

---

PRESS KIT

---

# Joan Miró Prize 2023

8th Edition

Tuan  
Andrew  
Nguyen

**Fundació Joan Miró**

 Barcelona

Lead Supporter:

---

ΙΣΝ / SNF

ΙΔΡΥΜΑ ΣΤΑΥΡΟΣ ΝΙΑΡΧΟΣ  
STAVROS NIARCHOS FOUNDATION

2023 Joan Miró Prize  
Eighth edition

**Table of contents**

Press release	3
Jury statement for the 2023 Joan Miró Prize	6
Tuan Andrew Nguyen, winner of the 2023 Joan Miró Prize	8
Selection of images for the press	13
Educational project	16
Artists awarded the prize in previous editions	18

2023 Joan Miró Prize  
Eighth edition

**Press release**

**Tuan Andrew Nguyen, winner of the 2023 Joan Miró Prize**

**The Vietnamese-American artist is the winner of the eighth Joan Miró Prize, one of the most prestigious contemporary art accolades in the world, which this year is being awarded by the Fundació Joan Miró with the support of the Stavros Niarchos Foundation (SNF).**

**The jury placed special value on the social, political and environmental commitment of Nguyen's work, which addresses challenging themes related to history, collective memory and the impact of colonialism through rigorous and poetic art projects in which he combines the moving image and sculpture.**

**The SNF is funding the cash prize and the production of a solo show of Nguyen's work, to be held in 2024 at the Fundació Joan Miró.**

**Barcelona, 31 May 2023.** Marko Daniel, Director of the Fundació Joan Miró, and Alexandros Kambouroglou, Global Programs Director of the Stavros Niarchos Foundation (SNF), have announced the artist awarded the 2023 Joan Miró Prize. Tuan Andrew Nguyen (Ho Chi Minh City, Vietnam, 1976) has been selected as the winner in this, the eighth edition of the prize, which is awarded every two years. The winners in previous editions are: Olafur Eliasson (2007), Pipilotti Rist (2009), Mona Hatoum (2011), Roni Horn (2013), Ignasi Aballí (2015), Kader Attia (2017) and Nalini Malani (2019).

The members of the 2023 Joan Miró Prize jury are: Hoor Al Qasimi, President and Director of the Sharjah Art Foundation, United Arab Emirates; Katerina Gregos, Artistic Director of the National Museum of Contemporary Art (EMST), Athens, Greece; Haeju Kim, Senior Curator at the Singapore Art Museum; Ann-Sofi Noring, former Co-Director of the Moderna Museet in Stockholm, Sweden, and currently a member of the Board of the Royal Swedish Academy of Fine Arts; and Marko Daniel, Director of the Fundació Joan Miró, Barcelona. The

members of the jury, all of them renowned figures in the realm of contemporary art, have selected Tuan Andrew Nguyen from an outstanding shortlist of artists that included Tala Madani, Frida Orupabo, Mika Rottenberg and Haegue Yang. The jury praised all the nominees for participating in the prize, stating that their work enriched and brought honour to the accolade. The members of the jury reached a consensus to award the prize to Tuan Andrew Nguyen, applauding the extraordinary commitment, depth and imagination of his oeuvre, qualities in keeping with the values characteristic of Joan Miró's work. In their statement, the jury of the 2023 Joan Miró Prize lauded 'the social, political and environmental relevance of his work, which is always presented with an astoundingly unique artistic vision. His subtle touch allows him to address some of the most difficult episodes in modern history with playful and poetic clarity.'

The artist Tuan Andrew Nguyen (1976) lives and works in Ho Chi Minh City (formerly known as Saigon), where he was born, in Vietnam. His works explore the power of memory to become a form of political resistance. His practice is informed by his research and engagement with communities that have had to deal with traumas caused by colonialism, war and displacement. Through his exploration of memory, Nguyen investigates the erasure of certain realities by the colonial project. He works using various techniques and his projects often combine moving images and sculptures. In 1979, while still a child, Nguyen moved with his family to the United States of America and grew up in California. There he graduated in Fine Arts from the University of California Irvine, in 1999 and earned a Master in Fine Arts from the California Institute of the Arts in 2004. Over the course of his career, he has received various distinctions for his work in both film and the visual arts, including an Art Matters grant in 2010 and a VIA Art Fund grant. His work has been shown in a number of international exhibitions, among them the Asia Pacific Triennial, Queensland, Australia; the Whitney Biennial in New York, the Sharjah Biennial in 2019 and the Berlin Biennale in 2022. His forthcoming projects include *Tuan Andrew Nguyen: Radiant Remembrance*, at the New Museum in New York, the artist's first solo show in a museum in the United States, which will showcase his new film *Why No One Living Will Listen* (2023) and two recent video projects, *The Unburied Sounds of a Troubled Horizon* (2022) and *The Specter of Ancestors Becoming* (2019).

The Joan Miró Prize is an international accolade awarded to artists in recognition of their career, regardless of their age, gender or cultural identity. The prize pays tribute to the extraordinary work of Joan Miró, his significant contribution to modern art and his life-long support for younger artists. The work of the winning artist must bear traces of Miró's legacy and of the values that guided him throughout his life: the liberating imagination and a radical visual poetics, as well as a commitment to his cultural origins that coexisted with his constant aspiration to connect with universal concerns.

The prize is given in recognition of the recent work of artists who show the self-same spirit of research, innovation, commitment and freedom that were characteristic of Miró's life and work.

To broaden its outreach, in this edition of the prize a special educational project has been developed. Involving primary school children and university students, its goal was to provide insights into contemporary art practices through the work of all shortlisted artists. Both projects were documented, and the results were presented to the members of the jury during their deliberation meeting.

The Stavros Niarchos Foundation (SNF), one of the world's leading international philanthropic organisations, is partnering the Fundació Joan Miró in this, the eighth edition of the Joan Miró Prize. This new phase of the prize builds on the track record of the first seven editions, during which outstanding international artists from Europe, North America, the Middle East and South Asia were awarded the accolade and commissioned to produce new exhibitions at the Fundació Joan Miró that showed their work for the first time in Spain.

As the winner of the 2023 Joan Miró Prize, Tuan Andrew Nguyen will receive a money award of €50,000 and will also have a solo show at the Fundació Joan Miró in 2024, produced in partnership with the SNF. The prize is complemented by a trophy designed by the acclaimed designer from Barcelona André Ricard, who drew inspiration from the spirit and identity of Miró and his foundation to create it. In his design, Ricard seeks to reflect the desire for innovation and the dynamism of the prize and of the artist whose name it bears.



## 2023 Joan Miró Prize Eighth edition

### Jury statement for the 2023 Joan Miró Prize

*The jury of the 2023 edition of the Joan Miró Prize met on 18 April to discuss the merits of all five shortlisted artists: Tala Madani, Tuan Andrew Nguyen, Frida Orupabo, Mika Rottenberg and Haegue Yang.*

*The jury, composed of outstanding art world professionals Hoor Al Qasimi, Katerina Gregos, Haeju Kim, Ann-Sofi Noring and Marko Daniel, found a consensus after giving careful and detailed consideration to the five artists, remarking on the extraordinarily high standard of their work. From their deliberations, the jury settled on one artist, but would like to emphasise that all five finalists are artists whose candidacies bring honour to the award. We thank them for having accepted being on the shortlist, for their commitment to the prize, and for henceforth being part of the Joan Miró community.*

*It was difficult to choose from such an exceptional list of names, but in the end the jury unanimously decided to award the 2023 Joan Miró Prize to **TUAN ANDREW NGUYEN**.*

*The jury remarked upon the ravishing beauty and poetic, sensual qualities of his filmic and sculptural projects, as well as the poignant performative expressions that address challenging themes related to history, collective memory and the impact of colonialism. As an artist of extraordinary depth and imagination – qualities that connect him to Joan Miró – and as a person who has lived the experience of migration first hand, the authenticity of Nguyen’s output has the rare ability to touch both our minds and hearts.*

*The jury also commented on the social, political and environmental relevance of his work, which is always presented with an astoundingly unique artistic vision. His subtle touch allows him to address some of the most difficult episodes in modern history with playful and poetic clarity.*

*The jury would also like to highlight that contemporary lives are more interconnected than ever and Nguyen’s precise projects, focused on highly specific places, events and circumstances, allow him to address the collective concerns and challenges of us all. We are convinced that this fertile common ground will lead to a highly resonant exhibition at the Fundació Joan Miró in 2024.*

*On behalf of the jury, we would like to congratulate Tuan Andrew Nguyen and to let him know how excited we are to find out what he will bring to this exhibition project based on his experience and dialogue with Barcelona and the legacy of Joan Miró.*

Barcelona, 18 April 2023

**Members of the jury  
2023 Joan Miró Prize**

Hoor Al Qasimi

President and Director of the Sharjah Art Foundation, United Arab Emirates

Katerina Gregos

Artistic Director of the National Museum of Contemporary Art (EMST), Athens, Greece

Haeju Kim

Senior Curator at the Singapore Art Museum

Ann-Sofi Noring

Former Co-Director of the Moderna Museet in Stockholm, Sweden, and currently a member of the Board of the Royal Swedish Academy of Fine Arts

Marko Daniel

Director of the Fundació Joan Miró, Barcelona, and president of the jury

Martina Millà (secretary to the jury)

Head of Exhibitions, Fundació Joan Miró

2023 Joan Miró Prize  
Eighth edition

**Tuan Andrew Nguyen, winner of the 2023 Joan Miró Prize**



Tuan Andrew Nguyen. Courtesy of the artist and James Cohan. Photo: Harry Vu

*Memory survives by the repetition of a story, and there is real political resistance in keeping memory alive. But there are poignant moments of refusal where power is subverted. It is the application of these two strategies together where dignity and power are reclaimed.*

Tuan Andrew Nguyen



**Tuan Andrew Nguyen** (Ho Chi Minh City, Vietnam, 1976). Nguyen's works explore the power of memory and its ability to act as a form of political resistance and social empowerment. His practice is informed by his research and commitment to communities around the world that have had to deal with traumas caused by colonialism, war and displacement. Through his efforts to reveal vanishing or vanquished historical memory, Nguyen investigates the silencing and erasure of certain realities by the colonial project. 'Research involves listening to people's stories,' Nguyen states, 'and being attuned to the frequencies of knowledge making its way to you.'

His artistic project is essentially collaborative, with an emphasis on orality and narration as paths of healing, empathy and solidarity. In this respect, Nguyen states: 'That's why it's important for me to think about empathy and solidarity as part of a practice and not just as a singular gesture of "helping victims." When I think about solidarity I think about really working with people, sharing stories instead of mining them.'

His work explores other aspects of the globalised world in depth, among them the experience of migration and the many identities of migrants and the first generations of their descendants, as well as the impact of culture on biodiversity. 'As a result of my experiences interacting with young immigrants, refugees and local communities over the years,' Nguyen explains, 'I came to understand in a really visceral way that there is a kind of common or mutual perception of how frail the future is.'

In his films and installations, reality and fiction intertwine in poetic, inherited, reclaimed and dreamed stories that span different times and places. With regard to the link between the filmed stories and sculptures that are part of his oeuvre, Nguyen says, 'I'm fascinated with the relationship between the intangible narrative and the very tangible object. I think it comes from not having many things when we arrived in the US. Everything we managed to bring had a story – a story of how it survived the journey, a story of its origin, a story that connected that particular object to other objects and with other stories. So I often exhibit objects along with moving-image works. The objects and the narrative are intertwined. The narrative element gives life to the objects, helping them move beyond commodity. It's very animist at its core.'

Born in 1976 in Ho Chi Minh City (formerly known as Saigon), Nguyen emigrated with his family as a refugee to the United States in 1979 and grew up in California. He graduated in Fine Arts at the University of California, Irvine, in 1999 and earned a Master in Fine Arts at CalArts (the California Institute of the Arts) in 2004. He began to visit Vietnam on a regular basis during his university years and, after receiving his MFA, he moved permanently to Ho Chi Minh City,

where he currently lives and works. In 2007, he cofounded Sàn Art, a not-for-profit art space in the city, and he is also a founding member of The Propeller Group (established in 2006), an artists' collective awarded the main prize at the 2015 Internationale Kurzfilmtage Winterthur 2015 and a Creative Capital Award, among other accolades. The Propeller Group appropriates strategies from marketing and advertising to explore the structures of power and economic systems, and often centres its work on Vietnam and the rapid rise of capitalism in this communist country.

Nguyen's most recent projects include *The Unburied Sounds of a Troubled Horizon* (2022), a video installation displayed alongside sculptural objects made using bits of unexploded ordnance. This film was inspired by the Quang Tri community on the North Central Coast of Vietnam, one of the most heavily bombed areas in the history of modern warfare. The protagonists are Nguyet and her mother, two women who run a small scrapyards on the outskirts of Quang Tri. For the artist, Nguyet is both a person of flesh and blood and a narrative vehicle for his own physical exploration of material memory.

*The Boat People* (2020) is another video installation, in this instance displayed alongside wooden carvings. The video starts with a series of objects found in Bataan and its environs in the Philippines and is rooted in the many layers of the history of war, migration and resistance buried in the ground. Set in an unknown postapocalyptic future, the story follows a group of children led by a strong-willed, resourceful little girl. They call themselves the 'Boat People' and travel across the oceans, gathering the stories of a world they never knew through the objects that have survived the passage of time. The film explores concepts of a possible future and a past world through an existential lens. *The Boat People* was produced during Nguyen's residence at Bellas Artes Projects in Bataan.

*The Specter of Ancestors Becoming* (2019) is a four-channel video presented at the Sharjah Biennial and in *SOFT POWER* at the SFMOMA. This project focuses on the memories and hopes of the descendants of the *tirailleurs sénégalais*, colonial soldiers from West Africa who found themselves among the French forces sent to crush the Vietnamese liberation uprisings in the 1940s. After the French were defeated at Dien Bien Phu, hundreds of Vietnamese women migrated to Africa with their children and Senegalese husbands who had been stationed in Indochina. Other soldiers left their Vietnamese wives behind, taking only their children with them, in some cases bringing them up without revealing their origins to them. Nguyen worked with descendants of the Vietnamese community in Senegal in order to write and stage imaginary conversations between the different generations in which strategies of remembering are apparent.

This intergenerational transmission is a frequent feature of Nguyen's work. *We Were Lost in Our Country* (2019) includes interviews with members of the Aboriginal Ngurrara people in Western Australia, together with testimony about the *Ngurrara Canvas II*. This vast collective work made in 1997 by forty Ngurrara artists is a map of their land created in a bid to claim this territory back from the Australian government. As many of the original artists have since died, the painting serves as a complex dialogue between ancestors and the younger generations.

The ways in which the land is a witness and victim of history also appear in *The Island* – first screened at the 2017 Whitney Biennial – a short shot in its entirety on Pulau Bidong, an island off the coast of Malaysia that became the largest and longest-operating refugee camp at the end of the Vietnam War. The artist and his family were among the 250,000 people that lived on the small island between 1978 and 1991. After the United Nations High Commissioner for Refugees closed the camp in 1991, Pulau Bidong was overgrown by the jungle, filled with crumbling monuments and relics. In the film – which combines images from Pulau Bidong's past with a narrative set in a dystopian future – Nguyen questions the individual's relationship with history, the nation and displacement. In addition to the traces of trauma, the artist presents the place as a space for generative imagining in which refugees from the past and the present can build survival strategies.

*Empty Forest* (2017) is a collection of works that includes objects and videos that pit traditions of worship against practices of consumption. Nguyen presents a dialogue between the fantastical imaginings of the past and the new hopes for the future as a way to explore the complexity of our relationship with nature, as well as the possibility of an alternative connection with mythology and the natural world. This theme is explored in depth especially in *My Ailing Beliefs Can Cure Your Wretched Desires* (2017), a video that dissects the links between Vietnamese mythology and the country's political complexities. Vietnamese beliefs in the magical healing power of animals have led to the current global situation in which rhinoceroses and other animals are threatened with extinction. Narrated from the point of view of the wandering spirit of the last Javan rhinoceros, killed by poachers in 2010, the film leads us through a maze of horrifying and beautiful, real and mythological narratives that survive in the Vietnamese tradition.

With regard to the creative process behind all these projects, Nguyen says: 'Research also involves this strange push and pull between wanting and accepting. When I'm doing research, there's always something I want from it – I want it to go a certain way to continue the dialogue of the work I've made previously and the histories I'm interested in. But I also have to accept the unsuspected paths where it takes me.'

Nguyen's films have been screened at the main international festivals, biennials and exhibitions, among them the 12th Berlin Biennale, Germany (2022); Manifesta 14 Prishtina, Kosovo (2022); Aichi Triennale, Aichi Prefecture, Japan (2022); Dakar Biennale, Senegal (2022); Asian Art Biennial, National Taiwan Museum of Fine Arts, Taipei, Taiwan (2021); Manifesta 13 Marseille, France (2020); Sharjah Architecture Triennial, United Arab Emirates (2019); SOFT POWER, SFMOMA, San Francisco, United States of America (2019); 2019 Sharjah Biennial, United Arab Emirates (2019); 2017 Whitney Biennial, New York, United States of America (2017); the 55th International Short Film Festival Oberhausen, Germany (2009); the 8th NHK Asian Film Festival, Tokyo, Japan (2007); the 18th Singapore International Film Festival (2005); and the 4th Bangkok Experimental Film Festival, Thailand (2005). His work is also held in the permanent collections of institutions such as the Carré d'Art, Nîmes, France; Queensland Art Gallery, Brisbane, Australia; SFMOMA, San Francisco, United States of America; and the MoMA, Solomon R. Guggenheim Museum and Whitney Museum of American Art, all in New York, United States of America. He has received various awards for his work in both film and the visual arts, including an Art Matters grant in 2010 and a VIA Art Fund grant.

His forthcoming projects include *Tuan Andrew Nguyen: Radiant Remembrance*, at the New Museum in New York, the artist's first solo show in a museum in the United States, which will showcase his new film *Why No One Living Will Listen* (2023) and two recent video projects, *The Unburied Sounds of a Troubled Horizon* (2022) and *The Specter of Ancestors Becoming* (2019).

For more information about Tuan Andrew Nguyen and his career, visit [www.tuanandrewnguyen.com](http://www.tuanandrewnguyen.com) and [www.jamescohan.com/artists/tuan-andrew-nguyen](http://www.jamescohan.com/artists/tuan-andrew-nguyen).

2023 Joan Miró Prize  
Eighth edition

**Selection of images for publication in the press**



**Tuan Andrew Nguyen**

*The Specter of Ancestors Becoming*, 2019 (still). Four-channel video installation, 2k, 7.1 surround sound, 28 min. Commissioned by Sharjah Art Foundation. Produced by Sharjah Art Foundation with additional production support from the San Francisco Museum of Modern Art. Courtesy of the artist and James Cohan, New York. © Tuan Andrew Nguyen 2023.

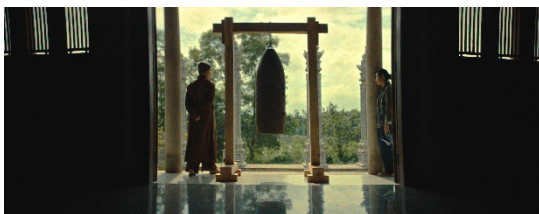
---



**Tuan Andrew Nguyen**

*The Specter of Ancestors Becoming*, 2019, four-channel video installation. Installation view, 12th Berlin Biennale, Hamburger Bahnhof – Museum für Gegenwart, Germany, 11 June – 18 September 2022. Courtesy of the Berlin Biennale. Photo: Laura Fiorio.

---



**Tuan Andrew Nguyen**

*The Unburied Sounds of a Troubled Horizon*, 2022 (still). Single-channel video installation, 4k, colour, 5.1 surround sound, 60 min. Produced by James Cohan, New York. Courtesy of the artist and James Cohan, New York. © Tuan Andrew Nguyen 2023.

---



**Tuan Andrew Nguyen**

Installation view of *Unburied Sounds*, James Cohan, 52 Walker Street, New York, 12 April – 7 May 2022. Courtesy of the artist and James Cohan, New York. Photo: Phoebe d'Heurle.

---



**Tuan Andrew Nguyen**

*The Boat People*, 2020 (still). Single-channel video, 4k, Super 16 mm transferred to digital, colour, 5.1 surround sound. Produced by Bellas Artes Projects and James Cohan, New York. Courtesy of the artist and James Cohan, New York. © Tuan Andrew Nguyen 2023.

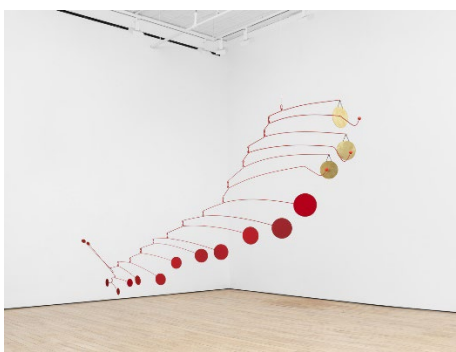
---



**Tuan Andrew Nguyen**

*A Rising Moon Through The Smoke*, 2022. Twelve plate bells with the tenth from bottom made of cast brass artillery shell and the remaining eleven plate bells cast from 15% unexploded bomb metal and 85% stainless steel,  $149 \frac{5}{8} \times 118 \frac{1}{8} \times 118 \frac{1}{8}$  in ( $380 \times 300 \times 300$  cm). Courtesy of the artist and James Cohan, New York. Photo: Phoebe d'Heurle. © Tuan Andrew Nguyen 2023.

---



**Tuan Andrew Nguyen**

*Red Fiery*, 2022. Powder-coated metal with three brass plates made from bombshells and tuned to 432 Hz, 64 x 108 in (162.6 x 274.3 cm). Courtesy of the artist and James Cohan, New York. Photo: Dan Bradica. © Tuan Andrew Nguyen 2023.

---



**Tuan Andrew Nguyen**

*Light As Smoke*, 2022. Powder-coated metal mobile balanced on 203 mm bombshell, 110 <sup>1/4</sup> x 78 <sup>3/4</sup> in (280 x 200 cm). Courtesy of the artist and James Cohan, New York. Photo: Izzy Leung. © Tuan Andrew Nguyen 2023.

## 2023 Joan Miró Prize Eighth edition

### Educational project

The Fundació Joan Miró and the Stavros Niarchos Foundation (SNF) share the values of research, innovation, commitment and freedom that are characteristic of the Joan Miró Prize. The work of both foundations is driven by encouraging and developing creativity in every ambit, as well as a belief that art is a significant and transformative experience for people.

To this end, the Fundació Joan Miró and the SNF have worked to raise the social impact of the Joan Miró Prize in this edition. After carefully considering the various public outreach options and bearing in mind the longstanding work of the Fundació Joan Miró with local communities and education centres, the museum's Public and Social Programming team designed an educational project intended to encourage pupils to engage in a significant manner with the prize, the selection process and the work of the shortlisted artists. Every group of volunteer pupils and students formulated a statement in response to the shortlisted artists and the specific criteria of the prize.

With this goal, two schools with very different characteristics were incorporated into the project: the publicly-funded Escola Octavio Paz, with pupils in their final years of primary education, and the Centre Universitari d'Arts i Disseny BAU, with students in the penultimate year of their degree course in design.

In March, the older pupils in the Escola Octavio Paz community spent a number of sessions working on the shortlisted artists. The groups, each consisting of fifteen children, explored and assessed each artist's processes and works. In the words of the teaching staff, 'It was a fantastic opportunity to give the children insights into art today, with particular attention paid to the connection between the artist's personal life and their work. The pupils put themselves in the artists' shoes, experimenting with a range of disciplines and materials and experiencing every phase of the creation of an artwork for themselves. Art makes us think and teaches us to have critical minds. Artistic languages enable us to express ourselves without words, to learn about other realities and to understand the value of tolerance.'



During the same period, students at the BAU worked on proposals that resonated freely with the work of the shortlisted artists. The teaching staff highlighted how motivating it was for students to be able to participate in an activity that went beyond the bounds of the academic sphere. For their part, the students appreciated being able to engage with worlds, contexts, methods and forms of creation they were unfamiliar with, and they welcomed the creative freedom given to them.

These explorations led to two audiovisual pieces that served as a backdrop and inspiration for members of the jury during their deliberations. They all applauded the outstanding quality of the mediation and the results obtained, in which the pupils and students demonstrated that they had established a significant connection with the work of the shortlisted artists. The jury emphasised the level of depth achieved, the relevance and emotional aspect of the reflections of the pupils at the Escola Octavio Paz and the creativity and professional nature of the works presented by the BAU students.

## Artists awarded the prize in previous editions

### **2019. Nalini Malani**

Nalini Malani (Karachi, 1946) is one of the most influential contemporary artists in India, having built a solid career for which she has received wide international acclaim. The jury acknowledged her longstanding commitment to the silenced and the dispossessed all over the world, most particularly women, through a complex body of work based on immersive installations and a personal iconography in which her profound knowledge of ancient mythologies converges with a bold condemnation of contemporary injustices. Her exhibition *You Don't Hear Me* at the Fundació Joan Miró in 2020, Malani's first solo show in a museum in Spain, featured a number of her key works from her career spanning five decades: her early films from the sixties, various series of paintings and installations from the last fifteen years, and almost all of her most recent digital animations. For the occasion, Malani produced drawings on the walls of the foundation's exhibition rooms, ephemeral works done in situ that were erased on the final day of the show in a performance.

### **2017. Kader Attia**

The French-Algerian artist Kader Attia (Dugny, 1970) defines his practice as the embodiment of a political experience. His artistic quest is a response, in his own words, to the 'urge to recover, through form, the field of emotion in the public debate with the aim of repairing the wounds of history.' The jury of the sixth edition of the prize applauded the breadth of his research, his bold, syncretic approach to the impact and lingering effects of colonialism, as well as his encyclopaedic, yet nuanced, elaboration of the notion of repair. His exhibition *Scars remind us that our past is real*, presented at the Fundació Joan Miró in 2018 as part of the prize, was the artist's first solo show in Spain.

### **2015. Ignasi Aballí**

Ignasi Aballí (Barcelona, 1958), the first Catalan artist to be awarded the prize, has pursued a long career in the realm of Conceptual Art and has been acclaimed in major international contemporary art centres. His radical reflection on the creative act and on the role played by the artist in this process has often propelled him to defend the revelatory power of the tangential gaze, of secondary territories, of imperceptible realities or, directly, of absences and disappearances, beginning with the figure of the artist. In making this award, the jury sought to highlight Aballí's 'ongoing reflection on the limits of painting and representation, his meticulous attention to the significant consequences of the tiniest changes in strategies of resignification, and his role as a mentor for younger artists.' In 2016, Aballí presented his exhibition *Infinite Sequence* at the Fundació Joan Miró as part of the prize.

### **2013. Roni Horn**

Roni Horn (New York, 1955) has explored the changing nature of art through sculpture, photography, drawing and book publishing. Her work revolves around the dialogue between people and nature, a relationship seen as a mirror in which human beings attempt to reproduce nature in their own image. According to the jury, Horn moves people 'with a multifaceted artistic practice that links aspects of nature, the landscape, popular culture [...] with the mechanics of perception and communication.' In 2014, the Fundació Joan Miró mounted the artist's first solo show in Barcelona, *Everything was sleeping as if the universe were a mistake*.

### **2011. Mona Hatoum**

The British-Palestinian artist Mona Hatoum (Beirut, 1952) was awarded the prize 'for her ability to connect personal experience with universal values,' in the words of the jury. In making this award, the jury aimed to highlight the artist's commitment to the human values of all cultures and societies, 'similar to Miró's view of mankind after his experience of three devastating wars.' Hatoum's sculptures, installations, performances and videos have made her one of the leading figures in art today. The exhibition presented a year later at the Fundació Joan Miró was entitled *Projection*. Hatoum, who lives in London, used the cash component of the prize to enable young up-and-coming artists to train at the Slade School of Fine Art, where she herself studied at the outbreak of the civil war in Lebanon in 1975.

### **2009. Pipilotti Rist**

The Swiss artist Pipilotti Rist (Grabs, Sankt Gallen, 1962) received the prize in 2009. The jury unanimously agreed to award her the accolade, stating: 'Over the last twenty years, Pipilotti Rist has never ceased to surprise and provoke us with her artistic explorations that take us through mental and aesthetic landscapes, while penetrating into the deepest strata of the personal conscious and the collective conscious.' In turn, Rist declared it an honour to receive a prize named after Miró, an artist who, she remarked, influenced the world of art in his own day and who continues to do so to this day. In 2010, she presented at the Fundació Joan Miró her exhibition *Friendly Game – Electronic Feelings* and, with the support of the Han Nefkens Foundation, created her work *Double Light*, a dialogue with Miró's sculpture *Woman* (1968).

### **2007. Olafur Eliasson**

The Danish-Icelandic artist Olafur Eliasson (Copenhagen, 1967) received the first Joan Miró Prize, awarded in 2007. Eliasson's work, centred on the study of sensory perception, the laws of physics and natural phenomena, seduced the jury with the impact and beauty of his installations, which reflect on the world and on society today. A year after receiving the prize, Eliasson presented at the Fundació Joan Miró *The nature of things*, his first solo show in Spain.

**Images** and digitised dossier available for the press in our [virtual press room](#) and using the link [bit.ly/JoanMiróPrize2023](https://bit.ly/JoanMiróPrize2023).

**Follow** the Joan Miró Prize activities on social media using the hashtag [#PremiJoanMiró](#).

# Fundació Joan Miró

 Barcelona

Lead Supporter:

---

ΙΣΝ / SNF

ΙΔΡΥΜΑ ΣΤΑΥΡΟΣ ΝΙΑΡΧΟΣ  
STAVROS NIARCHOS FOUNDATION

---

Fundació Joan Miró  
Parc de Montjuïc  
08038 Barcelona  
T +34 934 439 070  
press@fmirobcn.org

[www.fmirobcn.org](http://www.fmirobcn.org)

