

## Press release

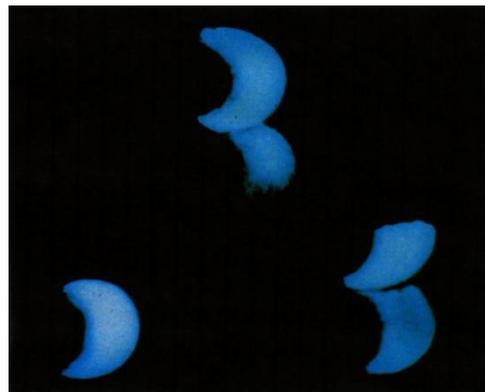
### The Fundació Joan Miró participates in Loop Barcelona 2014 with *Dialogues with Joan Miró*

The Fundació Joan Miró and Loop Barcelona present *Dialogues with Joan Miró*, a site-specific installation that incorporates videos in the permanent collection to highlight the links between Joan Miró and the moving image. The project will remain on display from 29 May to 15 June.

*Dialogues with Joan Miró* explores modernity's and the avant-garde's desire to expand and challenge existing codes of representation by means of experimentation with images. The installation links the pictorial work of Joan Miró to that of contemporary artists who work in the field of the moving image. By setting up dialogues between different artistic techniques and particular points in the history of art, it provides an insight into Miró's work, framing it within broader aesthetic and historical contexts.

*Faire toutes les 5 toiles ensemble, jointes comme un film qui se déroule / Bleu, plus foncé etc., ou faire une grande toile où se projettent toutes les formes...* (Make the five paintings together, joined like a film that unfolds / blue, darker, etc., or make a huge canvas on which all the shapes can be projected...). This note written by Joan Miró in 1936, in reference to the *Painting* series that forms part of the Fundació's archive, shows the artist's unequivocal interest in the moving image.

The first *Dialogue* takes place in Joan Prats Room, which is dedicated to the work produced by Joan Miró when he settled in Paris in the twenties. The animation film *Lichtspiel Opus1*, made by Walter Ruttmann in 1921, is projected alongside a 1925 work from Miró's *Painting* series. The second dialogue can be seen in Room 18: among Miró's works from the forties, marked by wars and by the artist's first contact with the United States, Norman McClaren's film *Boogie-Doodle* contrasts with the 1945 oil painting *Woman Dreaming of Escape*.



Walter Ruttmann  
Frame of *Lichtspiel Opus1*, 1921

Robert Breer's 1970 film *70* is projected in the rooms dedicated to Miró's late work dating from 1955 onwards. Here, *Dresden Dynamo*, a video made by Lis Rhodes in 1974, is shown beside Miró's *Burnt Canvas*, dating from 1973.

In Espai 13 at Fundació Miró, visitors can also see the Lola Lasurt exhibition *Double authorization*, which forms part of the *Preventive Archaeology* series. Lasurt explores two rituals of remembrance: one through a video showing the monuments erected to the pedagogue and founder of the Modern School Francesc Ferrer i Guàrdia in Brussels and Barcelona; and another through a series of pictorial works that revisit a citizen initiative to rename the main square of the town of Mont-roig del Camp after Joan Miró.

**Further information:**

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