona; and has a post-graduate degree in Museum Studies from the Universitat Politècnica de Catalunya.

A professor of Art and Humanities Studies at the Universitat Oberta de Catalunya (UOC), she was the conservator for the Asian collections at the Museum of Ethnology in Barcelona. She directed the Master's Degree in Cultural Management at UOC-UdG and coordinated the Miró Chair (UOC-Fundació Joan Miró). She received a Japan Foundation research fellowship and was a visiting scholar at New York University (2016 and 2018) with a José Castillejo mobility grant from the Spanish Ministry of Education, Culture, and Sport. Her fields of research include the processes involved in creating and institutionalizing museum collections; the reception of art; avant-garde movements from the first half of the twentieth century; Japanese traditional and folk art (*Mingei Undo*); and the life and work of sculptor Eudald Serra.

### **Jordana Mendelson, Professor at New York University and Director of the King Juan Carlos I of Spain Center, NYU**

Jordana Mendelson holds a Ph.D in History of Art from Yale University. She is currently the director of the King Juan Carlos I of Spain Center and professor in the Department of Spanish and Portuguese at New York University. She previously taught at the University of Illinois, Urbana-Champaign (1998-2007) and was a visiting professor at the Universidad de Navarra, at the Universitat Autònoma de Barcelona, and in the Independent Study Program at the Museu d'Art Contemporani de Barcelona (MACBA). She is on the Advisory Committee for the Archivo Español de Arte, Cultura e Historia, and is a





member of the Editorial Board of *Modernism/Modernity* and an editor of the *Journal of Spanish Cultural Studies*.

Mendelson is the author of *Documenting Spain: Artists, Exhibition Culture, and the Modern Nation 1929-1939* (University Park, PA: Penn State University Press, 2005) (2005) and co-editor of *Postcards: Ephemeral Histories of Modernity* with David Prochaska (Penn State University Press, 2010). She has curated or co-curated the following exhibitions: *Encounters with the 1930s* (Museo Nacional Centro de Arte Reina Sofía, 2012-2013), *Magazines and War 1936-1939* (Museo Nacional Centro de Arte Reina Sofía, 2007 and Museu Valencià de la Il·lustració i de la Modernitat, 2007), *Other Weapons: Photography and Print Culture during the Spanish Civil War* (The International Center of Photography, 2007), *Margaret Michaelis: fotografia, avantguarda i política a la Barcelona de la República* (Institut Valencià d'Art Modern Centre Julio González and Centre de Cultura Contemporània de Barcelona, 1998-99).



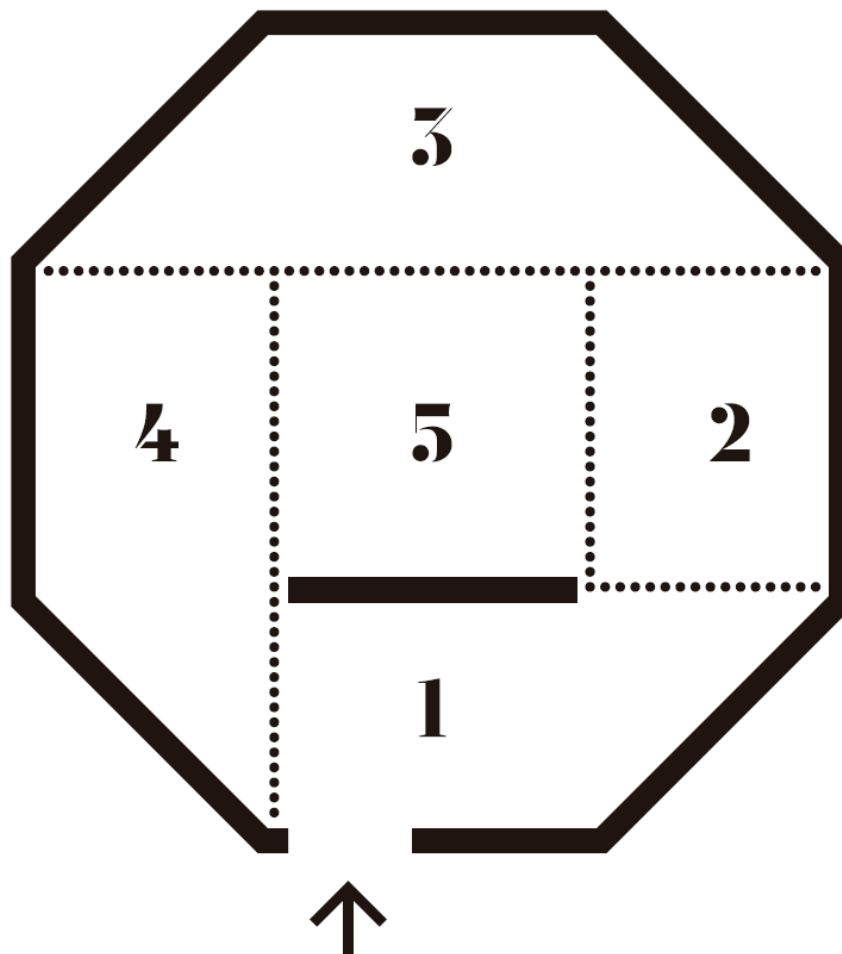
### **Joan M. Minguet Batllori, Writer and Art Critic**

Joan Maria Minguet Batllori holds a Ph.D in Art History from Universitat de Barcelona. He taught Contemporary Art and Film Theory at the Universitat Autònoma de Barcelona (1993-2019) and served as the president of the Catalan Association of Art Critics (2010-2016).

He has published over thirty books and participated in more than fifteen exhibitions on subjects related to research on contemporary visual culture. He specializes in the work of Joan Miró and Salvador Dalí and the relationship between avant-garde art movements and mass culture. His latest exhibition was at IVAM in Valencia, *Joan Miró, Order and Disorder* (2018). His most recent books are *Pintura catalana. Les avantguardes* (2019) and *Joan Brossa. Poemes de combat* (2019).

He has also published a book of poetry, *Pensacions* (2010), the diary *A contratemps* (2016) and the novel *El paisatge d'uns crims* (2020).

## Exhibition Layout



- ① ADLAN: Archives for Reconstructing Modernity
- ② ADLAN and Miró: Friends and Colleagues
- ③ ADLAN Geography: Miró Exhibits in Barcelona
- ④ GATCPAC and ADLAN: A Project for Modernity
- ⑤ *D'Ací i d'Allà* and *Síntesi*: Magazines as Statements of Modernity

## Selection of Images for the Press



Cover of the *Gran Bazar París* album  
1932-1935

Courtesy of the historical archive at  
the Architects' Association of  
Catalonia (AHCOAC)



Invitations to the exhibitions of Joan  
Miró's work organized by ADLAN

Courtesy of the historical archive at  
the Architects' Association of  
Catalonia (AHCOAC)



**Josep Torres Clavé**

Pilar Juncosa, Joan Miró, Josep Lluís Sert, Moncha Longás, Mundi Torres and Adelita Lobo in the palm grove in Elche during their trip to Andalusia (Holy Week 1935)

Courtesy of the historical archive at the Architects' Association of Catalonia (AHCOAC)

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**Carlos Pérez de Rozas**

Joan Miró at the dance performance organized by ADLAN at the Lawn Tennis Club Turó (24 March 1933)

© Carlos Pérez De Rozas  
© Arxiu Fotogràfic de Barcelona

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**Joan Miró**

*Collage-drawing (Homage to Prats), 1934*  
Collage, graphite pencil and charcoal on paper  
63.3 x 47 cm

© Successió Miró, 2021  
© Fundació Joan Miró, Barcelona. Gift of Joan Prats.  
Photo: Jaume Blassi

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**Joan Miró**

*Seated woman, 1931*

Oil on paper

63 x 46 cm

© Successió Miró, 2021

© Fundació Joan Miró, Barcelona. On loan from a private collection.

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**Joan Miró**

*Preliminary collage for Painting, 1933*

Collage on paper

47.2 x 63.2 cm

© Successió Miró, 2021

© Fundació Joan Miró, Barcelona

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**Joan Miró**

*Painting, 1933*

Oil on canvas

130 x 162 cm

© Successió Miró, 2021

© Fundació Joan Miró, Barcelona. On loan from a private collection. Photo: Jaume Blassi

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**Joan Miró**

*Untitled. Collage-drawing, 1933*

Conté pencil, gouache and collage on paper  
108 x 70 cm

© Successió Miró, 2021

© Fundació Joan Miró, Barcelona. On loan from a private collection.



**Joan Miró**

*Collage-painting, 1934*

Oil, graphite pencil and collage on paper  
37 x 23 cm

© Successió Miró, 2021

© Fundació Joan Miró, Barcelona. On loan from a private collection.



**Joan Miró**

*Flame in space and nude woman, 1932*

Oil on cardboard  
41 x 32 cm

© Successió Miró, 2021

© Fundació Joan Miró, Barcelona. Gift of Joan Prats.



**Joan Miró**

*Woman and dog in front of the moon*, c.1935  
Pochoir for *Síntesi* magazine  
50 x 45 cm

© Successió Miró, 2021

© Fundació Joan Miró, Barcelona

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Cover of *D'Ací i d'Allà* magazine illustrated by Joan Miró, no. 179, vol. XXII. Special issue on contemporary art, December 1934  
1934  
33 x 29.5 x 2 cm

© Successió Miró, 2021

© Fundació Joan Miró, Barcelona. Photo: Foto Gasull

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**Joan Miró**

*Figures in front of the sea*, 1934  
Pochoir for *D'Ací i d'allà* (Barcelona), no. 179,  
vol. XXII. Special issue on contemporary art,  
December 1934

© Successió Miró, 2021

© Fundació Joan Miró, Barcelona

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**Joan Miró**

*Aidez l'Espagne*, 1937

Pochoir for *Cahiers d'Art* (Paris), no. 4-5, 1937

31 x 24.3 cm

© Successió Miró, 2021

© Fundació Joan Miró, Barcelona



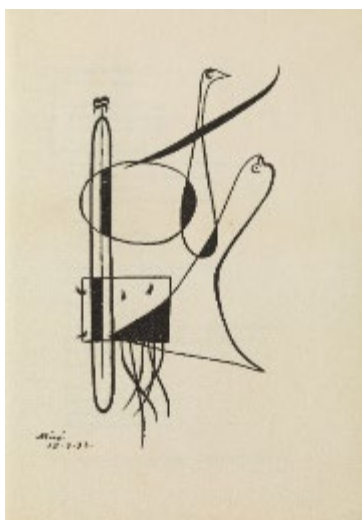
Joan Miró painting *The reaper* in the Pavilion of the Spanish Republic at the Paris International Exposition, 1937

Photographer unknown

Copy of photograph

18 x 15 cm

© Fundació Joan Miró, Barcelona



**Joan Miró**

Illustration for the book *Darrera el vidre*, by Carles Sindreu, 1933

© Successió Miró, 2021

© Fundació Joan Miró, Barcelona. Photo: Foto Gasull



## Publication

Published by the Fundació Joan Miró

Authors: Muriel Gómez Pradas, Jordana Mendelson, Joan M. Minguet, Dolors Rodríguez Roig and Andreu Carrascal

Multilingual edition in Catalan with Spanish and English translations

A scholarly publication related to the exhibition gathers the underlying research for the project. The three curators jointly signed four essays on ADLAN's role in promoting new art in Barcelona during the Spanish Republic and the group's essential connection with Joan Miró; on Adelita Lobo and how her efforts to preserve the group's archives and documents made it possible to reconstruct ADLAN's history; a social portrait of the association and the singularity of its program; and an article that traces ADLAN's lasting impact up until the present, with Joan Miró as a fundamental link.

The publication also includes two essays by art historian Dolors Rodríguez Roig, who assisted the curators with the background research, developing two parallel threads that contribute to an overall understanding of the group: its relationship with GATCPAC based on a group of friends' visit to Andalusia that included members from both associations, such as Sert, Miró, Torres-Clavé and Lobo; and Joan Miró's role in the failed attempt to organize the *First International of Creative Artists* in Barcelona.

Andreu Carrascal, the archivist for the historical archive at the COAC, completes the list of contributions with an article describing the ADLAN collection, highlights its relevance, and reconstructs the paths along which it was able to survive until today.

The publication is the fifth volume of *Miró Documents*, a collection of scholarly works that began in 2014 with the aim of pursuing research on and broadening awareness of the life and work of Joan Miró. The resulting contributions are presented every two years through exhibitions and symposia, alternately, and are all based on the Fundació Joan Miró Archive and its bibliographic holdings.

## Public Programming

### Art Without an Aura

Online Participatory Space

12/03 – 04/07/2021

Between 1931 and 1935, Joan Miró showed his work at several different locations in Barcelona, including his own home and that of his friend the architect Josep Lluís Sert, before sending it on to Paris, New York or Zurich. These small-scale ephemeral exhibitions were part of the activities organized by the ADLAN group, and Miró used them as a testing ground before showing the pieces to a broader public. The privileged visitors to these private viewings, which lasted only a few hours, were his friends.

What makes a work of art special is, precisely, its originality and uniqueness –its *aura*, which makes us feel that we are experiencing something extraordinary and unrepeatable when we look at it. Nevertheless, the possibility of reproducing or photographing art and placing it outside the sacred realm of a museum makes it available to everyone. Printed reproductions are an example of the democratization of art and its integration into everyday life.

Think about it: you probably have reproductions of works of art at home, such as postcards, posters or prints. We invite you to take photographs of places in your home where you have posters or postcards on display with reproductions of famous works of art, and then share them on social media using the hashtag #MiróADLAN.

### Creative Families

Online activity

12/03 – 04/07/2021

*Creative Families* is a proposal for experimenting art with your family. It is meant to be experienced in two ways: in the Fundació galleries and through the website. In the galleries, families will discover the artist's world; then, once home, through the website, they will put things into practice with workshops meant to encourage creativity and artistic expression.

Miró used the pochoir printmaking technique – *pochoir* is the French word for stencil – which involves applying colour manually with a cardboard or zinc stencil and allows you to make several copies. The artist took zinc sheets, one for each shape and colour, and cut them out to make stencils, leaving an empty space in the part he wanted to fill with colour. Joan Miró used this technique to design the cover for the magazine *D'Ací i d'Allà*, and the piece became one of the iconic examples of his collaboration with the ADLAN group.



**Joan Miró**

*Cahiers d'Art* (Paris), vol. 9.  
1-4, (1934)

Pochoirs

Fundació Joan Miró,  
Barcelona

© Successió Miró, 2021

Coinciding with the exhibition *Miró-ADLAN. An Archive of Modernity (1932-1936)*, we want to offer you a [special Creative Families](#) activity based on the works that Miró made with a *pochoir* or stencil technique. We also encourage you to set up your own little exhibition at home (in the entrance, the dining room or in a bedroom, for example), design an invitation, and invite whoever you want to come and see it.

**Little Stories, Great Women**

Series of video stories jointly organized by nine museums for International Women's Day

Online activity

Tuesday, 16 March 2021, at 8 p.m.

Nine museums are offering a dramatized storytelling activity that focuses on women who are linked to the history, the collections, or the contents of these museums. This year, the *Little Stories, Great Women* series will be held online again. Every day at 6 p.m. from 8 to 16 March, a new video story will be offered [on YouTube](#). The nine videos will then be permanently available on this channel targeted at children.

The woman featured by the Fundació Joan Miró will be Adelita Lobo, the cultural organizer, secretary, treasurer, and archivist for ADLAN (Amics de L'Art Nou [Friends of New Art]) who kept records of more than 60 activities that the association held over the course of four years. Without her and her work, most of this information would have been lost.

## **STANDING AND SITTING, by Ivo Sans**

Performance by artist Ivo Sans during a seven-hour work day session, accompanied by three collaborators as part of the **Sampler Series**, organized by L'Auditori de Barcelona and focusing on new music

Saturday, 20 March 2021, 11 a.m. – 6 p.m.

Sculpture hall at the Fundació Joan Miró

The performance *Standing and Sitting* takes the work space of artist and percussionist Ivo Sans to the Fundació. In the course of a seven-hour work day, he will coincide and interact with dancer Sònia Sánchez, saxophonist Jaume Ferrer, and comedian Miguel Noguera. This confluence of registers offers interesting parallels with the diversity of cultural and artistic quests pursued by the members of ADLAN.

Artist Ivo Sans defies categorization. Freedom in his work and bold research have made him one of the most eclectic artists on the sound exploration scene, an activity that goes beyond the boundaries of conventional free jazz and experimental music. Often sharing the stage with Agustí Fernández or Evan Parker, Sans also embraces his facet as a visual artist, in which dematerialization, fragility, simplicity, and absence are key elements. In *Standing and Sitting*, working together with three collaborators, the artist presents a solid seven-hour work day in the form of an action.

Performances by collaborating artists:

12 a.m. - Sònia Sánchez, dance

3 p.m. - Jaume Ferrer, tenor saxophone

4 p.m. - Miguel Noguera, voice

5 p.m. - Miguel Noguera, voice

### **Per amor a les arts: ADLAN and Film**

Per amor a les arts Series

Tuesday, 20 April 2021, at 4:30 p.m.

Filmoteca de Catalunya

The Fundació Joan Miró is participating in the [Per amor a les arts](#) series with proposals along the lines of its programming. The series, led by Filmoteca de Catalunya and MNAC, is a tool for dialogue between film and other artistic disciplines, and is held with support from other cultural institutions in Barcelona.

This session, linked to the exhibition *Miró-ADLAN. An Archive of Modernity (1932-1936)*, could easily have been programmed by the members of ADLAN (Amics de l'Art Nou [Friends of New Art]), who, as so many European intellectuals of their times, were fascinated by the origins of film.

Program:

*Rigadin, peintre cubiste*, 1912, 10 min – Georges Monca

*Rigadin ne veut pas se faire photographier*, 1912, 10 min – Georges Monca

*L'Âge d'or*, 1930, 63 min – Luis Buñuel

Presentation by Joan Minguet Batllori, co-curator of the exhibition

Silent film session with live piano accompaniment

Pianist: Josep Maria Baldomà

### **Joan Miró, Modern Art and the Legacies of (Art) Historical Archives**

Fundació Joan Miró YouTube channel

The event will be in Spanish with captioned translations.

Saturday, 17 April 2021 at 8 p.m.

The curators of the exhibition *Miró-ADLAN: An Archive of Modernity (1932-1936)* will be joined by Anne Umland (MoMA) and Marko Daniel (Fundació Joan Miró) for an hour-long conversation about the position of Joan Miró within the history of modern art, his role in promoting new art in Barcelona and New York, the spaces in which his work was exhibited during the 1930s, and the importance of archives (personal and institutional) in mapping the relations between artists and the local contexts in which they produced and exhibited their work.

Participants:

Marko Daniel, Director, Fundació Joan Miró, Barcelona

Anne Umland, The Blanche Hooker Rockefeller Senior Curator of Painting & Sculpture, The Museum of Modern Art, New York

Muriel Gómez-Pradas, curator of the exhibition and professor of Art and Humanities Studies at the Universitat Oberta de Catalunya (UOC)

Jordana Mendelson, curator of the exhibition and professor at New York University

Joan Minguet Batllori, curator of the exhibition, writer, and art critic

In collaboration with the King Juan Carlos I of Spain Center and New York University

### **GATCPAC in Barcelona Tour**

Sunday, 16 May 2021 at 11 a.m.

Designed and led by El globus vermell

The close collaboration between GATCPAC (Grup d'Arquitectes i Tècnics Catalans per al Progrés de l'Arquitectura Contemporània [Group of Catalan Architects and Technicians for the Progress of Contemporary Architecture]) and [ADLAN \(Amics de l'Art Nou \[Friends of New Art\]\)](#) led to an understanding of modernity linked to Rationalism in architecture and Surrealism in visual arts, and is also at the very origin of the Fundació Joan Miró. In fact, Josep Lluís Sert, one of GATCPAC's leading members and the architect of the Fundació building, was also a member of ADLAN. "GATCPAC in Barcelona. A Tour of Avant-Garde Architecture" is an itinerary through Sant Gervasi that allows viewers to discover the development of architecture throughout the twentieth century and set it against the backdrop of the key events that unfolded on the political, social, cultural and artistic fronts in Barcelona.

Offered as part of Architecture Week in conjunction with the exhibition *Miró-ADLAN. An Archive of Modernity (1932-1936)*.

In addition to the specific programming, and as long as Covid-related conditions permit, the Fundació will offer introductory tours of the exhibition, a literary discussion group at the Joan Miró Library in the month of May, and music improvisations in June with students from the ESMUC school of music based on some of the works on display.

Some of the activities will link this exhibition with the show at the Arxiu Fotogràfic de Barcelona featuring photographer *Margaret Michaelis*, including a panel discussion about the social status of women and the development of their professional careers during the Spanish Republic and the years prior to the Civil War, moderated by Muriel Gómez Pradas and with speakers Itziar González, Dolors Rodríguez Roig, Núria Rius, and Mary Nash.

The development of the pandemic and the authorities' recommendations to prevent the spread of Covid-19 may affect the public and educational programming scheduled in conjunction with *Miró-ADLAN. An Archive of Modernity (1932-1936)*. We will appreciate your checking our website for updates [www.fmirobcn.org](http://www.fmirobcn.org)

## General Information

### Museum Hours

#### Fridays, Saturdays and Sundays:

11 a.m. to 6 p.m.

#### Monday to Thursday:

Guided tours outside general visiting hours

Guided tours for groups and tours for schools with prior reservations:

[reserves@fmirobcn.org](mailto:reserves@fmirobcn.org)

### General Admission

Permanent collection + temporary exhibition	€13	Concessions*: €7
Miró-ADLAN temporary exhibition	€3	Concessions *: €2
Espai 13:	€3	Concessions *: €2

\* Students aged 15 to 30, seniors over 65 and Barcelona public library card holders

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

Annual Pass: 14 €

Free download of multimedia guide service

### Accessibility



The Fundació meets all health requirements to guarantee a [safe visit](#).

**Photographs** for the press and a digital **kit** from our virtual press room are available at [www.fmirobcn.org/ca/fundacio/premsa/](http://www.fmirobcn.org/ca/fundacio/premsa/) and <https://bit.ly/MiróADLAN>.

**Follow** the *Miró – ADLAN. An Archive of Modernity (1932-1936)* activities on social media with the hashtag [#MiróADLAN](https://twitter.com/MiróADLAN) and on the website [www.fmirobcn.org/miroadlan](http://www.fmirobcn.org/miroadlan)

In collaboration with:

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**Fundació Joan Miró**

 Barcelona

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**Sabadell**  
Foundation

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[www.fmirobcn.org/miroadlan](http://www.fmirobcn.org/miroadlan)

**#MiróADLAN**