

Fundació Joan Miró ✱  **Barcelona**

Press kit
Programme for 2019



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Presentation

The Fundació Joan Miró presents its programme of exhibitions and activities for 2019

- The 2019 programme focuses on **the relationship between art and its presentation in museums** through a range of formats that link projects, exhibitions and activities in a fluid way. The various proposals underline the notions of **process** and **dialogue** as direct and alternative ways of making and experiencing art.
- From March to May 2019, the Fundació Joan Miró will share with the public the **restoration work on the Tapestry**. This is an exceptional project carried out by the team of the Foundation in collaboration with Majestic Hotel & Spa Barcelona and in accordance with one of Miró's wishes: to exhibit the work temporarily in such a way that visitors can view it from both sides, thus experiencing its material dimension.
- The Archive of the Fundació Joan Miró, with its unique collection of works on paper, will be on show during the summer months as part of a project in which the artist **Antoni Llena dialogues with Miró's work**. In the galleries dedicated to the Collection, Llena will present a large mural constellation of drawings by Miró from different periods.
- Drawing as a working process, but also as a way of thinking and feeling the world, will be at the centre of the exhibition of the architect **Lina Bo Bardi**, presented at the Foundation in February in collaboration with the Fundació Banco Sabadell. The curator Zeuler Rocha Lima will present a selection of drawings inviting the viewer to discover the importance of drawing in the materialisation of Bo Bardi's creative process.
- The idea of dialogue is also behind other 2019 projects, such as the exhibition **Joan Miró. Gaudí Series**, which will be held in the galleries for temporary exhibitions in the summer. The show demonstrates Miró's admiration for the *modernista* architect and includes a significant series of etchings made in the 1970s in homage to Gaudí, a series of sculptures in bronze and Joaquim Gomis's photographs of Gaudí's architecture.
- The exchanges and cross-influences between the visual arts and music in the twentieth century are at the centre of the autumn exhibition at the Fundació Joan Miró, sponsored exclusively by Fundació BBVA. Curated by Arnau Horta, **Sound Lines** examines the traces of sound in the visual arts, from its first manifestations to the consolidation of sound art.

- In the audiovisual field, the video-artist Thao Nguyen Phan, winner of the first edition of the **Han Nefkens Foundation-LOOP Barcelona Video Art Award**, will present in the autumn the piece she has produced as a result of the award.
- The Foundation's commitment to emerging art and production continues with a new cycle at **Espai 13**, sponsored by Fundació Banco Sabadell. Curated by Marc Navarro, this new cycle will explore Espai 13's own genealogy, with the aim of deactivating the automatisms and generating a direct dialogue with art.
- The Foundation continues its worldwide promotion of Miró's work with **Miró's Universe**, an exhibition that will tour to the main Spanish Embassies in Europe throughout 2019, in collaboration with Spain's Ministry of Foreign Affairs and Abertis.
- This year, the Foundation will run a programme of activities related to its Collection and temporary exhibitions, in order to offer a **relevant experience** and **a lively approach to art**. The programme includes long-running and one-off projects for the educational community, families, local and general public.

Projects

Conservation

The Tapestry

25 March – 1 May 2019

In collaboration with Majestic Hotel & Spa Barcelona



The *Tapestry* is an iconic work of the Fundació Joan Miró's Collection, being one of five monumental tapestries produced by Miró during the seventies in collaboration with the textile craftsman Josep Royo. Since its extraordinary proportions demand a very specific location, the work has never been moved and has remained on permanent display since its installation in 1979.

During this time, the Foundation's Restoration Department has worked continuously on its conservation. Until now, however, it has only been the front of the work that has been addressed. Among other considerations, this has been due to the difficulty of accessing the back. After forty years, it is now necessary to act on the back of the *Tapestry*, an exceptional operation that calls for a specific project by the team of the Foundation in collaboration with

Majestic Hotel & Spa Barcelona.

The restoration of the *Tapestry* will also fulfil one of Miró's express wishes regarding the contemplation of this work. Once the restoration that will be carried out in situ is finished, visitors will be able to observe the back and move around it as if it were a sculptural object. This three-dimensional temporary presentation will allow us to experience the material dimension of a work of these characteristics and to travel, as the artist wanted, *beyond painting*.

Images available at <http://bit.ly/Tapis2019>

Joan Miró. *Painting and Poetry* Miró Documents Series. The Miró Chair

This year the Miró Chair presents *Joan Miró. Painting and Poetry*, a new addition to the *Miró Documents* collection. The publication includes the lectures of the international symposium of the same title that was held on 9–10 November 2018 at the headquarters of the New York University in Paris, coinciding with the great Joan Miró retrospective held at the Grand Palais.

Coordinated by Robert Lubar Messeri and Rémi Labrusse on behalf of the Joan Miró International Research Group, the publication examines the artist's contribution to contemporary art by recovering the relationship between painting and poetry. The essays readdress the influence of French and Catalan poetic traditions on Miró and his contemporaries, and deal with issues related to Miró's work and the artist's relationship with other creators such as Junoy, Breton and Brossa, among others.

Essays included are by Robert Lubar Messeri, Rémi Labrusse, Margit Rowell, Christine Poggi, María González Menéndez, Julia Drost, Elisa Sclaunick, Ainize González, Fèlix Fanés and Pilar Cabañas.

This is the fourth volume of *Miró Documents*, a series of exhibitions and scientific publications started in 2014 that brings together the results of research about the artist developed by the Miró Chair (Fundació Joan Miró-Universitat Oberta de Catalunya), drawing from the Archive of the Fundació Joan Miró's Fonds.

Touring exhibitions and loans

Joan Miró. *Miró's Universe*

2019

In collaboration with the Ministry of Foreign Affairs and Abertis



Joan Miró. *Femme, oiseau*, 1972

The work of Joan Miró can be seen in the main Spanish embassies in Europe from 2019, as a result of the collaboration between the Fundació Joan Miró, the Ministry of Foreign Affairs and Abertis. The touring exhibition *Miró's Universe*, which forms part of the institution's mission to disseminate the artist's work internationally, will be presented this year in Brussels, Rome, Berlin, Dublin and Paris.

This small format exhibition focuses on the importance of signs in Miró's work, through a series of paintings and sculptures from his final years. Miró considered art an intrinsic part of life, with magical attributes that had to be recovered. To achieve this goal, he did not hesitate in transgressing the academic conventions of painting and, like other artists linked to the Surrealist world, sought inspiration in primitive art. Miró gradually abandoned the representation of the visible world and simplified the forms of his vocabulary, reducing them to their essentials. This practice gave rise to a very individual sign language that crystallised in the early forties. The night, the woman, the constellations, the female and male sexes, the ladder of escape and the bird became forevermore expressions of a universe of creation and renovation.

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

The Fundació Joan Miró Collection is represented in the most important exhibition projects about the artist and his context. Among others, the Foundation has contributed eighteen works from its Collection to the exhibition **Miró, la couleur de mes rêves** at the **Grand Palais** in Paris, including *Mont-roig. The Church and the Village* (1919), *The Morning Star*, (1940), *Self-portrait* (1937–60) and *The Hope of a Condemned Man I, II, III* (1974), a large-scale triptych that rarely leaves the galleries of the Foundation. The exhibition addresses the stylistic evolution of Joan Miró through 150 key works from throughout the artist's career and can be visited until February 2019.

Also in Paris, the **Centre Pompidou** is opening the exhibition **Préhistoire et modernité** in May, which will explore the influence of prehistoric art on modern art through works by Giacometti, Ernst, Klein, Picasso and Miró, among others. The project will include one of Miró's preparatory painting collages belonging to the Foundation's Archive. From April to September, the **Musée des Beaux-Arts** in Rouen will host the exhibition **Braque, Miró, Calder: Une constellation d'artistes à Varengeville**, which will present the relationship between the three artists and their collaborations in the early years of the Second World War through various works, such as a 1939 painting by Miró from the Foundation's Collection.

Nearer home, until 27 January 2019, works from the Foundation's Collection can be seen at the exhibitions **Querer parecer la noche**, at the **Centro de Arte Dos de Mayo**, Móstoles, and **La No comunidad**, at the **Centro Cibeles de Cultura y Ciudadanía**, Madrid. Until the spring, seven works from the collection dating from 1973 and 1974 can be found in the exhibition **Joan Miró and the Death of Painting**, curated by Robert Lubar Messeri, at the **Serralves Foundation**, Porto, in a project focusing on the artist's revisions on 'anti-painting', which were first shown at the retrospective exhibition at the Grand Palais, Paris, in 1974.

As of February 2019, the painting *May 1968* will leave the Foundation's galleries to be exhibited at CaixaForum Barcelona in the exhibition **Poetics of Emotion**, a show that aims to bring contemporary art closer to the public, highlighting its ability to provoke an emotional response. This exhibition, which also includes the sculpture from the Collection *Dancer* (1981), will travel to CaixaForum in Zaragoza and Seville. In the spring of 2019, the sculpture *Girl Escaping* will form part of the exhibition **Perversity. Femmes Fatales in Modern Art (1880–1950)** at the **Museo Carmen Thyssen**, Malaga, while several works and costumes from *Jeux d'enfants* that are kept at the Fundació Joan Miró can be seen at the exhibition **Playing Art. Education, Art and Design**, a project that examines the influence of new pedagogies in artistic movements, at the **Fundación Juan March**, Madrid.

2019 Joan Miró Prize

Announcement of the winner of the seventh edition of the Joan Miró Prize Spring 2019

In collaboration with Obra Social "la Caixa"

This spring the winner of the seventh edition of the Joan Miró Prize will be announced, a distinction awarded jointly by the Fundació Joan Miró and Obra Social "la Caixa". The prize is given in recognition of recent work by artists who show the same spirit of exploration, innovation, commitment and freedom that characterised Joan Miró's life and work. The biennial prize was established in 2007 and is endowed with 70,000 € for the chosen artist. For each edition the winner is selected by an international panel of judges made up of acclaimed professionals in the field of contemporary creation.

In previous editions, the award has honoured the artists Olafur Eliasson (2007), Pipilotti Rist (2009), Mona Hatoum (2011), Roni Horn (2013), Ignasi Aballí (2015) and Kader Attia (2017). Obra Social "la Caixa" provides the cash prize and covers the cost of producing a monographic exhibition of the work by the winning artist, to be held at Fundació Joan Miró.

Programme of exhibitions

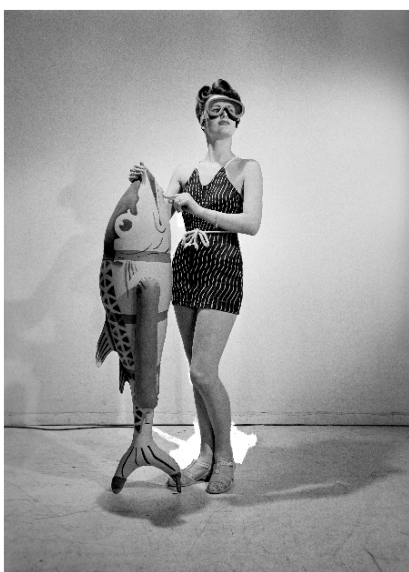
Temporary exhibitions

Lee Miller and Surrealism in Britain

Until 20 January 2019

Curated by Eleanor Clayton (The Hepworth Wakefield), with support from Martina Millà, Teresa Montaner and Sònia Villegas in Barcelona (Fundació Joan Miró).

Sponsored exclusively by Fundación BBVA



Lee Miller. *Bathing Feature*, Vogue Studio, London, 1941. © Lee Miller Archives, England, 2018. All rights reserved

Images available at <http://bit.ly/FJMLee-Miller>

Until 20 January 2019, the Fundació Joan Miró presents *Lee Miller and Surrealism in Britain*, the first exhibition to examine the role of the North-American photographer in the evolution of the Surrealist movement.

Through Miller's eye, the exhibition reconstructs one of the least known moments of Surrealism, revealing the connections that existed between the British artists of the 1930s and forties and the international Surrealist network. The nine sections of the exhibition are built around Miller's compelling biography. First a model and muse, she then achieved a successful career in photography, pioneering across the fields of art, fashion and journalism.

Lee Miller and Surrealism in Britain gathers close to 200 pieces, including photographs, drawings, paintings and sculptures, for the first time creating a dialogue between an extensive representation of her photographic work and masterpieces by some of the most prominent Surrealist artists, such as Max Ernst, Leonora Carrington, Man Ray, Yves Tanguy, Eileen Agar, Roland Penrose, Paul Nash, Salvador Dalí, Giorgio de Chirico, Joan Miró, Pablo Picasso, Maruja Mallo, Francis Picabia, Àngel Planells and Dora Maar.

Thursday 10 January, 7 pm

Panel discussion

Fashion and Gender

Fundació Joan Miró's Auditorium

After working as a model for Vogue magazine during the 1920s, Lee Miller embarked on a professional career as a fashion photographer. The discussion will consider fashion as a sociological barometer and as a ground for debating matters of gender.

Chairperson: Patrícia Soley-Beltran (cultural history, cultural sociology, body theory, gender theory, sociology of fashion visual communication).

Participants: Leticia García (editor-in-chief, *Fashion & Arts* magazine); Charo Mora (journalist, lecturer, curator and fashion consultant).

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19 December 2018 – 20 January 2019

Exhibition

Signs of Identity. Portraits of Women

Participatory Space

Conceived and produced by CLICme with the participation of Hèlia Dones

Signs of Identity. Portraits of Women is a gender project created with and for Hèlia Dones, an association supporting women who are victims of gender violence. Taking Lee Miller's life story and artistic career as their starting point, the participants will produce a self-portrait, following a process of introspection and learning, in which photography becomes a tool for reflecting on their desired reality.

8 – 20 January 2019

Exhibition

Contemporaries

Participatory Space

A project at the intersection of art and education with photography students from EASD Serra i Abella and artists who hold a Masters in Production and Artistic Research from the UB. The personal contact and the discussions between artists and students will be translated into a series of photographic reportages that will be shown at the Participatory Space of the Fundació Joan Miró from 8–20 January 2019.

Artistic coordinator: Serafín Álvarez

Lina Bo Bardi Drawing

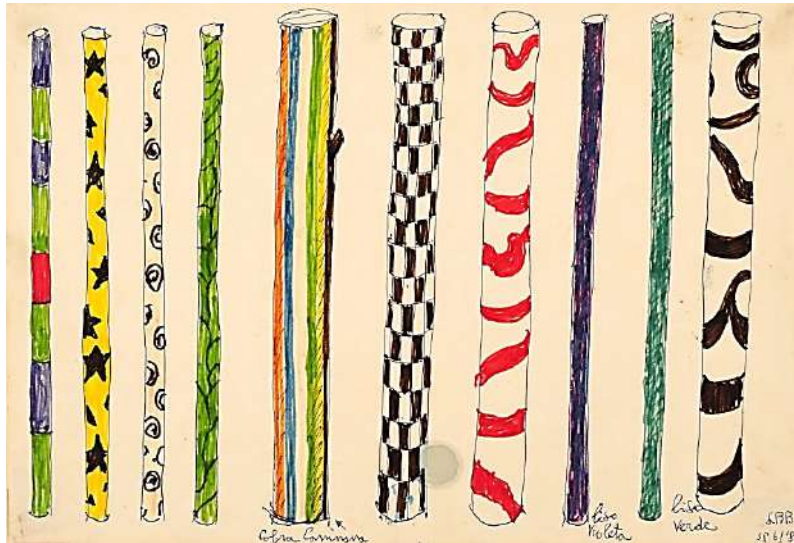
15 February – 26 May 2019

Curated by: Zeuler Rocha Lima

Opening: 14 February 2019, 7 pm

Press conference: 13 February 2019, 11 am

With the support of Fundació Banc Sabadell



Lina Bo Bardi, Maypoles' Study for "Caipiras, Capiaus: Pau-a-pique" exhibition, 1984. Gouache, felt pen, ballpoint pen, and colour pencil on paper, 21.5 x 31.5 cm © Instituto Lina Bo e P. M. Bardi

Lina Bo Bardi, Study of hand-painted sticks for the exhibition *Caipiras, Capiaus: Pau-a-pique*, SESC Pompeia Leisure Centre, 1984. Gouache, felt-tip pen, ballpoint pen and coloured pencils on paper, 21.5 x 31.5 cm © Instituto Lina Bo e P. M. Bardi

The architect Lina Bo Bardi (1914–1992) had an intense relationship with drawing throughout her working life. More than a design tool, drawing was for her an essentially expressive medium driven by a strong sense of curiosity and doubt. Despite never claiming drawing as an independent artistic language, Bo Bardi embraced it with artistic purpose. For her, drawing was at once noun and verb, result and process, object and relationship.

Over the years, Bo Bardi collected around six thousand drawings and sketches in her personal archives in São Paulo, Brazil. This exhibition focuses on a small, yet careful selection of one-hundred of those images, illustrating the wide and rich spectrum of her production. The drawings are accompanied by images of her architectural work and her activities as an exhibition designer.

Lina Bo Bardi Drawing offers a concise genealogy and a set of images that help the viewer to comprehend the great variety of her drawings, and to establish free associations between the multiple facets of her work.

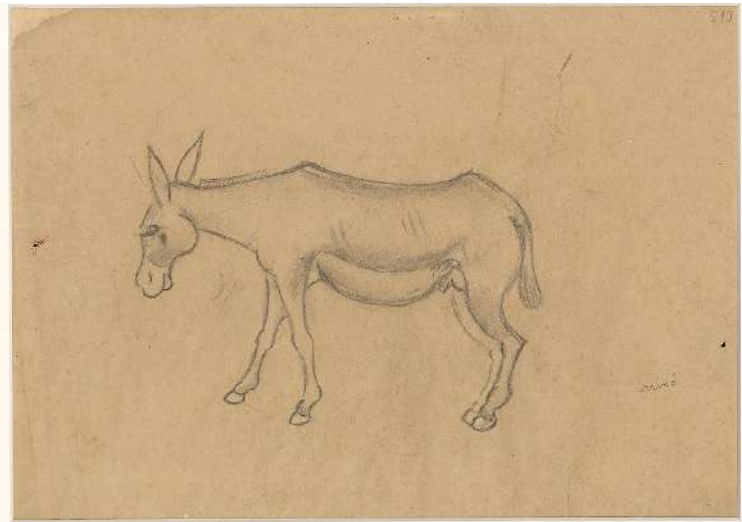
In the words of the curator: 'Faced with the disappearance of freehand drawing skills in the arts in general and in architectural practice in particular, Lina Bo Bardi's drawings are a refreshing reminder of the continued importance and value of free and authentic thinking and skilful, educated hands.'

Images available at <http://bit.ly/FJMLina-Bo-Bardi>

Antoni Llena. Dialogues with the Collection

Summer 2019

In collaboration with the Conservation Department of the Fundació Joan Miró



Joan Miró. *Garden with donkey*, 1918

The Fundació Joan Miró has invited the artist Antoni Llena to dialogue with its Collection. The aim of the project is to provide new approximations to the Fonds of the Museum and offer the public a more dynamic reading of Miró's work.

A pioneer in the 1960s of experimental practices around Conceptual art and Arte Povera, Antoni Llena (Barcelona, 1942) has always questioned artistic boundaries and aesthetic categories. His work follows Miró's tradition of three-dimensional plastic research, and is known for its radical critique of all forms of dogmatism. Reduction, lightness and fragility have been pivotal in his oeuvre, characterised by an essentially minimalist aesthetic with deep poetic overtones. Among other projects, Llena has lately adopted the daily practice of drawing as the writing of thought.

In this line, the artist has taken as his starting point the archive of drawings of the Fundació Joan Miró, an international referent for the study and research of Miró's work. In collaboration with the Conservation Department, Llena spent three months researching the Fonds and selecting a series of sketches, notes and preparatory drawings covering all periods of Miró's work. The result is an intervention in the galleries of the Collection in the form of a large mural constellation of drawings, which will be open to the public during the summer of 2019.

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

Joan Miró. Gaudí Series

20 June – 29 September 2019

Curated by: Teresa Montaner



Joan Miró, *Gaudí XX*, 1979

Of all the *modernista* architects, Antoni Gaudí exerted the greatest influence on the work of Joan Miró. As a young artist, Miró coincided with Gaudí at the drawing classes of the Centre Artístic de Sant Lluç in Barcelona, and although they never met, he always professed great admiration for Gaudí's work. Above all, he valued Gaudí's sense of risk and improvisation, the rhythm and structure of his architecture, and his willingness to question procedures and expressive materials. Both men shared a deep love of nature, which they regarded as the driving force behind their creations.

Gaudí's influence becomes apparent when Miró begins to make sculptures, since both artists use the modelling of objects as the base for their working method. The results of applying this technique can be seen in the selection of sculptures featured in this exhibition. Miró gives visibility to the poetry underlying everyday objects by creating a series of beings with an assemblage of found objects, subsequently cast in bronze. The work shows clear similarities with the quasi-animated forms of Gaudí's architecture.

The sculptures are accompanied by an important series of etchings made by Miró in the mid-seventies in homage to the architect: the *Gaudí Series*. This is composed of twenty-one etchings of various sizes featuring fantasy characters. The treatment of colour and

the emphasis on curved lines is reminiscent of Gaudí's *trencadís*, a technique characterised by the use of broken ceramics.

The exhibition is complemented by a series of photographs by Joaquim Gomis (Barcelona, 1902–1991), a famous photographer and a friend of Miró's. Gomis was a key figure in the promotion of Gaudí's work. In 1952, he founded the Association of Friends of Gaudí, of which he was the first president. Such was his admiration for the architect that he published various photography books called *fotoscops*, based on Gaudí's work. His images of architectural details evoke the forms later applied by Miró to his own sculptures.

Images available at <http://bit.ly/JoanMiró-SèrieGaudí>

Sound Lines

24 October 2019 – 23 February 2020

Curated by: Arnau Horta

Sponsored exclusively by Fundació BBVA



M. K. Čiurlionis. *Fugue*, 1908

Sound Lines examines the traces of sound in the visual arts of the twentieth century. Curated by Arnau Horta, the autumn exhibition at the Fundació Joan Miró is a survey of the gradual *sonorisation of the art object*, a process that goes back to the late nineteenth century, especially in painting, and reaches its highest point in the last decades of the twentieth century with the consolidation of sound art. During that time, acoustic phenomena became a constant source of inspiration and a useful tool for a group of artists seeking to renew artistic practice.

Sponsored exclusively by Fundació BBVA, the exhibition identifies the different sound manifestations in the visual arts and offers a chronology of the gradual sonorisation of the art object throughout the twentieth century. *Sound Lines* examines the role of music as a key factor in painting's transition from figuration to abstraction through works by Kupka, Čiurlionis, Delaunay, Kandinsky, Taeuber-Arp, Klee and Doesburg, among others. However, the exhibition also addresses the other side of the coin: how, in the mid-twentieth century, many composers looked at the visual arts as a way of counteracting the rigidity of the musical score and composition's traditional methodologies.

The last section of the exhibition features explicitly acoustic works by artists such as Rolf Julius – interested in exploring the links between colour, form and sound –, Laurie Anderson, Paul Koss and William Anastasi, all of them artists who use sound as a tool for dematerialising the art object.

The selection of works includes paintings, prints, musical scores, films, sculptures and installations, as well as graphic and audiovisual documentation illustrating the rich, continuous dialogue between the visual and the sound element in twentieth-century visual art.

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

Han Nefkens Foundation-LOOP-Fundació Joan Miró Award

October 2019



Thao Nguyen Phan

Thao Nguyen-Phan, winner of the first edition of the Han Nefkens Foundation-LOOP Barcelona Video Art Award, presents her work at the Fundació Joan Miró.

Aimed at artists of Asian origin or nationality, and with a cash prize of 15,000 dollars, the award will enable the Vietnamese artist to produce a new video work to be presented at the Fundació Joan Miró, within the framework of LOOP Barcelona 2019.

Thao Nguyen-Phan (Vietnam, 1987) is a young multimedia artist who uses video, painting and installation to tell different stories with deep poetic overtones in a powerful and incisive way. Her works contain complex narratives in which the local and the universal go hand in hand. Inspired by literature, philosophy and everyday life, the artist underlines the ambiguous questions posed by social conventions, history and tradition.

Nguyen-Phan's work has been seen in solo and group exhibitions in Vietnam and at Gemäldegalerie (Berlin, 2018); Dhaka Art Summit (2018), Para Site (Hong Kong, 2018), Factory Contemporary Arts Centre (Ho Chi Minh City, 2017), Nha San Collective (Hanoi, 2017), Bétonsalon (Paris, 2016), among others. This will be the first opportunity to see her work in Barcelona.

Images available at <http://bit.ly/Thao-Nguyen-Phan>

A Monster Who Tells the Truth

20 September 2018 – 8 September 2019

Curated by: Pilar Cruz

With the support of Fundació Banc Sabadell



A Monster Who Tells the Truth is the cycle of exhibitions at Espai 13 of the Fundació Joan Miró for the 2018–19 season, with the support of the Fundació Banco Sabadell. Curated by Pilar Cruz (Zaragoza, 1972), the project questions the nature of disciplines and explores the dynamics between knowledge and power.

Drawing on Michel Foucault's *The Order of Discourse*, the cycle reflects on the procedures for controlling discourse in order to understand the way power structures operate and how they resonate in today's knowledge. While knowledge is validated within the framework of disciplines, Cruz examines what takes place around the edges. Artists tend to position themselves in this marginal terrain, on the borders or in the realm of aberration, as a working methodology and as a way of avoiding control. For the curator, art is a powerful monster capable of disclosing the dynamics of power that govern the internal mechanisms of these disciplines. The artists Fito Conesa, Lara Fluxà, Vanesa Varela, Für Alle Fälle and Paco Chanivet examine and try out alternative forms of relating and generating knowledge from the practice of art.

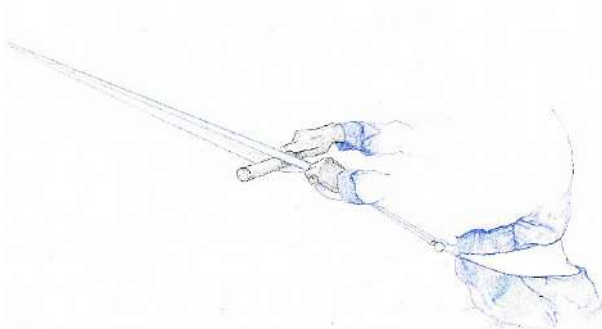
Upcoming exhibitions in the cycle *A Monster Who Tells the Truth*

Vanessa Varela

18/01 – 24/03/2019

Vanessa Varela presents a project based on an analysis of textile craftsmanship in order to examine how knowledge is transmitted in systems that offer an alternative to academic orthodoxy, as well as textiles' capacity to become text and discourse. The object of her study is the backstrap loom, a pre-industrial weaving technique. According to this traditional method, weavers – usually women – tie

one end of the loom around their waist and the other to a tree trunk, so they can laboriously develop, between the tree and their own body, a textile that is a text about themselves.



Für Alle Fälle

05/04 – 24/06/2019

For *A Monster Who Tells the Truth*, Für Alle Fälle will show the results of their investigation on the Maker Movement and technological self-sufficiency in rural areas. In such an environment, people have always searched for the best natural solutions to their specific needs, by transforming the materials around them with basic and ancestral techniques that escape the control of the large technological corporations.



Paco Chanivet

05/07 – 08/09/2019

For this year's Espai 13 cycle, Paco Chanivet examines the categories of horrifying and abnormal, and does so deliberately in a variety of disciplines, mixing robotics, genetic manipulation, pharmacology and mysticism, for an exhibition that will also include performance. Thus, Chanivet has developed a project in which hybridisation, appropriation, diversion and the exploration of boundaries become alternative forms of relating and creating knowledge against the monolithic solidity of conventional academic disciplines.



Images available at <http://bit.ly/E13-2018-19>

Turn, Everything Turns

20 September 2019 – 11 September 2020

Curated by: Marc Navarro

With the support of Fundació Banco Sabadell

In September 2019, Marc Navarro (Tortosa, 1984) will become the next curator of the Espai 13 cycle with a project that examines and exercises the notion of de-automation. Routine gestures, reactions to certain stimuli, but also language and the physical or cultural perception of the environment often come from automatisms that are difficult to detect. *Turn, Everything Turns* focuses on the actions that occur involuntarily in order to reveal the mechanisms that govern such elementary processes as speaking or writing. The cycle emphasises the reflex actions operating in artistic institutions: exhibiting conventions, the limits imposed by the space and the role played by the different actors, among other aspects.

With the support of Fundació Banco Sabadell, the programme will expand the limits of the gallery with four projects offering ways of working in different temporalities and locations. The proposals regard these ways of doing as discourse and analyse their formal and political implications. Having deactivated the automatisms and armed with tools for a conscious interaction, *Turn, Everything Turns* aims to provoke a critical perspective of normativity and provide active roles for a dialogue between artists and the space holding their projects.

Photography in the Foyer

Since 2012, the Fundació Joan Miró has organised photography exhibitions in the foyer. Through an agreement with the heirs of Joaquim Gomis and the Catalan Government, the Foundation manages the Gomis Archive and disseminates and promotes the study of this Catalan photographer's work. To this end, the Foundation organises temporary exhibitions of Gomis's work in this space, alternating with shows featuring the work of other amateur photographers.

Joaquim Gomis. Antoni Gaudí

29 February – 2 June 2019



©Hereus de Joaquim Gomis, Fundació Joan Miró

In 1956, Lina Bo Bardi travelled to Barcelona and was fascinated by the work of Antoni Gaudí. She knew of the architect through her mentor, Bruno Zevi, one of the main supporters of organic architecture and the need to harmonise human beings, their habitat and their environment. After the impact of the visit, Gaudí and his extraordinary sense of nature became a lifelong reference and a palpable influence on the work of Bo Bardi, who committed herself to promoting the work of the Catalan architect internationally.

In parallel to the temporary exhibition dedicated to Bo Bardi, the photographic series that Joaquim Gomis dedicated to Gaudí's architecture is to be exhibited in the foyer of the Fundació Joan Miró. Aside from portraying Joan Miró and his work, Gomis was also a great admirer of the architect and a key figure in reclaiming the man and his work. In fact, in 1952 he founded the Association of Friends of Gaudí, of which he was the first president. As a result of his admiration, and always together with Joan Prats, Gomis published several photography books called *fotoscops*, in which he takes pride in enthusing about the architectural work of Gaudí. The images show significant details of

some of Gaudí's most emblematic buildings, such as La Pedrera, the Sagrada Família and Parc Güell. Until 2 June they will be on show in the photography space in the Foundation's foyer. From 20 June, they will join the exhibition *Joan Miró. Gaudí Series*, which will follow the show of Lina Bo Bardi in the temporary exhibition galleries.

Imatges disponibles en <http://bit.ly/Gomis-Gaudí>

Joaquim Gomis. Merce Cunningham

4 June – 8 September 2019

Between the 1950s and seventies, and with the active support of Joan Prats, a group of Catalans sensitive to the artistic tendencies of the moment – including Josep Maria Mestres Quadreny, Carles Santos, Joan Miró and Joan Brossa – founded the Club49 project, with the aim of rediscovering the artistic avant-garde from the era of the Republic that had been overthrown by the Civil War. Faced with the lack of institutional support, Ricard Gomis turned his home on the pine grove of La Ricarda, El Prat de Llobregat, into a hub for artistic experimentation of all kinds.

It was within the context of these meetings that in 1966 the dancer, choreographer and painter Merce Cunningham visited La Ricarda, on the occasion of the presentation of his latest production in Sitges. The performance was a unique event for Spain, and Joan Miró himself, who had been one of its promoters, designed the poster. Marking the centenary of Cunningham's birth, the photography space in the foyer of the Fundació Joan Miró will present the photographic reportage that Joaquim Gomis made of that historic evening at La Ricarda.

Juan Bufill

Autumn 2019

Juan Bufill has engaged in a wide range of activities in a number of fields, including: photography; video and experimental cinema; cultural journalism; art, cinema and music criticism; comics; exhibition curation; and poetry, among other creative endeavours. His photographic work – on show in the foyer space from September – is abstract and focuses on themes such as light, energy, water and the passage of time.

Educational programme and activities

The Fundació Joan Miró presents a programme of activities related to the Collection and temporary exhibitions, promoting a relevant experience and a lively approach to art. The programme includes long-running and one-off projects for the educational community, families and the local and general public. These initiatives are either promoted by the Foundation, or in collaboration with other institutions or events, such as the Sàlmon Festival in the spring, Barcelona's Grec Festival in the summer, the Big Draw drawing festival in the autumn, and the cycle *Per Amor a les Arts* at the Filmoteca de Catalunya, among others. These projects are aimed at a wide variety of audiences through multiple approaches, with the aim of appealing to a broad social spectrum in everything that the Foundation offers.

These activities are divided into three areas: experiences around the Joan Miró Collection that promote creativity beyond contemplation; interdisciplinary activities that allow an open reading of temporary exhibitions and the Espai 13 cycle; and, finally, other explorations related to the Foundation's surroundings. In the last ten years, more than 285,000 people have enjoyed the projects provided by our Education Department.

Educational community

Throughout this academic year, the Foundation will consolidate school visits to the Collection conceived from the perspective of games and creativity, and from the living experience of knowledge. *El món de Miró* and *Joan Miró, el meu diari*, for juniors and infants, and for older primary and secondary students, respectively, are conceived as small projects that are developed partly in the school – with preliminary and subsequent work – and partly in the Foundation.

Primary and secondary students can also make dynamic visits, such as *Escultures i mirades* and *My Miró*, to the Collection and temporary exhibitions. The educational community are invited to approach the work of Miró through art workshops – *De peus a terra*, *Esquitxades*, *Sense Control*, *Miró. Pintura-poesia* and *Volums inesperats* – and collaborative projects such as those developed with the network of schools in the neighbourhood: Jacint Verdaguer, Poble-sec and del Bosc.

The Foundation also links Espai 13 to the educational community with two projects for secondary school and students of art baccalaureate: *Creadors en residència*, a programme from the Institut de Cultura and the Consorci d'Educació of Barcelona that brings contemporary art to public centres in the city; and *Gravitacions*, which introduces groups of art baccalaureate students to professional working processes.

To foster a deeper knowledge of the Foundation's building, designed by the architect Josep Lluís Sert in close collaboration with Joan Miró, the Education Department offers the exploration-visits *Criatures fabuloses*; the workshops *A petita escala*, *El museu ideal* and *Caçadors de sons*; and guided visits.

See the complete offer for educational centres at <https://www.fmirobcn.org/en/activities/centres-educatius/>

Families

With a long tradition at the Foundation, family activities include visits, workshops and itineraries, as well as open days and festivals where different artistic languages coexist: dance, illustration, music, circus, sculpture, performance, storytelling... In the last ten years, over 32,000 people have participated in the Foundation's activities for families.

Throughout 2019, the family community of the Fundació Joan Miró will be holding a number of special days. As well as offering free admission on Santa Eulàlia's Day in February (this year with a performance by Vanessa Varela, an artist showing at Espai 13), on Architecture Day in May and for the start of the 2019–20 season in October, this year other dates will be added to the programme of exhibitions and activities. Among these will be our participation in the Big Draw drawing festival, and the local activities for Sant Jordi and for the Poble-sec's Festa Major. And since 2018, you can now turn any visit to the Collection or temporary exhibitions into a family experience thanks to the kit available with the admission ticket and which can be enjoyed in the Foundation's new participatory spaces.

See programmes for families at <https://www.fmirobcn.org/en/activities/families/>

Communities

The on-going relationship with schools in the area is realised through projects with an interdisciplinary perspective. For example, *Som iguals, som diferents. Històries de vida* is a micro-project with a school with a significant percentage of students from the migrant population, which seeks to promote links between the centre, the Museum, families and the neighbourhood. Other projects, such as *Les fonts. Espais de trobada, moments de relació* and *Treballa com un jardiner*, aim at promoting awareness of the area and territorial connections between the Montjuïc park, the neighbourhood and the Foundation.

The educational programme of the Fundació Joan Miró has a global mission and, for this reason, it also includes activities for different groups of adult audiences. Guided visits to the Collection are offered in Catalan, Spanish, English and French, and there are visits to the temporary exhibitions in Catalan and Spanish at weekends.

Territory

The Fundació Joan Miró conducts a series of collaborative projects with various groups. Some are based in Poble-sec, the natural territory of the institution, or in the Sants-Montjuïc district. The past few years has seen the construction of a network of connections that includes civic centres, the local library, neighbourhood entities, as well as associations and educational centres. There are also inclusive projects, with mental health groups and with associations that support women who have suffered male violence.

Accessibility

The Foundation ensures that all visitors can participate in the artistic experience, and we have developed our accessibility plan by offering training to our team so that all our projects are designed to be universal, accessible and inclusive. To physical accessibility we have now added digital accessibility, with new resources on the Web. The Fundació Joan Miró was a pioneer in the city of Barcelona in offering **accessible activities**: throughout the year, it offers guided visits for people with visual and hearing impairments, including sign language, and for groups at risk of social exclusion. The accessible activities of the Fundació Joan Miró are part of Apropa Cultura (www.apropacultura.cat/), the socio-educational programme of Catalan cultural institutions.

See the resources on offer at <https://www.fmirobcn.org/en/accessibility/> and the detailed schedule of accessible activities at <https://www.fmirobcn.org/en/activities/accessibility/>

General information

Opening hours

Tuesdays, Wednesdays, Thursdays and Fridays (except public holidays) and Saturdays:

10 am – 6 pm (from November to March)

10 am – 8 pm (from April to October)

Sundays

10 am – 3 pm (from November to March)

10 am – 6 pm (from April to October)

Monday (except public holidays): Closed

General admission

Permanent Collection + temporary exhibition: €13 Concessions*: €7

Temporary exhibition: €7 Concessions*: €5

Espai 13: €3

*Students aged 15 to 30 and visitors over 65

Under 15 years-old and unemployed (proof required): free admission

Annual pass: €14

Multimedia guide: €5

Accessibility



Digitised **dossier** in our virtual press room www.fmirobcn.org/press

Follow the activities and exhibitions of the Foundation on the Web www.fmirobcn.org
and in the press room www.fmirobcn.org/press

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