

For the people of tomorrow

Press kit



Fundació Joan Miró

Parc de Montjuïc
Barcelona

Centre d'Estudis
d'Art Contemporani

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1. Introduction

The Fundació Joan Miró was inaugurated on 10 June 1975, a date on which the artist did not want to hold an opening due to the continuation of the Franco regime, which ended in the following months, thereby allowing for a more celebratory inauguration the following year.

Now, fifty years later, the institution is celebrating this anniversary as an opportunity to assert itself as a cultural and creative meeting point, with bridges connecting to the past and with its eyes on the future. Under the motto **'For the People of Tomorrow'**, this anniversary, which runs from **June 2025 to June 2026**, presents a unique opportunity to consolidate and extend ties with local, national and international institutions, as well as to continue driving the involvement of the entire cultural ecosystem in a celebration that is, by necessity, choral.

The anniversary will be celebrated with a programme that is rich in exhibitions, festivals, concerts, performances, workshops and much more, all aiming to give back to the general public everything that it has given to the Fundació over the past five decades.

The anniversary will open with an inauguration at 7.30 pm on 11 June that has been designed as both a living space and a thank you to the artist for his generosity towards the city, to which he gave this space for art and culture. An event open to everyone, it will kick off the anniversary, which has planned a special programme running throughout the year that aims to showcase Joan Miró's status as an internationally renowned artist. The programme will focus for the first time on Miró's achievements in the United States, where he gained major recognition from his contemporaries beyond his well-known facet, which was cultivated in the avant-garde Paris scene of the early 20th century.

This anniversary will likewise be a chance to celebrate the building that houses the Fundació.

Its architecture allows it to be reimagined as a climate refuge, while also looking to the past and the original project conceived by Miró and Sert. The aim is to restore its original features and even open a previously private garden to visitors. The anniversary will provide a perfect opportunity to open this space to the public in 2026, thereby joining the exhibition route by being incorporated into the collection circuit.

Over the years, the Fundació Joan Miró has also worked intensively to establish links and partnerships with a wide variety of agents, including the Sants-Montjuïc district of the city of Barcelona and other cultural institutions, such as the Museo Nacional Centro de Arte Reina Sofía in Madrid and MoMA in New York, among many others. This ongoing commitment has helped to create and strengthen a network of collaborations that connects the Fundació with its immediate surroundings, consolidating it as a leader in promoting open dialogue with the community.

The 50th anniversary programme places special emphasis on collaborations, understood as the development of shared projects between the Fundació Joan Miró and a wide variety of institutions. These shared projects not only help to enrich the 50th anniversary programme, but also become a key tool for building a stronger, more diverse cultural fabric that can reflect the innovation, proximity and commitment values that define the Fundació Joan Miró.

The Fundació's public and social programme is also part of its mission in this area, ensuring that it offers an educational and recreational experience to different audiences based on the firm belief that education has always played a crucial role in this institution's structure.

We invite you to join this open, collective and transformative celebration, which looks to the future for the people of tomorrow.

2. Press release



Fundació Joan Miró



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The Fundació Joan Miró is celebrating 50 years as a cultural hub with a year of programming that pays tribute to the open, interdisciplinary vision of the artist who founded it

The anniversary will kick off on 11 June with the opening of a major retrospective on the Fundació entitled *Poetry Has Just Begun: 50 Years of the Miró*, which asserts both the past and the ongoing relevance of this cultural institution.

In the spirit of commemorating the atmosphere experienced by the Fundació on its inauguration day and extending this to the general public, the anniversary is organising *The Party Has Just Begun*, an open day that features a festive programme for all audiences.

In the autumn, the Fundació Joan Miró will stage the exhibition *Miró and the United States*, an intergenerational dialogue between Joan Miró and American artists such as Louise Bourgeois, Helen Frankenthaler, Jackson Pollock and Mark Rothko. The exhibition will explore his relationship with this country, which was pivotal for his international recognition and artistic evolution.

To mark its 50th anniversary, the Fundació Joan Miró is reopening its Cypress Garden and presenting a new ordering of its collection that uses the artist's work processes to offer a renewed experience that remains faithful to Miró and Sert's original project.

Barcelona, 5 June 2025. The Fundació Joan Miró will celebrate its 50th anniversary by highlighting its pioneering vocation and essential role in the dialogue between art, culture and society. The celebrations will kick off with a private institutional inauguration on 10 June, followed by the official opening of the exhibition ***Poetry Has Just Begun: 50 Years of the Miró*** on Wednesday 11 June, an inaugural event that is open to everyone. **Festive celebrations** featuring various activities will also take place on **Sunday 15 June**, including the opening of the museum's skylights for a few hours in the early morning as part of the Sert Solstice, *castellers* (human towers), and family workshops such as *Illustrated Biographers* by Pilarín Bayés and Marta Altés. There will also be storytelling, screenings, performances reviving the Fundació's past programming, guided tours of the exhibition, and a concert by Yeraí Cortés in collaboration with Sónar, among other activities.

With an eye on the future and under the motto **'For the People of Tomorrow'**, the anniversary will be celebrated throughout the year by the general public and various cultural agents. It will include significant moments that will highlight the role of the Fundació Joan Miró as a living centre dedicated to contemporary art, full of synergies with its surroundings, but also with the past, present and future.

With its 50th anniversary, the Fundació is demonstrating that it is an institution where culture thrives in all its forms and manifestations, from painting and music to architecture, as well as celebrating its past, and especially the future with the aid of artists with whom it engages from various perspectives. The anniversary festivities aim to revive the spirit of the **CEAC (Centre for Contemporary Art Studies)**, an acronym that

appears on the entrance door of the building and makes explicit the Fundació's desire to be a space that brings together contemporary creation and propels it into the future. The programming of this anniversary will be extensive, filled with commemorative activities recalling the figure of Joan Miró, his surroundings and his visionary way of understanding this institution in a generous, interdisciplinary manner.

The **Joan Miró Prize**, with its clear international focus committed to the most innovative artistic practices, will also play a prominent role in the Fundació's 50th anniversary celebrations. **Kapwani Kiwanga**, the winner of its ninth edition and an artist recognised for her research on memory, history and power structures, will inaugurate an exhibition on 29 April 2026. This project cements the award's position as a platform for the most committed voices in the global art world, reaffirming the Fundació's commitment to broadening horizons and engaging with artistic practices from our times.

GREAT MOMENTS OF CELEBRATION

The Fundació Joan Miró has designed three key events to unfold this celebration of culture. The first is the open day on 15 June, which will see the inauguration of the ***Poetry Has Just Begun: 50 Years of the Miró*** exhibition. The day aims to be a date dedicated to the general public in order to celebrate together the importance that the city of Barcelona has had for the Fundació and vice versa: one cannot be understood without the other. Visitors will undoubtedly connect with the art and history of the neighbourhood and the city.

The second high point of the celebrations will focus on Joan Miró's relationship with the American avant-garde in the post-World War II period. The ***Miró and the United States*** exhibition will explore this mutual international enrichment: from Miró to the United States and vice versa. It will also be accompanied by a catalogue in Catalan, Spanish and English that intends to provide a living memory of this significant

exchange between the North American art scene and the Catalan painter. The exhibition has been co-organised with **The Phillips Collection** in Washington DC, where it will also be on display from 21 March to 5 July 2026.

As part of the events commemorating the Fundació Joan Miró's 50th anniversary, a new ordering of its collection will be presented in March 2026, allowing visitors to approach the artist's work through his creative processes. Taking very much into account the spaces designed by Josep Lluís Sert, this new presentation will combine finished works with working materials provided by Miró. It will offer visitors an experience that reflects the living, moveable nature of his creative process, with particular relevance to the Fundació's architecture. The presentation will likewise mark the beginning of a long-term exhibition season aimed at establishing dialogues and creating synergies with cultural, artistic, scientific and educational organisations in order to generate new ways of knowing and experiencing art.

This new collection is also dedicating two rooms to devise settings for participation, mediation or education, allowing visitors to engage with the exhibition contents in a different way. Consequently, the Fundació Joan Miró's public and social programme will occupy a new space and assume a new dimension, both literally and metaphorically.

The Fundació Joan Miró also intends to revisit its own history through a special celebration of its building, coinciding with Barcelona's designation as the World Capital of Architecture for 2026. The building, which houses and shapes the Fundació, is a masterpiece of late 20th-century architecture that went hand in hand with the construction of democratic life in Spain. It was a gift that Miró gave to Catalan culture and is the work of the artist's architect friend, Josep Lluís Sert.

Thirdly, in response to the climate emergency and in line with its constant pursuit of sustainability, the Fundació **will open the Cypress Garden** as a gesture of respect for the natural environment and to make a previously inaccessible space available to visitors. Although

this garden was transferred to the Fundació at the time of its construction, it belongs to the Jardins del Laribal. The original layout of the garden will be restored, and it will be incorporated into the collection's exhibition itinerary, in accordance with Miró and Sert's vision for the Fundació's original project.

A MEETING POINT FOR THE ARTS

The celebration of these five decades of history will be a milestone not only for the Fundació, but also for the entire cultural ecosystem. The Fundació Joan Miró will not be alone for these festivities, but will be joined by **guests from across the cultural spectrum**, a natural occurrence according to the CEAC's founding statutes. Festivals, museums and music venues will embrace the event, offering contributions from every perspective glimpsed by Joan Miró's visionary genius. Throughout his career, Miró maintained an intense and open relationship with other artists and disciplines, viewing creation as a space for constant dialogue.

As well as establishing links with key figures of the European and North American avant-garde, such as Alexander Calder and Max Ernst, Joan Miró also collaborated with poets, artisans, musicians and architects in a constant search for new languages and forms of expression. This broad perspective will have a significant impact, given that the celebrations will involve major institutions such as the **Gran Teatre del Liceu**, **Peralada Festival**, **Sónar Festival**, **Fundació Suñol** and **Museo Nacional Centro de Arte Reina Sofía**, to name but a few.

Miró and his closest friends were likewise generous towards emerging talents, a tradition that will be continued in the commemoration of the Fundació Joan Miró's 50th anniversary, featuring a programme that will establish a dialogue between historical or established artists and the most current forms of expression. The *Reincarnations* season is a programme of **re-enactments** that invites us to explore the

fifty-year history of the Fundació Joan Miró through gesture and performativity. It consists of reinterpreting seven historical actions that have been staged at the Fundació as reviewed and reinterpreted by contemporary artists who will encourage us to envisage possible futures through the body, play and ritual.

In line with Miró's own vision, the Fundació will launch a public and social programme designed to attract families, schools and adults eager to discover Miró's work. One of the most notable proposals in this sphere is **Re-readings**, an initiative that seeks to become an alternative tool for approaching exhibitions. It represents a mediation project in rooms that involves the collaboration of artists and researchers who will propose new perspectives on the exhibitions through activities such as author visits or mediation capsules that will offer the public alternative ways of exploring the contents from a creative and personal perspective.

The celebrations have been structured as a choral year that recovers the founding spirit of the CEAC and opens new spaces for creation and contemporary dialogue. Music will play a central role alongside the Sónar Festival, with a new edition of the **Music at the Miró** season, featuring **Yerai Cortés** as a **leading** figure and a programme that includes artists such as **Júlia Collado Riu + Lewis OfMan, Joïna + Galgo Lento, Naguiyami + Crystal Murray**.

Also taking centre stage will be the **Lluerna** programme, a quarterly call for artistic research promoted by the Fundació Joan Miró and aimed at young artists, in which processes and methodologies are shared based on Miró's work and temporary exhibitions. The programme encourages dialogue, collaboration and the creation of a safe environment for collective artistic growth. Now in its eighth edition, Lluerna reflects on the future of the museum as an institution that can absorb a diversity of knowledge and practices. Alongside this, the **u22 Festival**, dedicated to young cinema, will promote intergenerational dialogue through the participation of Tsai Ming-liang and a new management team of young filmmakers.

3. Exhibitions



Fundació Joan Miró



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3.1 Poetry Has Just Begun: 50 Years of the Miró

11.06.2025 – 29.03.2026

CONCEPTUALISATION TEAM:

blanca arias, Ramon Balcells, Martina Millà

Poetry Has Just Begun: 50 Years of the Miró provides a retrospective look at the history of the Fundació Joan Miró in order to trace its importance and validity. The entire exhibition highlights the fact that the Fundació Joan Miró's history began long before 1975, and at the same time it was closely linked to Spain's so-called 'Democratic Transition', acting as a driving force and catalyst for the country's return of democracy and freedom with a clear political commitment.

Adopting Joan Miró's characteristic working method from his final years and his networking from the outset of his career, the exhibition has been developed by using a collaborative methodology that fosters a diversity of narratives and interdisciplinary dialogue. The first exhibition areas have been designed based on ideas and proposals from artists who have previously collaborated with the Fundació, such as **Lúa Coderch, Anna Moreno, Àngels Ribé and Antonio Ortega**. The **Artistic Mediation Space**, which concludes the exhibition tour, features interactive proposals for visitors created from archival research by the artists **Enric Farrés Duran, Ariadna Guiteras, Lola Lasurt and Dani Montlleó**.

The exhibition's graphic design, by **Oriol Cabarrocas**, provides a visual layer that closely engages with the project's contents and spirit. His proposal highlights the materiality of the museum's archives and documents. Through typographic games and visual resources, the design reflects the festive, transgressive spirit that has characterised the Fundació throughout the years, creating an atmosphere that decisively reinforces the exhibition's lively, open and participatory nature.

On the other hand, the exhibition is backed by a conceptualisation team made up of blanca arias, Martina Millà and Ramon Balcells, as well as an

exhibition design by Roger Serret i Ricou, Èlia Bagó and Sara Torres that emphasises the building's in-between spaces in addition to suggesting new structures within the existing architecture. One of the most notable features is the **opening of the museum's skylights**, an action that restores a vital component of its original design by reopening the building to natural light and offering a fresh perspective on experiencing and looking at the space. This reinforces the bond between architecture and artistic experience.

This retrospective contextualises the Fundació Joan Miró's contributions during a very specific historical moment that it helped to transform by becoming a catalyst for the social and cultural renewal that followed Franco's death. From its inception, which was heavily influenced by Francoist censorship, the Fundació has enriched the artistic fabric by promoting initiatives and becoming a benchmark for subsequent institutions that have modelled themselves on it. Barcelona's artistic panorama would be very different without the Fundació, given that it acts as a decisive trigger, focusing on contemporary emerging creations and recovering an avant-garde that was badly damaged during the Spanish Civil War and postwar period.

SEVEN SECTIONS

The exhibition has been divided into seven sections in order to weave a narrative of the Fundació Joan Miró's validity and importance over the last 50 years. It thus begins with a space called *Antecedents (1911–66)*. This **first section** provides an overview of Joan Miró's initial visual and personal impacts in early 20th-century Barcelona: in Ciutat Vella, where he formed his friendship with Joan Prats, but also where he received his first criticisms after exhibiting at the Galeries Dalmau. The room also explores his links to the international context and his early desire to work in what today would be known as 'public programming'.

The exhibition then moves on to the **second section**, *The return to Barcelona (1963–74)*, which explores the artist's reconciliation with the city's artistic scene. As well as a major retrospective at the Antic Hospital de la Santa Creu, Miró created a large temporary mural for a second, parallel exhibition organised by a group of young architects at the Architects' Association of Catalonia (COAC). These two events were very well received and would become decisive in Miró's final reconciliation with Barcelona. The architectural project for the future headquarters of the Fundació Joan Miró, designed by Josep Lluís Sert, also features in this space, with multiple images and annotations that enrich visitors' perception of this unique building.

The **third section**, entitled *The early years (1975–83)*, covers the first steps of the Fundació Joan Miró – CEAC coinciding with the Franco regime's final years, featuring politically committed programming with distinct Catalanist contents. This space explores how the Fundació was one of the driving forces for the city's creative boom, as well as being a hub for local artistic creation by becoming a meeting point for leading creators and specialists from a variety of disciplines.

The **fourth section** of the exhibition is titled *More Fundació, more Miró (1984–2007)*. It takes visitors to the period following the deaths of Miró and Sert in 1983, which marks the beginning of a new era characterised by the city's transformation in the wake of the Olympic Games. The expansion of the museum and establishment of major cultural

facilities in the city take centre stage, while the Fundació seeks its space through an exhibition programme that adapts to this new era.

The global economic crisis of 2008 marks the chronological beginning of the **fifth section**, entitled *A home for artists (2008–2025)*. This space highlights the fact that the artistic ecosystem is sustained by the talent, generosity and involvement of the artists who have exhibited at the institution. It includes major milestones such as the establishment of the Joan Miró Prize and the ongoing commitment of Espai 13 to emerging art.

The **sixth section** is the *Montages* room, featuring the screening of a video essay that reinterprets the audiovisual archive that the Fundació Joan Miró has accumulated over the years. Structured into several chapters, the piece juxtaposes images of various formats and eras: mounting and dismantling of exhibitions, institutional videos, videos by YouTube users, or scenes from films and newly created recordings. This essay is part of an ongoing research project developed by the filmmaker and researcher **Ramon Balcells** from the CINEMA group at the Universitat Pompeu Fabra, developed in the Fundació in collaboration with the sound designer Dani Cornes.

Finally, the **seventh and final section** of the exhibition is a space entitled *From the archive*. Designed to open up and provide new perspectives on the history of the Fundació Joan Miró, this artistic mediation space offers visitors the chance to approach the Fundació's history from the present in order to be able to consider a possible future collectively. To this end, the exhibition conceptualisation team has invited four local artists who are working with the archives so that they can intervene in the Fundació's documentary holdings.

A POLYPHONIC NARRATIVE

The exhibition has been built upon a polyphonic narrative that reflects the wealth of perspectives that define the trajectory and spirit of the Fundació Joan Miró – CEAC. Its methodology is clearly choral in nature, with an institutional voice that is not imposed unilaterally but formed through collaboration and absorption. The project's conception and design have been developed jointly with a multidisciplinary, intergenerational team of artists and designers. This approach represents a deep commitment that is aligned with the institution's founding essence, which is based on experimentation, active collaboration and the desire to maintain links with creators and the artistic community.

Nonetheless, the exhibition would not have been possible without the Fundació Archive. More than just documentary holdings, it is a living testimony to over half a century of history, filled with unexpected details, hidden stories and a wealth of unknown materials that are seeing the light for the first time. As well as recovering documents and photographs, old proposals have been revisited and voices and perspectives rediscovered that explain the Fundació from new angles. This diverse material includes press clippings, plans, posters, original sketches, photographs, videos and correspondence. The expertise and dedication of a team of documentalists made up of **Elena Escolar**, **Véronique Dupas** and **Pedro Larrègle** has made all this research and selection work possible.



Josep Lluís Sert, Moncha Longás, Pilar Juncosa and Joan Miró in front of CEAC, 1975. Photo: Joaquim Gomis. Joaquim Gomis Holdings, long-term loan to the National Archive of Catalonia. © Hereus Joaquim Gomis. Fundació Joan Miró, Barcelona, 2025

OTHER PRESENTS, OTHER VOICES

To celebrate the Fundació Joan Miró's 50th anniversary, a participatory project has been launched to collect graphic and visual material in order to create a shared memory of the institution. The call received a broad and diverse response, with more than 700 images sent by dozens of participants, and a curated selection of over a hundred of these images has been made from these.

The images form the core of the *Other presents, other voices* mural, which brings a shared narrative to life. Contributions of a more personal and

experiential nature were prioritised in the selection process, focusing on those intimate and everyday moments that often remain outside the official narrative.

The goal has been to look beyond the Fundació as merely an exhibition space, highlighting its role as a place of meeting, exchange and connection. The initiative aims to showcase the most human and intangible aspects of the Fundació Joan Miró, an institution that welcomes, connects and supports the community through shared experiences.



Inauguration of the Fundació Joan Miró, 1976. Photo: Makepeace family

3.2 Miró and the United States

Fundació Joan Miró in Barcelona | 10.10.2025 – 22.02.2026
The Phillips Collection, Washington DC | 21.03.2026 – 05.07.2026

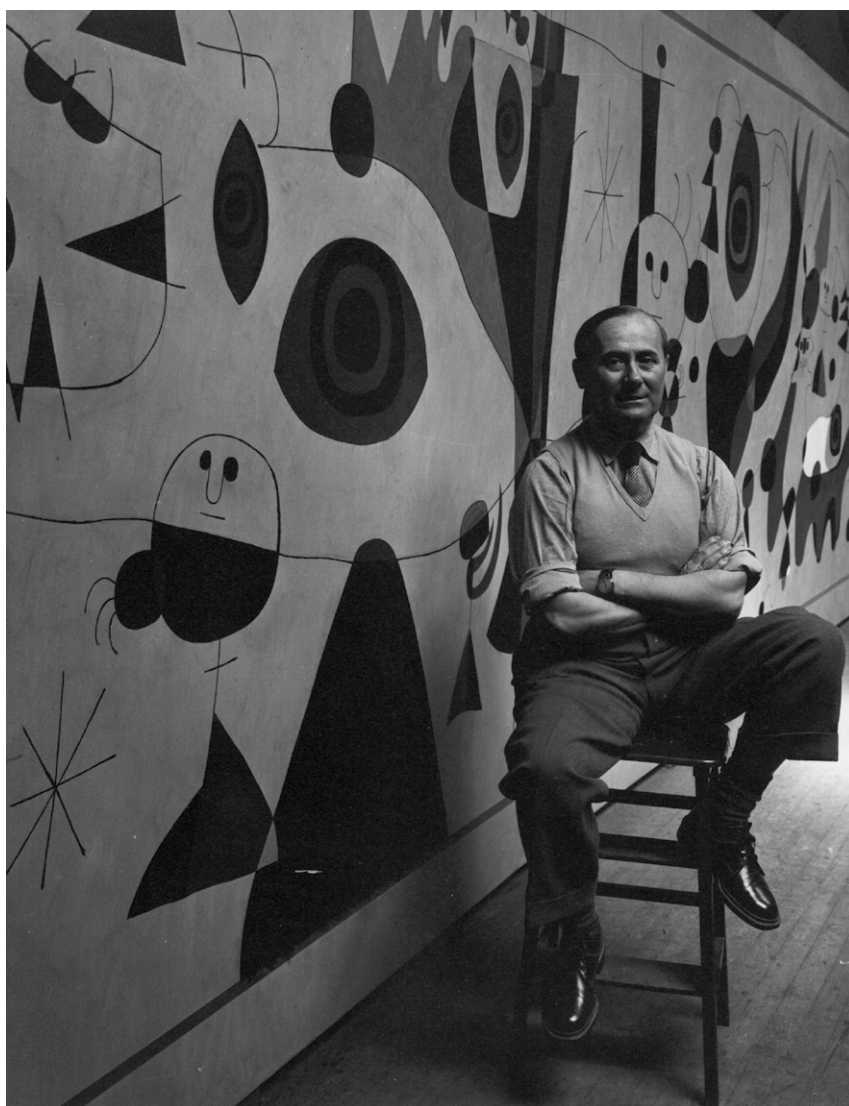
CURATORIAL TEAM:

Marko Daniel, Matthew Gale and Dolors Rodríguez Roig
from the Fundació Joan Miró, in collaboration with
Elsa Smithgall from The Phillips Collection.

Joan Miró's international recognition was consolidated thanks to the enthusiasm that his work generated in the United States. This interest began among artists and collectors in the 1920s and continued for sixty years through important public commissions. A key moment was the artist's time in New York in 1947. Miró's reputation as an artist capable of reinventing himself was reinforced over the course of six subsequent trips,

during which he came into contact with the work of other artists, a fact that opened up new paths in his own practice.

Initially considered controversial in the 1920s, Miró's work could be seen in exhibitions regularly, establishing him as a 'leader of the interwar generation of painters'. The retrospective organised by the Museum of Modern Art in 1941, which toured various parts of the United



Joan Miró in front of his mural painting for the restaurant at the Terrace Plaza Hotel in Cincinnati, 1947. Photo: Arnold Newman. © Arnold Newman / Liaison Agency

States, enabled other artists to compare their achievements with his. Artists like Lee Krasner and Jackson Pollock were inspired by his example, the latter ranking Miró alongside Picasso as 'the two artists I most admire'. In 1947, the critic Clement Greenberg declared Miró's exhibition at the Pierre Matisse Gallery to be 'an event of incalculable importance to the American art world'. That same year, Miró was influenced by the art he discovered in New York galleries, noting its 'energy and vitality'.

Miró and the United States includes works by more than forty artists and presents both sides of this artistic dialogue. The selection has been based on well-known connections and mutual admiration across generations, including Louise Bourgeois, Helen Frankenthaler, Arshile Gorky, Alice Trumbull Mason, Jackson Pollock and Mark Rothko. At the heart of the exhibition are the years of intense activity that culminated in Miró's second retrospective at MoMA in 1959, a period characterised by the great inventiveness of New York artists. Aware of this, Miró travelled to the United States seven times between 1947 and 1968, forging friendships and bonds that would last until the end of his life.

To coincide with the 50th anniversary of the inauguration of the Fundació Joan Miró – Centre for Contemporary Art Studies, *Miró and the United States* re-examines the place that Miró's work occupies within the trajectory of 20th-century art. The exhibition brings together an outstanding selection of paintings, sculptures, prints and archival material from American and European collections, and it is accompanied by a large-format publication featuring new contributions from renowned scholars.

2.2.1. Public and social programme

As is customary for the Fundació's temporary exhibitions, public programming and related activities will play a key role in reaffirming our commitment to active and inclusive artistic mediation. Mediation for the Fundació Joan Miró is not only an educational resource, but also an essential tool for encouraging participation, critical reflection and the collective appropriation of Miró's legacy and contemporary artistic practices. Several lines of work are therefore being developed within this framework that seek to establish meaningful connections between the public, the work and its context.

The backbone of the exhibition *Miró and the United States* will be the **Rereadings** project, a line of work promoted by the Fundació Joan Miró's public and social programme team, with the aim of establishing itself as an alternative tool for approaching exhibitions. These inclusive, accessible proposals cater for all ages and interests and feature flexible, open formats that encourage creativity, critical thinking and freedom of expression. *Rereadings* represent an essential tool for opening up the multiple meanings of temporary exhibitions and enriching the user experience by providing new layers of interpretation and content. For the *Miró and the United States* exhibition, two *Rereadings* have been planned for families (led by Julia Pelletier and Meritxell Balada) and four for adults (led by Maria Freire Montané, Itxaso Corral Arrieta, Júlia Lull Sanz and Sandra March). These will take the form of activities in the rooms and a polyphonic mediation capsule that can be purchased from the Fundació prior to the visit.

2.2.2. Publication

The exhibition will feature the publication of the *Miró and the United States* catalogue, available in Catalan, Spanish and English, which aims to ensure that the original North American retrospective of the Catalan painter is never forgotten. Contributing authors to the catalogue include Dawn Ades, Beatriz Cordero, Marko Daniel, Matthew Gale, Patricia Juncosa, Robert Lubar Messeri, Dolors Rodríguez Roig, Élisabeth Sclaunick, Elsa Smithgall, Teresa Montaner and Anne Umland.

With 304 pages and 260 illustrations, the catalogue will be published on 9 October 2025, redefining the role of Miró's work in the history of 20th-century art. The essays by academics and researchers evaluate the role that France usually plays in the narrative of Miró's artistic development, positioning the artist's North American experience as a central focus. It explains how Miró met the protagonists of Abstract Expressionism during his seven trips to the United States, and how they influenced each other's works and ways of working. The commissions he carried out in Cincinnati and Harvard, the two monographic exhibitions at MoMA, and the support of his dealer Pierre Matisse and his friend Josep Lluís Sert were also vital in promoting the wide recognition Miró received in the United States.

3.3 New presentation of the collection and opening of the Cypress Garden

March 2026

NEW PRESENTATION OF THE COLLECTION

As part of the events commemorating its 50th anniversary in March 2026, the Fundació Joan Miró will present its newly ordered collection, allowing visitors to approach Joan Miró's work from a fresh perspective. Continuing to occupy the exhibition spaces designed by Josep Lluís Sert, the presentation will not be based on formal or historicist criteria, but on the artist's creative processes.

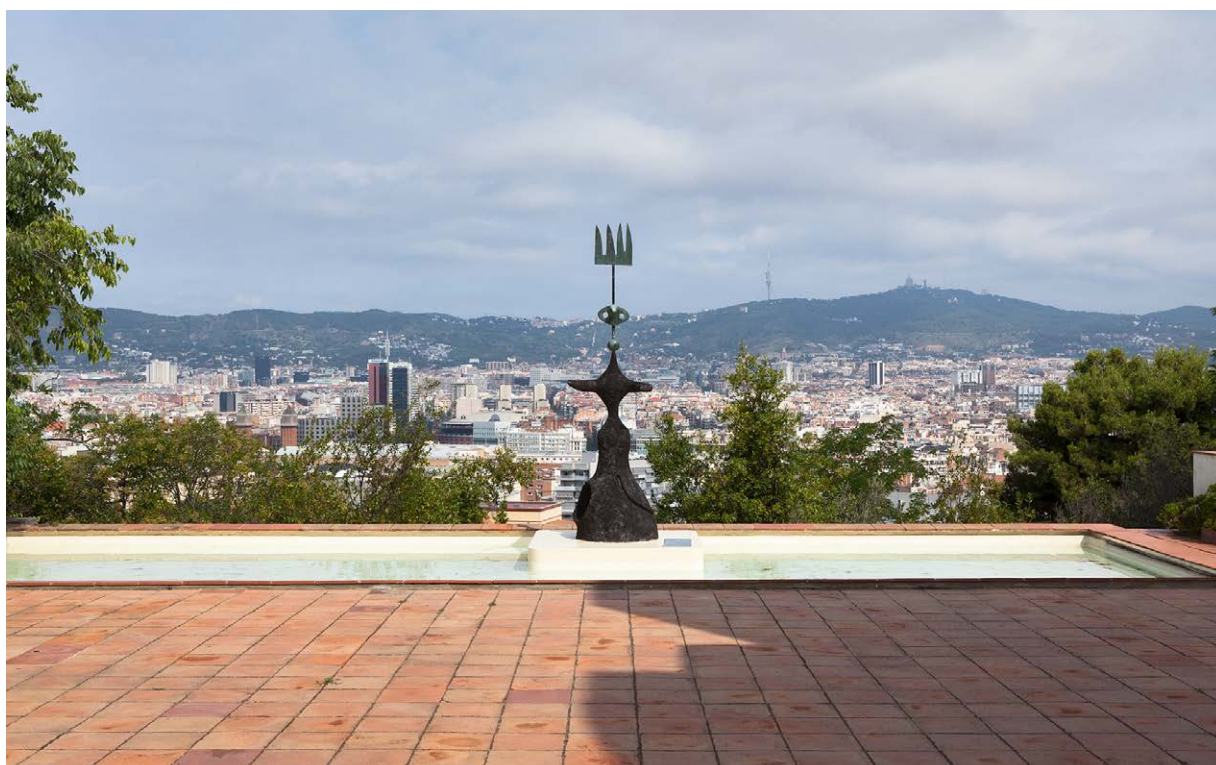
For this reason, some of the working materials that Miró intended to donate to the Fundació at the time of its inauguration, which document his



Joan Miró: Sobreteixim with Eight Umbrellas, 1973. Acrylic and objects stitched to wall-hanging woven by Josep Royo. Fundació Joan Miró, Barcelona. © Fundació Joan Miró. Photo: Pep Herrero

creative processes, will be displayed alongside his finished works. This will enable visitors to perceive the work as something in constant movement and, given the fact that Miró's creative processes were always carried out in relation to the space, the architecture of the Fundació will be particularly relevant.

This presentation will mark the beginning of a long-term season of exhibitions that will encourage debates and the creation of synergies with other cultural, artistic, scientific and educational entities and institutions, with the aim of generating together new ways of knowing and experiencing.



North Patio, Fundació Joan Miró. Photo: Davide Camesasca. Fundació Joan Miró Archive. © Fundació Joan Miró

OPENING OF THE CYPRESS GARDEN

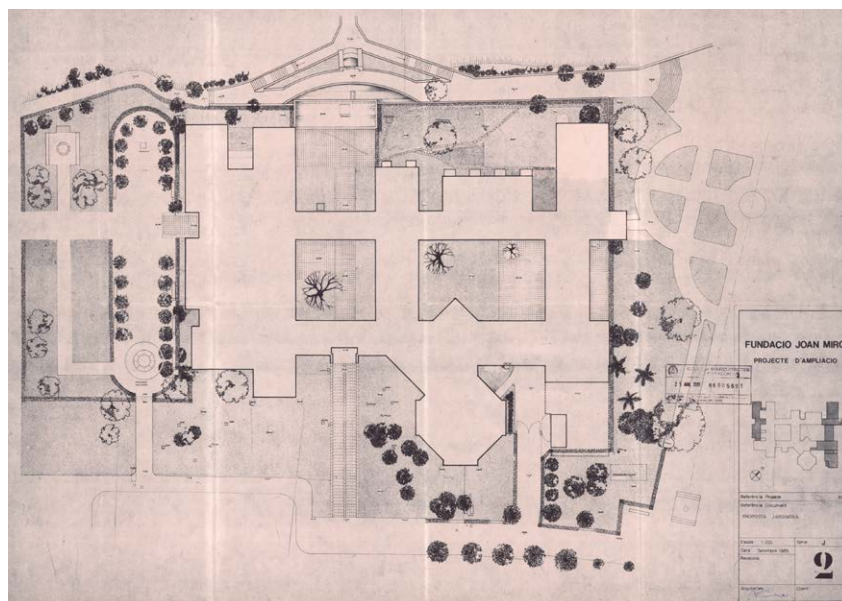
Another highlight of the Fundació Joan Miró's 50th anniversary will be the opening of the Cypress Garden to the public, an area that has never been open to visitors before and will now become part of the permanent collection circuit, as Sert envisaged in his drawings for the original circuit. In order to be able to open this new space to visitors, restoration and adaptation work will be carried out to recover Sert and Miró's intention that the garden form part of a visitor's journey through the Fundació.

Located within the grounds of the Fundació Joan Miró on Montjuïc, the Cypress Garden is a unique heritage space that preserves the original layout and various elements of Jean Claude Nicolas Forestier's project for the Jardins de Laribal (1916–29). Marked by a Mediterranean character and classicist inspiration, the garden was donated to the Fundació in 1975 as an extension of the museum, in line with the shared vision of Joan Miró and architect Josep Lluís Sert to create an art centre integrated with its environment. Today's garden still boasts its iconic cypress trees and original benches, and the Fundació intends to restore and fully reincorporate it into the museum's itinerary, thereby recovering its function as a space for contemplation, culture and the historical memory of the hill of Montjuïc.

Declared a protected green area within the heritage complex of the Jardins de Laribal and Park of Montjuïc, the Cypress Garden forms an integral part of the city's urban and environmental memory. In addition to its connection with the Fundació Joan Miró, the garden features structures such as walls and glazed tile benches, as well as century-old vegetation, all of which demonstrate that it belongs to the original landscape design. Originally part of the now-defunct Plaça del Solstici, the space still maintains an intimate and contemplative atmosphere, remaining faithful to the desire of Rubió i Tudurí and Forestier to evoke a Mediterranean garden of a domestic nature. The planned rehabilitation for 2025 will not only guarantee the conservation of this extremely valuable heritage legacy, but also enhance the dialogue between art, architecture and nature that defines the Fundació Joan Miró's essence.

The Fundació Joan Miró will restore this space and open it to visitors from spring to autumn, as an ode to sustainability, botany and the search for climate refuges in a world facing numerous environmental challenges. In order to revitalise this restored space, the Fundació will also programme activities that aim to emphasise the concepts of *inside* and *outside*, which will enable the collection to be viewed from different perspectives, such as the relationship between *cosmos* and *art*.

Enlargement and renovation project for the Fundació Joan Miró. September 1985. Series J-2 plan. Garden proposal. Jaume Freixa i Janariz



3.4 Ninth edition of the Joan Miró Prize: Kapwani Kiwanga

Inauguration of the exhibition: 29 April 2026

EXHIBITION CURATOR:

Martina Millà, Head of Exhibitions at the Fundació Joan Miró
With the collaboration and support of the Stavros Niarchos Foundation (SNF) and CUPRA

Winner of the 2025 Joan Miró Prize, the Canadian artist Kapwani Kiwanga will be the star of an exhibition to be inaugurated in May 2026. Residing in Paris since 2005, Kiwanga won the ninth edition of the prize, one of the most prestigious and well-established distinctions in the world of contemporary art. She has developed an interdisciplinary artistic practice based on archival research to unmask, deactivate and rethink hegemonic narratives that have defined the course of global history ever since the beginning of colonisation.

Her works explore the relationship between power, architecture, territory and identity, developing a unique visual language that she defines as 'exit strategies': forms that allow us to imagine alternative futures and question the dominant ideological structures that have shaped the contemporary world.

The jury for the prize, which the Fundació has awarded this year with the sponsorship of the Stavros Niarchos Foundation (SNF) and CUPRA, highlighted Kiwanga's capacity to translate complex historical and social processes with precision and sensitivity through formally refined and conceptually rigorous installations that establish a complex dialogue with the exhibition space and the values that underpin the Joan Miró legacy and the CEAC. The jury was chaired by Marko Daniel, Director of the Fundació Joan Miró in Barcelona, and comprised Hoor Al Qasimi, President and Director of the Sharjah Art Foundation (United Arab Emirates) and Curator of the upcoming Sydney Biennale; Pablo Lafuente, Artistic Director of the Museu de Arte Moderna of Rio de Janeiro (MAM); Ann-Sofi Noring, former Co-Director of Stockholm's Moderna Museet (Sweden) and current member

of the Administrative Board of the Royal Swedish Academy of Fine Arts; Marie-Hélène Pereira, Senior Curator for Performative Practices at Haus der Kulturen der Welt (HKW) in Berlin, and Jorge Díez, Head of Design CUPRA.

Kapwani Kiwanga.
© Photo Angela Scamarcio



The artist views her research-based work as an experimental archive that combines hegemonic narratives about the collective experience of the African diaspora with the power imbalances inherent in Western colonialism and late capitalism. Her installations invite audiences to reflect on the impact that spaces have on their users, both through their design and history. The artist deliberately blurs reality and fiction in order to destabilise hegemonic narratives and open up spaces for marginalised discourses.

Her work has been exhibited in the world's leading contemporary art centres, including the New Museum in New York, MOCA in Toronto, Haus der Kunst in Munich, Kunstmuseum Wolfsburg, CAPC in Bordeaux and the Museu Serralves in Porto. In 2024, she represented Canada in its pavilion at the Venice Biennale, where she presented her installation *Trinket*, a poetic and critical reflection on global trade and unequal exchange through the history of glass beads.

Some of the awards she has received include the Sobey Art Award (2018), the Marcel Duchamp Prize (2020) and the Zurich Art Prize (2022), all of which have consolidated her as an artist of international renown.

The Joan Miró Prize pays tribute to the extraordinary legacy of Joan Miró, both for his fundamental contribution to modern art and for his lifelong commitment to young artists. The award is given every two years to contemporary artists whose recent work reflects the spirit of research, innovation and commitment that characterised Miró's artistic practice. Ever since its creation in 2007, the Joan Miró Prize has been awarded to artists such as Olafur Eliasson (2007), Pipilotti Rist (2009), Mona Hatoum (2011), Roni Horn (2013), Ignasi Aballí (2015), Kader Attia (2017), Nalini Malani (2019) and Tuan Andrew Nguyen (2023).

A specific public and social programme will be developed around the exhibition of the awarded artist to mark the occasion.

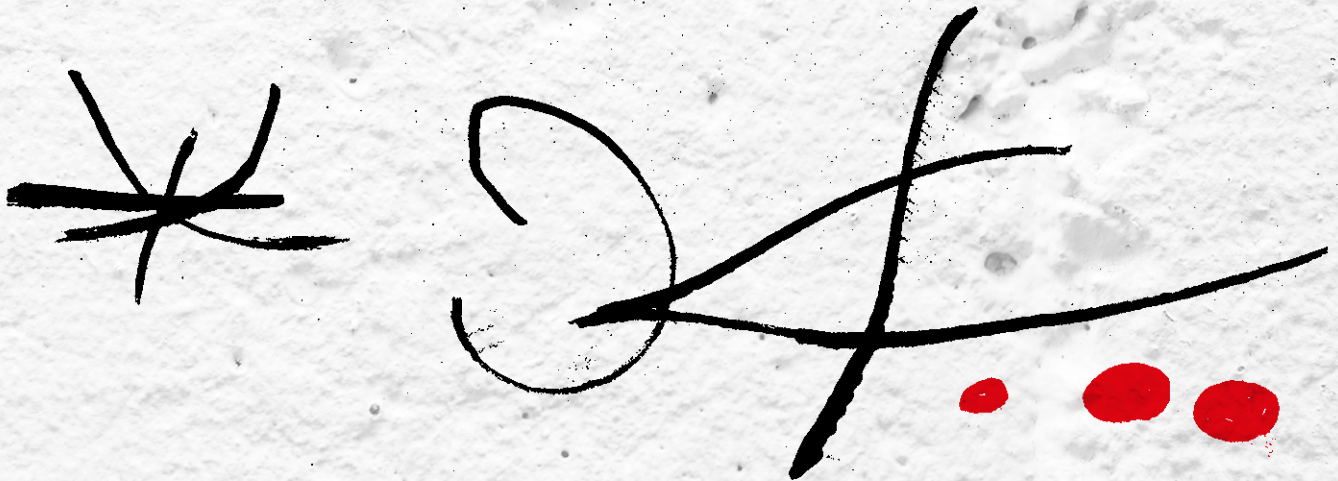
Firstly, the award will promote an innovative educational project that connects art with the school environment. In collaboration with the Escola Pau Sans in L'Hospitalet, this year's

ninth edition project encourages the active participation of pupils through creative activities inspired by the exhibitions of the prizewinners. The school has been in discussions with the jury studying the candidates, and once the winning artist has been confirmed, an intensive work process begins, culminating in an exhibition proposal at the Fundació.

Secondly, the prize plans to set up a space for participation and mediation conceived by a guest artist in order to generate a physical environment that favours learning around, and contact with, the core questions of Kapwani Kiwanga's work. Alongside the launch of this space, a whole network of schools will be activated so that they can use the space or carry out their proposals for classroom dynamics at the intersection between art and education.

Finally, a pre-exhibition programme will be curated to anticipate the main themes of this year's edition through talks and performances. The educational deployment of the prize as a whole is notable for fostering a network that favours learning, intercultural dialogue and engagement with contemporary art.

4. Opening day of the Miró's 50th anniversary on 15 June 2025



Fundació Joan Miró

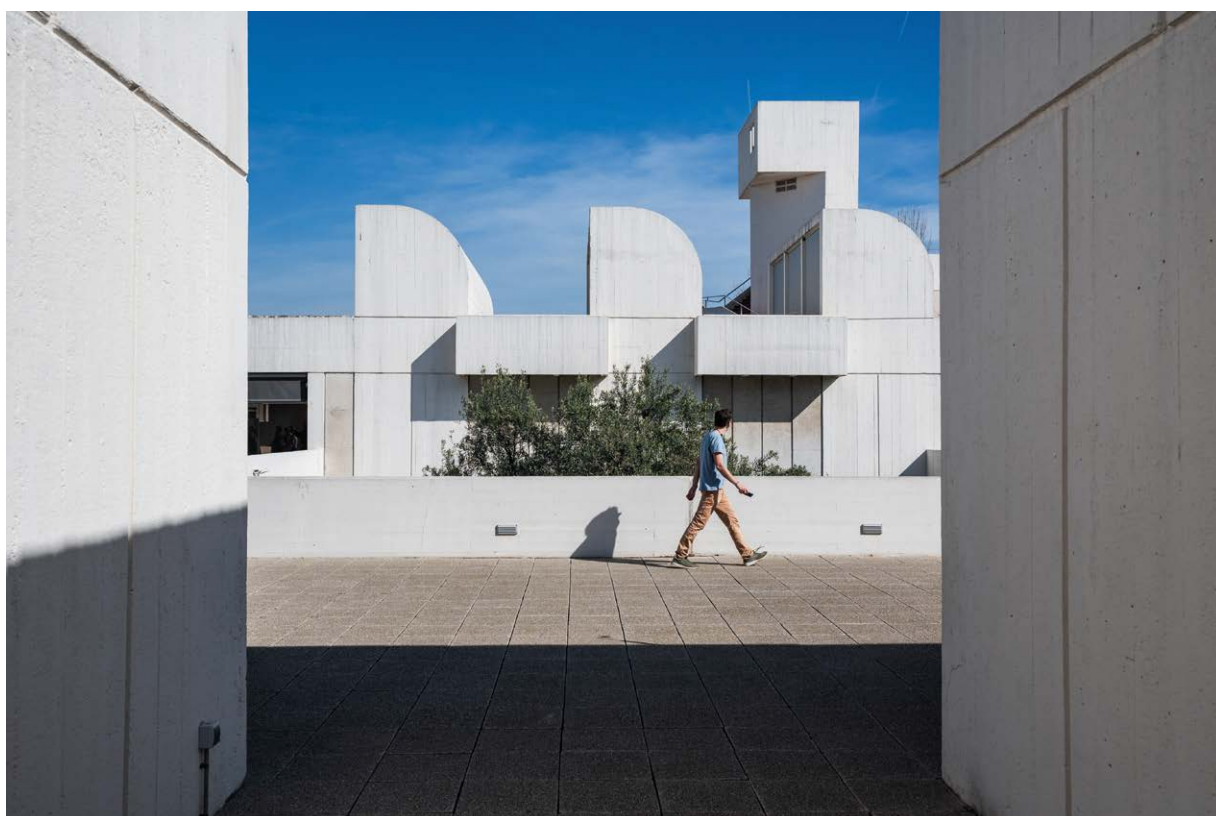
Parc de Montjuïc
Barcelona

Centre d'Estudis
d'Art Contemporani

4.1. Sert Solstice 2025

Coinciding with the summer solstice for another year, the Fundació is offering an exceptional guided tour on Sunday 15 June from 6 am to 10 am, during which you can admire the building's architecture bathed in natural light. The museum's skylights will be opened and its curtains drawn during this time, allowing you to experience the building as Sert intended. In architectural terms, the Fundació will be presented in its optimal state. As an added bonus, the upper rooftop terraces of the Sert building and the Fundació Archive space will also be open.

This special moment will be guided by architects from El Globus Vermell, although you can also complete the visit at your own pace. This architectural experience highlights how elements such as natural light, Catalan vaults (reinterpreted by Sert in concrete) and interior patios invite you on a harmonious visit to the rooms of the Fundació, its Library and new rooftop terraces of its octagonal tower. To accompany your visit, breakfast will be served at the special time of 6 am in the cafeteria.



4.2. The Party Has Just Begun: celebratory festivities on 15 June 2025

The Fundació Joan Miró is opening its doors free of charge on 15 June to celebrate with everyone its 50th anniversary. Barcelona has supported, embraced and given meaning to this cultural project for fifty years, and this celebration aims to acknowledge this commitment. It is also a way to thank all those who have accompanied the Fundació on its journey, including artists, staff, visitors, locals, curators, students, collaborators and so on.

Therefore, 15 June will be an opportunity to rediscover the Fundació with a renewed perspective, stroll through Sert's building and explore an exhibition narrative that connects the past with the future. The inaugural exhibition of this 50th anniversary provides an overview of the institution's key moments, while also highlighting the multiple perspectives that have shaped its identity over the years.



Dinner for the Fundació Joan Miró's 10th anniversary, 10 June 1985. Photo: Andreu Català

In addition to visiting the *Poetry Has Just Begun* exhibition, visitors can also enjoy an atmosphere of celebration and openness that reflects the spirit with which Miró conceived his legacy. A museum designed not only to preserve a body of work, but also to inspire, provoke and generate meeting places. The day will begin at dawn with the **Sert Solstice**, an architectural experience that involves rediscovering Sert's building through the natural light of the rising sun. The square will then host a **performance of castellers**, or human towers, by the **Castellers de Sant Vicenç dels Horts** troupe.

There will also be a wide variety of activities to participate in throughout the day, including the *Miró*⁵⁰ collaborative workshop with **Pere Llobera**, the storytelling session *The Trees Speak to Me* with **Mon Mas**, and the *Illustrated Biographies* conversation with **Pilarín Bayés**, **Marta Altés** and **Gemma Gallardo**. The documentary *Carved by the Light: Sert/Miró*, directed by **Marta Lallana**, will also be screened, an audiovisual piece that explores the relationship between the artist and the architect, and how the Fundació was conceived as a living, integrating space.

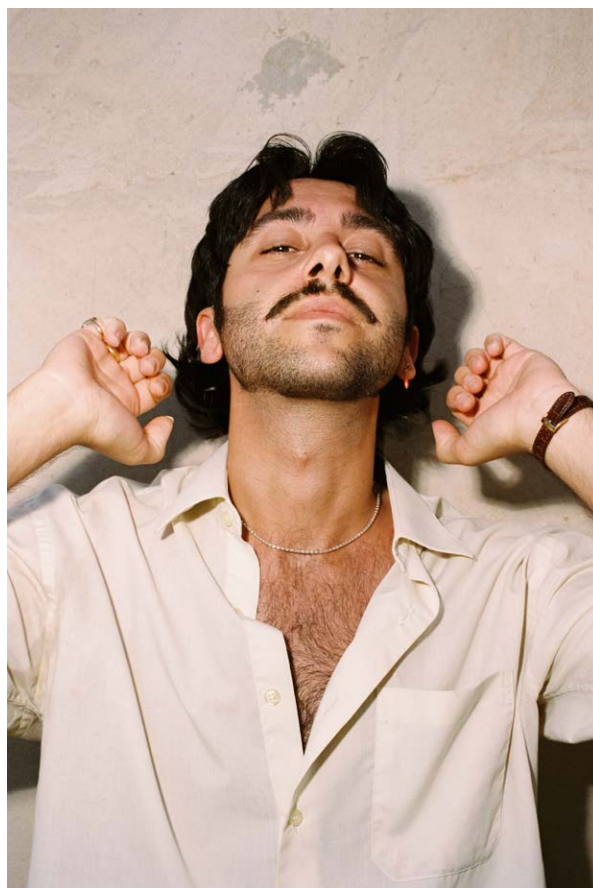
A new season entitled *Reincarnations* will also begin, in which performances that have previously taken place at the Fundació will be revisited by commissioning new versions from contemporary artists. The season's title, *Reincarnations*, avoids the technical term 're-enactment' in order to emphasise the central role of the body and physicality in recovering past events. The first performance of this season, *To Fly*, will take place on 15 June, with **Jaume Clotet** reprising *Paper Bombs* (1978) by **Joan Brossa**, **Josep Mañà** and **Isidre Vallès**.

Celebrating fifty years means looking back with pride, although above all, it means looking forward with enthusiasm. The open day symbolises this moment of exchange, in which the Fundació and the city acknowledge each other as integral parts of the same history, sharing culture, creativity and commitment.

4.3. Concert by Yeraí Cortés

In a celebration that aims to highlight the cultural ecosystem surrounding the Fundació, one of the city's most prominent contemporary cultural figures will also embrace this anniversary event. The Sónar Festival has scheduled its most special concert, its closing concert, at the Fundació in order to fill it with the most significant contemporary sounds. The artist selected for this milestone is **Yeraí Cortés**, a guitarist and composer who represents a new generation that is expanding flamenco into new territories.

A collaborator of figures such as Rocío Molina, Niño de Elche, Judeline, Ralphie Choo, Lola Índigo and C. Tangana, with whom he starred in the Goya-winning documentary and album *La guitarra flamenca de Yeraí Cortés* (2024), the musician is currently touring internationally with the **Guitarra Coral** project, which he will present at the Fundació in a very special concert for the festival and the museum.



5. Other outstanding events



Fundació Joan Miró



Parc de Montjuïc
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The celebration of the Fundació Joan Miró's 50th anniversary will extend far beyond exhibitions and publications. Throughout the year, the institution will be running a special programme of participatory activities, live performances and concerts designed to bring Miró's work and ideas even closer to new audiences. Workshops and events for the public will transform Barcelona into an open-air stage, showcasing the painter's innovative spirit in a variety of formats.

The projects that make up this programme address the relationship between art and contemporary society from a variety of perspectives and formats. Together, they form a living archive of emerging creations that highlight the community potential of the museum, generating meeting spaces between disciplines, generations and cultural practices while promoting a dynamic, interconnected network of initiatives.

5.1. Concert season: *Music at the Miró*

In addition to the concert co-organised with the Sónar Festival, music will serve as a form of expression in this anniversary, as it has been for a long time. The Fundació will therefore host a new edition of its ***Music at the Miró*** season, centred around **Yerai Cortés**, while featuring a variety of other offerings that bring together music, art and territory in an unique setting: the Fundació's rooftop terraces, which offer stunning views of Barcelona.

To fully commemorate the 50th anniversary, the celebrations will revive the original spirit of the Centre for Contemporary Art Studies (CEAC), which Joan Miró conceived as a living space for showcasing emerging art. The season will take place between 30 May and 3 July, bringing together local and international artists whose contemporary work engages with current artistic creation.

This year will not just be another edition, but a significant step forward in terms of artistic quality and strategic collaborations, with the aim of establishing it as a leader in the musical field of the country's cultural spaces. It will do this with the support of the booking and cultural management agency Whisper Not, the Sónar Festival and the main sponsor, Bar Brutal. Apart from being a natural wine bistro, the latter is also a cultural platform that brings together gastronomy, sustainability, music and design.

Highlights of the programme include the much-anticipated concert by **Lewis OfMan and Júlia Collado** on 30 May, as well as the anniversary's opening concert by Yerai Cortés on 15 June. There will also be concerts by **Joina and Galgo Lento** on 20 June and by **Claraguilar and Lecoq** on 3 July.



5.2. Performance season: *Reencarnations*

Performance will take centre stage in the form of the *Reincarnations* season, which will see young contemporary artists reinterpret seven historical actions that have taken place at the Fundació. Designed to strengthen the link between the past and the present, as well as to imagine possible futures, these re-enactments will be spectacular and unpredictable, with Jaume Clotet kicking off the season on 15 June.

Reincarnations is a programme of re-enactments that invites us to explore the Fundació Joan Miró's fifty-year history through gesture and performativity. Acknowledging that a re-enactment is never a faithful reproduction of the facts, but rather an exercise in translation – in which part of the information is inevitably transformed en route to being embodied – we embrace this concept in the truest sense of it as a medium. We invoke the tradition of re-enactments as a means by which a body can channel gestures that do not belong to it, and as a means by which energy can be reincarnated in a new body by possessing someone who vibrates at a similar frequency.

Reincarnations I: To Fly Joan Brossa, Josep Mañà and Isidre Vallès incarnated by Jaume Clotet

15 JUNE 2025

Paper Bombs will be a political and poetic celebration of popular art and community, fun and utopia. This re-enactment draws on the milestone celebrated in 1978 for Joan Miró's 85th birthday, when the Fundació presented *Paper Bombs* by Joan Brossa, Josep Mañà and Isidre Vallès. It was a paratheatrical spectacle and solemn, festive rite that sought to embody the dream of touching the sky and reaching space through the metaphor of the hot-air balloon. The artist Jaume Clotet shall be in charge of reinterpreting that event.

Reincarnations II: To Reflect Hugo Roelandt incarnated by Núria Andorrà

26 JULY 2025

As part of the Grec Festival

In April 1986, a group of Belgian artists featuring Hugo Roelandt, Greet Verlinden, Marc Holthof, Jan Heremans, Paul Vandenbussche and Johan de Bruyn staged three actions at the Fundació Joan Miró as part of an Espai 10 season entitled *Water and Water*. One of these was *The Shape of Water*, an installation by Hugo Roelandt in the North Patio that was based on the gesture of transporting, storing and displaying a material that is by definition irreducible, such as water. With this in mind, the re-enactment *To Soak* will take place on 26 July 2025, in which Hugo Roelandt will be incarnated by Núria Andorrà.

Reincarnations III: To Splash
David Bestué and Antoni Hervàs
incarnated by Yessi Perse
and Ali Arévalo

4 OCTOBER 2025

As part of Viu Montjuïc

The third performance, on 4 October 2025, will feature Yessi Perse (Yessi Perse) and Ali Arévalo incarnating David Bestué and Antoni Hervàs. This performance draws from the Fundació's 40th anniversary celebrations on 9 July 2015, which paid tribute to Alexandre Cirici Pellicer, the Fundació's multifaceted vice president from 1975 to 1983. The artists David Bestué and Antoni Hervàs orchestrated a festive and contemporary homage that aimed to highlight Cirici's legacy and celebrate the Fundació's contributions to the local artistic ecosystem in its role as a Centre for Contemporary Art Studies.

Reincarnations IV: To Revive
Min Tanaka and Derek Bailey
incarnated by Carme Torrent
and Ferran Fages

24 OCTOBER 2025

As part of the Sàlmon Festival

On the afternoon of 17 June 2004, Min Tanaka and Derek Bailey began an interwoven improvisation in which the dancer's movements determined the guitarist's sounds, and vice versa. Although improvisation is usually associated with the present moment, dancers and musicians understand that it is a complex dialogue between bodily gestures and the ability to react to what is happening in the present. How should we approach what Min and Derek dubbed 'free improvisation'? 'What I do is not precious,' claimed Derek Bailey. Twenty years later, Carme Torrent and Ferran Fages will continue this delicate conversation between the present and memory.

Reincarnations V: To Eat
Xavier Olivé and Joan Brossa
incarnated by (artist to be confirmed)

13 November 2025

In collaboration with the Fundació Joan Brossa

The fifth reincarnation, *To Eat*, will take place on 13 December 2025. Xavier Olivé and Joan Brossa will be reincarnated to commemorate the *Travelling Dinner* organised by Oliver and Brossa in 1982. This dinner included an aperitif at the North Patio pond (a drink accompanied by a ballet for two swans and four ballerinas, set to music by Tchaikovsky and choreographed by Maite Salado); a first course on the Sculpture Garden lawn (a picnic with potato omelette, accompanied by Tortell Poltrona and Circ Cric); a second course at the Cypress Garden (duck in orange accompanied by a performance by Carles Santos and Pilar Zamora), and dessert on the rooftop terrace (Angel Pavlovsky invoked Madame Pompadour with a hoop skirt lined with cream-filled puff pastry balls and a wig made of meringue by the master pastry chef Antoni Escribà). While in the early 1980s, these had the flavour of circus celebrations, artistic rebellion and transvestite glamour, this re-enactment will bring the tastes of present-day Barcelona to life and allow us to embrace, from the stomach, a desirable, festive future in which textures and tasty colours abound for all palates.

*Reincarnations VI: To Celebrate
Antoni Miralda incarnated
by Monster.L4b*

14 FEBRUARY 2026

In collaboration with La Escocesa

To Celebrate will be the sixth reincarnation and is scheduled for 14 February 2026. This time, Antoni Miralda will be incarnated by Monster.L4b, recreating the Fundació's debut in spring 1986 when it was dressed as a bride for Miralda's *Honeymoon: Pre-wedding* project. At the time, the artist dreamed of a symbolic wedding between the Statue of Liberty in New York and the Columbus Monument in Barcelona, as a metaphor for the union of the two worlds looking at each other across the ocean.



Joan Brossa, Josep Mañà and
Isidre Vallès, *Paper Bombs*, 1978.
Photo: F. Català-Roca (VEGAP)

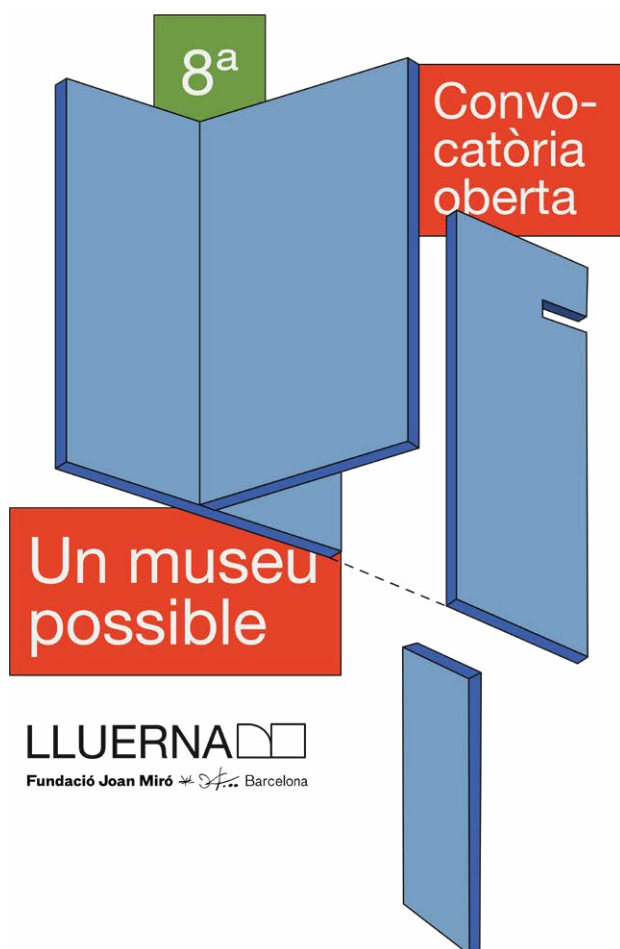
5.3. Lluerna: support programme for young artistic research

Another highlight activity of this anniversary will be the Lluerna programme, which supports the professional development of artists and this year celebrates its **eighth edition** under the title ***A Possible Museum***. This edition aims to rethink the museum of the future and its role in contemporary society. Combining exhibition, research and community meetings, the programme encourages artistic research through intergenerational exchange, support and public visibility of processes and works.

This year will be particularly special, as it will invite the participating artists to imagine what the museum of the next 50 years might look like. Taking as its starting point Joan Miró's founding drive, *A Possible Museum* is not only about creating a conservation space, but also a living institution that is open to creation, dialogue and

experimentation. Some of the questions that this edition will raise include whether the museum can remain relevant to the general public and become a collective tool for its community, open to new knowledge, forms of relating and alternative economies. It will also question whether the museum can contribute to imagining less exclusive ways of life and providing support to diverse artistic practices.

The selected proposals will be presented at the Auditorium of the Fundació Joan Miró on 15 June. To mark the 50th anniversary and address this specific theme, the presentations by the artists will be accompanied by two talks from more established artists who have developed projects reimagining institutions.



5.4. u22: Barcelona Youth Film Festival

Now in its seventh year, the u22 Youth Film Festival continues to promote short and feature films created by filmmakers aged 22 or under, with new features to strengthen emerging talent and dialogue between generations. This year's festival will take place at the Fundació Joan Miró and also online via Filmin from 17 to 21 September.

One of the most notable activities of this edition will be a visit from Tsai Ming-liang, one of the most influential Asian filmmakers of recent decades, made possible through collaboration with the Filmoteca de Catalunya. As part of the u22 Festival (Off section) on Sunday 8 June 2025, the Fundació will host a special session featuring the screening of some of Tsai Ming-liang's early short films, followed by a discussion aimed especially at young audiences.

The festival will also once again promote the u22 Lab, a scriptwriting laboratory from 9 to 17 September at the Fundació Joan Miró.

Led by filmmaker Alba Cros, it will provide an intensive training and collective creation space, offering support to young screenwriters. For this anniversary edition, the festival will facilitate intergenerational dialogue through retrospectives linking Catalan cinema of the 1970s – the moment when the institution was founded – with contemporary audiovisual trends.

The 2025 edition marks the beginning of a new era, with a generational shift in leadership and the involvement of one of the most prominent figures in contemporary cinema. The festival will debut a new team led by Marina Zubiaur (1999), Marta del Hoyo (2002) and Marina Miyar (2004), new directors who will consolidate the festival's horizontal model and reaffirm its commitment to maintaining a young perspective at the helm of the project.



5.5. *Miró as Seen by Gomis*

Miró as Seen by Gomis is an educational project launched by the Fundació Joan Miró to celebrate its 50th anniversary. Designed to be a unique and lasting educational resource, this initiative helps schools to explore the creative universe of Joan Miró through the eyes of his friend and photographer, Joaquim Gomis. The project takes the form of a teaching kit designed to be integrated into the school curriculum, thereby encouraging active, creative and cross-curricular learning.

It offers educational resources and materials that combine photography, visual narrative and natural elements and objects in order to enable a comprehensive learning experience. The kits include worksheets for pupils, materials for observation and handling, as well as guides for teachers. This approach works on basic skills

from the audiovisual sphere, reinforces the figure of Miró and provides tools for integrating visual arts in the classroom.

Initially intended for pupils in years 3 to 6 of primary school (2025–26 academic year), the project aims to expand to secondary school in the future.

The project also involves collaboration with the Faculty of Education at the Universitat de Girona, where students have helped to pilot the project and deliver workshops to groups of schoolchildren.

The methodology encourages autonomous discovery, critical thinking and the connection between art and education, including visits to the Fundació as a living complement to the learning process.

5.6. Radio Primavera Sound

The Fundació Joan Miró is also collaborating with the Radio Primavera Sound broadcasting platform to host three live podcasts from the museum. Produced by Radio Primavera Sound for the Fundació Joan Miró, these podcasts will offer a contemporary sound look at three key moments of the 50th anniversary. The first episode will be broadcast on the ***Gent de Merda*** podcast and is linked to the *Poetry Has Just Begun* exhibition, commemorating the Fundació's 50th anniversary by connecting the past and the present through the voices of those who have been part of its history, as well as those who envision its future.

The second episode, for the ***Amiga Date Cuenta*** podcast, will explore *Miró and the United States*, an exhibition tracing the artist's creative and personal relationships with the

American continent. This podcast will provide a radio perspective that contextualises these connections and explores the impact of North American art on Miró's career, as well as how his work was received on the other side of the Atlantic.

The third and final episode, for the ***Plaersdemavida*** podcast, will focus on the reopening of the Cypress Garden, an emblematic space that will regain its prominence as an agora of sustainability within the museum. Through testimonies and soundscapes, the podcast will invite listeners to rediscover the space as a place to be, to contemplate and to meet, where nature and architecture establish a dialogue with what spectators see.

6. The Fundació Joan Miró's 50th anniversary in other institutions



Fundació Joan Miró



Parc de Montjuïc
Barcelona

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6.1. Participating institutions and organisations

The Fundació Joan Miró's 50th anniversary has launched a wide network of collaborations with leading cultural institutions in Catalonia and across Spain. These collaborations represent much more than a shared celebration; they are a strategic commitment to weave cultural connections that can amplify the Fundació's message and impact. These partnerships help to build bridges between disciplines, audiences and territories, fostering a choral narrative that enriches the reading of Miró's work and the role that the Fundació has played, and continues to play, in the cultural life of the city and the country. The diversity of agents involved – from museums and festivals to musical and theatrical institutions – demonstrates the breadth of Miró's influence and legacy.

This network of synergies represents an opportunity to experiment with innovative formats, reach wider audiences and construct projects that can continue into the future. The commemoration thus becomes a space for meeting, exchange and joint outreach, in which each institution contributes its particular perspective and helps to update the meaning and relevance of the Fundació Joan Miró in the contemporary cultural context.

Participating in the commemoration are the **Cercle del Liceu, Gran Teatre del Liceu, Peralada Festival, Sónar Festival, Fundació Suñol, Fundació Güell, Museo Nacional Centro de Arte Reina Sofía**, and other organisations such as the **Museu Nacional d'Art de Catalunya (MNAC), Museu d'Art Contemporani de Barcelona (MACBA), Fundació Brossa, La Escocesa, Grec Festival and Sàlmon Festival**. Collaborations are also in progress with the **Palau de la Música, Teatre Nacional de Catalunya** and **L'Auditori**.

6.2. Programmes and activities planned outside the Fundació

These scheduled activities cover a variety of formats, including colloquia, concerts, exhibitions and re-enactments. On 30 May 2025, the **Cercle del Liceu** will host a luncheon discussion about the Fundació's role in Barcelona's cultural scene.

On 15 June, the Fundació will be the setting for the **closing concert of Sónar** on Montjuïc, featuring the artist **Yerai Cortés**. On 16 and 17 July, the **Peralada Festival** will present *Hort / Garden*, a show featuring images from the Gomis holdings showing Miró working in this vegetable garden. Also as part of the **Peralada Festival**, a concert will be held in the Fundació's Cypress Garden in 2026 (date to be confirmed).

On 13 October, the **Gran Teatre del Liceu** will host a conversation between Jaume Freixa, an architect who collaborated with Josep Lluís Sert and is a former president of the Fundació Joan Miró, and Alfons Flores, a set designer for operas and plays who regularly collaborates with the Liceu. The conversation will explore the analogies between architecture and stage space: possible architecture and choreographies and the theatre as a place in constant metamorphosis. This will be followed by a four-handed piano performance of the original musical version of the ballet *Ariel*, composed by Robert Gerhard, with a script by J. V. Foix and sets by Miró. The premiere of the ballet was originally planned for the Liceu in 1934, although it never took place.

In the spring of 2026, to coincide with the opening to the public of the Cypress Garden, an annex space of the Fundació, students from the **Conservatori del Liceu** will also perform a small inaugural concert.

In collaboration with the **Fundació Suñol**, the documentary *Warhol Vijande* will be screened in the Auditorium of the Fundació Joan Miró on 22 October, followed by a roundtable discussion. As part of the Fundació Joan Miró's 50th anniversary, the Fundació Suñol will also exhibit Joan Miró's *Personage* (1949).

These activities with other institutions also feature the *Reincarnations* performance season, in collaboration with institutions such as **MNAC**, **Sàlmon Festival**, **MACBA**, **La Escocesa**, **Grec Festival** and **Fundació Brossa**.

Other projects include the contribution of six works by Miró to the **Museo Nacional Centro de Arte Reina Sofía** in 2026, as an exceptional loan for the presentation of its new 2026 collection, and the loan of a burnt canvas for the 1970s section for the new presentation of the season. There are also other collaborations under negotiation with institutions such as the **Palau de la Música**, **Teatre Nacional** and **L'Auditori**. This set of initiatives reinforces the Fundació's profile as an active cultural hub that engages with leading institutions in the country.

GENERAL INFORMATION

Consult all the **practical information** for visiting the Fundació Joan Miró at the following link:
www.fmirobcn.org/en/visit-us/

Accessibility:



Images available for the press and digitised dossier in our virtual press room:
www.fmirobcn.org/en/foundation/press/

Press contact:

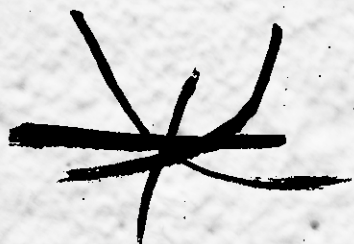
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