

Joan Miró: Circles



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The Fundació Joan Miró presents its newly organised collection, featuring an ever-changing proposal that opts for an experience that connects the space, its works and visitors

Joan Miró: Circles has been curated by Teresa Montaner, head of the Fundació Joan Miró's collections, and Marta Ricart, artist and researcher.

A new reading of Joan Miró's work is explored for the first time based on his working processes, turning the show into a more living, democratising experience.

The opening of the Fundació Joan Miró's historic Cypress Garden allows visitors to continue their visit outdoors, enhancing the dialogue between art, architecture and nature, as well as between the inside and outside of the museum.

The show is an ever-changing project that will evolve over two years with the addition of new works and new approaches every six months.

Joan Miró: Circles will open with six outstanding works from the Museo Nacional Centro de Arte Reina Sofía, thereby helping to reinforce the concept of the new presentation.

The exhibition's lively, ever-changing nature will be accompanied by a mediation, sound and performance project has been designed and integrated into the exhibition itinerary.

Barcelona, 12 March 2026. This March, the Fundació Joan Miró is embarking on a new stage with the reorganisation of its collection. Under the title *Joan Miró: Circles*, the proposal reinterprets the artist's work based on a structure that tells us about his creative process, moving deliberately away from the traditional narrative of chronology or theme. Taking the circle, which was present in Miró's thought and work processes, as its starting point, the exhibition builds an itinerary that connects the artwork, the space and the visitor's experience. It also incorporates exceptional loans, including six pieces temporarily on loan from the Museo Nacional Centro de Arte Reina Sofía, as well as a selection of Alexander Calder pieces from the museum's holdings. The Calder pieces were the result of exchanges between Miró, Calder and Sert, thereby establishing a dialogue with Miró's works. The Fundació Joan Miró's Cypress Garden has also been restored to become an active part of the museum's itinerary.

This new organisation presents the museum and Josep Lluís Sert's architecture as an exhibition system in continuous transformation, featuring a layout that will be adjusted over time with the progressive incorporation of new readings and movements of work. This new era consolidates the Fundació Joan Miró as an active, constantly evolving museum in dialogue with the present, the city and the country.

With a total of 102 works from all stages and representing a variety of techniques, including rarely exhibited pieces, the collection is considered a Miroian ensemble of international significance. At the same time, a room dedicated to the artist's *Circle* folder reaffirms the archive's as a space for research and knowledge within the museum.

AN EXHIBITION NOT EXPLAINED IN CHRONOLOGICAL ORDER

This new proposal avoids chronological or thematic sequencing in order to approach the artist's work through his creative processes. The project is based on a work folder from the 1950s that is preserved in the Fundació Joan Miró's archive, in which Miró associated images of the cosmos with circular shapes that have been present in human cultural manifestations throughout the ages. The exhibition takes visitors on a journey through a series of main strands that explore a material language and creative process that in Miró's case is constructed in relation to the space and that in this presentation is specific to the following concepts: place, balance, doing and letting things happen, circles, open and closed, rhythm, near and far, up and down, large and small, and inside and outside. The result is an interpretation that understands Miró's work as a living, dynamic system. The exhibition installation has therefore been designed by taking into account the architecture, its characteristics and the relationships that make it possible.

A LIVING EXHIBITION BORN FROM ARTISTIC RESEARCH

The new presentation of the collection has been curated by Teresa Montaner, head of Fundació Joan Miró's collections, and Marta Ricart, artist and researcher. The project stems from Ricart's work after she received the Pilar Juncosa Prize in 2016, which enabled her to study Miró's creative processes in his workspaces in Palma and Montroig. This research was later developed with the Fundació Joan Miró's team until it culminated in the new organisation of the collection. In order to understand the connection between the space and the artist's creative processes, the exhibition is based on a work folder produced in Palma and

preserved in the Fundació Joan Miró's archive in which the artist related images of the cosmos to cultural representations linked to the circular shapes observed in the heavens. This folder will be exhibited for the first time and has also given the exhibition its title.

The show has been designed as a project in constant transformation. Over the course of two years, the exhibition's narrative will be expanded and updated by incorporating new works and thematic focuses every six months, offering fresh perspectives on the collection. These actions will form the basis for future reorganisations of the collection. The exhibition seeks to challenge both the general public and specialists by suggesting rather than defining.

The new presentation includes loans from the Museo Nacional Centro de Arte Reina Sofía in Madrid, which has lent six works for six months, two of which were part of the Fundació Joan Miró's collection when it first opened to the public. Also on display will be the work *Painting (The Music-Hall Usher)* (1925), which is on long-term loan from the Government of Catalonia, a total of 20 works on long-term loan to the Fundació Joan Miró from private collectors, as well as scientific and educational documents referring to astronomy and geosciences in dialogue with the images collected by Miró in the *Circle* folder. The latter are from the Royal Academy of Sciences and Arts of Barcelona (RACAB), the Fabra Observatory, the Cartographic and Geological Institute of Catalonia (ICGC), and the CRAI Physics and Chemistry Library at the Universitat de Barcelona.

These photographs and drawings will be arranged in the form of a constellation in order to reflect the growing interest in astronomy and earth sciences in 20th-century Catalonia. The research work of scientists such as Eduard Fontserè, Josep Comas i

Solà and Maria Assumpció Català had a significant social impact through books, conferences, and articles in newspapers and magazines. All of these images come from the collections of the Royal Academy of Sciences and Arts of Barcelona (RACAB), the Cartographic and Geological Institute of Catalonia (ICGC), and the CRAI Physics and Chemistry Library at the Universitat de Barcelona.

The conservation of the collection is made possible thanks to the generous, ongoing support of the **Fundació Vila Casas**.

ARCHITECTURE AND WORK: A SINGLE EXPERIENCE

One of the project's key aspects is the relationship between Miró's work and Josep Lluís Sert's architecture, arguing that the works cannot be understood without the space that houses them. The Fundació's building was therefore designed as a dynamic structure. Natural and indirect light, its different levels, its flows, its patios and terraces accompany the rhythm of the works and play an active role in the visitor's experience. The proposal also reinforces the social commitment of the Fundació Joan Miró's original project, given that Miró did not conceive it as a space for personal use, but rather as a cultural facility for the general public.

THE CYPRESS GARDEN RETURNS TO THE MUSEUM'S ITINERARY

The reopening of the historic Cypress Garden will expand the dialogue between interior and exterior and reinforce the relationship between architecture and nature. The garden is part of the historical layout of the Laribal Gardens and

retains original features of the landscape design. The cypress trees, which are tied to Miró's vital landscape, are particularly striking and symbolise the connection between earth and sky, reinforcing the idea that the exhibition is an experience that extends beyond the exhibition rooms.

The Cypress Garden features the sculpture *Woman* (1970), a bronze work that measures 310 × 65 × 50 cm. It is a posthumous nominative copy produced in 1997 with funding from the Barcelona Provincial Council and cast by the Bonvicini artistic foundry in Verona. Like the other sculptures located in the patios and terraces, the work responds to the desire expressed by Joan Miró to return sculptures to nature once cast: 'A sculpture must stand in the open air, in the middle of nature. It should blend in with the mountains, the trees, the stones; when put together, all these elements must form a whole.'

PUBLIC PROGRAMME: MEDIATION WITHIN THE EXHIBITION

The public programme has been integrated into the exhibition itinerary with the project *A Permanent Essay*, developed with the Fondo artistic platform. It includes mediation spaces, performative interventions and sound devices that propose new ways of experiencing the museum. The programme is complemented by the mediation project *Manual for Chasing Rainbows* and the *Re-reading* programme, which combines a guided tour, performance and seminar.

Collection



New presentation of the collection

Joan Miró: Circles invites visitors to rediscover the Fundació Joan Miró Collection by focusing on the relationship between the space, its works and people. Moving away from the traditional approach of chronology or theme, the exhibition offers an experiential journey that allows us to explore Miró's work through his creative processes, which are mainly built around the constant dialogue between opposites: place, balance, doing and letting things happen, circles, open and closed, rhythm, near and far, up and down, large and small, and inside and outside.

Unlike Renaissance pictorial perspective, which for centuries had established a hierarchical representation of the world from an external point of view, Miró constructed an open space. Drawing on influences from both antiquity and 20th-century avant-garde art, the artist created compositions in which elements move freely and establish organic relationships. The Fundació Joan Miró building, designed by Josep Lluís Sert in direct dialogue with the artist, reinforces this idea and guides visitors along an immersive route where architecture and work follow the same rhythm.

The exhibition is based on a folder of work created in Palma and currently preserved in the Fundació Joan Miró's archive in which the artist related images of the cosmos to cultural representations linked to the circular shapes observed by humans in the heavens. This material helps us to understand his creative processes and simultaneously reconnects us with an ancient relationship between sky and earth. For Miró, as for many ancient cultures, the circle was a welcoming form that generates an immersive sensory and vital experience, in which space is not contemplated from the outside, but rather constructed as it is lived, like the resulting exhibition: an all-enveloping experience for visitors.

The new presentation of the collection has been curated by Teresa Montaner, head of the Fundació Joan

Miró's collections, and Marta Ricart, artist and researcher. The project's conceptual basis stems from Ricart's work after she won the Pilar Juncosa Prize in 2016, thereby enabling her to conduct in-depth research into Miró's creative processes in his workspaces in Palma and Mont-roig. This line of research was later developed jointly with the Fundació Joan Miró's team until it culminated in the new organisation of the collection.

One of the central themes of the exhibition is the importance of space, in terms of both the studios in which Miró developed his work and the spaces in which his completed pieces are on display. In this context, the Fundació's building becomes an active part of the artistic experience. The exhibition has been designed so that the artwork and architecture act together, making visitors not only contemplate the pieces, but also experience a space that is also part of the work.

This new organisation helps to establish a deeper dialogue between the architecture, the artwork and people, emphasising that Mironian creation cannot be understood in isolation. Elements such as natural and indirect lighting, the different levels that encourage various viewing angles, the flow of spaces, and the relationship between interior and exterior are all part of the exhibition narrative. Spaces such as the Cypress Garden exemplify the constant link with nature throughout Miró's life and artistic journey.

The project also highlights the artist's social and cultural commitment. The creation of the Fundació Joan Miró responded to his desire to make art accessible to the public, thereby strengthening cultural roots and providing greater access to contemporary creation. This calling is reflected in a building designed to welcome the work, engage with it and activate it in relation to society.

The exhibition has been designed to be living and dynamic. Every six months, works will be moved, added to and reinterpreted to help reinforce the idea of a narrative in constant transformation. The exhibition suggests more than it defines, avoiding a closed discourse and opting for an open experience that can challenge both specialists and the general public.

The project incorporates loans and strengthens bonds with other institutions, which contributes to the proposal's dynamism and expands the frame-

works through which Miró's work can be read. In this way, *Joan Miró: Circles* is consolidated as a platform for research, experience and knowledge, where its collection is presented as a living organism in constant dialogue with time, space and people.

Joan Miró,
*Hands Flying Toward
the Constellations*, 1974
Acrylic on canvas
260 x 681 cm
Fundació Joan Miró,
Barcelona
© Successió Miró, 2026



Joan Miró, "Sobreteixim"
of the *Eight Umbrellas*, 1973
Acrylic and objects on
hand-woven "Sobreteixim"
by Josep Royo
312 x 593 x 40 cm
Joan Miró Foundation,
Barcelona
© Successió Miró, 2026



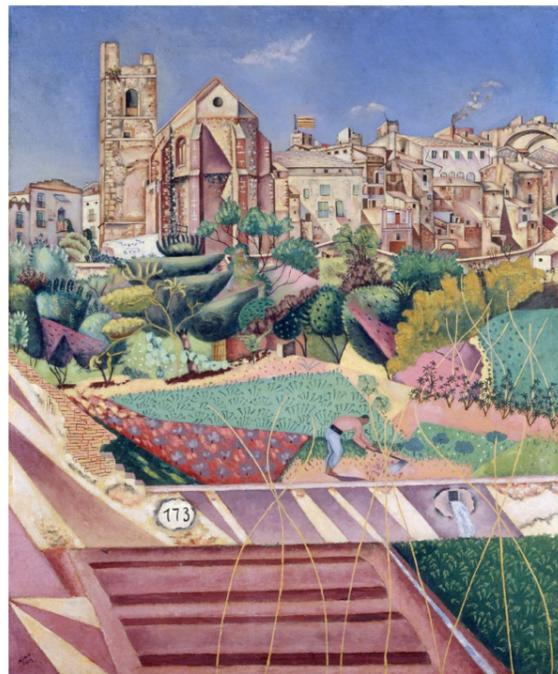
The exhibition's main strands

The exhibition has been divided into ten main strands that deal with creative processes from a material perspective and relate the works to the space.

PLACE

Joan Miró believed that the notion of place transcended the purely physical or geographical idea and was constructed as a dual reality: internal and external. On an internal level, place is a vital position: a symbolic space inhabited by the principles, values and intuitions that guide creative action and attitude towards the world. It is not a point on a map, but rather a state of consciousness from which thought and artistic vision are generated. On an external level, however, place is configured as a territory of shared experiences, a nearby environment made up of presences, relationships and experiences where reality is constructed through interactions between people, landscape and time.

Place is also a point of origin and reference, a stable space that serves both as a refuge and a basis for identity. When it came to Miró, this foundational place was Mont-roig del Camp, near Tarragona, where his family owned a farmhouse. For the artist, Mont-roig represented much more than a landscape: it was the starting point of his creative universe, as well as the birthplace of his deep commitment to the land, culture and way of understanding the world. It was the place where he grew up and, at the same time, which he constantly reinterpreted through his work, transforming it into symbolic and emotional material. In this sense, *place* and *creation* evolve inseparably in Miró's work and mutually construct each other.



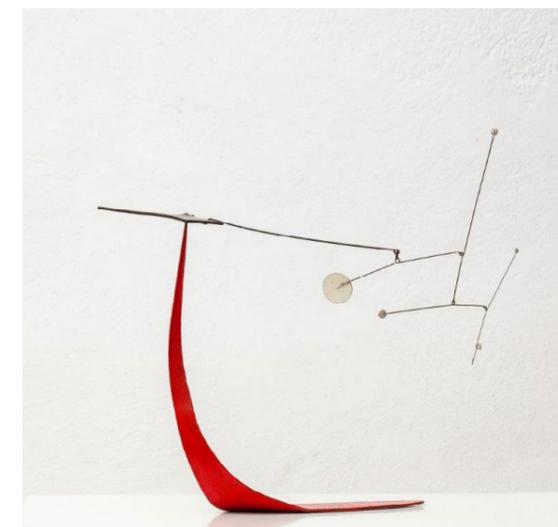
Joan Miró,
Village and Church of Mont-roig, 1919
Oil on canvas
73 x 60 cm
Fundació Joan Miró, Barcelona.
On deposit from a private collection
© Successió Miró, 2026

BALANCE

The idea of balance presents space as a living system constantly related to all the forms and bodies that inhabit it. Unlike the classical perspective model, which organises representation according to visual hierarchies, balance is constructed without any dominant centres. It is an active, dynamic relationship between all the elements of the work, arranged according to factors such as weight, gravity, size, colour and direction. Therefore, a composition cannot be interpreted solely in terms of its form, but also in terms of its physical and material qualities.

Time plays an essential role in Miró's creative processes. Just as there is a moment of transformation in the progressive passage from day to night, when everything is redefined, the work requires its own time for the elements that form it to find their balance organically. This process is not immediate, but is instead built from successive adjustments, tensions and compensations. A movement is thus generated within the work that arises from this relationship with time: a state of permanent imbalance that tends towards balance without ever definitively reaching it.

Joan Miró,
Woman and Bird in the Night, 1945
Oil on canvas
146 x 114 cm
Fundació Joan Miró, Barcelona.
On deposit from a private collection
© Successió Miró, 2026



Alexander Calder, *Untitled*
(Six White Dots), 1965
40 x 49 x 8 cm
Fundació Joan Miró, Barcelona.
On deposit from a private collection
© Successió Miró, 2026

DOING AND LETTING THINGS HAPPEN

Doing and *letting things happen* pose two complementary directions in the creative process. In *doing*, the action is projected outwards, involving decision-making, intervention and progress. The gesture stems from an initial impulse or impression that is concentrated and strongly manifests itself as a fast, energetic movement that is ultimately embodied as a work. In contrast, *letting things happen* involves a slower, more contained movement. Time, light, temperature and all the other factors that cannot be controlled directly come into play and establish the rhythm.

Nothing can be rushed; each process requires its time. The direction is reversed, and the movement is no longer projected outwards, but rather inwards, towards recollection, towards inner listening, towards a stillness that makes room for silence. It is in this deep, intuitive territory where what does not yet have a defined form emerges. A dense stillness, loaded with possibilities, where what is latent prepares to manifest itself. In the words of the poet Joan Vinyoli, it is a space that ends up finding its expression and 'is resolved in song'.



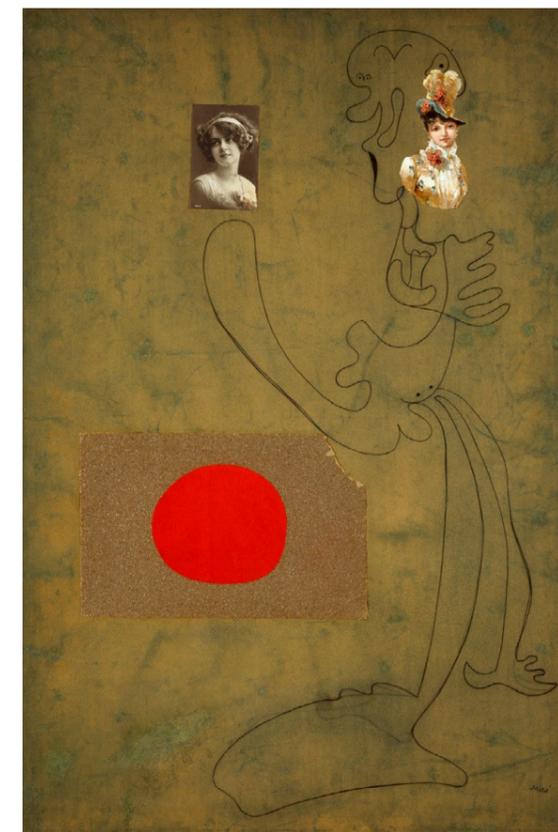
Joan Miró, *The Gold of the Azure*.
December 4, 1967
Acrylic on canvas
205 x 173 cm
Fundació Joan Miró, Barcelona
© Successió Miró, 2026

CIRCLES

Miró's desire to have his own large studio became a reality in the mid-1950s. But before starting work there, he needed time to inhabit the space without intervening in it, to walk around it, observe it and make it his own, until he felt it was an extension of his own body and creative thought. The architect Josep Lluís Sert played a key role in this process. He designed both the Palma studio and, years later, the Fundació Joan Miró building, conceiving both spaces in harmony with the artist's creative rhythms.

Architecture and creation conceived as one, seeking that the physical space accompanies the artistic gesture and shares the same breath as the work. Construction of the studio also coincided with a period in which Miró began exploring ce-

ramics, a practice closely associated with material and manual labour, although in his work it retains a clear cosmic and universal dimension. It is in this context that the *Circle* folder takes shape: a set of around 150 images and drawings that help to provide in-depth insight into his creative processes. In this material, Miró brings together representations of celestial bodies that are brought closer together through scientific observation despite their distance. Circular shapes and movements of the planets find parallels in cultural objects and symbols that can be found on the Earth, demonstrating a constant dialogue between the celestial and earthly worlds, an ancestral relationship that is alive in his work.



Joan Miró, *Untitled*.
Drawing-Collage, 1933
Conté pencil, gouache, and collage on paper
108 x 70 cm
Fundació Joan Miró, Barcelona.
On deposit from a private collection.
© Successió Miró, 2026

OPEN AND CLOSED

Two complementary forces coexist in every creative process: opening and closing. Opening is an expansive impulse, a receptive attitude towards the world that is projected outwards, allowing the external to enter the creative process. Closing, on the other hand, is a tension that gathers and consolidates, an inward movement that structures, shapes and contains. These two dynamics are not exclusive to art, but rather form part of everyday experience and are visible in natural cycles, such as the passage of the seasons or in life processes such as breathing, where expansion and contraction are mutually necessary.

This duality also defines different ways of understanding depth. In the open, depth appears from spontaneous encounters with the world, such as when Miró described the impact that a small pebble or a large tree trunk could evoke in him: an unexpected revelation that erupts and transforms perception. In the closed, on the other hand, depth stems from a movement towards the centre within a confined area where everything revolves around a focal point. There is no external impact here, but rather an invitation to enter, to walk through the work inwards and to build the gaze through proximity and concentration.



Joan Miró, *Flame in Space and Nude Woman*, 1932. Oil on cardboard. 41 x 32 cm. Fundació Joan Miró, Barcelona. © Successió Miró, 2026

RHYTHM

Rhythm is one of the oldest forms of relating to and communicating with the world. It appears in many ways in human expression, articulating and connecting different moments to create a sense of unity. Life itself is permeated by rhythmic patterns: the alternation between day and night, the passage of days, the cycle of the seasons and lunar movements all respond to repetitive sequences that provide a stability and continuity to the experience of time.

This rhythmic dimension is also manifested in all things that are alive through pulsation and breathing, which activate matter and set it in motion. Rhythm is essential in the process of artistic creation, particularly in practices directly linked to



Joan Miró, *Poème. Poem (III)*. May 17, 1968. Acrylic on canvas. 205 x 174 cm. Fundació Joan Miró, Barcelona. © Successió Miró, 2026

matter, where gestures such as rubbing, kneading, digging or stepping require cadence and repetition. Rhythm is not observed from the outside, but rather experienced from within: in the work, it establishes a direct relationship with the people looking at it, inviting them to be part of it.

NEAR AND FAR

Miró believed that walking and creating were inseparable actions. Walking is not just physical movement, but rather a way of activating the gaze and transforming one's relationship with the world and with oneself. As one moves, reality is constantly reorganised: what seemed fixed moves, and what was close can become distant. This constant change fosters an open perception of space and time, grounded more in experience than measurement.

This way of understanding space is reflected in his work, where seemingly disparate elements, such as stars and insects, coexist on the same plane, without hierarchy or strict distances. Miró established connections between distant realities to generate a living, timeless presence. This vision has also been transferred to the Fundació Joan Miró: both its interior layout and its location on Montjuïc encourage dialogue between the city and nature, making its surroundings appear both near and far, as part of a continuous experience of relating to space.

UP AND DOWN

Joan Miró's creative process was built upon repeated routines and an ongoing dialogue with the spaces in which he lived and worked. Movement played a central role: going up and down and being up or down were natural parts of his way of creating and observing the world. His studios and the landscapes surrounding them are not just physical spaces, but places travelled to, walked through and lived in, playing an active role in the artistic process.

Despite responding to very different architectural styles, the studios in Mont-roig and Palma share a similar layout, centred around a main room on the ground floor and an upper level offering an elevated view of the whole space, much like the choir area of a church. Moving between these levels generates complementary views: from above, the overall picture is perceived, while from below, proximity and detail emerge. This experience is recreated in various areas of the building at the Fundació Joan Miró, where the route encourages visitors to walk, climb, descend, stop and observe from different vantage points, constantly transforming the way they look at and understand the work.

LARGE AND SMALL

Miró developed much of his sculptural work by assembling everyday objects such as snails, pebbles and pumpkins. These simple and seemingly insignificant elements became the starting point for his sculptures, some of which maintained their original size, while others were enlarged if they were designed for public spaces. This process transformed everyday objects into sculptural presences loaded with meaning.

This manner of working highlights Miró's awareness that shapes and volumes of highly diverse natures coexist in art, ranging from almost imper-

ceptible dimensions to monumental scales that are difficult to grasp mentally. For the artist, size did not determine the importance of an object. Recognising the limitations of human perception, he often used instruments such as microscopes and telescopes to explore realities invisible to the naked eye. This idea can also be experienced at the Fundació Joan Miró, where perception of the body changes depending on position: from the room's base, space can dominate and make us feel small; however, when ascending the ramp, the relationship is reversed and the sensation of scale is transformed.



Joan Miró,
Woman, 1966
Bronze
14 x 8.2 x 3 cm
Fundació Joan Miró, Barcelona
© Successió Miró, 2026

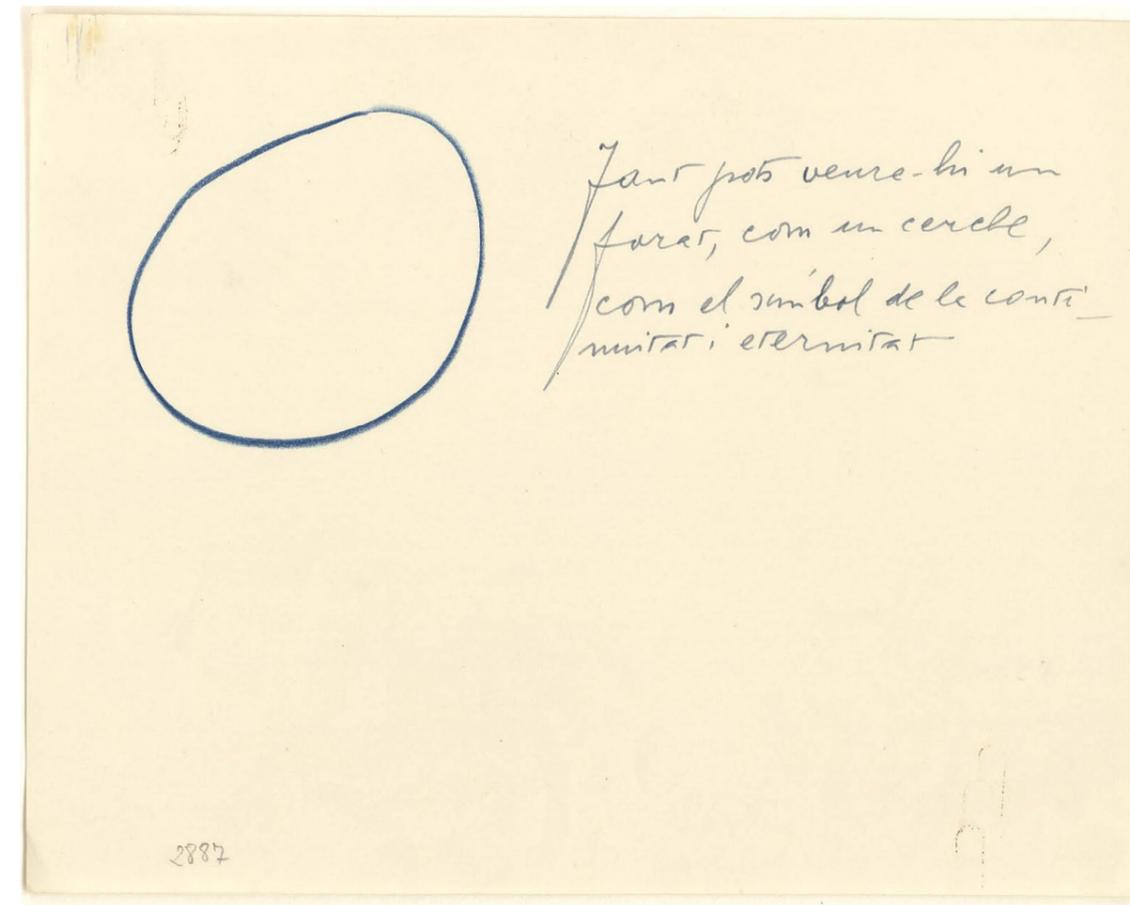
INSIDE AND OUTSIDE

Moving between inside and outside helps us to understand reality in all its complexity. From outside, we can observe forms, the whole and the relationships established between the elements from a distance. From the inside, however, perception becomes more intuitive, turning the experience into something more direct and physical.

Francesc d'Assís Galí, Miró's teacher during his formative years, argued that all representations must originate from an inner experience involving all the senses. This manner of understanding knowledge is similar to the concept of sympathy formulated by the philosopher Henri Bergson, understood as

the ability to enter inside things and connect with what makes them unique. From this interior space, landscape is perceived not as a sum of details, but as a living, unitary experience where the horizon ceases to be a distant point and becomes a constant presence. From this perspective, Miró not only developed his own visual language, but also opened a space in which artistic creation and commitment to the world and society progress together.

Joan Miró,
Drawing, undated
Fountain pen ink and
colored pencil on paper
21.1 x 26.9 cm
Fundació Joan Miró, Barcelona
© Successió Miró, 2026



Works on loan

The new exhibition presentation includes a series of loans that greatly enhance its narrative and broaden the scope for interpreting Joan Miró's work. These collaborations will help to establish new dialogues between pieces from different origins, contributing to the construction of a broader, more contextualised vision of the artist's creative process. Within this framework, the Museo Nacional Centro de Arte Reina Sofía is participating in the project by lending six works to be integrated into the exhibition route for a period of six months. This prominent presence also responds to the desire to maintain the exhibition's ever-changing nature, en-

couraging fresh interpretations over time and reinforcing the idea that the exhibition is progressively constructed according to the relationships generated between works, space and visitors.

This logic is set within the project's overall philosophy, given that it has not been conceived as a static or definitive exhibition, but rather as an evolving process. The exhibition is planned for a period of two years, during which the set of activations, research, movements of works and readings that occur must serve to guide future presentations of the collection's reorganisation. The

loans are therefore not merely one-off additions, but tools that generate new narratives and connections within the exhibition's overall discourse.

This focus is closely linked to Joan Miró's creative processes, which were deeply connected to space. Miró placed great importance on the setting of each workspace, understanding that the place directly influenced creation and inspiration. His work maintained a constant relationship with the concept of space, the connection between interior and exterior, and the concept of an all-encompassing environment that generates a vital sensory experience. In this sense, Josep Lluís Sert's building, in which this new presentation of the collection unfolds, is a structural element of the project and forms an integral part of the exhibition narrative.

The exhibition also incorporates documentary and scientific materials from the Royal Academy of Sciences and Arts of Barcelona (RACAB), the Fabra Observatory (a RACAB institution), the Cartographic and Geological Institute of Catalonia (ICGC), and the CRAI Physics and Chemistry Library at the Universitat de Barcelona. These contributions will help to expand the exhibition's conceptual context, reinforcing the dialogue between art, science and thought in line with Miró's interest in the universe, astronomy and the languages of knowledge.

Besides these institutional loans, the exhibition includes additional pieces that further this dialogue between public and private collections. For example, there is the work entitled *Painting (The Music-Hall Usher)* (1925), which is on long-term loan from the Government of Catalonia, a piece that helps to contextualise a pivotal moment in the evolution of Miró's visual language. Also on display are up to 20 works on long-term loan from private collections that enrich the Fundació Joan Miró's holdings.

This set of loans highlights the importance of cooperation between museums, public institutions, private collections and family archives in preserving, studying and disseminating artistic heritage. At the same time, it reinforces the Fundació Joan Miró's role as a meeting place for research, conservation and dissemination, providing public access to works that are typically preserved in different contexts and strengthening the collection as an evolving entity.

The conservation of the collection is made possible thanks to the generous, ongoing support of the **Fundació Vila Casas**.



Joan Miró, Peinture
(Escargot, femme, fleur, étoile)
(Painting Snail, Woman, Flower, Star)
Oil on canvas
195 x 172 cm
1934
Museo Nacional Centro
de Arte Reina Sofía, Madrid
Donation of Pilar Juncosa, 1986
© Successió Miró, 2026

Opening of the Cypress Garden

The restoration and opening of the Cypress Garden as part of the museum's route reflects a strong desire to trigger a dialogue between the interior and exterior, a strand that is central to both Joan Miró's thought and the Fundació Joan Miró's architectural project.

This opening also has a very specific historical and urban reading. The current Cypress Garden, designed by Jean Claude Nicolas Forestier and the architects Nicolau M. Rubió i Tudurí and Josep Puig i Cadafalch between 1915 and 1929, is part of the original layout of the Laribal Gardens. The Fundació Joan Miró's construction at this location, with its outstanding views of Barcelona, meant the elimination of the Plaça del Solstici and a significant part of the surrounding landscaped area. Sert's original building was constructed in a way that respected the remaining section of the garden within the limits of the new facility, and this desire for permeability can still be seen in the conservation of the layout, the type of flower beds, the furniture and the vegetation linked to Jean Claude Nicolas Forestier's original project. In other words, the garden was conceived not as a decorative appendage, but as a living extension of the project.

In fact, the key to the garden is its structure: axes, paths and topography. Rather than ignoring these features, the architectural project adopts them and makes them its own. The main Laribal avenue and the avenue of cypresses determine how the whole is read: the garden not only accompanies the building, but also marks its directions, rhythms and thresholds.

The opening of the Cypress Garden will also help to regain a physical experience that had lost prominence over the years, particularly following functional changes and the enlargement in 1988 that led to deactivation of the exterior route. The garden preserves most of the original paths and still offers an alternative route running alongside the avenue of cypresses, which ends at a small fountain. This fountain, already present in the historical plan, was part of a system in which water played a central role in the Laribal Gardens.

The Cypress Garden also preserves original types of benches linked to the Forestier project, with a similar construction, materials and composition to those in the Laribal Gardens. There are ten of these benches on the avenue of cypresses, with

five on each side, although various interventions and changes in elevation have affected their usability (in some sections, the benches are too low compared to the pavement). Restoring the garden therefore involves restoring a way of resting and looking: an architecture of pause that forms part of the place's language.

In this context, the presence of vegetation is an active part of the discourse. As the name of the garden suggests, cypresses are the main feature, but it also embraces other notable species, such as olive trees, palmettos, hackberries and laurels, structuring the garden as an aged space that explains time.

In fact, Miró had a declaration of principles on this subject: 'When I see a tree, like a carob tree for example, I feel like it is speaking to me. It has eyes. You can talk to it.' This way of understanding na-

ture as a living presence rather than a backdrop justifies why the museum is not only explained in the rooms: as it is proposed, the Mironian experience requires the crossing of thresholds, leaving, re-entering and allowing visitors to notice that light and air are also part of the route.

Similarly, the reopening of the garden reinforces the concept of the building as a permeable organism, a system of ramps, patios, terraces and transitions that puts the body in motion and makes the visit not linear, but rhythmic. The Cypress Garden is thus established as an integral part of the historical, landscape and experiential whole, enabling us to explain the transition to the Laribal Gardens and restore an element of the original design that had become blurred.

Joan Miró,
Figure at Sunrise by a River, 1965
Oil on canvas in "pompièr" style
95.7 x 195.5 cm
Fundació Joan Miró, Barcelona.
Private collection
© Successió Miró, 2026

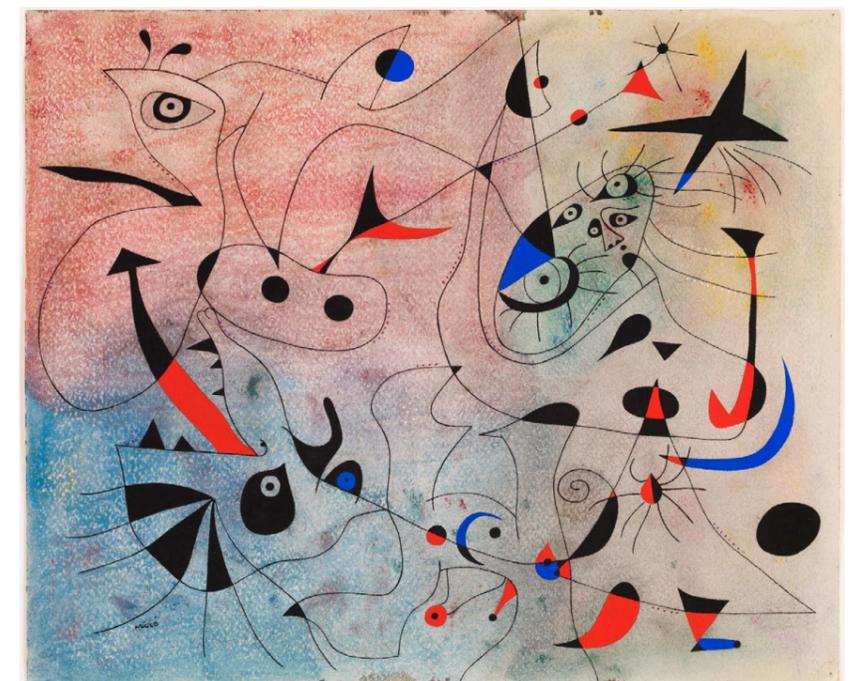


Exhibition publication

The publication accompanying the *Joan Miró: Circles* project is planned to have a deliberately delayed timing, as it will be published approximately two years after the exhibition opens in order to be able to collect, organise and analyse all the knowledge, dialogue and new lines of research that have been generated. This decision reflects the desire to deal with the exhibition not as a closed story, but as a living process constantly evolving with voices from various disciplines generating critical and interpretive content about Mironian work.

In keeping with the Fundació Joan Miró's commitment to continuing the study of Joan Miró's work, the publication is intended as a starting point for new research, offering new lines of reading that

can expand or revise existing interpretive frameworks. Due to the dynamic nature of the exhibition, it is necessary that the publication will arrive at the end of the process, thereby functioning as both a testimony and an instrument of knowledge, integrating academic contributions, curatorial reflections and new perspectives arising from the public activation of the project. The volume also aspires to shed new light on Mironian work by highlighting lesser-known aspects and proposing approaches that help to show Miró from updated angles. The book will consequently become a pivotal component of the Fundació Joan Miró's research ecosystem, establishing the exhibition as a knowledge-generating space in the long term.



Joan Miró,
Morning Star.
March 16, 1940
Gouache, oil and pastel on paper
38 × 46 cm
Fundació Joan Miró, Barcelona.
Donation of Pilar Juncosa de Miró
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Public and social programme

The public program of *Joan Miró: Circles* stems directly from the logic of the new presentation of the collection, as a layer integrated into the exhibition experience rather than an annex of parallel activities. It is based on three types of inspiration that run through the entire proposal: on the one hand, Miró's working process, especially his *physicality* and the movement of his body during composition, and on the other hand, the architecture of the Sert-designed Fundació Joan Miró. The latter is a building custom-made for this body of work, allowing visitors to position themselves in different ways in relation to the space, its pieces and the landscape. Finally, the *Circle* folder, where Miró collected clippings, notes and sketches associated with circular forms and cyclical movements (astronomy, constellations, the conquest of space) as sources of inspiration. The common denominator is movement and the relative positions between bodies and spaces in architectural and sidereal terms.

A PERMANENT ESSAY

Based on this, the Fundació Joan Miró has commissioned the Fondo artists' platform and research context in the performing arts to create a hybrid proposal of mediation and scenic programming that puts participation at the heart of the route. The project, entitled *A Permanent Essay*, incorporates interludes within the exhibition in the form environments of mediation and participation that reinforce new ways of being, thinking and feeling, accompanying and reinforcing the idea that runs through and proposes the organisation of the collection. The Fundació Joan Miró defines this integration as a unique and innovative proposal for Barcelona because it physically positions mediation into the rooms at the same level as the collection. In line with such examples as Clémentine Deliss, the museum will cease to function as a single, continuous route and instead become a sequence of interconnected islands: different modes of presence, attention and participation within the same setting.

A Permanent Essay will take the form of a modular scenic artefact created together with La Cuarta Piel and designed to be adapted by several artists. The structure combines two fundamental theatre elements: the stand and the floor. The stand will appear fragmented and transformed to avoid a disciplined look towards a single centre, instead favouring lateral and peripheral attention towards lesser and oblique modes of perception. In addition, a sound dimension will be added through sound pieces designed by artists working with performance, stage or movement. Each piece will be available for a few months and created specifically for this context. These audios aim to open the body to the perception of space and question the hierarchies of what deserves our attention. The programme will be completed by performance activations that traverse the exhibition 'like someone practising a diagonal in a dance studio', generating shifting configurations and a phenomenological dynamic that is consistent with Miró, Sert and the orbital movements of the *Circle* folder.



MANUAL FOR CHASING RAINBOWS

At the same time, the Public and Social Programme Department will be promoting the *Manual for Chasing Rainbows*, a collection of mediation materials created by local artists and presented in a small box format. Rather than being a closed guide, it is an invitation to explore the exhibitions using the body (muscles, touch, gaze, imagination) and to interpret the works freely and emotionally. The second volume, titled *Manual for Chasing Rainbows: Doing, Feeling and Thinking About the Miró Collection*, will act as a gateway to the new presentation, proposing a variety of approaches, from astrology (Mery Cuesta) to translation (Mar Reykjavik), skin (Alba Mayol), birdsong (Elena Maravillas), breathing (Paula García-Masedo), the space between bodies (Emma Prats), the toxicity of mercury (Blanca Pujals), poetry (Jesusi Arpal Moya) and a final libretto by Júlia Lull Sanz to 'put one's body into it', inhabit the works and pay attention to their trails.

RE-READINGS

This line of work is also deployed in the *Re-readings* programme, in which the artists themselves, musicians, architects, poets, writers and professionals from various fields offer 60-minute interpretations that are a cross between a visit, performance and lecture, with inclusive and accessible formats for both family and adult audiences.

Overall, the public and social programme does not merely accompany the exhibition, but intensifies it, opens it up, and maintains it in a state of rehearsal. In line with the general sense of the exhibition, the explicit intention of the *Re-readings* is not to fix a single point of view or enclose the meaning, but rather to remove the visitor from frontal perception and work on a peripheral, somatic, social and situated perception. This rein-

forces a key concept of *Circles*: the relationship between work, architecture and visitors is not determined by a final interpretation, but is built over time, through movement and through the various ways in which the experience is shared.

MEASURING TIME: HISTORICAL ROUTE THROUGH MIRÓ'S BARCELONA

Four tours will be given, one for each focus, connecting the contents of the *Circle* folder with the Barcelona that Miró knew. Organised in collaboration with the Royal Academy of Arts and Sciences of Barcelona (RACAB), they will be led by the exhibition curators and experts from the institution. The tours will start at the RACAB building, continue down La Rambla to Passatge del Crèdit — where Miró lived and worked — and finish at Plaça Reial.

General information

The conservation and presentation of the collection receive the generous and ongoing support of the Fundació Vila Casas:



In collaboration with the Royal Academy of Sciences and Arts of Barcelona (RACAB):



Media partners:



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

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

Accessibility:



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

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Joan Miró: Circles



Fundació Joan Miró

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