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## Press release

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### **The president of the Fundació Joan Miró, Jaume Freixa, presents Marko Daniel as the new director of the institution**

**Currently head of public programmes at Tate Modern and Tate Britain, London, in 2018 Marko Daniel will take up his new position within the team at the Fundació Joan Miró, with the challenge of leading the institution's journey toward its 50<sup>th</sup> anniversary.**

**Daniel takes over the baton from Rosa Maria Malet, doyenne of Barcelona museum directors, on her retirement after 37 years as the head of the institution.**

**The spirit of Joan Miró's work, deeply rooted in the local yet projected toward the universal, runs through Daniel's programme, whose main objectives are to promote the collection as the cornerstone of the Foundation with new ways of presenting and disseminating it; to develop an exhibition programme committed to the public; to deploy public programmes that appeal to all the institution's audiences; to strengthen and enrich its network of links, synergies and collaborations, as well as enhancing its role as a research centre on Miró and contemporary art.**



**Barcelona, 22 November 2017.** Marko Daniel has presented his proposal as future director of the Fundació Joan Miró, accompanied by the president of the institution, Jaume Freixa, and the outgoing director, Rosa Maria Malet, in a meeting held in the Jacques Dupin Library and Documentation Centre of the Fundació Joan Miró. After a long period of growth and stability under the current management, Daniel maintains that it is a great moment to take on ‘the challenge of leading the Fundació Joan Miró on the journey towards its 50<sup>th</sup> anniversary’.

With this objective, the current head of public programmes at Tate Modern and Tate Britain, London, has submitted a proposal that has its roots in the spirit of Miró’s work and the foundational values of the centre to project towards the future. A specialist in contemporary Chinese and Catalan art, two relevant events in his biography cement his personal involvement with these values: the exhibition celebrating Miró’s centenary, *Joan Miró 1893–1993*, and the exhibition *Joan Miró: The Ladder of Escape* (2011).

With the first, Daniel – then in Barcelona researching his doctoral thesis – discovered the Foundation as ‘a space for thrilling, research-led exhibitions that provided visitors with intellectual stimulation and affective experience in equal measure’. In 2011, as a curator, he worked side-by-side with the institution’s team on the exhibition *Joan Miró: The Ladder of Escape*, an occasion that allowed him to get to know Miró ‘as an artist who brought together art and life, beauty and social and political reality, local specificity and universal ambition’.

Just as Miró was committed to the local with the aim of reaching out to the universal, Daniel affirms that he wishes to promote a Fundació Joan Miró that is ‘rooted in its local specificity and is open to the world, whether in terms of the visitors who are coming or in terms of the programme of exhibitions and activities’. In this sense, Daniel conceives the institution as ‘a space committed to supporting Catalan art and culture, but not just that: it is also a space for Barcelona to encounter the world’. With this aim in mind, he emphasises the importance of achieving ‘a mutual reciprocity between welcoming and openness’.



Furthermore, Daniel has outlined the main axes of his project as director, a proposal that won the unanimous recognition of the committee of experts of the international open call convened on 12 June and was also unanimously ratified by the Board of Trustees of the Foundation at the end of September.

## The Collection

Daniel greatly supports the recent transfer of the Collection to the iconic spaces designed by the architect Josep Lluís Sert, as well as its new dynamic presentation, an operation that 'has again given great prominence to Miró's work, the source of the Foundation's artistic identity and its main asset'. Daniel's proposal highlights the need to continue enhancing the Collection as the cornerstone of the Foundation to 'wow audiences through its display in the building and through the multiple ways in which we communicate it to all our audiences'.



The conservation and study of the artist's work must also remain a priority, according to the new director. Daniel emphasises the need to deepen these lines since in his opinion, 'with the publication of the catalogue raisonné and the critical edition of Miró's correspondence, there is evidence of a very high-quality work that is being conducted internally and with academic peers and partners including the Joan Miró International Research Group'.

Moreover, Daniel has expressed his willingness to 'consolidate current lines of research and develop new academic initiatives such as an international PhD, post-doctoral and curatorial research partnerships, to promote the Foundation as a centre of reference in the study of Miró's work and contemporary art'.

## Audiences



‘I want us to speak equally openly and directly to all audiences, whether they are part of a community of specialists, visitors from abroad or urban and local audiences’. To achieve this objective, Daniel intends to carry out prospective research on the local public to identify

and evaluate the future evolution of this sector. For Daniel, it is also necessary to establish a proactive relationship with the strategic tourist sector that allows the growth of tourism in the city to be reflected in an increase in the number of visitors to the institution, ‘not only on a quantitative level but above all on a qualitative level, by creating a deep and lasting bond’.

The new director places public programmes at the centre of developing ‘the multiple ways in which we communicate to all our audiences – diverse and changing in turn – that we wish to welcome at the Fundació Joan Miró’. Drawing on the prestige and respect accumulated by the institution throughout its history, Daniel emphasises the importance of building new relationships with the local public through educational and community programmes, as well as entertainment events, which speak directly to them and turn the Foundation into a more visible and active centre in the city. In his words: ‘Nobody should feel scared or intimidated by art, and audience research indicates that many people do. Institutions have a duty to change this by facing the challenge.’



## Exhibition programming

Daniel is convinced that this spirit must also be reflected in the exhibition programming, which he envisages as ‘fully committed to the public’. In this sense, he proposes ‘that we take realistic steps to enhance and strengthen the Foundation’s exhibitions.’ Daniel considers it essential to continue developing projects about ‘Miró and his world, which encompass modernism and his connections, artistic and personal, across the whole gamut of the twentieth century’. For the new director, this is an opportunity to ‘use the best research and creative, experimental and innovative approaches to make the art we show matter to the people we want to come and engage with it’.

Daniel also highlights the need to continue clearly supporting the best emerging art through Espai 13. For him, it is a line of programming that must be ‘revitalised not just in honour of Miró’s founding commitments but also to support the production of new art and new generations of makers and to engage local audiences. This needs to go beyond the opening moment and engage local people long-term with art and audiences.’

## Collaborations

Fully aware that ‘the budgets of high-impact exhibitions are gradually increasing and becoming increasingly complex to arrange’, Daniel proposes to establish ‘effective partnerships with prestigious international institutions, deepening the relationship with the major European and North American museums, but, above all, establishing new synergies with other international monographic foundations with which we share objectives and values’. His project also includes the possibility of exploring the production of touring exhibitions in collaboration with select international partners beyond the European arena. To implement this ambitious programme, Daniel underlines the essential role of the excellent link that has always connected the Fundació Joan Miró with the Successió Miró as well as its desire to continue strengthening these ties.

All this must go hand in hand, according to the new director, ‘with a strengthening of relations with the individual collaborators of the Foundation, brought together in the Cercle Miró and Friends of the Foundation, assessing the possibility of internationalising these figures, as other museums in Europe have done successfully’. In a situation common to the entire cultural sector, Daniel points out, finally, ‘the need to diversify the business model, through the search for new income streams that improve the financial robustness of our institution while enhancing the social, cultural, intellectual and emotional value of art’.

To develop this programme, Daniel places his trust in the team of the Fundació Joan Miró and relies on the work of the entire departmental structure of the institution to achieve creative results that benefit the contents, social and affective relationships, both internal and external, and ultimately the public. He concludes: 'We need to build and increase the loyalty of our audiences – of artists, specialists, ordinary citizens and local communities – and create a space that is not only for them, but of which they feel a degree of ownership.'



**Marko Daniel**



(Aachen, Germany, 1964)

Marko Daniel has a degree in Art History and Philosophy from University College London (1988), a PhD in the History and Theory of Art from the University of Essex (1999), and is a specialist in contemporary Chinese and Catalan art. *Art and Propaganda: The Battle for Cultural Property in the Spanish Civil War* was the title of his doctoral thesis, whose fieldwork was conducted in Barcelona thanks to a grant from the British Academy. Daniel developed his teaching career at Winchester School of Art, University of Southampton (1994–2001, lecturer; and 2003–06, director of the Graduate School), in the Department of Visual Communication of Da Yeh University, and in the Art and Technology Centre of Taipei National University of the Arts, both in Taiwan. He was also vice-president (since 2009) and member of the faculty (since 2006) of the London Consortium, and assessor for Art and Design Theory at ELISAVA-School of Design and Engineering, Barcelona.

In 2006, Daniel joined Tate Modern, London, as a curator of public programmes. Since 2011, he has held the position of head of public programmes at Tate Modern and Tate Britain, London. During this period, he led projects such as Tate Exchange, a space at the new Tate Modern building for experimental and collaborative art projects, which has featured artists such as the Guerrilla Girls, Simone Leigh, Tim Etchells, Raqs Media Collective and Clare Twomey, among others. Daniel has also developed a programme of more than 350 annual public events at the two Tates in London, and promoted research in modern and contemporary art, especially Chinese, as part of the institution's programming. Among other exhibition projects, he co-curated, together with Matthew Gale and

Teresa Montaner, the exhibition *Joan Miró: The Ladder of Escape*, exhibited at Tate Modern, London, the National Gallery of Art, Washington, and the Fundació Joan Miró between 2011 and 2012.