

THE FUNDACIÓ PILAR I JOAN MIRÓ IN MALLORCA



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MIRÓ'S WORKSHOP IN PALMA DE MALLORCA, DESIGNED BY SERT (1956)

BEHIND MIRÓ'S SYMBOLS AND COLOURS WE FIND A POETIC UNDERSTANDING OF NATURE, MAN AND SOCIETY. THE IMPORTANCE OF THE STUDIOS OF SON ABRINES AND SON BOTER, WHERE MIRÓ'S BOLDEST CREATIONS, HIS "GRAFFITI", ARE KEPT, CAN GIVE US SOME IDEA OF THE TREASURES OF THIS NEW FOUNDATION'S COLLECTIONS.

The collections belonging to the Fundació Joan i Pilar Miró in Mallorca consist basically of the work which for one reason or another was left in the artist's studios after his death. The work was produced in Mallorca during the sixties and seventies. At present, the Foundation's art collection is made up of some 5,000 works, many of them unknown to the public, including paintings, sculptures, graphic work, drawings, sketches, preparatory objects, tools, notes, etc.

The works are full of energy and vitality, steeped in the Mediterranean and expressed with great freedom.

It was in Mallorca that Miró came to appreciate the innocence of popular art, of the *siurells*, in which he discovered the real blue of the sea and the clarity of the light and where he was able to devote himself to his work in peace.

Behind Miró's symbols and colours, we find a poetic understanding of nature, man and society. The incalculable value of the Son Abrines Workshop, designed by Josep Lluís Sert in 1956, and the Son Boter Workshop, a typical seventeenth century Majorcan farmhouse, where Joan Miró's boldest creations, the *graffiti*, are to be seen on all the walls of the house, can give us some idea of the treasures of this new foundation. The *graffiti* of Son Boter, large designs in charcoal drawn on whitewashed walls, are mainly preliminary sketches for sculptures or large canvases that can be found on the premises. The Sert Workshop has also been kept intact, just as Miró left it before he died.

These workshops provide an opportunity to follow the course of the creative process in an artist in whom are concentrated the avant-gardes of the twentieth century, and discover the clues to his world, the key to an understanding of his work from a wide variety of viewpoints.

The Foundation's new building provides the infrastructure necessary to undertake a complete programme of services to the public as well as the exhibition of the art collections of Miró and of his workshops. This programme sets out above all to make the Fundació Joan i Pilar Miró in Mallorca a lively, dynamic centre explaining at first hand the aes-



NEW BUILDING DESIGNED BY R. MONEO

thetics of contemporary art and not just the work of Miró.

The library, specializing in contemporary art and, of course, in the work of Miró, contains 4,000 books, and an annual growth of some 2,000 books and catalogues is foreseen. There is also a section for international magazines on art and culture today.

The documentation service, soon to be computerized, will provide easy and comfortable consultation of the Foundation's collection of documents. This collection includes over one thousand letters and other documents belonging to the artist, as well as various volumes of articles, reviews and newspaper reports on Miró and his work and some 3,000 personal belongings from his workshop.

A large part of the Foundation's art collection will be presented to the public on a rotational basis. The selection on permanent exhibition in the "Espai-Estrella" of the new building will include other collections, alongside Miró's work,

so as to establish an artistic dialogue. During 1993, to mark Miró Year, the Foundation will also be organising a series of exhibitions from its collections which will travel around the Balearic Isles and also visit other countries such as Japan and Venezuela.

Opening the artist's workshops involves a considerable challenge, as the plan is to use the engraving and lithography workshops on a full-time basis and to set up new workshops for silk-screen printing and photography. Several programmes will also be set up for creation and publishing in the graphic arts, in which recognized artists from all over the world will take part, as well as younger artists undergoing training. Similarly, projects for group work will be promoted involving painters, artisans, poets, musicians, etc. representing different forms of creative work and providing a meeting-point for the different artistic specialities in which Joan Miró worked (workshops for poetry, music, ceramics, etc.).

In relation with these art workshops there will be a series of grants, scholarships and awards aimed at stimulating artistic creation and research.

The programme of teaching activities for schools will be organised around creative workshops and guided visits for children, centred mainly on the activity "A day with Joan Miró", for which a series of teaching materials, comics and audiovisuals are available.

The temporary exhibitions make up an extensive and varied programme of a high international level, with which it is also hoped that the work of young artists will be encouraged.

The cultural activities are inspired in the personality of Joan Miró. Thus, talks, debates, symposiums, concerts, poetry recitals, contemporary dance, puppet shows, etc. will make the artist's last dream come true: to create a living and dynamic centre where creation and research are fused in the Centre d'Estudis d'Art Contemporani.

"I need someone able to stimulate emotion. Emotion is what makes the world go round", says Miró.

We hope the emotion and hope deposited in the projects of the youngest of the foundations devoted to Miró will be worthy of his final legacy. ■