

PRESS KIT

2026 Programme

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Fundació Joan Miró

Parc de Montjuïc
Barcelona

Centre d'Estudis
d'Art Contemporani

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1. INTRODUCTION

The Fundació Joan Miró welcomes in 2026 with a **decisive look at architecture** and all that surrounds it. To coincide with the second half of the institution's **50th anniversary celebrations, running from June 2025 to June 2026**, the Fundació Joan Miró is launching a year of programming dedicated to exploring a discipline that bridges art, urbanism and the way we live in shared spaces. Architecture not viewed as an isolated field, but rather as a practice that shapes the city, engages with the territory and determines the light, movement and rhythm of daily life.

The timing is perfect: **Barcelona will be the World Capital of Architecture in 2026**, and this coincidence provides an exceptional opportunity to join in a global debate on the future of cities. Against this backdrop, the Fundació Joan Miró is offering a broader reading of architecture, understanding it as a way of inhabiting, projecting and relating to all that surrounds us. It is similarly an opportunity for the institution to reaffirm its active participation in the major cultural and urban debates of the present day.

In fact, its 50th anniversary recaptures the vision with which **Josep Lluís Sert and Joan Miró** conceived the building: a space designed to be traversed as well as lived and breathed in. The **new presentation of its collection** defends the architectural experience as part of the institution's legacy, emphasising the extent to which its architecture forms part of its identity. Its relationship with light, its Mediterranean volumes and its idea of a museum that embraces the city all serve as a reminder that the building is not only a container for art, but also a vital part of Catalan heritage in order to understand how Miró and Sert envisioned the co-existence of creation, space and life.

2026 will also be a significant year for further examining Miró's work. For the first time, the Fundació Joan Miró Collection will be presented through its artistic processes and in dialogue with Sert's architecture. This offers a renewed, more experien-

tial perspective on how the artist worked, experimented with and transformed materials. This new reading enables us to follow his gestures, rhythms and intuitions, underlining the most vibrant creative dimension of his legacy.

The 2026 programme embraces this challenge with an approach that ranges from the heritage of key figures to new contemporary perspectives. The visionary legacy of Josep Lluís Sert, the architect of the Fundació Joan Miró building, and the innovative spirit of Charlotte Perriand, a key figure in the exhibition season who viewed space as a living, flexible and open structure that promotes people's well-being, provide a unifying theme for a year in which the institution defends architecture's role as a driving force for thought and a living entity that breathes with the city.

Alongside its main exhibitions, the institution's public and social programme will continue to play a key role. The Fundació Joan Miró is reinforcing the idea of the museum as a space for dialogue and active participation, offering activities that encourage critical reflection, cultural mediation and a more direct and lively relationship with visitors. The museum will thus be consolidated as a place for thinking, learning and building community.

True to its historical purpose, **Espai 13** will continue to support emerging artists and new forms of creative research. It will provide access to the most contemporary practices, serving as a platform for younger voices to be able to confront the challenges of contemporary art and expand the city's creative scene.

Another highlight of the year will be the **Joan Miró Prize**, a prestigious international award that this year will present **the first retrospective exhibition in Spain by Kapwani Kiwanga**. The show will provide us with the opportunity to discover a highly relevant international creator, in line with the Fundació Joan Miró's commitment to promoting talent and looking beyond borders.

2026 will once again demonstrate that Joan Miró's work and legacy remain highly relevant. His international standing will be made evident in three exhibitions on three different continents, thereby reaffirming that his artistic language is still able to inspire globally and that his universe continues to engage with new generations of artists, researchers and audiences.

From the detail of a space to its deployment across the territory, in 2026 the Fundació Joan Miró will invite us to reconsider how the places we share are constructed and how they determine and inspire the life that unfolds there. 2026 will therefore be a year to view architecture as an open, cross-disciplinary force that is strongly linked to the future of Barcelona and the world.

2. Press release



Fundació Joan Miró



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THE FUNDACIÓ JOAN MIRÓ'S 2026 REVOLVES AROUND ARCHITECTURE WITH CHARLOTTE PERRIAND'S FIRST MAJOR ANTHOLOGICAL EXHIBITION IN SPAIN

The new presentation of its collection will trigger dialogue between Miró and Sert's architecture through more than a hundred works by the artist.

The first major retrospective exhibition in Spain dedicated to Kapwani Kiwanga will be one of the highlights of spring, as part of the Joan Miró Prize.

Charlotte Perriand's first major anthological exhibition in Spain offers a pioneering reading of modern architecture and design as well as her relationship with Sert.

Its public and social programme will feature across all exhibitions, reinforcing the idea of the museum as a space for dialogue and active participation, featuring activities to encourage critical reflection, cultural mediation and a more direct, lively relationship with visitors.

Washington, DC, São Paulo and Shenzhen will host major international exhibitions showcasing Miró's tireless energy and the global vitality of his legacy.

Barcelona, 18 December 2025. The Fundació Joan Miró will make architecture the backbone of its programming in 2026, a year that coincides with Barcelona's designation as the World Capital of Architecture and the second half of the Fundació Joan Miró's 50th anniversary celebrations. This commitment aims to place architecture at the centre of the cultural debate, understanding it not only as a building or style, but also as a way of life, a means of territorial organisation and of imagining the future. It is a gesture that stems from the legacy of Josep Lluís Sert, and it will unfold through various strands: a new presentation of the collection in dialogue with Joan Miró and Sert's architecture; the first retrospective in Spain of Kapwani Kiwanga, winner of the ninth Joan Miró Prize; and the first major anthological exhibition on Charlotte Perriand, one of the few women to work at the Atelier Le Corbusier, and a friend of Sert and Miró. Additionally, a public and social programme whose entirety will defend architecture as a tool for reflecting on the present, reading the past and projecting new cultural horizons.

NEW PRESENTATION OF THE COLLECTION

In March 2026, the Fundació Joan Miró will present a reorganisation of its collection in the form of an exhibition that restores the original spirit with which Sert and Miró conceived the building: a space where architecture and art form an organic, permeable and luminous whole. This new reading is inspired by a portfolio of Miró's work from the 1950s containing images that deal with the idea of space and time that he entitled *Cercle* (Circle). The exhibition will be based on the artist's work

processes rather than formal or historicist criteria. Additionally, the Fundació Joan Miró's Cypress Garden will be opened to the public, restoring natural light and creating a route that will convert the building itself into a key part of Miró's heritage. The conservation and presentation of the collection is made possible by the generous, ongoing support of the Fundació Vila Casas.

KAPWANI KIWANGA, 2025 JOAN MIRÓ PRIZE

The first national retrospective by Kapwani Kiwanga, winner of the 2025 Joan Miró Prize, will open on 29 April, supported by the Stavros Niarchos Foundation (SNF) and CUPRA. While not strictly an architect, Kiwanga creates a compelling internal architecture that explores the materiality, exploitation systems, economic exchanges and geological temporalities that shape our relationship with spaces. Conceived specifically for the Fundació Joan Miró, the show will fully examine her studies on design, space, control and identity, offering new perspectives for viewing architecture and its power structures from a radically contemporary standpoint.

ESPAI 13

Espai 13 will this year be curated by Alejandro Alonso Díaz, who will structure a season that connects contemporary art and architecture from the invisible processes that sustain built spaces: internal rhythms, energy flows, circulation of materials, and emotional and systemic tensions. With the support of the Fundació Banco Sabadell, the space will host exhibitions by Huaqian Zhang, Michael Kleine, Ghislaine Leung and Victor Ruiz Colomer, as well as an intervention by Camilla Wills in the foyer. The season will consider buildings as living, sensitive and political ecosystems, thereby expanding the conversation between disciplines that is the backbone of the 2026 programme.

CHARLOTTE PERRIAND

In October, the Fundació Joan Miró will present the first major anthological exhibition dedicated to a key figure in modern design and architecture: Charlotte Perriand. Perriand advocated a cross-disciplinary synthesis of the arts as a means of transforming our way of life, a principle that engages in a privileged manner with the vision of Sert and Miró. Sponsored by the Fundación BBVA, the exhibition will explore her time at the Atelier Le Corbusier, her commissions for the French government, and her relationship with Sert and Catalan architects and artists associated with the Pavilion of the Spanish Republic. It will also display for the first time documents and items from her personal archive that reveal the intensity of these connections, as well as her contribution to a more contextualised, human conception of architecture.

PUBLIC AND SOCIAL PROGRAMME

The public and social programme will be present across all exhibitions. The Fundació Joan Miró will incorporate permanent mediation spaces within the museum itinerary, performative laboratories and a wide range of educational projects associated with the Joan Miró Prize, such as the network of schools and participatory space of the artist Maguette Dieng. Conceived as a critical, sensorial and participatory space, this mediation redefines the role of the museum as a living ecosystem. The year 2026 will combine memory, analysis and external projection in order to strengthen the role of Barcelona and the Fundació Joan Miró in international conversations about architecture and culture.

THREE INTERNATIONAL EXHIBITIONS ON THREE CONTINENTS TO CELEBRATE THE 50TH ANNIVERSARY

As for international exhibitions, Joan Miró's continued relevance today and everywhere will be evident in 2026 with three major projects as part of the Fundació Joan Miró's 50th anniversary celebrations. *Miró and the United States* will run from 21 March to 5 July at **The Phillips Collection in Washington, DC**, delving into the artist's creative and institutional connection with the country over two decades. *Joan Miró: Women, Birds, Stars*, featuring a hundred works, will arrive in São Paulo in August 2026 to provide a fresh perspective on his major symbolic themes. Meanwhile, *Affinities: Joan Miró, His Cities, His Artist Friends* will open in September at the **Shenzhen International Art Museum**, representing the first time that part of the 'Tribute to Miró' collection is travelling to China. These travelling exhibitions showcase the inexhaustible energy of Miró's legacy, expanding his dialogue with other geographies and affirming the global relevance of an artist whose work continues to inspire connections, partnerships and shared narratives.

OPENING THE ARCHIVE AND PHOTOGRAPHY IN THE FOYER

In parallel, new editions of *Opening the Archive* will give the public a closer look at the preparatory materials that Miró donated to the institution in their entirety. Far from being a reserve space, this area has been consolidated as a point for revealing the ongoing artistic and architectural process of a work with two exhibitions planned for 2026, including *Opening the Archive 08*, which is dedicated to the work *Untitled* (1930) and its associated sketches. The museum's **foyer** will be reinforced as a space for photography and visual experimentation, with three exhibitions dedicated to **Joan Casellas, Joaquim Gomis** and **Camilla Wills**, thereby consolidating it as a laboratory where memory, document and everyday architecture engage naturally with each other.

3. Collection



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3.1 NEW PRESENTATION OF THE COLLECTION

From 13 March 2026

Fundació Vila Casas provides generous ongoing support to conserve the collection

The **reorganisation of the collection** planned for 2026 will place Josep Lluís Sert's building at the centre of a renewed museum experience that will establish a dialogue between the architecture, works of art and people with an unprecedented perspective. **Curated by Teresa Montaner and Marta Ricart**, this new presentation is based on the inseparable pairing made up of the works and space that structure the route and give meaning to each room.

Inspiration for the project comes from a portfolio of work that Miró produced in the latter half of the 1950s and beginning of the 1960s, preserved in the valuable archive of drawings that the artist donated to the Fundació Joan Miró. In these documents, which reflect on space and time as the cornerstones of Miró's practice, there beats an idea of a new way of relating people to art. The reorganisation rekindles this intuition to bring it into the present day: the exhibition will foster an experience built on the multiple relationships between the works, the space and people.

Sert's architecture plays a pivotal role in this renewed route. The artist and the architect had already worked side by side to devise specific spaces for specific works, and this logic becomes crucial once again: the building determines rhythms, perspectives and thresholds that activate one's gaze. The Cypress Garden will open to the public, thereby triggering a dialogue between interior and exterior to allow the space to breathe and the works to connect with their environment and the light that surrounds them.

The reorganisation has been conceived as a living exhibition, lasting two years and with constant movement of the works from four focus areas to be deployed successively. This dynamism will help to generate new dialogues and readings of Miró, expanding the interpretative frameworks to include fields such as architecture, astrophysics, geology or the performing arts. Activities, workshops and conferences will complement this process and provide opportunities to reconsider Miró's work from a variety of angles.

Joan Miró, *Hands Flying Off
Toward the Constellations*, 1974.
Fundació Joan Miró, Barcelona.
© Successió Miró, 2025





Joan Miró, *Sobreteixim with Eight Umbrellas*, 1973. Acrylic and objects stitched to wall-hanging woven by Josep Royo. Fundació Joan Miró, Barcelona. © Successió Miró, 2025

With more than 100 works, the reorganisation has been made possible by the founding generosity of Joan Miró, his family, **Kazumasa Katsuta and the collectors and institutions that have donated or lent works.**

A notable feature of this new stage will be the integration of mediation within the rooms and throughout the entire exhibition route. Collection and mediation will go hand in hand and physically coexist among Miró's works, forming an innovative and unprecedented proposal at the Fundació Joan Miró. This commitment is also unprecedented in the museum context of the city, transforming the way the public is accompanied and activating how the pieces are read. Rather than basing the presentation on formal or historicist criteria, it will be organised according to the artist's working processes.

The new organisation of the collection therefore defends the living legacy of the Fundació Joan Miró: a museum where architecture and creation form a coherent, open and deeply rooted experience of the territory, memory and future of the city.

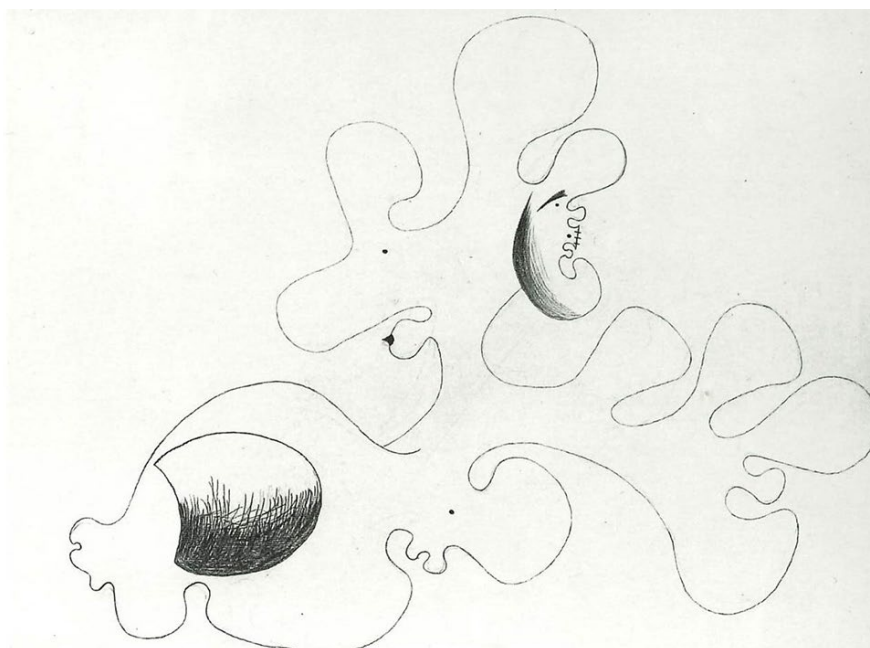
3.2 OPENING THE ARCHIVE

The *Opening the Archive* project focuses on one of Joan Miró's most unique legacies: the collection of preparatory drawings and documentation that the artist donated to the Fundació Joan Miró in its entirety. This exceptional archive is housed in the octagonal tower of the building and is not viewed as a closed repository, but rather as a living space for reading, experimentation and knowledge. The philosophy is clear: the aim is not to hide or reserve this material, but instead to activate it. The Fundació therefore stages small, intimate and symbolic exhibitions each year that offer insights into the artist's internal processes, sources of inspiration and genesis of his visual language.

These presentations offer an additional perspective that expands our reading of the finished work. The drawings, annotations, sketches and working documents reveal how Miró constructed ideas, observed, distilled images and explored forms before transferring them to painting, sculpture or engraving. This provides privileged access to the origin of his creativity: the materials that explain the gesture before the gesture and the idea before the form. With *Opening the Archive*,

the Fundació Joan Miró defends its heritage as not only what it displays in its rooms, but also what is preserved in order to acquire a deep understanding of his universe. This activated and shared archive therefore becomes a space of revelation. The exhibitions reinforce the Fundació Joan Miró's commitment to interpreting Miró through detail and process, and to continuously open up his legacy to the public and to research.

The exhibitions *Opening the Archive 08* and *Opening the Archive 09* will be presented in 2026. The former will showcase *Untitled* (1930), the most recent work to be added to the Fundació Joan Miró Collection thanks to a donation from Françoise Marquet Zao. This drawing from the 1930s was produced in pencil on Ingres paper. Alongside the finished piece, the sketches that Miró created for the entire series will be exhibited, most likely inspired by the article 'Le Gros Orteil' published by Georges Bataille in the French avant-garde magazine *Documents*, no. 6, in November 1929. The theme of *Opening the Archive 09* is still under construction.



Joan Miró, *Untitled*, 1930. Fundació Joan Miró, Barcelona. Donated by Françoise Marquet Zao. Former collection of Zao Wou-Ki. © Successió Miró, 2025

4. Exhibitions



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In 2026, the Fundació Joan Miró will launch a programme of temporary exhibitions reflecting the centre's vitality and diverse perspectives. Espai 13 will continue as a laboratory for contemporary creation under the curatorial direction of Alejandro Alonso Díaz. Meanwhile, Kapwani Kiwanga will present her project as the winner of the Joan Miró Prize, delving deeper into her historical research on power and inequality.

The year will also feature a show dedicated to Charlotte Perriand, highlighting her multidisciplinary work and influence on the relationship between space, body and everyday life. At the same time, the foyer will host new photography exhibitions, designed as entry points to the museum and spaces open to a variety of languages that complement and enrich the programme.

4.1 ESPAI 13

From 5 February 2026 to 17 January 2027

In collaboration with Fundació Banc Sabadell

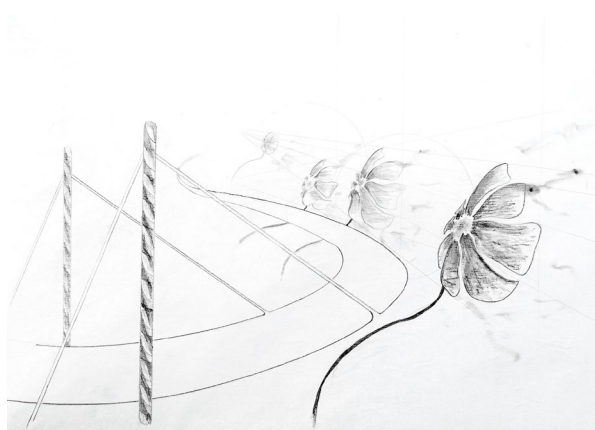
Espai 13 will enter 2026 with a season that enhances its calling as an experimental space that pays continual attention to emerging practices, this year expanding to include an explicit reading of the architectural fact in contemporary art. **Alejandro Alonso Díaz**, founder of the Fluent space in Santander and a figure noted for his ability to articulate theory, writing and curatorial practice, will be the curator. His proposal will examine the invisible processes that sustain the spaces we inhabit and how we move through them. The season will showcase cross-disciplinary conversations, combining contemporary art, architecture and the way in which the body relates to buildings, their folds and tensions.

Alonso Díaz's starting point is research into the cyclical logic that organises our days (the constant flow between light and darkness, activity and rest), as well as the energy transfers that determine logistics, consumption and lifestyles. This perspective will incorporate a dimension often omitted from architectural narratives: the circulation of energy understood in both material and symbolic terms. According to the curator, the season has been designed as 'a space for material, systemic, emotional, administrative and social negotiation, where energy also encompasses negative space, manifesting itself as decadence, rest and deficiency.' The exhibition therefore becomes

a living organism, sensitive to the rhythms running through it, imbalances and the ways in which spaces condition what we can and cannot do.

The selected artists extend the bonds between Espai 13 and the local scene, while also opening windows to other creative geographies and reinforcing the dialogue between architecture, artistic practices and invisible ecologies. The season will begin with **Huaqian Zhang** and conclude with **Victor Ruiz Colomer**, two of Barcelona's most important creators today. Also noteworthy are site-specific projects by **Michael Kleine** from Berlin and **Ghislaine Leung** from London, both of whom are offering alternative perspectives that challenge and expand the curator's narrative while also exploring how energy circulates through spaces and which structures, whether visible or hidden, determine our coexistence. The season will include an exceptional intervention by the artist and editor **Camilla Wills** in the Fundació Joan Miró's foyer, as well as a publication developed with her publishing house, Divided Publishing. These elements will jointly shape a year for Espai 13 that cements its position as a laboratory of ideas, rhythms and architectural imaginations, where contemporary practices can reimagine the world through the spaces we inhabit.

Victor Ruiz Colomer,
Mountain Come Battery, 2022.
Courtesy of the artist.



4.2 KAPWANI KIWANGA, 2025 JOAN MIRÓ PRIZE

From 29 April to 13 September 2026

In collaboration with Stavros Niarchos Foundation (SNF) and CUPRA

In 2026, the Fundació Joan Miró will dedicate one of its most notable exhibitions to presenting **Kapwani Kiwanga's first major retrospective in Spain**, which is set to open on 29 April in collaboration with the **Stavros Niarchos Foundation (SNF)** and **CUPRA**. The exhibition forms part of a broader critical exploration of architecture, space and power structures, thereby reinforcing the international and interdisciplinary nature of the Fundació Joan Miró's 50th anniversary celebrations.

While Kiwanga was not specifically selected for her architectural ties, her work displays an internal architecture of exceptional precision and co-

herence. Her consistent, deeply structured practice organically engages with architecture, as she explores the materiality, resource flows, exchange economies and the power structures that organise territories and bodies. Having conducted research into architectural designs and material circulation systems, in recent years she has broadened this paradigm towards transhuman temporalities, such as geology, thereby enabling an understanding of spaces and systems from scales that go beyond human time.

Kapwani Kiwanga, *Soft Measures: Flysch*, 2020.



An anthropologist by training and an artist with an international career, Kiwanga has created a body of work that uses formally refined installations to deactivate hegemonic narratives and examine the relationships between power, architecture, territory and identity. The Joan Miró Prize jury recognised her ability to transform complex historical and social processes into poetic and conceptually rigorous forms that are capable of establishing a profound dialogue with Miró's radicalism and Sert's architecture. Her work, as well as her representation in the Canadian Pavilion at the 2024 Venice Biennale with *Trinket*, has consolidated her as a leading figure on the international art scene and has been exhibited at the New Museum in New York, MOCA in Toronto, Haus der Kunst in Munich and Serralves Museum in Porto.

The 2026 exhibition will bring together a selection of already created works and a significant proportion of new pieces that the artist has produced specifically for the Barcelona show. It will explore these themes and focus on three key areas: materiality and systems of exploitation, economic exchanges and their structural tensions, as well as contemporary crises related to territory, ranging from agricultural exploitation to housing. All these aspects connect directly with the architectural reading that runs through this year's programme, positioning Kiwanga's work as a space from which to reconsider how the world we inhabit is constructed and controlled.

With its critical power, conceptual architecture and capacity to open up new perspectives, Kapwani Kiwanga's exhibition will be one of the pillars of the 2026 programme.

4.3 CHARLOTTE PERRIAND

From October 2026 to February 2027

Sponsored by Fundación BBVA

The Fundació Joan Miró's major anthological exhibition will be dedicated to Charlotte Perriand in autumn 2026. The show is fully in line with the guiding theme of this year's programme: a profound reinterpretation of architecture as a living space, language and way of situating ourselves in the world. In this sense, Perriand is an essential figure. She was one of the few women who managed to enter the great temple of modern architectural and urban creation: Atelier Le Corbusier, and she did so not as a silent assistant, but as a creator with her own voice, capable of transforming the logic of modern design. From those early years, she championed a key idea that art, architecture and design are inseparable, a synthesis capable of transforming the way we live and a principle resonating naturally with the Fundació Joan Miró, where architecture and creation are conceived as a unified experience.

Organised in collaboration with the Kunstmuseum in Krefeld, Museum der Moderne in Salzburg and Fundación BBVA, the exhibition will position Barcelona as a space of historical and creative affinities. The dialogue between Perriand and Josep Lluís Sert plays a particularly important role here: the two met in 1928 while working in Le Corbusier's workshop, and they remained friends and intellectual allies for life. During the Spanish Civil War and the early years of the Second World War, Perriand even welcomed Sert and Moncha Longás into her small Parisian apartment. Later, their paths diverged (Sert and Longás went to the United States, while Perriand went to Japan and Indochina), but the flow of thought and exchange was never interrupted. Evidence of this can be seen in episodes such as Sert's monographic report dedicated to Perriand in the 1950s, or Perriand's attendance at the inauguration of the Fundació Joan



Charlotte Perriand with Le Corbusier's hand, holding a plate by way of a halo, 1928.

Photo: Pierre Jeanneret/ACHP, 2025

Miró in 1976. Among the materials she kept in her archive were documents from the Pavilion of the Spanish Republic and an original sample of mercury from Calder's fountain, a gesture that symbolised their emotional and professional bond.

The exhibition will follow these intersections by taking visitors on a journey through Perriand's formative years and her pivotal stage at the Atelier Le Corbusier (1927-1937), a period in which many of her designs, including her iconic tilting chaise longue, were overshadowed by Le Corbusier's own work, although recent research and exhibition projects have rightly restored her place in history. The exhibition will then address the commissions that Perriand completed for various French ministries, a field that reveals her political commitment to social change and her belief that design could directly impact everyday life. However, in the case of Barcelona, the story gains an additional layer: the show will present the conversations between Perriand and Catalan architects linked to GATCPAC and GATEPAC for the first time in an unprecedented way, as well as her connection with the artists who collaborated on the Pavilion of the Spanish Republic in 1937. This focus will help us to grasp how the modern movement evolved towards more grounded, contemplative and sensitive forms of local culture – from Mediterranean traditions to

rural models – under the influence of figures like Perriand, moving progressively away from the industrial coldness of the 1920s.

The final sections of the show will focus on the profound impact that Perriand's years in the Pacific had on her work, and how these affected her later language: adjustable objects, flexible spaces and a conception of housing that already anticipated contemporary discussions on sustainability and cultural responsibility. The last room will review the tribute she paid to her Parisian colleagues in Tokyo in 1955, as well as her final connections with Sert and Miró, thereby bringing together architecture, friendship and shared thought.

With its unparalleled content and perspective, this anthological exhibition situates Perriand within her true ecosystem: a network of creators, architects and ideas spanning Paris, Barcelona, the Mediterranean and the world, with the aim of highlighting the transformative power of this pioneering woman. She was a creator who broke barriers, rethought the relationship between space and life, and understood design as a tool for imagining a more human future. In a year dedicated to rethinking architecture and its role in our experience, Charlotte Perriand's presence at the Fundació Joan Miró is not only necessary, but also revealing.

Ernest Weissmann, Josep Lluís Sert and Charlotte Perriand at Charlotte Perriand's home in Montparnasse, 1936-1937. Unknown photographer. © AChP, 2025



Moncha Longás, Charlotte Perriand and Josep Lluís Sert reading the newspaper *Le Combat syndicaliste* at Charlotte Perriand's home in Montparnasse, 1936-1937. Photo: Pierre Jeanneret/AChP, 2025



4.4 PHOTOGRAPHY EXHIBITIONS IN THE FOYER

The photography exhibitions in the Fundació Joan Miró's foyer reinforce the idea that Sert's architecture is not merely a container, but a space for visual and conceptual flow, where images bring new narratives to life. Since consolidating as a permanent space dedicated to amateur photography in constant dialogue with the Gomis Holdings, preserved in the Arxiu Nacional de Catalunya, the foyer has become a laboratory of memory, experimentation and proximity. The three exhibitions planned for 2026 will continue in this spirit: small exhibitions of great narrative density that connect personal stories, creative genealogies and critical perspectives on the world around us.

SENTIMENTAL PORTRAITS OF NEW YORK BY JOAN CASELLAS

The first proposal is *Sentimental Portraits of New York* by Joan Casellas (11 November 2025 – 15 February 2026), which revisits the period that the artist and performer spent in New York, having previously set foot in the Fundació Joan Miró in its early days at Espai 10. In the 1980s, Casellas arrived in a culturally vibrant city that was fascinated by the new Catalan scene that had emerged after the dictatorship. The portraits that he produced there are sincere, intuitive and full of presence, documenting the creative diversity of an era characterised by chance encounters, effervescent communities and a sense of openness that naturally resonates with Miró's connection to the United States.

Several workers loading cotton bales
onto a cart in Brownwood, Texas.
© Hereus de Joaquim Gomis.
Fundació Joan Miró, Barcelona, 2025





Several billboards in Houston, Texas.
 © Hereus de Joaquim Gomis. Fundació Joan Miró,
 Barcelona, 2025

JOAQUIM GOMIS TRANSATLANTIC

With *Joaquim Gomis Transatlantic* (10 February – 12 July 2026), the foyer recovers a key figure for understanding the history of the Fundació Joan Miró. Before becoming its first president and a tireless defender of modern culture, Gomis travelled repeatedly to the United States in the 1920s, at a time of vertiginous transformation in the country. Armed with only a camera and an extraordinary visual intuition, he captured oil fields, the cotton industry, emerging skyscrapers and even details of the ocean liner deck that had taken him across the Atlantic. These now iconic images unabashedly anticipate the New Vision and reveal a young, self-taught, radically modern Gomis.

CAMILLA WILLS

The season will conclude with an intervention by Camilla Wills (14 July 2026 – 28 February 2027), an artist and editor associated with the new Espai 13 season. Her proposal, located specifically on the border between exhibition and editorial device, explores how text circulates, how thought is distributed and the forms that literature takes when put in relation to architecture and the public. Linked to Divided Publishing, a publishing house founded with Eleanor Ivory Weber, Wills will bring her hybrid practice to the foyer and transform it into a space for transmission, reading and visual experimentation. A gesture that reinforces the role of this space as a transition zone and place where the Fundació Joan Miró's narratives can breathe, expand and encounter new ways of being viewed.

5. International exhibitions



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As is customary, the Fundació Joan Miró will also hold international exhibitions that enhance the global presence of this eternally contemporary artist, projecting his creative power towards new audiences, and this year is particularly special as it marks the Fundació Joan Miró's 50th anniversary. This milestone acts as a catalyst: Miró's tireless energy and the relevance of his language will be showcased on major cultural stages around the world in 2026. The fact that his mark continues to grow on a global scale is undeniable, and the three upcoming international exhibitions are a testament to the enduring relevance of Joan Miró's legacy, as well as to the values of openness, transparency and democracy that he championed.

The exhibitions are fully framed within these celebrations, reflecting the Fundació Joan Miró's ability to forge partnerships and build bridges. Miró's unstoppable energy continues to open up new avenues beyond Barcelona, and the Fundació Joan Miró's 50th anniversary has become a natural impulse to bring his work to other parts of the world. The international exhibitions in 2026 will showcase this boundless energy, connecting new audiences to Miró's world and reinforcing the expansive calling of an institution that views global dissemination as an integral part of its legacy.

Washington, DC will present *Miró and the United States* from 21 March; **São Paulo** will host *Joan Miró: Women, Birds, Stars* on 3 August, and the Chinese city of **Shenzhen** will inaugurate *Affinities: Joan Miró, His Cities and His Artist Friends* on 1 September. **Three cities, three approaches and one shared impulse: to share the full breadth of Miró.**

5.1 MIRÓ AND THE UNITED STATES. THE PHILLIPS COLLECTION, WASHINGTON, DC

From 21 March to 5 July 2026

Exhibition organised for The Phillips Collection by Elsa Smithgall, in collaboration with Marko Daniel, Matthew Gale and Dolors Rodríguez Roig from Fundació Joan Miró, Barcelona

International partners of the exhibition at The Phillips Collection: PUIG, Fundació Abertis, Emovis, Elizabeth River Crossings, Acció Cultural Española AC/E and Institut Ramon Llull

The **Miró and the United States** exhibition marks a new chapter in the **collaboration between the Fundació Joan Miró and The Phillips Collection in Washington, DC**. Organised by Elsa Smithgall for The Phillips Collection in collaboration with Marko Daniel, Matthew Gale and Dolors Rodríguez Roig from Barcelona, the show will be open to the public from **21 March to 5 July 2026**.

The exhibition explores the intense and fruitful artistic dialogue between Joan Miró and North American artists during the 1940s and 1950s, a period marked by the artist's most enriching transatlantic contacts. It traces the relationships that Miró established with creators, collectors and institutions in the United States, as well as analysing how this exchange stimulated new forms of inspiration and experimentation in the post-war context. Works by Alexander Calder, Louise Bourgeois, Lee Krasner, Norman Lewis, Jackson Pollock, Helen Frankenthaler and Adolph Gottlieb, among many others, coexist alongside those by Miró to illustrate a shared, ever-evolving artistic landscape.

Following its presentation in Barcelona from October 2025 to February 2026, the exhibition's tour in Washington, DC will further deepen this transatlantic dialogue. North American audiences will be able to discover first-hand the creative connections that shaped the development of post-war art and understand Miró's role as an influential intermediary between Europe and the United States. This presence at The Phillips Collection enhances the international dimension of the Fundació Joan Miró's 50th anniversary and expands the global reach of Miró's legacy.



Joan Miró, *The First Spark of Day II*,
Fundació Joan Miró, Barcelona.
© Successió Miró, 2025

5.2 JOAN MIRÓ: WOMEN, BIRDS, STARS. MUSEU DE ARTE BRASILEIRA DE SÃO PAULO

From 3 August to 6 December 2026

Exhibition organised by Fundació Joan Miró and Instituto Totex

Joan Miró: Women, Birds, Stars is one of the most significant international events of 2026, offering a rare opportunity to view a substantial portion of the Fundació Joan Miró Collection in São Paulo. **Organised by the Fundació Joan Miró and the Instituto Totex, the exhibition will be held at the Museu de Arte Brasileira – Fundação Armando Álvares Penteado (FAAP) from 3 August to 6 December 2026, bringing together a total of 100 works by the artist.**

It traces the evolution of Miró's language of signs according to three elements that became the core of his visual vocabulary: women, birds and stars. Throughout his career, the artist transformed these signs into increasingly free, condensed and radical signs. This itinerary will enable

an understanding of how Miró developed his own system of forms and gestures that would ultimately define one of the most distinctive styles in 20th-century art.

The 100 selected works reflect the range of techniques that Miró employed: **31 paintings, 10 drawings, 12 lithographs, 38 engravings and 9 sculptures.** The show will also include a significant selection of **photographs by Joaquim Gomis** documenting Miró's workshops and the creative atmosphere surrounding them, as well as audiovisual material that allows us to observe the artist in full activity, revealing the processes and gestures he employed to reach the final result of the work.

The last time an exhibition of this scope was presented in São Paulo was in 2015 with *Joan Miró: The Force of Matter*, organised by the Instituto Tomie Ohtake. Earlier than that was in 1988 at the Museu de Arte de São Paulo, which hosted *Joan Miró: Painting, Sculpture, Tapestry, Ceramics, Graphic Work, Posters*, featuring 51 works. 2026 will therefore be only the third time that a substantial part of the Fundació Joan Miró's permanent collection can be seen in Brazil. Several pieces will be shown for the first time in the country, including *Woman, Bird, Star* (1978) in its form as a painting, graphic work and sculpture, a fact that enhances the exceptional nature of this occasion.



Joan Miró. *Woman, Bird, Star*, 1978.
Acrylic and oil on canvas.
Fundació Joan Miró, Barcelona.
© Successió Miró, 2025

5.3 AFFINITIES: JOAN MIRÓ, HIS CITIES, HIS ARTIST FRIENDS. SHENZHEN INTERNATIONAL ART MUSEUM

From 1 September to 30 November 2026

Exhibition organised by Fundació Joan Miró and Shenzhen Gao He Cultura and Arte SRL

Affinities: Joan Miró, His Cities, His Artist Friends is a newly created exhibition that will debut at the **Shenzhen International Art Museum (SIAM) from 1 September to 30 November 2026. Jointly organized by the Fundació Joan Miró and Shenzhen Gao He Cultura and Arte SRL**, the show will bring together **66 works**, offering visitors an unparalleled opportunity to explore the connections between Miró and some of the most significant artists from the mid-20th century to the present day.

The exhibition's concept is based on the correspondences and affinities established between Miró and creators of various generations, a fact that demonstrates a shared commitment to art as a driver of experimentation and freedom. This dialogue is built upon **26 paintings, 8 sculptures, 6 lithographs, 6 engravings, 3 objects, 1 ceramic, 1 collage, 13 photographic prints and 2 video installations**. Eighteen of these works are by Miró himself, including paintings, bronzes and lithographs, which will be presented alongside pieces by 27 other artists, including Alexander Calder, Dorothea

Tanning, Antoni Tàpies, Eduardo Chillida, Ignasi Aballí, Robert Rauschenberg, Joaquín Torres-García, Marcel Duchamp, Richard Serra, Max Ernst, Balthus, Joan Brossa and Zao Wou-Ki, to name but a few.

This is an exceptional exhibition, as it will be the first time that the 'Tribute to Miró' collection can be seen outside the Fundació Joan Miró. Formed from donations by artists following Miró's death in 1983, this special collection was created to honour his wish to give the museum an overview of international art.

Among the outstanding works that will travel to China for the first time is *Figure in the Night* (1974), a piece that reinforces the exceptional nature of an exhibition designed to show how Miró engaged in a lively and profound manner with artists from different contexts, generations and languages, projecting his legacy onto a new international stage.



Joan Miró, *Figure in the Night*, 1974.
Acrylic and oil on canvas. Fundació Joan Miró, Barcelona.
© Successió Miró, 2025

6. Public and social programme



Fundació Joan Miró

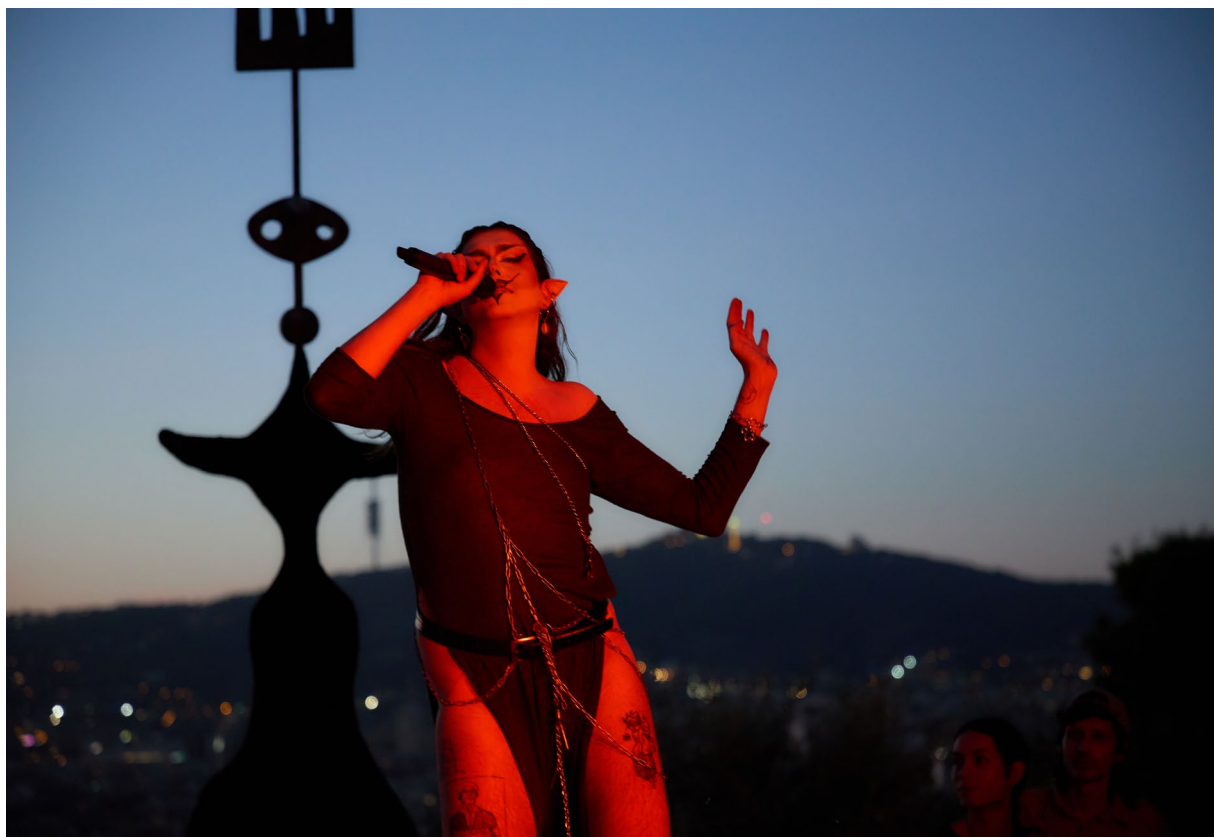


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2026 will consolidate the Fundació Joan Miró's public and social programme, as it gains prominence on a day-to-day basis with its ongoing presence throughout all exhibitions and projects, generating spaces for experiences, thought and participation around each proposal. The result is a programme that redefines the role of the museum: from a container building to a living, open and relational ecosystem where exhibitions, architecture and communities are always considered in dialogue with each other.

Reincarnation III: To Splash (aka Mercury Splash Rel'gaded). David Bestué and Antoni Hervàs, incarnated by ¥ESSi Perse and Ali Arévalo, 5 October 2025. Photo: Andrea Carilla



6.1 THOUGHT

The Fundació Joan Miró will implement a series of public programmes designed to process political, ecological, artistic and technological phenomena revolving around the major exhibitions of the year. The aim is not to translate or simplify the complexity of the world, but rather to provide spaces in which it can be collectively processed, with formats ranging from conversations and poetry to tours, conferences and laboratories. These programmes will act as resonance chambers: spaces where art engages in direct dialogue with the urgent issues of the present.

***Still and Despite It All*, as part of the *Miró and the United States* exhibition**

Set within this context is a day of conversations and poetry linked to the *Miró and the United States* exhibition entitled *Still and Despite It All*, which will take place on **Sunday 8 February** from 11 am to 4 pm, including a vermouth interlude. Drawing on Miró's experience in the United States, where he found institutional welcome, creative stimulation and contact with exile, the event will offer a contemporary reading of the North American context, understood as a symptom of systemic global transformations. Featuring speakers such as **T. J. Demos, Emily Jacir, Neema Githere, Legacy Russell, Sara Nadal-Melsió and Marta Peirano**, the programme will explore the potential of art and cultural institutions to effect change.

***Soil, Dust, Fear, Rhythm*, as part of the *Kapwani Kiwanga* exhibition**

Between March and May, the four-session programme *Soil, Dust, Fear, Rhythm*, linked to the *Kapwani Kiwanga* exhibition, will address the scars and open wounds of coloniality in ecology. With the participation of **Imani Jacqueline Brown, River Claire, Mafe Moscoso, Kapwani Kiwanga, Samia Henni, Lydia Ourahmane, Olga Subirós, Joa-**

na Teixidor, Llorenç Bonet and Albert Soret, the sessions will focus on soil, air, water and territory as black boxes of extractivist impacts. Through artistic, architectural and research practices, the programme makes these damages visible, analyses their cycles of toxicity and regeneration, and opens spaces for dissent and utopian imagination.

The Fundació Joan Miró takes part in Catalan Week at the Osaka World Expo, 2025. Photo: Noemí Tomàs



6.2 INNOVATION IN MEDIATION: PARTICIPATION AT THE CENTRE

The Fundació Joan Miró will take a step forward in 2026 by integrating mediation, education and participation environments into the exhibition route itself, an innovative proposal for the city that aspires to transform the way the museum is experienced. These spaces, representing a kind of creative, sensory or playful-participatory interludes, will allow visitors of all ages to connect with the exhibitions in a more open, active and physical manner. The philosophy is clear: mediation is not an additional pedagogical element, but rather a space for thinking, talking and experimenting, in line with Clémentine Deliss' idea of the museum as an 'archipelago model of interconnected islands'. The museum consequently becomes a tapestry of ways of being and participating in which art, performance, architecture and education coexist organically.

This impulse is embodied in new mediation spaces incorporated into the exhibitions and collaboration with **FONDO**, a collective of performing arts creators that will activate the new presentation of the collection from 12 March. **Carolina Campos, Fernando Gandasegui, Sara Manubens and Lautaro Reyes** will suggest workshops, discussions and activities exploring the body and collective methodologies, thereby opening the door to forms of relationships that go beyond the act of looking. In parallel, the mediation programme linked to the Joan Miró Prize, which has become a distinctive feature of the department, will conduct a wide range of activities: from a participatory space designed by the sound artist and DJ **Maguette Dieng** to an educational project

Message d'ami (Message from a Friend) workshop during Barcelona Dibuixa 2025. Photo: Pep Herrero



with the Escola Pau Sans and the launch of a Joan Miró Prize network of schools, designed to provide teachers and students with continuity, resources and a sense of community.

The programme will also incorporate new mediation tools and artefacts. The ***Miró Seen by Gomis*** suitcase, intended for primary schools, uses photographs by Joaquim Gomis to reveal the processes, gestures and imaginations behind Miró's work, thereby encouraging an active gaze and incorporating visual narratives into the classroom. Meanwhile, the ***Manual for Chasing Rainbows*** collection invites audiences of all ages to explore the exhibitions using their bodies and imagination through materials created by local artists: Júlia Lull Sanz, Mery Cuesta, Mar Reykjavik, Alba Mayol, Elena Maravillas, Paula García-Masedo, Blanca Pujals, Emma Prats and Jesusi Arpal Moya. These open proposals are designed to activate personal and affective readings of the works, with no set instructions. Through these initiatives, the Fundació Joan Miró is consolidating a form of mediation that does not guide but accompanies, does not explain but opens and does not simplify but invites people to inhabit the spaces, materials and questions of art.

6.3 SUPPORTING VERY YOUNG CREATION

The Fundació Joan Miró also maintains a historical commitment to support very young creators, and this line will be further strengthened in 2026 with two significant events: the **ninth edition of Lluerna** and the consolidation of the **u22 Festival**. Both programmes position the institution as a meeting place, providing visibility and support for emerging practices, as well as offering both a professional context and real opportunities to develop artistic and film projects in their early stages.

From 16 to 18 April, **Lluerna** will be presented as an **emerging arts festival** that combines mentoring behind closed doors and an open day for the public. During the first two days, ten artists, selected through a mixed process (committee of experts and call for proposals) will work alongside professionals in the sector to receive guidance, share methodologies and test new ways of presenting creative processes. This year's mentors include Cristina Anglada, Alejandro Alonso Díaz, Cory John Scozzari, Lydia Ourahmane and Arash Fayez. On 18 April, the open day for the public will commence with a conversation between **Manuel Segade**, director of the Museo Nacional Centro de Arte Reina Sofía, and **Martina Millà**, head of exhibitions at the Fundació Joan Miró, as they revisit fifteen years of emergence genealogies in Catalonia to then give way to stage presentations of the artists, in a hybrid format that combines a studio visit and performance.

The promotion of emerging talent also extends to film with the **eighth edition of the u22 Festival**, which will take place **from 30 September to 4 October**. Consolidated as a platform for discovering and training filmmakers aged 22 or under, the festival maintains its organisational model led by young people, thereby ensuring generational continuity and a contemporary perspective. This year's edition will include a thematic focus **dedicated to the centenary of Pere Portabella and his relationship with Joan Miró and CEAC**, thereby broadening the dialogue between film, the visual arts and in-

stitutions. The programme comprises screenings, workshops, professional seminars and networking spaces, understanding film as a critical device and situated practice. This approach strengthens a community that has already welcomed guest artists of international relevance in recent editions.

Montjuïc Art Week at the Coco y Pincel art school, 2023.
Photo: Noemí Tomàs



5th edition of the u22 Festival. Photo: Quim Riera

6.4 SPRING OF PERFORMANCE AND MUSIC TO CLOSE THE 50TH ANNIVERSARY

The *Reincarnations* programme offers a unique approach to the living memory of the Fundació Joan Miró, inviting eight contemporary artists to revisit the performances, happenings and actions that shaped the institution's first fifty years. Rather than being strict replicas, these re-enactments have been conceived as exercises in translation: gestures that pass from one body to another, energies placed in a new context that reveal how historical actions engage with our current perspective. The project began in 2025 and will culminate in 2026 with two proposals that highlight the museum's performative dimension and its ability to trigger memories.

The first of these events is *Reincarnation VI: To Court* on 14 February, with **M0nster.L4b** reinterpreting **Antoni Miralda's Honeymoon** project and recreating the festive, ironic spirit of spring 1986, when the Fundació Joan Miró was dressed

as a bride. The final action, *50 Years, 32 Minutes, 10 Millennia*, will conclude the programme in **collaboration with MACBA**. Directed by **Dora García**, it will propose a collective pilgrimage between the two institutions, an action that considers the temporal and symbolic layers involved in any anniversary celebration and acts as a bridge towards the neighbouring museum's 30th anniversary.

2026 will also see the return of the contemporary music cycle **Music at the Miró**. Following the success of its 2025 edition, which attracted 1,680 people, this year's event will feature the *Tech and Terra* curatorial theme, exploring the tensions and affinities between technology, deep-rootedness and sonic creativity. The Fundació Joan Miró's rooftop terraces, in continuous dialogue with Sert's architecture and the Montjuïc landscape, will become a stage for hybridisations between **electronica, techno, ambient music, local languages and present narratives**.

Music at the Miró. Concert by Lewis OfMan. Photo: Càstor Pérez



6.5 INCLUSION

In June, the Fundació Joan Miró will be strengthening its commitment to diversity and inclusion with two exhibitions that position culture as a space for rights, expression and community. ***I Make My Mark Here*** and ***Homes on the Move***. Both proposals emerged from long-term collaborative processes, activating the museum as a place where art and social justice converge in a direct and transformative manner.

I Make My Mark Here is the result of a project that defends the right of people with cerebral palsy and multiple disabilities to participate actively in cultural life. Promoted by FEPCAT and supported by the "la Caixa" Foundation, the project involves one hundred participants from eight associations across Catalonia. Exploring various artistic techniques, the initiative draws inspiration from the spirit of research and creative freedom experienced by Miró during his time in the United States, strengthening individual expression as a means of building identity and fostering collective advocacy. Here, art becomes an instrument of social transformation and a shared voice.

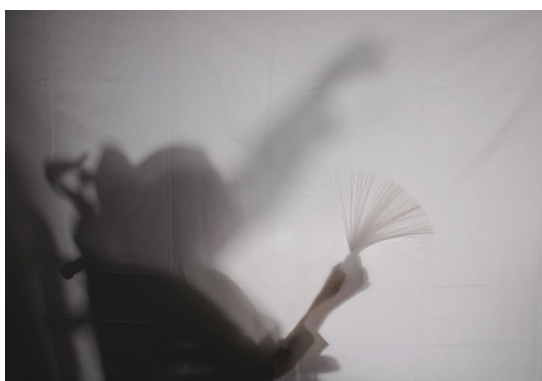
In parallel, ***Homes on the Move*** raises awareness of homeless people by exploring the concept of *inhabiting* beyond physical space and placing it

in the emotional and symbolic realm. Through participatory photography and a six-month creative process, the participants – twenty people from three Sant Joan de Déu residential inclusion centres – explore past, present and future to recount their stories and rethink their own identity. The resulting exhibition, running from 4 June to 30 July, will not only show the images created, but also illustrate the ongoing process of empowerment and shared vision. In a context in which nearly 4,900 people in Barcelona are affected by homelessness, this proposal will become a space of dignity, listening and recognition.

Homes on the Move project.
Photo: Eugènia Ortiz



I Make My Mark Here project, in collaboration with FEPCAT.
Photo: Anna Oliva



7. Publications



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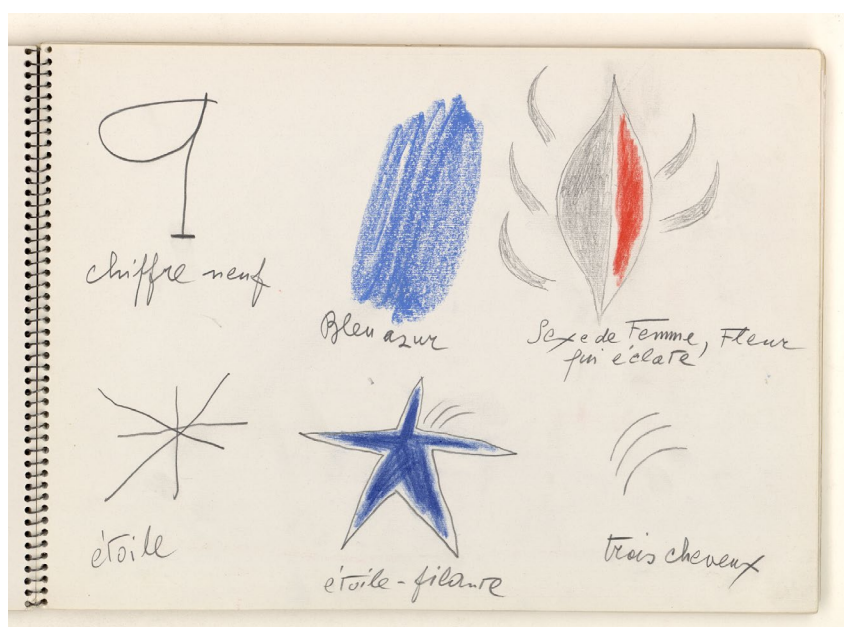
The Fundació Joan Miró's publications encourage readers to approach art and critical thinking from a plurality of perspectives in order to spark conversations that can expand perspectives on Miró's exhibitions and works, as well as the works of other contemporary artists presented in the museum's rooms.

7.1 FUNDACIÓ JOAN MIRÓ: AN OPEN ITINERARY

To coincide with the institution's 50th anniversary, a new edition of the Fundació Joan Miró guide will be published, structured around three sections. First, **Marko Daniel**, the Fundació Joan Miró's director, provides an article that contextualises the birth of the institution, its trajectory and contemporaneity, as well as its vision for the future. Secondly, a selection of the most outstanding works in the collection is presented, with comments written collaboratively and through the different voices of the **artistic area team**. Finally, **Elena Escobar** from the Conservation Department provides a chronology of Joan Miró's life, placing the artist's career in a historical and social context.

7.2 MIRÓ AND SIGNS

In his artistic practice, Joan Miró created a vocabulary of signs with which he painted, thought and expressed himself poetically. How and why did this abstract language appear to later unfold over the years? How does it resonate today? The poet **Claudia G. Caparrós** and the illustrator and designer **Juanjo Oller** from Milimbo will be in charge of explaining to readers of all ages the visible and invisible lines that unite the constellations of Miró's signs.



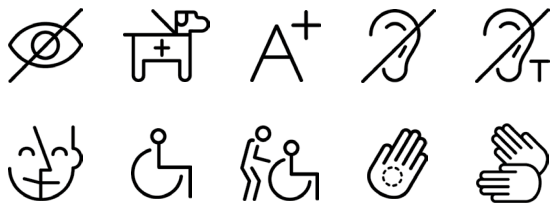
Joan Miró. Study of scenographic elements for *L'œil oiseau*, c. 1968. Fundació Joan Miró, Barcelona. © Successió Miró, 2025

GENERAL INFORMATION

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

You can download <https://www.fmirobcn.org/en/bloomberg-connects/> to **discover the museum's spaces and works.**

Accessibility:



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

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2020



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