



Leonor Serrano Rivas, *The Dream Follows the Mouth (of the one who interprets it)*, 2018.

HOURS

Winter opening hours
(October to May)
Tuesday to Sunday,
10am – 8pm.

Summer opening hours
(June to September)
Tuesday to Sunday,
10am – 9pm.

Closed
Every Monday,
1 January and
25 December.

ADMISSION FEES

General admission: €8.

Free admission (upon the presentation of relevant documents): Friends of Centro Botín, Pass cardholders, under-16s, unemployed, sponsors and press (with accreditation); plus all ICOM (International Council of Museums), IAC, Sotheby's Preferred, and SOY de Mutua Madrileña cardholders.

Concession (ID required): €4.
People over 65, students aged 16 to 25, people with disabilities and large families.

Group admission: €6 per person.
-between 8 and 30 people (guide included)-.

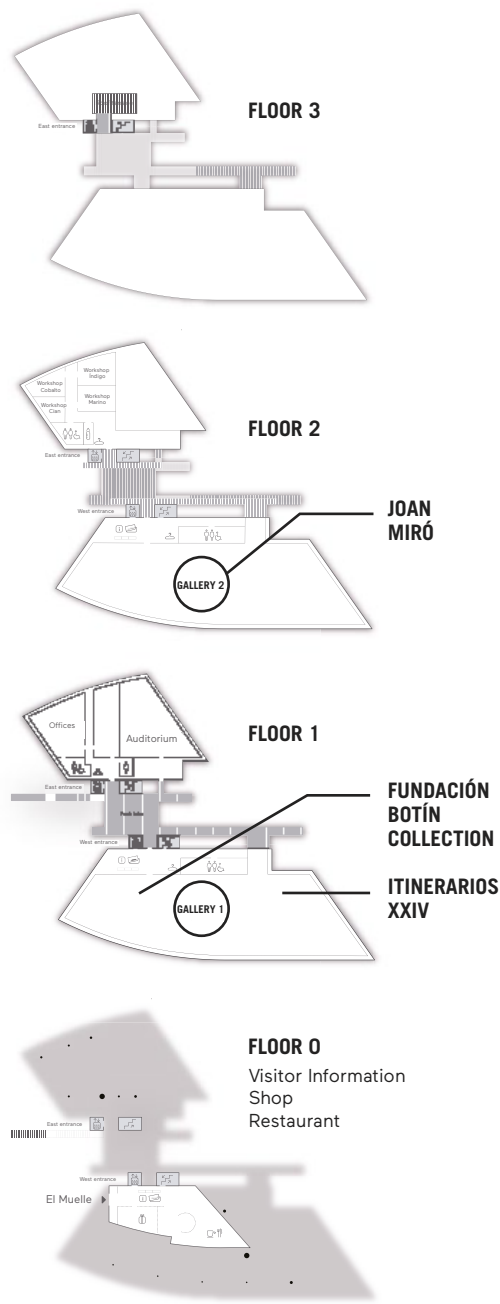
CONSULT EXHIBITIONS AT

#ItinerariosXXIV
#JoanMiró



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EXHIBITIONS



CENIRU BOTÍN CENTRE



View of exhibition. Successió Miró 2018
Cover: *Jeune fille s'évadant*, 1967. Susse Fondeur, Arcueil, Paris. Ejemplar H.C. II/II. © Successió Miró 2018.

JOAN MIRÓ

SCULPTURES 1928-1982

Supported by:



20 MARCH
2 SEPTEMBER
GALLERY 2

Curators:
María José Salazar
Joan Punyet Miró

His first foray into sculpture began in 1928, when his production of two-dimensional works with collage led him to three-dimensional pieces. This period signifies a turning point, a time of pursuit and change, which also lead him towards more synthetic forms.

At the beginning of World War II Joan Miró left Paris for Normandy where he remained until 1942, when he returned to Spain. These were years of isolation, loneliness and reflection on his previous experience, during which the artist dreamed of having a studio in which to paint. In 1944 he returned to sculpture, marking the beginning of his second period and the true birth of Miró as a sculptor.

His move to Mallorca, the construction of his studio by Josep Lluís Sert and the purchase of the stately home of Son Boter, also used as a studio, enables him to work in many different spaces, thus reaching a level of artistic maturity and the complete freedom of expression in the medium of sculpture. This is when he started to work with bronze. Though seemingly at odds with his personal way of working, this traditional academic material nevertheless allows him to create assemblages of found objects.

Next, came a very brief period of silence and reflection, before he returned once



View of exhibition. Successió Miró 2018

again to sculpture in 1962, marking the beginning of what is his third phase, perhaps the most productive and personal. It was primarily based on the assemblage of materials and the transformation of found objects and fragments of nature. He lent greater importance to the use of new materials, which emboldened his imagination and led to new more balanced and poetic forms. At this time he also began to explore monumental sculpture, donning colour to his works in bronze, following advice from Giacometti.

These sculptures largely consist of improbable combinations of objects, apparently the result of chance, although nothing could be further from the truth. Miró selected objects in a highly intuitive fashion, applying a principle of association; he divested the objects of their own identity and imbued them with a completely new character which, when combined with other objects, created a distinct form. Ultimately, he gave them a sense of

overall unity through a poetic vision of the whole. To this end, he relied on prior sketches and on photos of the assemblage for the definitive work.

In his final years of creative production, his fourth phase, Miró accepted many high-profile commissions for sculptures in public spaces in Barcelona, Madrid, Chicago, Milan and Paris, something he greatly enjoyed in his pursuit to stir up emotions in the people looking at his art.

Throughout his sculptural production, Miró engaged head-on with traditional sculpture; he sought a connection with beholders, striking up a dialogue in which his free, poetic spirit takes possession of them and transforms their vision.

A unique and one-off experience, this exhibition marks a before and after when seeking to understand Joan Miró's language of sculpture, from his first piece dating back to 1928, to this last one, in 1982, when the artist was approaching the age of 90.

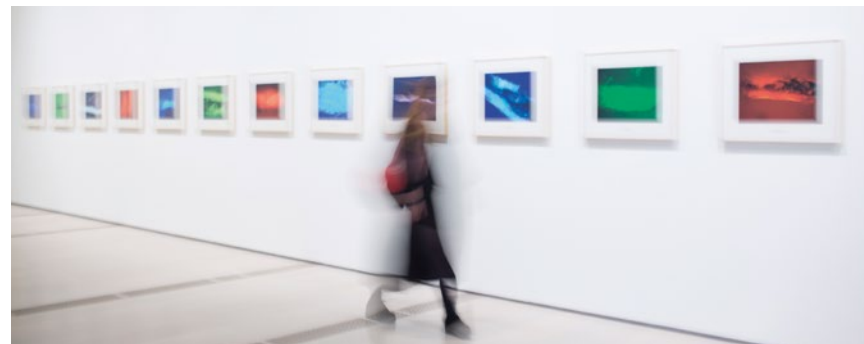
MORE INFORMATION ON THE ACTIVITIES BROCHURE AND ON WWW.CENTROBOTIN.ORG

ITINERARIOS XXIV

A YEARLY FORAY INTO THE MOST RECENT CONTEMPORARY ART

13 MARCH
3 JUNE
GALLERY 1

Curator:
Benjamin Weil



Irma Álvarez Laviada, *Mise en abyme*, 2017.

Itinerarios is a yearly showcase of works produced by the 8 recipients of a Fundación Botín visual arts grant, which concludes the grant cycle. The 24th edition features works by Irma Álvarez-Laviada, Elena Bajo, Josu Bilbao, Felipe Dulzaides, Rafa Munárriz, Leonor Serrano Rivas, Alex Reynolds and Pep Vidal.

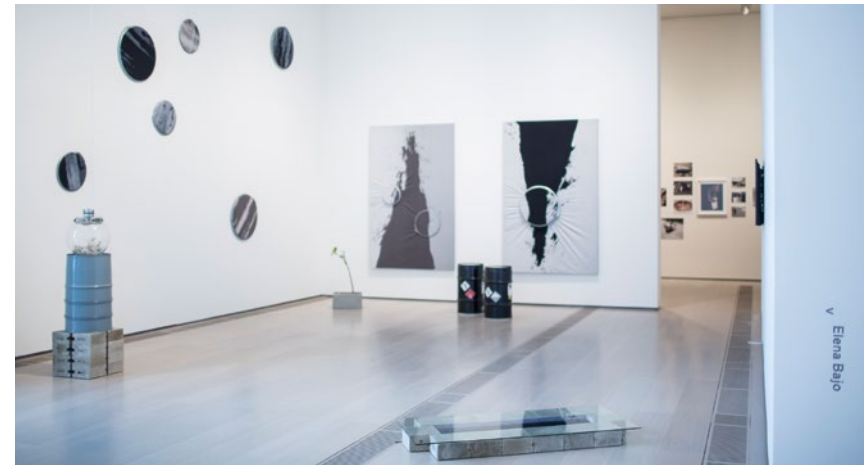
A jury of art professionals selected their proposals out of hundreds for their excellence. However, they reveal affinities among those artists, in both concerns and methodology. All have for instance taken the guise of installations, a format pioneered in the 1960s by artists who sought to let the visitor actively engage with a set of elements – objects, drawings, photographs, moving images and/or sound – freely associating them to create their own narrative.

Many artists have included moving images in their projects. Contrary to

the experience of cinema, where the duration of the film predates the time spent looking at it, these short films will be screened in a time frame that is determined by the viewer.

Beyond the experience of the physical space, each work also addresses in its own manner the way one's perception of reality has changed with the advent of globalized mobile and social media. Processing news and interpreting facts have been rendered so much more complex by the seamless integration of personal viewpoints with professional newscasts and the fact one is aware of what is taking place in real time anywhere, regardless of geographic proximity. As a result, there no longer is one common "truth".

The physical experience of the volumes and the scale of objects is core to **Pep Vidal's** installation, consisting of a



Elena Bajo, *The Owl of Minerva only Flies at Dusk (Urania's Mirror)*, 2017.

drawing and five inflatable devices of various sizes, which the artist has shaped and placed so as to evoke a landscape.

The two-channel video installation of **Leonor Serrano Rivas** is accessed from two different viewpoints, which create two different experiences of her work: one favours the oversized image, whereas the other combines film footage with physical space using sculptures that work as "frozen actors", exploring the idea of reflection and her relentless interest in form and figure.

Rafa Munárriz questions the notion of accessibility and limits in urban spaces. His hanging structure evokes both a metal door or a blind, which would simultaneously enhance the view and deny access to it, somehow replicating the experience of a passer-by looking into a shop window after closing time.

By scattering objets trouvés and construction materials, **Josu Bilbao** creates a poetic landscape, giving prominence to matter that is usually

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considered waste or refuse, portraying a dialogue between space and materials.

Elena Bajo's installation reflects upon the harmful effects of global investments in wind power on the life of a small rural indigenous community in Mexico and its natural surroundings.

Felipe Dulzaides tells of Cuban daily life by capturing the activity of door-to-door knife sharpeners who contribute to the soundscape of the city with their fluted melody used to announce their services.

Irma Álvarez-Laviada has keenly observed the practice of art restorers who care for cultural heritage. Her installation reflects upon the alterations made to revered masterpieces, calling into question their status as genuine works of art.

The immersive quality of **Alex Reynolds** is predicated by her skilful blend of powerful sound and image, which explores the relationship between the two and how one affects the perception of the other.