



EXHIBITION
JOAN MIRO
BEYOND PAINTING



CURATOR OF THE EXHIBITION


Jean-Christophe Hubert graduated from the Faculty of Philosophy and Humanities at the University of Liège, specializing in Modern Art History. He began his career in 1996 with the nonprofit organization Art&Fact and teaches at the Centre de Formation permanente des Classes moyennes et des PME Liège-Huy-Waremme. As a curator or consultant, he has participated in exhibitions at the Musée du Chapitre de Soignies, the Abbaye du Val-Dieu, the Château d'Aigremont, and the Musée d'Art moderne de Liège for the Ministry of Heritage of the Walloon Region. In 2000 he became curator of the Val-Dieu Abbey Museum of Art and History. Inside this magnificent 13th-century building, he will open an exhibition devoted to Rembrandt's engraved works and establish a collaboration with the Rembrandt House in Amsterdam.

A doctoral student at the Fonds National de la Recherche Scientifique (National Fund for Scientific Research) of the University of Liège, he then devoted himself to research before finally devoting himself to curating exhibitions. He developed this orientation within the nonprofit organization Collections et Patrimoines. As art director, he led exhibitions such as Pierre-Paul Rubens in Eupen, Leonardo da Vinci in Brussels, and Sos Planet in Liège.

Curator of the Brussels Museum of Letters and Manuscripts until 2012, he participated in the development of this Brussels cultural hub and saw the opening of seven prestigious exhibitions, including Georges Simenon, Bruxelles Capitale des Arts and L'Étincelle surréaliste. Nearly twenty lectures attracted large audiences and prestigious speakers such as Jacques Bredael, Hervé Hasquin, Marc Eyskens, and Patrick Weber.

At the same time, he has developed projects at such notable sites as the Oud-Sint-Jan site in Bruges, the Château de Waroux in Ans, the Malmundarium in Malmedy, and the Pouhon Pierre le Grand in Spa, and he specializes in curating and staging museums and exhibitions.

In 2010, Jean-Christophe Hubert became curator of the Pablo Picasso Collection in Bruges, at the famous site of the former Hôpital Saint-Jean. He has curated exhibitions devoted to Félicien Rops, Auguste Rodin, Claude Monet, Auguste Renoir, Edgar Degas, Jean-Michel Folon, Salvador Dali, Joan Miro, Henri Matisse, Marc Chagall, René Magritte, Pol Bury, and Pierre Alechinsky. He has curated more than 120 exhibitions of 19th- and 20th-century art, including, most recently, the Pablo Picasso exhibition at Palazzo Paesana in Turin. He is the author of more than 30 books on art. His favorite subject is the work and personality of artists in front of their audience.





FOR TOURISM AND SCHOOLS

These exhibitions are an educational tool for exploring art and sharing it with children. The presentation of original works and the use of specific educational tools such as games, crafts, and books provide a fun way to explore an artist, an era, or a technique.

These are not art workshops proper, and the goal is not to learn a technique or artistic style, but rather to stimulate the imagination, educate the child's eye, and have fun doing what the artist does, in order to better understand his or her work. In this way, children learn to see, feel and decode works of art on their own. Art as a way to grow, to learn about others and ourselves. Art for enjoyment. Art to better understand our world, our society, the image it conveys and why. Art that we can dissect to better appreciate it.... Art that helps us learn to live together.

The tools

Children's panels. In the exhibition setting, panels were designed especially for children and games were created especially for them.

Free brochures for families. All families with children will receive a free 12-page booklet with games for their children during the exhibition. Thus, while parents visit the exhibition, children can play games to discover the same works in a different way, with an educational approach. The goal is to make the visit as enjoyable as possible for young people.


A downloadable educational package. To prepare for the visit or to extend the exploration at home, families and schools can download an original educational packet. The download is free of charge.

The different programs offered

For the general public: visit the exhibition with the help of a small "guidebook" and participate in workshops led by project leaders and related to the themes of the permanent and temporary exhibitions.

For school groups: children, divided into small groups, visit the exhibition. The exhibition is led by animators. They encourage children to watch, explore and experience the exhibition, as well as to express themselves and engage in dialogue.

For current and future educators: Guided tour of the exhibition and discussion with project leaders (by appointment).



Better understand those around us

The main goal of this exhibition is to enable the general public, and especially young people and children, to discover art, its history, and its fascination through a concept that meets their expectations. Unfortunately, too many exhibitions are designed without children in mind. The permanent exhibition, designed entirely for children, presents a two-level itinerary that allows children to discover works by Picasso, Matisse, Chagall, Miró, Folon, Braque, Magritte, Dali, etc. The route plays an educational role, encouraging visitors to extend their discovery by reading, traveling or visiting other exhibitions...

One of the project's priorities is to desacralize the relationship with art, without oversimplifying it and integrating it into social practices. The goal is to encourage open-mindedness to differences, cultures and the environment by developing an artistic and cultural dynamic among children, families and even the general public.

The goal of this project is to provide an opportunity to learn more about ourselves and those around us. The exhibits are participatory and fun. The entertainers play a key role. They bring the exhibition to life, creating an atmosphere of trust, giving children a voice and encouraging them to listen attentively and warmly so that they can express their feelings about the artworks.





EXHIBITION « JOAN MIRO » BEYOND PAINTING

EXHIBITION FEATURES

The exhibition brings together 120 pieces: paintings, drawings, engravings, prints, posters and lithographs by Joan Miro, all original and validated by the estates.

ABOUT THE EXHIBITION



Miro is a member of the Surrealist movement. This artistic movement is defined by André Breton in his *Manifeste du Surréalisme*. Miro is the most Surrealist of us all", he says. Breton explains that surrealism must "express, either verbally, in writing or in any other way, the real workings of thought". Thought dictates the work. Miro creates in the absence of any control by reason, outside any aesthetic or moral preoccupation. Surrealism explores new creative techniques and gives free rein to the unconscious. Artists used automatic writing, narratives dictated during forced sleep or the solicitation of chance. Miro starts with a stain, a line, chance, and lets his unconscious do the rest of the work. He paints, draws "without thinking", towards "absolute freedom"...



The exhibition addresses one aspect of Miro's work: his desire to go beyond painting and conquer the general public. In 1938, he wrote: "I'd like to try my hand at sculpture, pottery, printmaking, having a printing press. I'd also like to try, as far as possible, to go beyond easel painting, and get closer, through painting, to the human masses I've never stopped thinking about". Until 1982, Miro produced hundreds of works that, for three decades, gave rhythm and color to prestigious events. The exhibition presents this immense, swirling creation, essential to our knowledge of Miro.

Joan Miró was born in Barcelona on April 20, 1893. After a nervous breakdown, he abandoned his business studies to devote himself entirely to art. He studied art at the Gali school, where he met the ceramist Artigas. He discovered Cubist painting. In 1920, Miró went to Paris for the first time, where he met Picasso. He became closely associated with the Surrealist group. In the late '30s, Miro's work was disrupted by the Spanish Civil War, then by the Second World War. When the German invasion threatened Paris, Miro was forced to flee to Varengeville in Normandy, where he lived with Georges Braque. In 1940, Miró settles in Palma de Majorca and begins his famous Constellations series.

In 1948, Miro began collaborating with Aimé Maeght, whose gallery exhibited works by Braque, Matisse, Léger, Miró, Tàpies, Chillida, Chagall, Kandinsky, Calder, Giacometti, Uzac and Alechinsky. Trained as a lithographer, Aimé Maeght was an art dealer, publisher, film producer and daring collector. As a publisher of books and engravings, he worked with Fernand Mourlot's studio, publishing several magazines and the famous *Derrière le Miroir* catalogs. These were enriched with numerous original lithographs by Matisse, Braque, Léger, Miro and Chagall. Miró produced 19 issues of *Derrière le Miroir*. The majority of the works in the exhibition are original lithographs produced by Miro, directly on a plate. The drawing is not engraved, but executed directly on a zinc plate. Miró draws freely on the zinc, using his finger, a brush or black ink. The ink is oily and penetrates the slightly porous zinc. A different zinc plate is used for each color. The artist has to break down the final work into as many stages as there are colors. It's not unusual for Miró to make more than a dozen different plates to obtain an original lithograph. The plate is then inked in black or color with a roller. A sheet of paper is laid over the plate, and the whole assembly is passed under the lithographic press. For each new print, the plate must be inked again.



Joan Miro" exhibition at the Sarriyer Exhibition Center in Istanbul - Turkey



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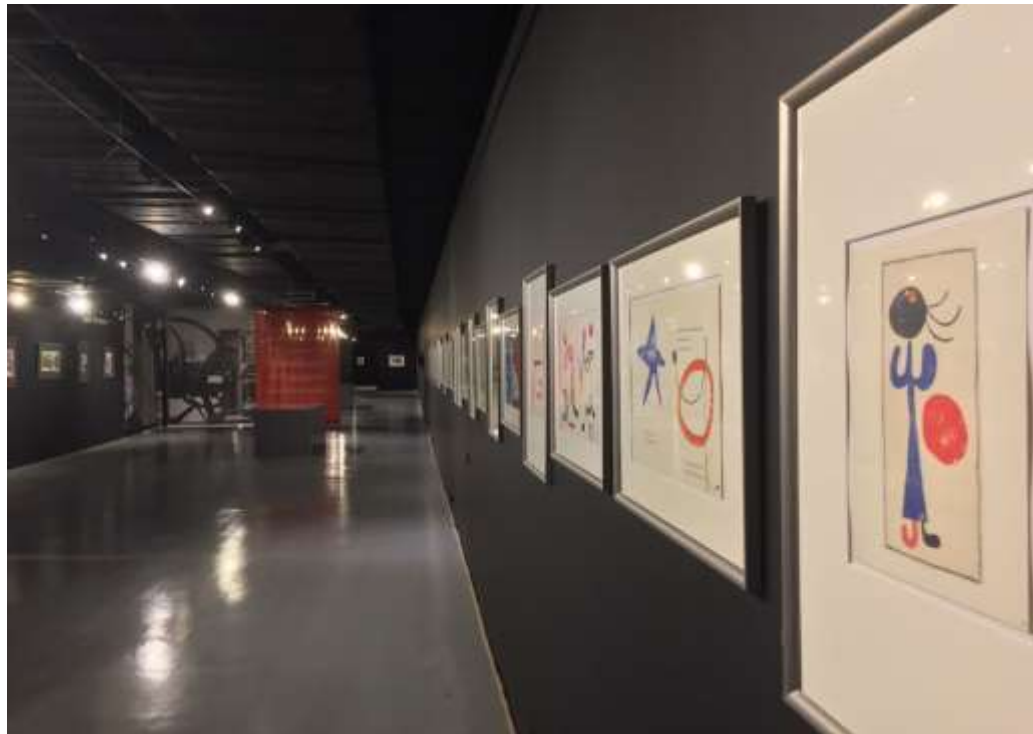
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Exhibition « Joan Miro » at the Spa Tourist Office Exhibition Center



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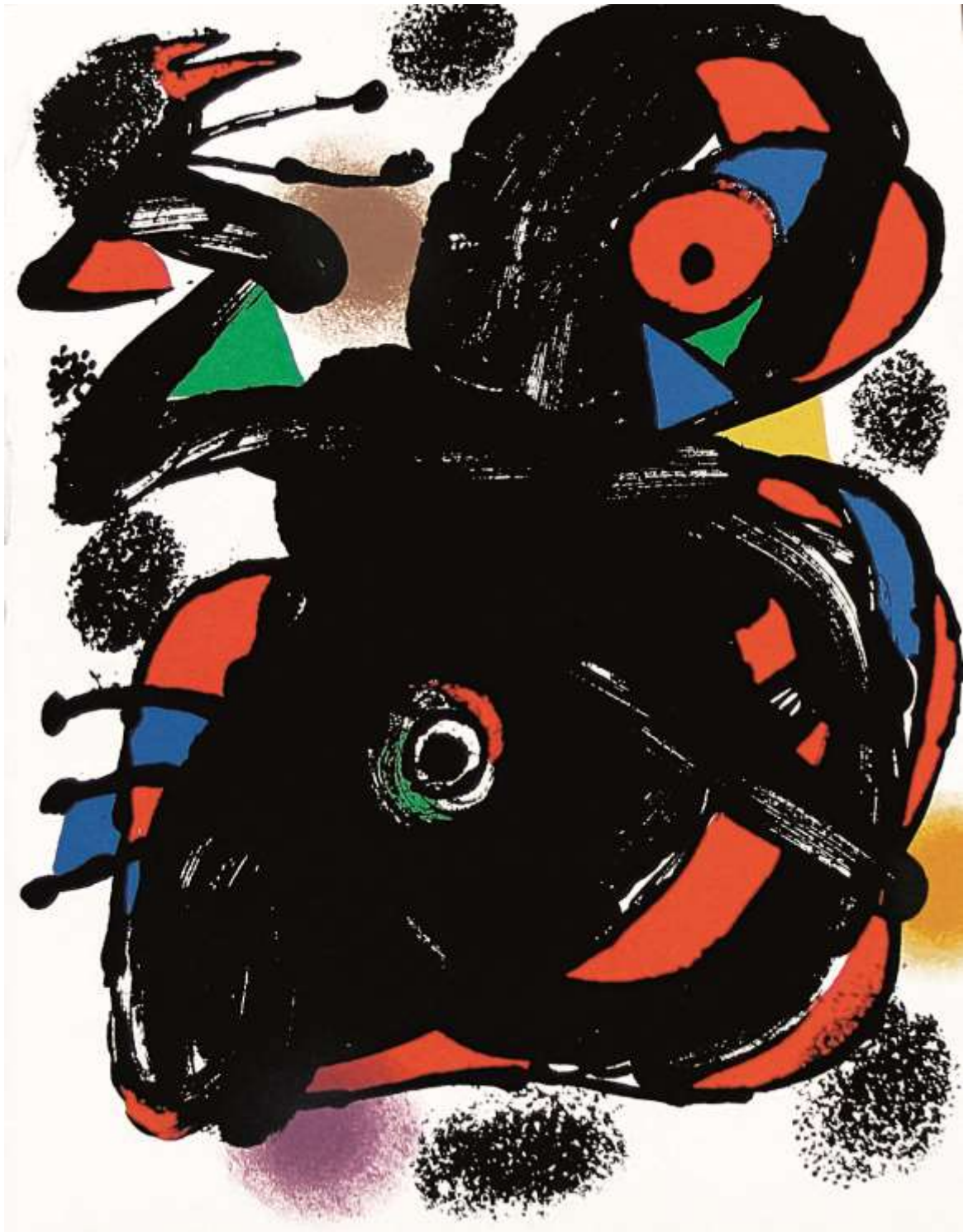


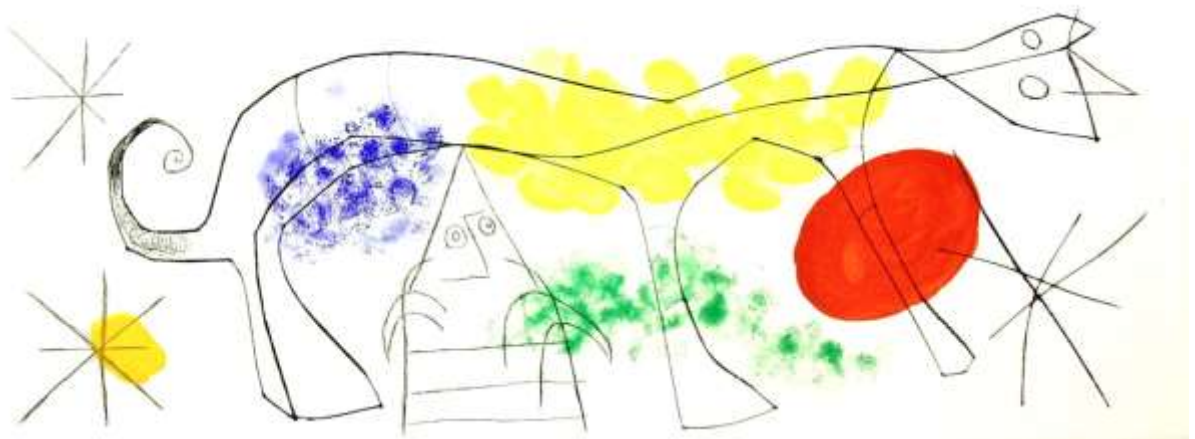


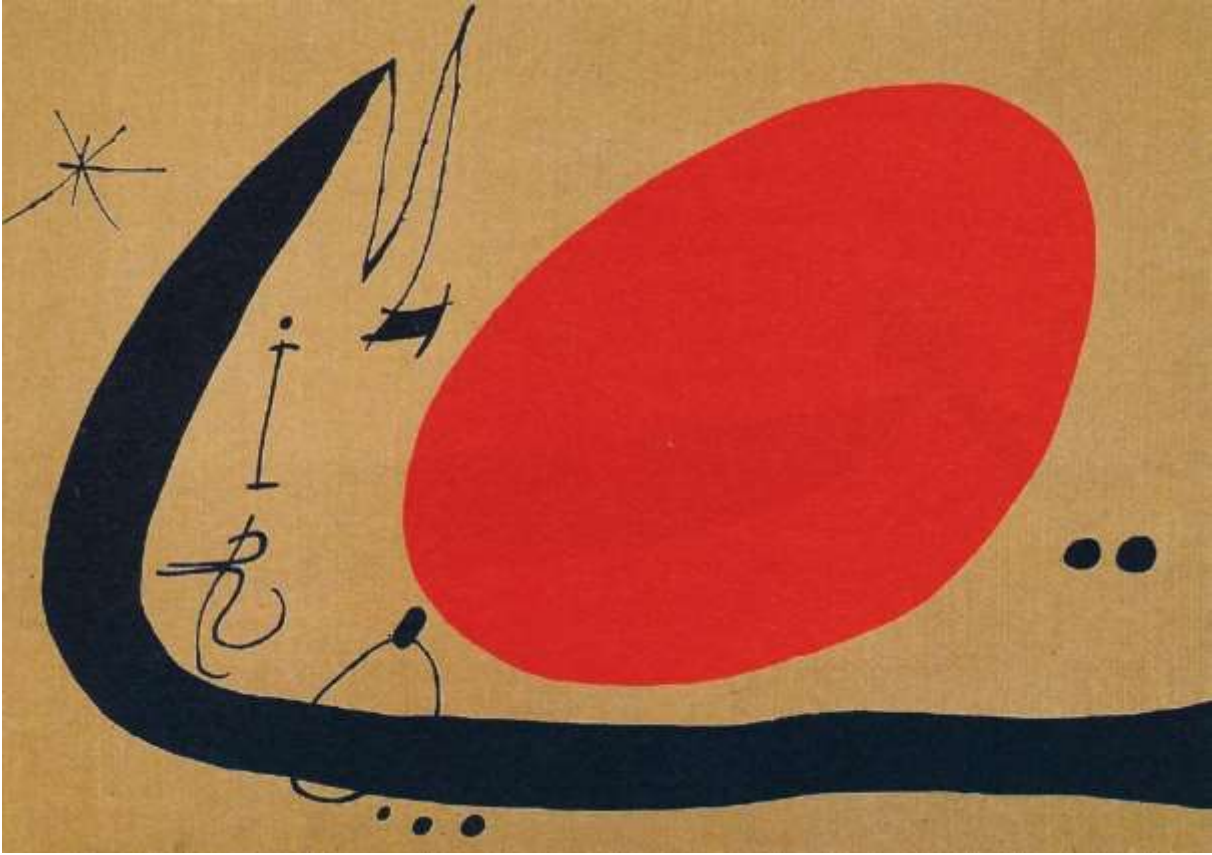










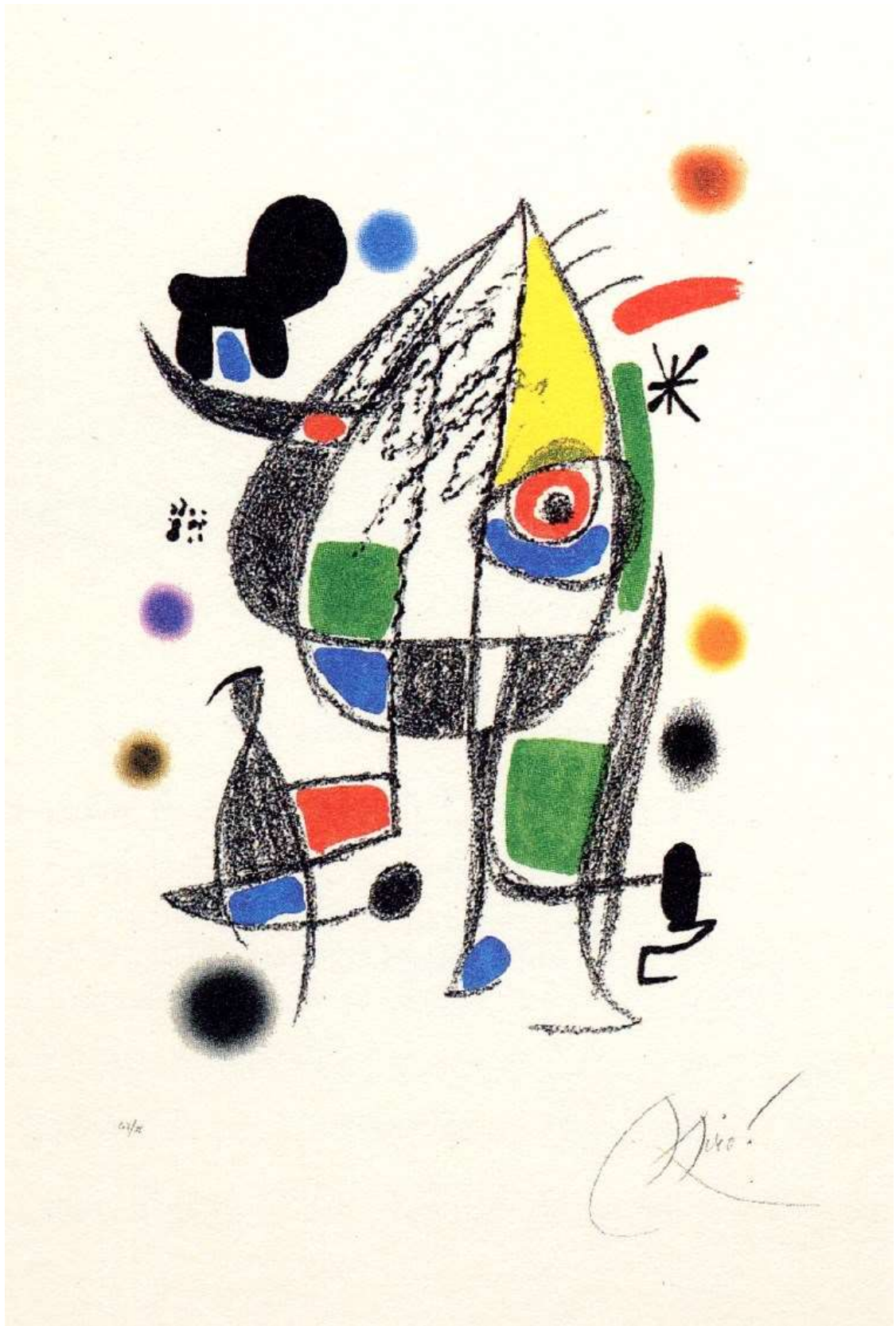






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