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1. General Information

From Miró to Barcelona ***Miró. Documents Series***

9 May – 2 November 2014

Press conference: 8 May at 13.00

Opening: 8 May at 19.30

Exhibition organised by
Fundació Joan Miró, Barcelona

Curated by
Rosa Maria Malet
With the assistance of Teresa Montaner i Elena Escolar

Exhibition design
Lluís Pau

Catalogue
Fundació Joan Miró
With texts by Lluís Permanyer, Josep Ramoneda and Rosa Maria Malet
Editions in Catalan, Spanish and English

With the collaboration of Cercle Miró

Hours
Tuesday to Saturday, 10.00 to 19.00
Thursday, 10.00 to 21.30
Sunday and holidays, 10.00 to 14.30
Monday (except public holidays), closed

Free of charge

On the occasion of the exhibition *From Miró to Barcelona*, the Foundation's North Patio will be open to the public from 9 May to 24 June 2014.

2. Nota de premsa

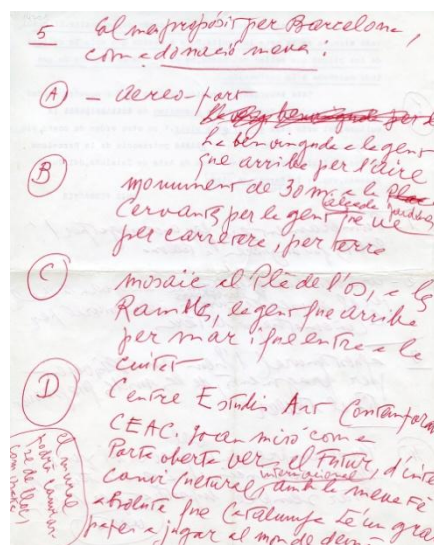
The Fundació Joan Miró presents **From Miró to Barcelona**, an exhibition on Joan Miró's works in the city's public spaces.

From Miró to Barcelona opens a new cycle of exhibitions titled **Miró. Documents** in which the Foundation's artistic and documentary collections will be the starting point for this review of Miró's work. The opening exhibition aims to draw attention to Joan Miró's legacy to Barcelona, starting from the late nineteen sixties.

Curated by Rosa Maria Malet, the exhibition presents Joan Miró's preparatory models and sketches for the four works he conceived for the city: the *Airport Mural*, the *Mosaic at the Pla de l'Os* in La Rambla, a monumental sculpture for the Parc de Cervantes, and the Fundació Joan Miró.

The exhibition will be open to the public from 9 May to 2 November 2014 in the Foundation's Emili Fernández Miró room. In accordance with Joan Miró's wish to offer these works to the city of Barcelona, the exhibition will be free of charge.

The exhibition shows the preparatory sketches and models, together with the documents and correspondence pertaining to each of these *gifts* offered by Miró to Barcelona. The historical and social context motivating Miró to make these donations is analysed, while the concept of art in public space and the pertinence of these works as symbols of the city are also studied.



Joan Miró's notes for the article by Lluís Permanyer, "Joan Miró habla del mural del aeropuerto" (Joan Miró Speaks of the Airport Mural), 1971

The preliminary works by Joan Miró make it possible to understand his creative process in each of these works and his point of view at the time he conceived them as urban interventions. The exhibition reviews the early stages in the production of the four gifts that Miró offered to Barcelona: the *Airport Mural*, the *Mosaic at the Pla de l'Os* in La Rambla, a monumental sculpture for the Parc de Cervantes (which did not materialise in the end) and the Fundació Joan Miró. The model for his monumental sculpture, subsequently titled *Miss Chicago*, has been conserved and is now located on the Foundation's North Patio which, on the occasion of the exhibition, will be open to the public from 9 May to 24 June.

In the case of the *Airport Mural*, a film by Francesc Català-Roca will be shown for the first time. Conserved at the Fílmoteca de Catalunya, this film shows the preliminary stages of Miró's and Artigas' work.

Joan Miró conceived the four works for public spaces in Barcelona as symbols of modernity and the international opening up of the city. In all four cases, Miró shared with the architect Josep Lluís Sert the vision of making cities more human and art more accessible.

In producing these works, Miró worked closely with Sert, who designed the Foundation, as well as with the sculptors and potters Josep Llorens Artigas and his son Joan Gardy Artigas. With these joint projects, Miró fulfilled his wish to engage in shared creation.

Commissioned by the Barcelona City Council, Miró created one more, final, work for public space in the early nineteen eighties, the sculpture *Woman and Bird* for the Parc de l'Escorxador.

In the texts of the exhibition catalogue, the journalist Lluís Permanyer evokes the time when Joan Miró informed him of his intention to offer four gifts to Barcelona; the philosopher Josep Ramoneda provides a context for considering the value of art in public space; and Rosa Maria Malet, the exhibition curator and director of the Foundation, gives a detailed account of Joan Miró's personal and artistic circumstances when he conceived his four donations to the city and the creative process entailed in each one.

The exhibition series ***Miró. Documents*** and the set of publications of the same title aim to carry out an in-depth study of the Fundació Joan Miró's collections. In subsequent exhibitions, the Foundation plans to present other themes related with Miró's work and to explain them by means of documents it conserves.

This exhibition has been achieved thanks to the help and support of the **Cercle Miró**, which is comprised by individuals from the business and professional



spheres who, motivated by their interest in contemporary art and in Joan Miró, make an annual contribution to the Foundation.

The opening of the exhibition coincides with the launch of the 'Joan Miró' app, which offers an approximation to Joan Miró's works in the public spaces of Barcelona, including a route whereby the user can explore the city in which Miró lived. The app shows new points of historical interest along the route and provides detailed information concerning it.

3. Joan Miró's Works in the Public Spaces of Barcelona

In 1971, Joan Miró wrote to Lluís Permanyer concerning an article that the journalist was writing for the daily *La Vanguardia* on the *Airport Mural*, which he had created together with Josep Llorens Artigas. In his letter he lists the four gifts he wishes to make to the city of Barcelona: a mural at the airport for visitors arriving by air, a large sculpture for the Parc de Cervantes for those coming by road (which did not materialise), a mosaic for the pavement of La Rambla for people coming by sea, and a Centre d'Estudis d'Art Contemporani (Centre for the Study of Contemporary Art), the future Fundació Joan Miró.

Joan Miró's first work for public space is the *Airport Mural*, which was commissioned by the Barcelona City Council in 1968 on the occasion of the exhibition *Miró* which was held in the Antic Hospital de la Santa Creu with a view to opening the city to the outside world. Miró created the mural of ten metres high and fifty metres long with a view to its being seen from a distance, giving prominence to colour so that the composition consists of large areas of colour in interplay with the contrast of black outlines. Working with Josep Llorens Artigas, he conceived the work as a way of addressing the world and thinking about the mural's permanence in the future.



Joan Miró. Model for *Airport Mural*, Barcelona, 1970. Fundació Joan Miró, Barcelona



Airport Mural, 1970 - Photo Jaume Blassi

Joan Miró and Artigas designed a monumental sculpture that was initially commissioned for the city of Chicago. When the project was shelved due to lack of finance, Miró offered it to Barcelona for the Parc de Cervantes, as a gift for people entering the city by road. In the end, the large-scale sculpture did not materialise in Barcelona, and the project was later taken up again by the Chicago City Council. The model for a “Monument offered to the city of Barcelona”, also known as *Miss Chicago*, testifies to the fact that the work has also remained in the city, where it has been installed in the North Patio of the Foundation to become a symbol of the institution.



Joan Miró. Preliminary sketch for *Moon, Sun and One Star*, 1968. Fundació Joan Miró, Barcelona
 Model for “Monument Offered to the City of Barcelona” in the North Patio of the Fundació Joan Miró

In the nineteen eighties, the Barcelona City Council planned a new large-scale sculpture for the Parc de l’Escorxador. Working this time with Joan Gardy Artigas, Miró recast the dimensions of a previously existing work in order to create *Woman and Bird*, a vertical structure, which is covered with ‘trencadís’ mosaic and shows distinctive elements of his iconography such as femininity and the bird.



Joan Miró. Model for *Woman and Bird*, 1983. Fundació Joan Miró, Barcelona
Woman and Bird. Parc de l’Escorxador, Barcelona

Miró conceived a mosaic for the paving of La Rambla as a welcoming gesture to people arriving in Barcelona by sea. The fact that people could walk on it demystified the work and made it accessible to everyone. The *Mosaic at the Pla de l'Os*, which was unveiled in 1976, presented a creative challenge for Miró, since it was his first work over which people could walk. This was also a technical challenge since he also had to find a way of protecting it from wear and tear.



Joan Miró. Model for the *Mosaic at the Pla de l'Os*, 1975. Fundació Joan Miró, Barcelona
Mosaic at the Pla de l'Os. La Rambla, Barcelona

The most relevant of the donations that Miró made to Barcelona is the **Centre d'Estudis d'Art Contemporani**, the Fundació Joan Miró. This project arose from the closest possible collaboration with the architect Josep Lluís Sert in which their primary aim was to produce an international centre with a view to the future. From its inception, the Foundation was conceived as a place to house the collection of works, documents and books that Miró had given to the Centre and also as a venue for temporary exhibitions by national and international artists and other cultural activities. This was Miró's most important gift to Barcelona and the one that gave him most satisfaction.



Josep Lluís Sert. *General Floor Plan for the Fundació Joan Miró*, 1974
 Fundació Joan Miró, Barcelona



The exhibition concludes with a chronology of all the projects that Joan Miró created for public spaces around the world, starting with the work *The Reaper (Catalan Peasant in Revolt)* for the Pavilion of the Spanish Republic at the Paris World Fair in 1937. With this overview of the set of works that Joan Miró created for public space, one understands his wish that art should be more democratic and that people should be valued more than his own creations.

4. Selection of Images for the Press

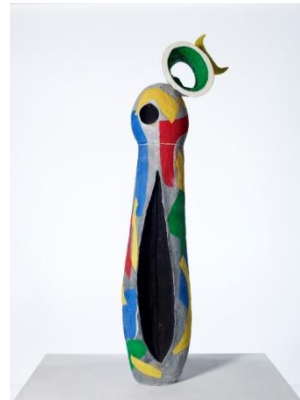
<p>Joan Miró's notes for Lluís Permanyer's article "Joan Miró habla del mural del aeropuerto" (Joan Miró Speaks of the Airport Mural), 1971 Fundació Joan Miró, Barcelona</p>	
<p>Joan Miró <i>Airport Mural</i>, 1970 Photo: Jaume Blassi</p>	
<p>Joan Miró Model for <i>Airport Mural</i>, 1968-1969 Gouache on paper 99.8 x 499.7 cm Fundació Joan Miró, Barcelona</p>	
<p>Joan Miró Preliminary sketch for <i>Airport Mural</i>, c. 1968 Felt-tip and ballpoint pens on photograph 17.5 x 23.1 cm Fundació Pilar i Joan Miró, Palma de Mallorca</p>	

<p>Joan Miró Preliminary sketch for <i>Airport Mural</i>, 1968 Felt-tip and ballpoint pens and coloured pencils on paper 21.1 x 27.1 cm Fundació Pilar i Joan Miró, Palma de Mallorca</p>	
<p>Joan Miró Model for "Monument Offered to the City of Barcelona", 1968 North Patio of the Fundació Joan Miró</p>	
<p>Joan Miró Model for <i>Monument</i>, c. 1964 Plaster and graphite pencil 97.5 x 29.5 x 26 cm Fundació Joan Miró, Barcelona</p>	
<p>Joan Miró Preliminary sketch for <i>Moon, Sun and One Star</i>, 1968 Undated Ballpoint on paper 21 x 15.1 cm Fundació Joan Miró, Barcelona</p>	

Joan Miró
Woman and Bird, 1981-1982
 Parc de l'Escorxador, Barcelona



Joan Miró
 Model for *Woman and Bird*, 1981
 Gouache on plaster
 114 x 21.5 x 22 cm
 Fundació Joan Miró, Barcelona


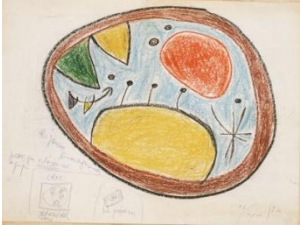

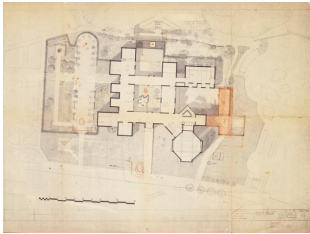


Mosaic at the Pla de l'Os, 1976
 La Rambla, Barcelona



Joan Miró
 Model for the *Mosaic at the Pla de l'Os*,
 1975
 Indian ink, grease pencil, pastel and
 etching on paper
 90 x 105 cm / 74.5 x 89.5 cm
 Fundació Joan Miró, Barcelona



<p>Press clipping with notes by Joan Miró related with <i>Mosaic at the Pla de l'Os</i>, undated Ink printed on paper 23 x 14 cm Fundació Pilar i Joan Miró, Palma de Mallorca</p>	
<p>Joan Miró Preliminary sketch for <i>Mosaic at the Pla de l'Os</i>, 1974 Wax crayon and ballpoint on paper 33.4 x 44.4 cm Fundació Pilar i Joan Miró, Palma de Mallorca</p>	
<p>Fundació Joan Miró. Centre d'Estudis d'Art Contemporani, Barcelona Date of opening to the public: 1975 Photo: Pere Pratdesaba</p>	
<p>Josep Lluís Sert General Floor Plan for the Fundació Joan Miró, 1974 Photographic reproduction 96 x 62 cm</p>	

20-second clip for the press from the film:

Francesc Català-Roca

El mural de l'Aeroport

1969

Duration: 13 min. Silent

Arxiu Filmoteca de Catalunya



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Download video on the exhibition:

<http://vimeo.com/fundaciojoanmiro>

Images at Press Room on the website of the Fundació Joan Miró

Access the exhibition online with the tag: **#mirobcn**

Further information

Press Office, Fundació Joan Miró – press@fundaciomiro-bcn.org – +34 93 443 90 70

Elena Febrero: 646 190 423 / Helena Nogué: 630 634 905