

# Miró. His Most Intimate Legacy

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Press Kit



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joan,*

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## **Press release**

### ***Miró. His Most Intimate Legacy***

1 April – 26 September 2022

A project by Marko Daniel with Elena Escolar and Dolors Rodríguez Roig

With the support of the Fundació Banc Sabadell

**The Fundació Joan Miró presents *Miró. His Most Intimate Legacy*, an exhibition that sheds light on the artist's most personal side by reviewing the collections he created for his family**

**Curated by Marko Daniel, together with Elena Escolar and Dolors Rodríguez Roig, the exhibition reconstructs the story of love and generosity that Miró began with the works that he produced and set aside for his wife and daughter and which ultimately resulted in the creation of the Fundació Joan Miró.**

***Miró. His Most Intimate Legacy* features some 180 objects, among them eighty works that chart nigh on seven decades of his artistic career, as well as preparatory drawings, unpublished documentation and family photographs. This selection brings into a dialogue the artworks that Miró and his family have donated or deposited with the foundation from its early days to the very latest deposit of work this year, the most recent expression of the ongoing connection that has kept the artist's commitment alive over three generations.**

**The exhibition is structured into five different sections that present the creation and evolution of the family collections, while at the same time pointing to the links between the selected works and cultural and historical moments in the twentieth century that Joan Miró, Pilar Juncosa and Dolors Miró witnessed.**

**With the support of the Fundació Banc Sabadell, the exhibition is accompanied by a publication that examines its central theses, as well as a public and education programme of in-person and online activities and events for everyone that explore Miró's facet as a collector and the continuing relevance of his pictorial approaches.**

**Barcelona, 31 March 2022.** Over the years, Joan Miró preserved works, drawings and sketches that enabled him to maintain an emotional link with his work and which also served as a tool for him to look back over his career and his evolution as an artist. As Miró wove his life project and his human bonds, he extended this habit to his wife, Pilar Juncosa, and his daughter, Dolors Miró, carefully setting aside key works that he produced for them and transforming them in turn into collectors. Miró's love and generosity towards these two women continued as time passed in his grandsons, David, Emili, Joan and Teo, to whom the artist also dedicated a number of notable paintings.

*Miró. His Most Intimate Legacy* reveals an aspect of Joan Miró that remains largely unknown, that of a collector of his own work, which translated into the creation of three family collections of outstanding magnitude: his own, that of his wife and that of his daughter. The exhibition considers the creation and evolution of this body of work while providing fresh insights into Miró's more personal side. Curated by Marko Daniel, Director of the Fundació Joan Miró, together with Elena Escolar and Dolors Rodríguez Roig, historians in the foundation's Collections Department, the exhibition reconstructs a timeline of Miró's generosity, from his private gestures to his loved ones to his resolve to share his thinking and his legacy through the creation of the Fundació Joan Miró, a unique space and a unique collection that the artist donated to the city of Barcelona.

Around the time of the creation of the foundation in 1975, Miró allocated to it a considerable part of his private collection, selecting above all his newest and most transgressive art for preservation in the contemporary art studies centre that he had envisaged. Immediately afterwards, and in full support of her husband, Pilar Juncosa donated a large proportion of her personal collection, also furnishing the museum with work dating from before the 1970s. This commitment the couple made to the Fundació Joan Miró remains alive today thanks to their descendants, who have followed in their parents and grandparents' footsteps and have continued to place work on deposit with the foundation, including the latest deposit this year, consisting of fifty-four additional works by Miró and another five by Alexander Calder, thereby significantly strengthening the institution's collection. The exhibition brings all the family collections in the foundation into a dialogue, reconstructs the stories and history that run through them, and pays tribute to the Miró family, who, thanks to their generosity, have helped to build the most important public collection of Miró's work in the world.

*Miró. His Most Intimate Legacy* presents approximately 180 objects, among them some eighty works by Miró spanning almost his entire career as an artist, from 1910 to 1976, as well as preparatory drawings, documents that have never been displayed in public before and family photographs. This body of works, structured into five different sections, invites us to imagine the links between the

selected exhibits and the cultural and historical moments of the twentieth century that Miró, his wife, Pilar Juncosa, and their daughter, Dolors Miró, witnessed.

*Miró. His Most Intimate Legacy* opens with an exploration of the origins of Miró's personal collection in a space given over to the oldest works in this selection, among them *Bosc de Bellver* (Bellver Forest, 1910), produced when the artist was just seventeen years old. Miró always demonstrated a deep belief in his vocation as an artist and in the meaning of his work. From a very young age, and in sharp contrast with the conventions and customs of the day, he kept sketches, documents and works that he produced, demonstrating an extraordinary vision of the value that this output would have in the evolution of art. The group of works presented in this first section allows the visitor to trace the artist's pictorial evolution from the time of his training at the Llotja art school and the early European influences of Fauvism and Cubism before culminating in Surrealism, with the sole work that he dedicated to his parents, *Pintura (L'ampolla de vi)* (Painting [Wine Bottle]) dating from 1924.

When Miró met Pilar Juncosa, he extended his personal habit of preserving work to include his wife, in whom he found not just a companion for life but also the understanding and support he needed to devote himself to art. The crisis on the world stage was growing ever more acute, and against this backdrop Miró continued to flout artistic conventions and worked in series. The artist gave his wife one work from almost all of them, putting together for Pilar a collection of key pieces as a gesture of care and love. Notable among them is *Painting* (1936) – shown in this second section of the exhibition alongside pieces such as *Grup de personatges al bosc* (Group of People in Woodland, 1931), the first oil painting Miró set aside for Pilar – and *L'estel matinal* (The Morning Star, 1940), the only gouache from the series of *Constellations* that can be seen in Europe today and which Miró painted during the Second World War.

In 1930, the couple's only daughter, Dolors Miró, was born. Becoming a father increased the artist's sense of responsibility in relation to caring for his loved ones and ensuring their future wellbeing. The third chapter of the exhibition features a selection of important works that Miró deliberately saved for his daughter, such as the piece with which he began her collection, one of the twenty-seven *Paintings on Masonite* (1936), the series he started around the outbreak of the Spanish Civil War. Dolors, who knew nothing of the tragic events taking place, devoted herself to her pastime of drawing in the company of her father, who would date her pieces and carefully note down his daughter's explanations. Some of those drawings from Dolors' childhood, with an iconography very similar to the one that Miró was using in his works of the time, are also displayed in this section.

The three personal collections – Miró's, Pilar's and Dolors' – gradually increased to the extent that they grew into an archive of prime importance for understanding

the course and evolution of the artist's career. As the family grew, so Miró continued this gesture of love for the following generations, creating works and dedicating them with affection to his grandsons. Dolors had two sons by her first husband, David and Emili, and another two, Joan and Teo, by her second husband. In this fourth section of the exhibition, it will be possible to view together for the first time two pairs of works that Miró dedicated and gave to them: *Painting (For Emili Fernández Miró)*, dating from 1963, and *Painting (For David Fernández Miró)*, dating from 1965; and *Personatge davant la lluna* (Figure in front of the Moon, dedicated 'To Joan Punyet Miró') and *Personatge davant el sol* (Figure in front of the Sun, dedicated 'To Teodor Punyet Miró'), both dating from 1976. The first two brothers, who lost their father early on, were present during many of the key moments of their grandfather's career. Through letters, David and Emili eagerly followed one of the most important times in this period of Miró's art: the trips to Japan during which the artist reaffirmed his taste for Oriental art, poetry and philosophy. The documentation in this section of the exhibition includes some of the correspondence between the boys and their grandfather.

With generosity as his main driving force, in the mid-1960s Miró conceived of four major projects to culturally enrich the city of Barcelona: the Mural at Barcelona Airport, the Monument in the Parc de Cervantes, the Mosaic on Pla de l'Os, and the Fundació Joan Miró, designed by the architect Josep Lluís Sert in close dialogue with the artist. Miró's wish was for his legacy to pass from the private realm into the public sphere, and with this intention he donated to the foundation not only a considerable number of his most recent works, such as his *Burnt Canvases* series, four of which are presented in this final section, but also work created expressly for the new centre. His descendants have remained faithful to his commitment and have continued to add to the string of generous donations that have made the foundation the foremost international centre for Miró's work.

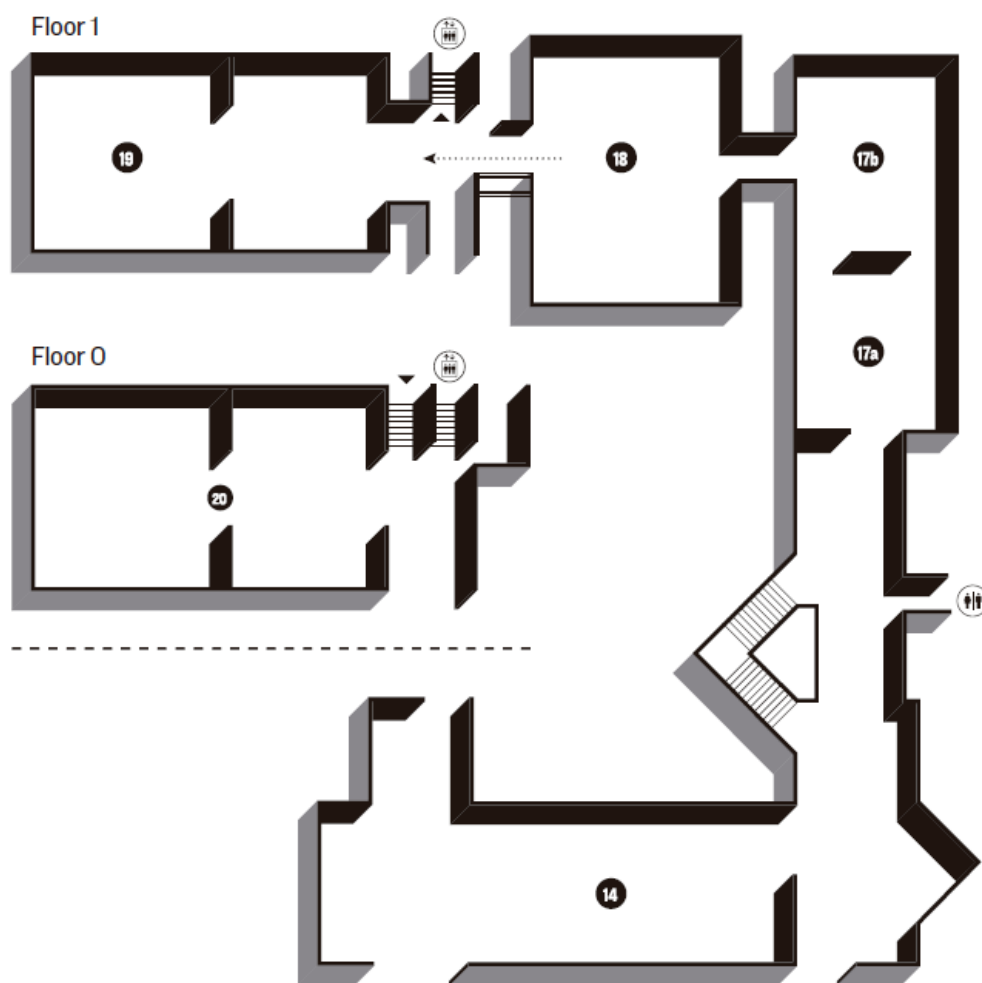
While *Miró. His Most Intimate Legacy* is open, almost all the exhibition spaces in the Fundació Joan Miró will be devoted to the artist. Some works usually displayed in the permanent collection rooms will be shown in the temporary exhibition rooms and others will once again be seen in the permanent collection, among them *Flama en l'espai i dona nua* (Flame in space and nude woman, 1932), the group of works *Painting I, II, III and IV* (1940-1973) and the *Series Barcelona* (1944), a fundamental series consisting of fifty black and white lithographs in which Miró channelled the tension and greyness of Barcelona during the post-war years in a universal iconography of tremendous expressive force in which the human figure is the protagonist. Today the Fundació Joan Miró holds a collection of work by the artist consisting of 249 paintings, 178 sculptures, two objects, four ceramic pieces, nine textile pieces, and some 8,000 preparatory sketches for almost all of his works, and virtually the entirety of his graphic and lithographic oeuvre. Thanks to another long-term loan from the Miró

family, the foundation also has the artist's personal library among its collections. In all, this is a collection without parallel around the world that offers multiple possibilities for investigating and raising awareness of Miró's artistic career and which is essential to any study or research regarding his work.

With the support of the Fundació Banc Sabadell, the exhibition is accompanied by a publication that features all the works and documentation in the show, as well as an essay by the team of curators that presents the central theses of the display, as well as hitherto unpublished material from the artist's personal fonds. The volume also includes a conversation between Marko Daniel and Joan Punyet, Miró's grandson, which paints a rare portrait of Miró the collector and gives us insights into the artist's more personal side.

The public and education programme that accompanies the exhibition *Miró. His Most Intimate Legacy* will encompass a series of in-person and online events suitable for everyone (tours, activities, workshops, etc.) run by Julia Pelletier, Dario Zeruto, Mon Mas, Ignasi Blanch, blanca arias and Miquel del Pozo, among others. The activities will focus on two central concepts: firstly, Miró's facet as a collector; and secondly, the continuing relevance of his pictorial approaches. Objects and practices that are both everyday and universal such as toys, books and postcards – all closely connected with Miró's personal milieu – will form the basis of the proposals in the participative space associated with the exhibition, entitled *From Home to the World*.

## Plan of the exhibition



### Floor 1

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- 17a. Joan Miró: The Origins of His Personal Collection
- 17b. Pilar Juncosa: A Collection for the Swallow
- 18. Dolors Miró: His Little Girl
- 19. The Grandchildren: Affectionately, Joan
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- 14. From Home to the World (Participatory space)

### Floor 0

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- 20 The Miró Family: The Bequest to the Fundació



## Wall texts and selection of images for the press

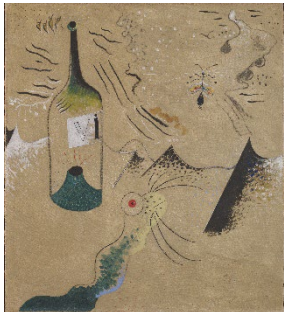
For all the images of Joan Miro's artworks: © Successió Miró, 2022

### 1. Joan Miró: The Origins His Personal Collection

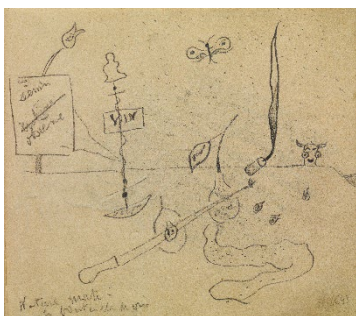
After working as a clerk for a time, Joan Miró decided to devote himself fully to art, despite his father's initial disapproval. The tenacity he showed at that moment continued throughout his entire artistic career.

Casting aside all conventions and established rules, Miró foresaw that his work could eventually act as a counterpoint in the evolution of art, and that he would be able to change the premises of art itself and help move them forward along unexpected paths. That was probably why, from an early age and throughout his life, Miró chose to keep all the preliminary drawings, documents and finished works that would end up comprising his personal collection.

The origins of this collection can be traced back to the period of his academic training, when observation of the natural environment was his main source of inspiration, along with the early European influences of Fauvism and Cubism, up until the culmination of Surrealism with the only piece he dedicated to his parents: *Painting (The bottle of wine)*, from 1924.



Joan Miró  
*Pintura (L'ampolla de vi)*  
(Painting [Wine Bottle])  
Oil on canvas  
1924  
73.5 x 65.5 cm  
Fundació Joan Miró, Barcelona. On deposit from a private collection



*Natura morta de l'ampolla de vi*  
(Still Life with Bottle of Wine)  
c. 1924  
Facsimile  
19.1 x 16.5 cm



Joan Miró  
*Self-portrait*  
1937–1960  
146 x 97 cm  
Fundació Joan Miró, Barcelona. On deposit from a private collection

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Joan Miró, Paris, 1937  
1937  
Gelatin silver print on glossy paper  
5.5 x 3.8 cm  
Arxiu Successió Miró  
Fundació Joan Miró, Barcelona

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Joan Miró  
*Bosc de Bellver*  
(Bellver Forest)  
1910  
45 x 35 cm  
Fundació Joan Miró, Barcelona. On deposit from a private collection

## 2. Pilar Juncosa: A Collection for the Swallow

When Miró met Pilar Juncosa he found not only a companion in life but also the affinity and support he needed to devote himself to art. With this awareness, and given his affection for her, he gave her pieces of his work. These make up what the documentary sources describe as the 'Pilar collection', for which the artist usually set aside one piece from each series – works such as *Painting* (1936) and *Morning star* (1940). When their only child Dolores was born, the artist also made her a collector of his works, reserving key pieces for his daughter. Miró left a written record of these gifts by noting 'appartenant à Pilar' and 'appartenant à Mlle. Dolores Miró' on the back of each piece.

In the context of a worldwide economic crisis, Miró continued to break conventions in art. He worked in series, such as his *Paintings based on a collage* (1933) and *Paintings on glass* (1934), up until the outbreak of the Spanish Civil War, when he produced a series of twenty-seven *Paintings* on masonite. The use of collage and unconventional materials such as sandpaper, sand and tar allowed him to evolve towards an unprecedented form of early anticipation of matter painting.



Joan Miró  
*Grup de personatges al bosc*  
(Group of People in Woodland)  
Oil on canvas  
1931  
33 x 41 cm  
Fundació Joan Miró, Barcelona. On deposit from a private collection

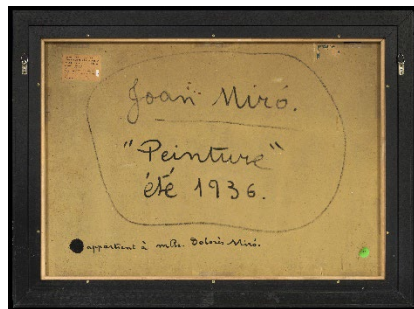


Portrait of Joan Miró  
Annotated on the reverse: 'a la meva oreneta' (to my swallow)  
c. 1930  
Photograph



Joan Miró  
*Painting*  
1936  
Oil, pitch, casein and sand on Masonite  
78 x 108 cm  
Fundació Joan Miró, Barcelona. On deposit from a private collection

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Joan Miró  
*Painting (reverse)*  
1936  
Inscription

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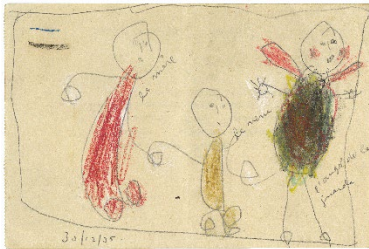
Joan Miró, Pilar Juncosa and Maria Dolors Miró at Mas Miró,  
Mont-roig  
1934  
Silver bromide print on single weight glossy Velox paper  
8.5 x 6.3 cm  
Arxiu Successió Miró

### 3. Dolors Miró: His Little Girl

When his daughter Dolors was born, Miró became aware of his responsibility of caring for his family and ensuring their future. The three collections arising from his work – his own, Pilar's and their daughter's – continued to grow while the artist delved further into an increasingly expressive output, reflecting the tragedy of war. The family first went into exile in France, where the artist began his *Constellations* series, and finally took refuge in Mallorca.

Unaware of these dramatic events, Dolors Miró pursued her love of drawing in the company of her father, who, aside from dating her drawings, wrote down everything his daughter told him about what she had drawn – often with a very similar iconography to the one Miró was using in his work during that period.

Miró stopped painting with oils for a while to work on paper, and, seeking to escape from the horror of wars, evolved from an aggressive language characterised by distorted and anguished characters to the poetic escape he found in the order of the cosmos.



Maria Dolors Miró Juncosa  
*Dibuix amb anotacions de Joan Miró*  
(Drawing Annotated by Joan Miró), 1935  
Graphite and crayons on paper  
12.7 x 19 cm  
Arxiu Successió Miró

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Denise Bellon  
Maria Dolors Miró and Joan Miró on Boulevard Auguste-Blanqui,  
Paris, 1938  
Silver bromide print on glossy plasticised paper. Modern copy  
made from a period print  
23.7 x 17.9 cm  
Arxiu Successió Miró

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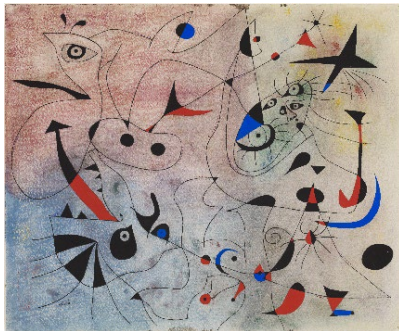
Joan Miró  
*Dona envoltada d'ocells mirant l'aurora d'un estel*  
(Woman Surrounded by Birds Watching the Dawn of a Star)  
1942  
Watercolour, gouache, pencil and pastel on paper  
78 x 56 cm  
Fundació Joan Miró, Barcelona. On deposit from a private  
collection





Maria Dolors Miró, Pilar Juncosa and Joan Miró, Barcelona  
1942  
Silver bromide print on thin glossy card  
8.2 x 6.6 cm  
Arxiu Successió Miró

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Joan Miró  
*L'estel matinal*  
(The Morning Star), 1940  
Gouache, oil and pastel on paper  
38 x 46 cm  
Fundació Joan Miró, Barcelona. Gift of Pilar Juncosa  
de Miró

In 1942 the Miró family left behind its nomadic life of the previous years and began dividing its time between Barcelona and Mont-roig, in rural Tarragona. The artist continued paring down the language he had achieved with his *Constellations* and working in series, from which he kept pieces for himself, his wife and his daughter. During this period Miró also explored new media such as ceramics and sculpture.

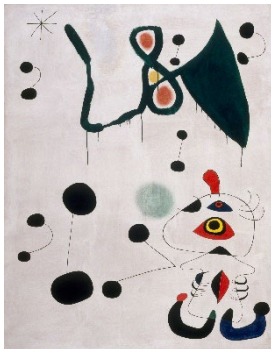
Pilar and Dolors followed Miró along his artistic path, and they travelled to New York together in 1947, when the artist was commissioned to paint a mural for a hotel in Cincinnati. Both this trip and his subsequent visit in 1959 were key in the evolution of his art.

The family left Barcelona to settle in Palma de Mallorca, where Miró's studio was finally completed in 1956. Designed by his friend the architect Josep Lluís Sert, it was a lifelong dream come true for Miró. Although he was unable to work in it at first, he organized and inhabited the new space, proceeding to review his entire output.



Joan Miró  
*Gerro*  
(Vase)  
1946  
Stoneware  
22.5 x 20 cm  
Fundació Joan Miró, Barcelona. On deposit from a private collection

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Joan Miró  
*Dona i ocell en la nit*  
(Woman and Bird in the Night)  
1945  
Oil on canvas  
146 x 114 cm  
Fundació Joan Miró, Barcelona. On deposit from a private collection

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Joan Miró  
Drawing by Joan Miró in a drawing pad given to Maria Dolors with originals by Calder, Chagall, Braque and Matisse, 1944  
India ink, gouache, pastel and graphite pencil on paper, 14.2 x 17.8 x 2 cm  
Arxiu Successió Miró

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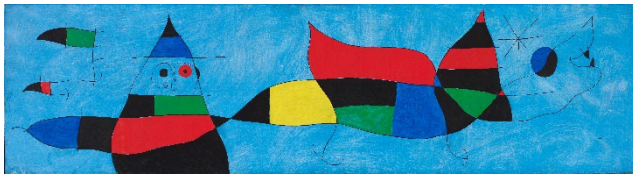
Irving Penn  
Joan Miró and his daughter Maria Dolors  
1948  
Photograph  
35.4 x 28 cm  
Fundació Joan Miró, Barcelona. Gift of Irving Penn

#### 4. The Grandsons: *Affectionately*, Joan

The three personal collections – belonging to Miró, to Pilar and to Dolors – grew over the years, as did the family. Dolors had two children, David and Emili, from her first marriage, and two more from her second marriage, Joan and Teo, to whom Miró also dedicated several works.

The first two brothers, who had lost their father at an early age, closely witnessed some of the relevant moments in their grandfather's artistic career. At the time Miró was immersed in the process of reviewing his former output and seeking new means of expression; for example, the techniques he learned with a variety of artisans enabled him to achieve his goal of moving towards monumental public art.

Among the most significant moments in Miró's career were his two trips to Japan. During his first visit, which David and Emili followed avidly by correspondence, the artist reaffirmed his taste for Eastern art, poetry and philosophy. The influence of Japanese calligraphy would further determine his use of signs in his works from then on.



Joan Miró  
*Pintura (per a Emili Fernández Miró)* (Painting [For Emili Fernández Miró])  
1963

Oil and acrylic on canvas  
75 x 280 cm

Fundació Joan Miró, Barcelona. On deposit from a private collection

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Joan Miró  
*Pintura (per a David Fernández Miró)* (Painting [For David Fernández Miró]), 1965

Oil on canvas  
40 x 240 cm

Fundació Joan Miró, Barcelona. On deposit from a private collection

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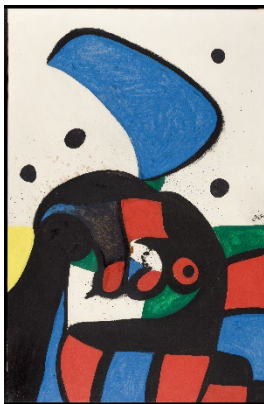
Henri Elwing  
Joan Miró with his grandsons David and Emili Fernández Miró at Son Abrines, Palma de Mallorca  
1965  
Silver bromide print on thin glossy card  
30 x 20 cm  
Arxiu Successió Miró





Joan Miró  
*Personatge i ocells davant el sol*  
(Figure and Birds in front of the Sun)  
1976–1977  
Oil on canvas  
146 x 97 cm  
Fundació Joan Miró, Barcelona. On deposit from a private collection

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Joan Miró  
*Personatge davant la lluna*  
(Figure in front of the Moon)  
1976–1977  
Oil on canvas  
146 x 97 cm  
Fundació Joan Miró, Barcelona. On deposit from a private collection

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Francesc Català-Roca  
Joan Miró and Pilar Juncosa with Joan and Teo Punyet  
Miró in Miró's Sert studio  
1978  
Modern photographic print  
18 x 18 cm  
History Archive of the Col·legi d'Arquitectes de Catalunya

## 5. The Miró Family: The Bequest to the Fundació

In the mid-1960s Miró came up with four projects for the city of Barcelona: the Airport Mural, the Monument for Parc Cervantes, the Mosaic at Pla de l'Os on the Rambla and the Fundació Joan Miró itself, which he defined as 'an open door towards the future and international cultural exchange'. Designed by Josep Lluís Sert, the Fundació reflects an affinity with Miró's work resulting from an ongoing dialogue between the architect and the artist.

Miró was well aware that his legacy had to move from the private to the public sphere, and made it available to all by giving the Fundació not only a part of his personal collection, such as the *Burnt canvasses*, but also an ensemble of works specifically conceived for this new space. Miró's generosity went hand in hand with the support and commitment of his wife. Accordingly, Pilar chose to broaden the initial donation with several works from her own collection, which she ceded as donations or long-term loans to provide the Fundació with works produced before 1975. This gesture, later continued by her family, contributed towards building the leading public collection of works by Joan Miró.



Francesc Català-Roca  
Joan Miró at the entrance to the Fundació Joan Miró  
1975  
18 x 18 cm  
Modern photographic print  
History Archive of the Col·legi d'Arquitectes de Catalunya

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Joan Miró  
*Chevaux mis en fuite par un oiseau*  
(Horses Put to Flight by a Bird), 1976  
Oil on board in the *pompier* style  
62 x 87.5 cm  
Fundació Joan Miró, Barcelona. On deposit from a private collection

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Joan Miró  
*Tela cremada 5*  
(Burnt Canvas 5)  
1973  
Acrylic on cut and burnt canvas  
195 x 130 cm  
Fundació Joan Miró, Barcelona. Gift of Pilar Juncosa de Miró

## List of works

### 1. Joan Miró: The Origins His Personal Collection

#### Joan Miró

*Prades, a street*

1917

Oil on canvas

49 x 59 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

#### Joan Miró

*Santa Catalina square*

1910

Pastel on paper

42 x 30 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

#### Joan Miró

*Bellver forest*

1910

Pastel on paper

45 x 35 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

#### Joan Miró

*Painting (The bottle of wine)*

1924

Oil on canvas

73,5 x 65,5 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

#### Joan Miró

*Self-portrait*

1937-1960

Oil and pencil on canvas

146 x 97 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

#### Joan Miró

*Village and church of Mont-roig*

1919

Oil on canvas

73 x 60 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

#### Joan Miró

*Mont-roig, the beach*

1916

Oil on canvas

37 x 45,5 cm

Fundació Joan Miró, Barcelona

Portrait of Joan Miró

Paris, 1937

Silver gelatin print on glossy paper

5,5 x 3,8 cm

Successió Miró Archive

Letter from Joan Miró to his parents informing them about his decision to devote himself fully to painting

Barcelona, 2 April 1911

Ink on paper and facsimile

17,1 x 21,4 cm

Successió Miró Archive

#### Joan Miró

*Still life with a bottle of wine*

c. 1924

Facsimile

19,1 x 16,5 cm

Fundació Joan Miró, Barcelona

#### Joan Miró

*Reflections in a bottle*

c. 1924

Facsimile

19,1 x 19,5 cm

Fundació Joan Miró, Barcelona

#### Francesc Serra Dimas

Joan Miró in his studio

1918 -1919

Recent photographic print

18 x 13 cm

Arxiu Fotogràfic de Barcelona

Miquel Miró and Maria Dolors Ferrà

Barcelona, 1922

Unknown silver technique on matte cardstock

21,8 x 15,5 cm

Successió Miró Archive

## 2. Pilar Juncosa: una col·lecció per a l'oreneta

### Joan Miró

*Seated woman*

1931

Oil on paper

63 x 46 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

### Joan Miró

*Untitled. Drawing-collage*

1933

Conté crayon, gouache and collage on paper

108 x 70 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

### Joan Miró

*Gouache-drawing*

1934

Graphite pencil and gouache on paper

108 x 72 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

### Joan Miró

*Collage-painting*

1934

Oil, graphite pencil and collage on paper

37 x 23 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

### Joan Miró

*Group of figures in the forest*

1931

Oil on canvas

33 x 41 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

### Joan Miró

*Painting*

1936

Oil, tar, casein and sand on masonite

78 x 108 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

### Joan Miró

*Untitled, 1929*

Conté crayon and collage on paper

102 x 68 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

### Joan Miró

*Painting, 1933*

Oil on canvas

130 x 162 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

### Joan Miró

Preliminary collage for *Painting, 1933*

1933

Collage on paper

47,2 x 63,2 cm

Fundació Joan Miró, Barcelona

### Joan Miró

Preliminary drawing for *Untitled, 1929*

Undated

Graphite pencil and coloured crayons on paper

21,8 x 16,8 cm

Fundació Joan Miró, Barcelona

### Joan Miró

*Painting*

1936

Oil, tar, casein and sand on masonite

78 x 108 cm

Fundació Joan Miró, Barcelona. Gift of David Fernández Miró

### E. Amer

Pilar Juncosa and Joan Miró on their wedding day

Palma de Mallorca, 12 October 1929

Silver gelatin mixed photo media printed on cardstock

28,6 x 20,4 cm

Successió Miró Archive

Wedding reception menus for Pilar Juncosa and Joan Miró, 1929

Printed ink on paper and facsimile

15,7 x 10 cm

Successió Miró Archive

### Joan Miró and Lise Hirtz

*Il était une petite pie*

1929

Book with eight pochoirs and a dedication by Joan Miró to Pilar Juncosa

34,1 x 26,5 x 1,7 cm

Fundació Joan Miró, Barcelona. Long-term loan from a private collection

**Joan Miró**

Drawing dedicated to Pilar Juncosa  
1929

Graphite pencil on paper  
13,5 x 21,1 cm

Fundació Joan Miró, Barcelona

Pilar Juncosa and Joan Miró at Villa  
Enriqueta

Palma de Mallorca, 1929

Chloro-bromide photograph on glossy paper,  
facsimiles of the backs

5,5 x 8 cm / 8 x 5,7 cm

Successió Miró Archive

**Joan Miró**

Sketchbook that Miró gave to Pilar Juncosa  
1930

Graphite pencil on paper  
27 x 20,6 cm

Fundació Joan Miró, Barcelona

**Dante Alighieri**

Copy of *La vida nova* containing a  
photograph of Miró with the dedication 'to my  
swallow'

1903

15,7 x 10,8 x 0,5 cm

Printed ink on book

Fundació Joan Miró, Barcelona. Long-term  
loan from a private collection

**Gaspar Rul-lan**

Portrait of Pilar Juncosa  
1922

Selenium-toned silver gelatin print on thin  
Baryta paper, postcard

14,5 x 9 cm

Successió Miró Archive

**Man Ray**

Portrait of Joan Miró with a dedication to  
Pilar on the back

Paris, 1927

Silver gelatin print on matte cardstock and  
facsimile

28,8 x 17,4 cm

Successió Miró Archive

Photograph of Joan Miró with the dedication  
'to my swallow'

c. 1930

Vintage print

6 x 4 cm

Fundació Joan Miró, Barcelona. Long-term  
loan from a private collection

Joan Miró with Maria Dolors Miró at Villa  
Enriqueta

Palma de Mallorca, 1930

Chloro-bromide print on glossy paper  
8 x 5,5 cm

Successió Miró Archive

Pilar Juncosa and Maria Dolors Miró  
Palma de Mallorca, 1931

Silver bromide print on Agfa Lupex paper  
9 x 6,5 cm

Successió Miró Archive

Joan Miró, Pilar Juncosa and Maria Dolors  
Miró at the fair on Boulevard Pasteur

Paris, 1931

Silver bromide print on glossy cardstock,  
postcard

8,7 x 14 cm

Successió Miró Archive

**Thérèse Bonney**

Joan Miró at his studio on Rue François  
Mouthon

Paris, 1931

Silver bromide print on glossy paper  
18 x 23,7 cm

Successió Miró Archive

**Lambert Juncosa**

Drawings of Joan, Pilar and Maria Dolors'  
apartment on Rue François Mouthon

Paris, 1931

Ink, graphite pencil and ballpoint pen on  
paper

15 x 20,9 cm

Successió Miró Archive

Pilar Juncosa and Maria Dolors Miró at Mas  
Miró, Mont-roig, c. 1932

Silver bromide print on thin glossy paper and  
facsimile

9 x 6,5 cm

Successió Miró Archive

**Joan Miró**

Sketch of the costumes for *Jeux d'enfants* in a  
notebook dedicated to Pilar Juncosa and

Maria Dolors Miró, c. 1932

Graphite pencil, gouache and pastel on paper  
21 x 18 cm

Fundació Joan Miró, Barcelona

**Raoul Barba**

Joan Miró pintant el teló de *Jeux d'enfants*  
Montecarlo, 1932  
Vintage print  
13 x 18 cm  
Fundació Joan Miró, Barcelona

Joan Miró, Pilar Juncosa and Maria Dolors  
Miró at Mas Miró  
Mont-roig, 1934  
Silver bromide print on thin, glossy Velox  
paper  
8,5 x 6,3 cm  
Successió Miró Archive

**Joan Miró**

Preliminary sketch for *Gouache-drawing*,  
1934  
1934  
Graphite pencil on paper  
18,5 x 25,5 cm  
Fundació Joan Miró, Barcelona

Joan Miró's log book, *Paintings and Pieces*,  
with entries for *Collage-painting* and  
*Gouache-drawing*  
1934  
Facsimile  
31,5 x 21,5 cm  
Fundació Joan Miró, Barcelona

Pilar Juncosa and Maria Dolors Miró  
Palma de Mallorca, 1936

**Joan Miró**

*Untitled*  
1937  
Indian ink and gouache on paper  
75 x 106 cm  
Fundació Joan Miró, Barcelona. On loan  
from a private collection

**Joan Miró**

*Untitled*  
1937  
Charcoal and wash on paper  
75 x 106 cm  
Fundació Joan Miró, Barcelona. On loan  
from a private collection

**Joan Miró**

*Untitled*  
1937

Silver bromide print on textured paper,  
postcard  
8,5 x 13,5 cm  
Successió Miró Archive

Maria Dolors Miró at the beach in Cala Major  
Palma de Mallorca, 1936  
Silver bromide print on Agfa Lupex paper  
8 x 13,5 cm  
Successió Miró Archive

**Joan Miró**

Preliminary sketch for *Painting*, 1936  
Undated  
Graphite pencil on paper  
13,4 x 17,1 cm  
Fundació Joan Miró, Barcelona

Pilar Juncosa and Joan Miró at Villa  
Enriqueta  
Palma de Mallorca, 1933  
Silver bromide print on thin glossy paper  
8,5 x 6,4 cm  
Successió Miró Archive

Joan Miró's log book, *Paintings and Pieces*,  
with entries for *Painting*, 1933  
1931-1945  
Fountain pen, ballpoint and graphite pencil  
on paper  
Fundació Joan Miró, Barcelona  
31 x 21,2 cm

### 3. Dolors Miró: His Little Girl

Graphite pencil and wash on paper  
106 x 75 cm  
Fundació Joan Miró, Barcelona. On loan  
from a private collection

**Joan Miró**

*Untitled*, 1938  
Gouache on paper  
48 x 63,5 cm  
Fundació Joan Miró, Barcelona. On loan  
from a private collection

**Joan Miró**

*Women, birds, stars*  
1942  
Charcoal, Indian ink, watercolour and  
gouache on paper  
90 x 43 cm  
Fundació Joan Miró, Barcelona. On loan  
from a private collection

**Joan Miró**

*Woman combing her hair, little girl skipping, bird, stars*

1942

Charcoal pencil, pastel, wax crayon, Indian ink and collage on paper

110 x 79 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Women, flying-snake, stars*

1942

Charcoal, watercolour, gouache, pastel and Indian ink on paper

108 x 72 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Figures in front of the sun*

1942

Charcoal pencil, gouache, Indian ink and pastel on paper

103 x 60 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Bather*

1938

Gouache and Indian ink on paper

60 x 80 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Untitled*

1939

Gouache on paper

48 x 63 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Untitled*

1937

Gouache on black paper

50 x 65 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Woman, bird, stars*

1942

Pencil, gouache, oil and Indian ink on paper  
156 x 42 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Women dreaming of escape*

1942

Oil, Indian ink, pastel, pencil and charcoal on paper

103 x 60 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Figures, bird, star*

1942

Charcoal, pencil, pastel and raspberry jam on paper

50 x 65 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Women, birds, star*

1942

Pencil, pastel, Indian ink, wash and gouache on paper

64 x 49 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Woman torse*

1937

Gouache, watercolour, Indian ink, grease pencil and lead mine on paper

56 x 76 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Bird, 1938*

Gouache, wax and collage on black cardboard

50 x 65 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Figures and bird in the night, 1942*

Gouache, watercolour, Indian ink, grease pencil and graphite on paper 110 x 79 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Woman surrounded by birds looking at a star rising*

1942

Watercolour, gouache, pencil and pastel on paper

78 x 56 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Bird, couple of figures, star*

1942

Pencil and watercolour on paper

33,5 x 26 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Figure, bird, star*

1943

Watercolour, pastel and pencil on paper

65 x 50 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Morning star*

1940

Gouache, oil and pastel on paper

38 x 46 cm

Fundació Joan Miró, Barcelona. Gift of Pilar Juncosa de Miró

**Joan Miró**

*Man and woman in front of a pile of excrement*

1935

Oil on copper

23 x 32 cm

Fundació Joan Miró, Barcelona. Gift of Pilar Juncosa de Miró

**Joan Miró**

*Naked woman going upstairs, 1937*

Charcoal pencil on paper

78 x 55,8 cm

Fundació Joan Miró, Barcelona

Pilar Juncosa and Maria Dolors Miró

c. 1936

Silver gelatin print on matte paper, postcard

14 x 9 cm

Successió Miró Archive

**Denise Bellon**

Maria Dolors Miró i Joan Miró in their apartment on Boulevard Auguste-Blanqui Paris, 1938

Silver bromide print on glossy plastic-coated paper. Recent copy of a vintage print

23,7 x 17,9 cm

Successió Miró Archive

**Maria Dolors Miró Juncosa**

Drawing with notes by Joan Miró: 'the mother holds the hand of her little daughter, on whom a toad spits poison'.

2 January 1936

Graphite pencil and crayons on paper

11,6 x 15,5 cm

Successió Miró Archive

**Joan Miró**

Preliminary sketches for *Naked woman going upstairs, 1937*

c. 1937

Graphite pencil on cardstock

10,4 x 13,9 cm

Fundació Joan Miró, Barcelona

**Joan Miró**

*Maria Dolors*

c. 1937

Graphite pencil on paper

9,6 x 16,2 cm

Fundació Joan Miró, Barcelona

**Josep Torres Clavé**

Pilar Juncosa and Joan Miró at the Alhambra Granada, 1935

Silver bromide print on thin glossy paper

9,7 x 7 cm

Successió Miró Archive

**Maria Dolors Miró Juncosa**

Drawing with notes by Joan Miró: 'the mother, the girl, and the guardian angel'

30 December 1935

Graphite pencil and crayons on paper

21,5 x 31,5 cm

Successió Miró Archive

Joan Miró's log book, *Paintings and Pieces*, with entries for *Man and woman in front of a pile of excrement, 1935*

1935

Facsimile

31,5 x 21,5 cm

Fundació Joan Miró, Barcelona



**A. E. Gallatin**

Joan Miró at Galerie Pierre  
Paris, 1936  
Silver bromide print on matte cardstock  
26 x 20 cm  
Successió Miró Archive

Joan Miró and Maria Dolors Miró  
Paris, c. 1939  
Silver bromide print on matte Baryta paper  
9,6 x 14,7 cm  
Successió Miró Archive

Maria Dolors Miró  
Paris, c. 1938  
Silver bromide print on semi-matte cardstock  
8,5 x 12,5 cm  
Successió Miró Archive

**Maria Dolors Miró Juncosa**

Drawing with notes by Joan Miró: 'tree, little  
angel, moon, stars, devil'  
25 August 1936  
Graphite pencil and coloured pencils on  
paper  
13,3 x 21 cm  
Successió Miró Archive

**Maria Dolors Miró Juncosa**

Drawing of a landscape, house and couple  
with a little girl  
Undated  
Graphite pencil and coloured pencils on  
paper  
24 x 32 cm  
Successió Miró Archive

Maria Dolors and Pilar Juncosa at Paul  
Nelson's house  
Varengville-sur-Mer, 1938  
Silver bromide print on thin glossy cardstock  
9 x 6 cm  
Successió Miró Archive

Maria Dolors and Joan Miró at Paul Nelson's  
house  
Varengville-sur-Mer, 1939  
Silver bromide print on glossy Velox paper  
9 x 6 cm  
Successió Miró Archive

Receipt for Joan Miró's residence permit  
application  
Varengville-sur-Mer, 27 September 1939  
Facsimile

29 x 19 cm  
Archives de la Seine Maritime, Rouen

Photograph and application for renovation of  
Pilar Juncosa's identity card  
Varengville-sur-Mer, 27 September 1939  
Facsimile  
8 x 19 cm  
Archives de la Seine Maritime, Rouen

Maria Dolors Miró at Clos de Sansonnets  
house  
Varengville-sur-Mer, 1939  
Silver bromide print on glossy Velox paper  
8,6 x 6 cm  
Successió Miró Archive

Maria Dolors Miró at Clos de Sansonnets  
house  
Varengville-sur-Mer, 1940  
Vintage print  
8 x 5,5 cm  
Fundació Joan Miró, Barcelona. Gift of Josep  
Lluís Sert

Joan Miró's log book, *Paintings and Pieces*,  
with entries for *Morning star*, 1940  
Facsimile  
31,5 x 21,5 cm  
Fundació Joan Miró, Barcelona

**Maria Dolors Miró Juncosa**

Drawing of a landscape with figures, bird and  
stars  
December 1940  
Graphite pencil, coloured pencils and ink on  
paper  
21,5 x 31,5 cm  
Successió Miró Archive

**Joan Miró**

Drawing produced in Varengville-sur-Mer  
7 March 1940  
Graphite pencil on paper  
31,6 x 24 cm  
Fundació Joan Miró, Barcelona

Cover by Joan Miró for *Cahiers d'Art* journal,  
no. 3-4  
1940  
Printed ink on paper  
32 x 25 x 3 cm  
Fundació Joan Miró, Barcelona

Postcard from Joan Miró telling Tristan Tzara that he had left Varengeville-sur-Mer Perpignan, 1 June 1940  
Facsimile  
10 x 15 cm  
Bibliothèque Jacques Doucet, Paris

**Joan Miró**

Two-page spread from the book  
Constellations, with the inscription 'to Pilar, the shining star in these Constellations, Joan'  
1959  
Crayons on paper  
42,5 x 35,5  
Successió Miró Archive

**Joan Miró and André Breton**

Cover for the book *Constellations*  
1959  
Printed ink on paper  
43,5 x 35,7 cm  
Fundació Joan Miró, Barcelona

Maria Dolors, Pilar Juncosa and Joan Miró  
Barcelona, 1942

Silver bromide print on glossy cardstock  
8,2 x 6,6 cm  
Successió Miró Archive

**Maria Dolors Miró Juncosa**

Drawing of a landscape with a girl, trees and stars  
January 1942  
Graphite pencil and coloured pencils on paper  
13,5 x 20,8 cm  
Successió Miró Archive

**E. Amer**

Pilar Juncosa and Maria Dolors Miró  
Barcelona, c. 1942  
Silver gelatin print on matte paper mounted on cardstock  
15 x 10 cm  
Successió Miró Archive

**Joan Miró, Josep Llorens Artigas**

*Double-sided plaque*  
1946  
Earthenware  
21,5 x 25,5 x 4,5 cm  
Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró, Josep Llorens Artigas**

*Vase*  
1946  
Stoneware  
22,5 x 20 cm  
Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Painting*  
1949  
Oil on canvas  
22 x 16 cm  
Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Painting*  
1962  
Oil on rag  
229 x 67 cm  
Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Painting*  
1962  
Oil on rag  
243 x 121 cm  
Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Women, young girl skipping rope, bird, stars*  
1944  
Indian ink and watercolour on paper  
46 x 38 cm  
Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Figure, bird, stars*  
1944  
Indian ink and watercolour on canvas  
38 x 46 cm  
Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Women, bird, stars*  
1944  
Indian ink and watercolour on canvas  
46 x 38 cm  
Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Seated woman II/II*

1959

Oil and wax on canvas

41 x 33 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Woman and bird X*

1960

Oil on tarpaulin

42 x 28 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Three balls*

1972

Oil on canvas

54 x 81 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*The diamond smiles at twilight*

1947

Oil on canvas

97 x 130 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Woman and bird in the night*

1945

Oil on canvas

146 x 114 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Project for a monument*

1954

Stone, bone, gouache, oil, porcelain hook and iron

46 x 23,5 x 17,3 cm

Fundació Joan Miró, Barcelona

**Joan Miró**

*Project for a monument*

1954

Cement, bronze and copper

55 x 12,5 x 13 cm

Fundació Joan Miró, Barcelona

**Joan Miró**

*Project for a monument*

1954

Bell, iron, porcelain hook, oil and grease

pencil on cement

53,3 x 13,2 x 15 cm

**Joan Miró**

*Project for a monument*

1954

Iron, leather, gouache and grease pencil on cement

39,8 x 18,3 x 17,8 cm

Fundació Joan Miró, Barcelona

Joan Miró and Maria Dolors Miró at the *Miró* exhibition at Galeries Laietanes

Barcelona, 1949

Silver bromide on thin glossy paper

17,4 x 23,5 cm

Successió Miró Archive

**Maria Dolors Miró Juncosa**

Five drawings pasted onto a sheet of paper  
5 October 1937

Graphite pencil and coloured pencils on paper

27 x 21 cm

Successió Miró Archive

**Joaquim Gomis**

*Seated woman* (1959) [upper left] in

progress in the Sert studio

Palma de Mallorca, c. 1960

Recent print

18 x 18 cm

Arxiu Nacional de Catalunya

**Joaquim Gomis**

*Woman and bird X* (1960) [top] in progress in the Sert studio

Palma de Mallorca, c. 1960

Recent print

18 x 18 cm

Arxiu Nacional de Catalunya

**Joaquim Gomis**

*Painting* (1962) [centre] and *Painting*

(1962) [right] in progress in the Sert studio

Palma de Mallorca, c. 1960

Recent print

18 x 18 cm

Arxiu Nacional de Catalunya

Joan Miró and Vase (1946) in his apartment on Carrer Folgueroles  
Barcelona, c. 1950  
Silver bromide print on thin glossy paper  
9,5 x 15 cm  
Successió Miró Archive

Maria Dolors, Joan Miró and Pilar Juncosa and *Double-sided plaque* (1946) in the apartment on Carrer Folgueroles  
Barcelona, c. 1950  
Silver bromide print on thin glossy paper  
8,5 x 13,5 cm  
Successió Miró Archive

### **Brassaï**

*Projectes per a un monument* at the Passatge del Crèdit studio  
Barcelona, 1955  
Recent print  
18 x 13 cm  
Successió Miró Archive

### **Joan Miró**

Preliminary sketches for *Projects for a un monument*,  
1954  
Facsimiles

### **Joan Miró**

*The bird's song on the dew of the moon*  
1955  
Oil on cardboard  
27 x 37 cm  
Fundació Joan Miró, Barcelona. On loan from a private collection

### **Joan Miró**

*Painting (For David Fernández Miró)*  
1965  
Oil on canvas  
40 x 240 cm  
Fundació Joan Miró, Barcelona. On loan from a private collection

### **Joan Miró**

*Women and birds II*  
1969  
Oil on canvas  
50 x 61 cm  
Fundació Joan Miró, Barcelona. On loan from a private collection

23,3 x 19,8 cm  
Fundació Joan Miró, Barcelona

### **Irving Penn**

Joan Miró and his daughter Maria Dolors Mont-roig, 1948  
Silver gelatin print on paper  
35,4 x 28 cm  
Fundació Joan Miró, Barcelona. Gift of Irving Penn

Joan Miró, Pilar Juncosa, Louise Bourgeois and Maria Dolors Miró in Nova York  
1947  
Silver bromide print on glossy paper. Recent copy of a vintage print  
20,5 x 25 cm  
Successió Miró Archive

Drawing by Joan Miró in a drawing pad given to Maria Dolors with originals by Calder, Chagall, Braque and Matisse  
1944  
India ink, gouache, pastel and graphite pencil on paper  
14,2 x 17,8 x 2 cm  
Successió Miró Archive

## **4. The Grandsons: Affectionately, Joan**

### **Joan Miró**

*Women and birds III*, 1969  
Oil on canvas  
46 x 65 cm  
Fundació Joan Miró, Barcelona. On loan from a private collection

### **Joan Miró**

*Birds in space*  
1974  
Oil on canvas  
146 x 114 cm  
Fundació Joan Miró, Barcelona. On loan from a private collection

### **Joan Miró**

*Figure in front of the moon*  
1976-1977  
Oil on canvas  
146 x 97 cm  
Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Figure and birds in front of the sun*  
1976-1977  
Oil on canvas  
146 x 97 cm  
Fundació Joan Miró, Barcelona. On loan  
from a private collection

**Joan Miró**

*From the constellations*  
1941-1976  
Oil and pencil on masonite  
14 x 79 cm  
Fundació Joan Miró, Barcelona. On loan  
from a private collection

**Joan Miró**

*Painting (For Emili Fernández Miró)*  
1963  
Oil and acrylic on canvas  
75 x 280 cm  
Fundació Joan Miró, Barcelona. On loan  
from a private collection

**Joan Miró**

*Painting II*  
1967  
Acrylic on canvas  
65 x 54 cm  
Fundació Joan Miró, Barcelona

**Henri Elwing**

Joan Miró with his grandsons Emili and David  
at Son Abrines. On the right, Maria Dolors  
Miró  
Palma de Mallorca, 1965  
Silver bromide print on glossy cardstock  
19,5 x 30 cm  
Successió Miró Archive

**Henri Elwing**

Joan Miró with his grandsons David and Emili  
at Son Abrines  
Palma de Mallorca, 1965  
Silver bromide print on glossy cardstock  
30 x 20 cm  
Successió Miró Archive

**Henri Elwing**

Maria Dolors Miró, David and Emili with Pilar  
Juncosa and Joan Miró at Son Abrines  
Palma de Mallorca, 1965  
Silver bromide print on glossy cardstock  
20 x 30 cm  
Successió Miró Archive

**Joan Miró**

Notes for the Teo and Joan murals  
Undated  
Ballpoint pen on paper  
11,5 x 12,6 cm  
Fundació Joan Miró, Barcelona

**Joan Miró**

Notes  
c. 1970  
Ballpoint on paper (calendar page)  
8,1 x 12,1 cm  
Fundació Joan Miró, Barcelona

**Joan Miró with *Painting (for Emili Fernández Miró)***

Palma de Mallorca, c. 1964  
Silver gelatin print on textured paper  
7,3 x 10,3 cm  
Successió Miró Archive

Postcard from Pilar Juncosa and Joan Miró  
to their grandsons David and Emili  
[Saint-Paul-de-Vence], 1 August 1966  
Ballpoint pen on cardstock and facsimile  
10,2 x 14,8 cm  
Successió Miró Archive

Postcard from Pilar Juncosa and Joan Miró  
to their grandsons David and Emili  
[Saint-Paul-de-Vence], 30 July 1966  
Ballpoint pen on cardstock and facsimile  
10,2 x 14,8 cm  
Successió Miró Archive

**Francesc Català-Roca**

Joan Miró and David Fernández Miró  
Palma de Mallorca, c. 1956  
Recent print  
18 x 18 cm  
Arxiu Històric del Col·legi d'Arquitectes de  
Catalunya, Barcelona

**Francesc Català-Roca**

Joan Miró, Teo Punyet Miró and Maria  
Dolors Miró looking at photographs of the  
Honorary Doctorate award ceremony  
Palma de Mallorca, 9 October 1979  
Recent print  
18 x 18 cm  
Arxiu Històric del Col·legi d'Arquitectes de  
Catalunya, Barcelona

**Gilbert Pressenda**

David and Emili Fernández Miró, Pilar Juncosa and Joan Miró at the Fondation Maeght  
 Saint-Paul-de-Vence, 1968  
 Silver bromide print on thin glossy cardstock  
 12,5 x 18 cm  
 Successió Miró Archive

**Francesc Català-Roca**

Joan Miró and Pilar Juncosa with Joan and Teo Punyet Miró at the Sert studio  
 Palma de Mallorca, 1978  
 Recent print  
 13 x 18 cm  
 Arxiu Històric del Col·legi d'Arquitectes de Catalunya, Barcelona

**Ishikawa Yoshinori**

Joan Miró in the Ryōan-ji garden  
 Kyoto, 1966  
 Recent print  
 13 x 18 cm  
 Successió Miró Archive

**Ishikawa Yoshinori**

Joan Miró, Aimé Maeght and Josep Llorens Artigas on a visit to a calligraphy school in Japan

1966  
 Recent print  
 18 x 13 cm  
 Successió Miró Archive

**Ishikawa Yoshinori**

Joan Miró on a visit to a calligraphy school in Japan, 1966  
 Recent print  
 18 x 13 cm  
 Successió Miró Archive

**Emili Fernández Miró**

Letter with a drawing for Joan Miró and Pilar Juncosa  
 Mont-roig, 20 September 1966  
 Ballpoint pen on paper  
 21,7 x 16,5 cm  
 Successió Miró Archive

**David Fernández Miró**

Carta a Joan Miró and Pilar Juncosa  
 Palma de Mallorca, 10 October 1966  
 Ballpoint pen on paper  
 22,5 x 16 cm  
 Successió Miró Archive

**1. The Miró Family: The Bequest to the Fundació****Joan Miró**

*Burnt canvas 2*, 1973  
 Acrylic on canvas cut and burnt  
 130 x 195 cm  
 Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Figure in a landscape near the village*  
 1965  
 Oil on *pompier*-style canvas  
 97,2 x 156,5 cm  
 Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Figure at sunrise on the river bank*  
 1965  
 Oil on *pompier*-style canvas  
 95,7 x 195,5 cm  
 Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Painting*  
 1973  
 Oil on canvas  
 46 x 55 cm  
 Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Painting*  
 1971-1973  
 Oil on canvas  
 46 x 55 cm  
 Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Horses startled by a bird*, 1976  
 Oil on *pompier*-style chipboard  
 62 x 87,5 cm  
 Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Figures and birds in a landscape*

1976

Oil on canvas

91 x 166,5 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Spanish woman, 1972*

Oil on canvas

162 x 130 cm

Fundació Joan Miró, Barcelona. On loan from a private collection

**Joan Miró**

*Birds of the caves II*

1971

Acrylic on canvas

162 x 130 cm

Fundació Joan Miró, Barcelona. On loan from Joan Punyet Miró

**Joan Miró**

*Classical ballet*

1974

Oil on *pompier*-style canvas

58,5 x 108,5 cm

Fundació Joan Miró, Barcelona

**Joan Miró**

*Burnt canvas 1*

1973

Acrylic on canvas cut and burnt

130 x 195 cm

Fundació Joan Miró, Barcelona

**Joan Miró**

*Burnt canvas 4*

1973

Acrylic on canvas cut and burnt

130 x 195 cm

Fundació Joan Miró, Barcelona. Gift of Pilar Juncosa de Miró

**Joan Miró**

*Burnt canvas 5*

1973

Acrylic on canvas cut and burnt

195 x 130 cm

Fundació Joan Miró, Barcelona. Gift of Pilar Juncosa de Miró

**Joan Miró**

*Head*

1940-1974

Acrylic on canvas

65 x 50 cm

Fundació Joan Miró, Barcelona

**Joan Miró**

*Head*

1940-1974

Acrylic on canvas

61 x 38 cm

Fundació Joan Miró, Barcelona. Gift of Pilar Juncosa de Miró

*Miró Barcelona 1968-1969* exhibition catalogue

Printed ink on paper

24,5 x 22 x 0,3 cm

Fundació Joan Miró, Barcelona

*Miró Barcelona 1968-1969* exhibition catalogue. Joan Miró's copy with notes

Printed ink on paper and facsimile

24,5 x 21,7 cm

Successió Miró Archive

*Miró Barcelona 1968-1969* exhibition catalogue

Printed ink on paper

24,5 x 22 x 0,3 cm

Fundació Joan Miró, Barcelona

*Miró Barcelona 1968-1969* exhibition catalogue. Pilar Juncosa's copy with notes

Printed ink on paper and facsimile

24,5 x 21,7 cm

Successió Miró Archive

Receipt for the donation of works from Joan Miró and Pilar Juncosa to the Fundació Joan Miró

1975

Printed ink and ballpoint pen on paper

29,5 x 20,8 cm

Successió Miró Archive

**Richard de Grab**

Joan Miró in the Sert studio with a *pompier*-style painting before working over it

Palma de Mallorca, 1964

Recent print

18 x 18 cm

Successió Miró Archive

**Josep Planas Montanyà**

Joan Miró al taller Sert  
Palma, 1966  
Glossy Agfa colour photo paper. Recent print  
from the original negative  
20,5 x 25 cm  
Successió Miró Archive

**Clovis Prevost**

*Birds of the caves II* in the Son Boter studio  
Palma de Mallorca, 1973  
13 x 18 cm  
Recent print

**Francesc Català-Roca**

Joan Miró and Pilar Juncosa  
Palma de Mallorca, 1967  
Silver bromide print on thin glossy cardstock  
8,8 x 8,8 cm  
Successió Miró Archive

**Francesc Català-Roca**

Joan Miró in front of the entrance to the  
Fundació Joan Miró  
Barcelona, 1975  
Recent print  
18 x 18 cm  
Arxiu Històric del Col·legi d'Arquitectes de  
Catalunya

**Francesc Català-Roca**

Joan Miró and Pilar Juncosa stepping on the  
Pla de l'Os mosaic on the Ramblas  
Barcelona, 1977

Recent print  
18 x 18 cm  
Arxiu Històric del Col·legi d'Arquitectes de  
Catalunya

**Joaquim Gomis**

Pieces waiting to be hung on the walls of the  
Fundació Joan Miró  
Barcelona, 1975  
Recent print  
13x 18 cm  
Fundació Joan Miró, Barcelona

Maria Dolors Miró, Joan Miró and Maria  
Lluïsa Borràs at the Fundació Joan Miró  
Barcelona, undated  
Recent print  
13 x 18 cm  
Private collection

**Joan Miró**

Preliminary sketches for the *Burnt canvasses*  
12 September 1973 and undated  
Facsimiles  
30,5 x 32 cm  
Fundació Joan Miró, Barcelona

**Francesc Català-Roca**

Joan Miró and *Burnt canvas 5*  
Palma, 1973  
Recent print  
18 x 18 cm  
Arxiu Històric del Col·legi d'Arquitectes de  
Catalunya



## Publication



The catalogue that accompanies *Miró. His Most Intimate Legacy* provides insights into Joan Miró's more personal side. To achieve this goal, the publication features all the exhibits, as well as preparatory drawings, documentation and family photographs that enable the reader to follow the artist's path from the creation of a collection of his own – one that went on to become a family collection – to his wish to make his thinking and legacy universal by establishing the Fundació Joan Miró.

The exhibition curators – Marko Daniel, Director of the Fundació Joan Miró, and Elena Escolar and Dolors Rodríguez Roig, historians in the foundation's Collections Division – explore the theses of the show in a vibrant essay and present hitherto unpublished material from the artist's personal fonds. The catalogue also includes a conversation between Marko Daniel and Joan Punyet, Miró's grandson, that paints a rare portrait of Miró the collector.

Available from 24 June 2022

Trilingual publication in Catalan, Spanish and English.

## Public and education programme

### Participative space

#### **From Home to the World**



There are objects and practices that are universal in character even though they belong to a family environment. In the case of Miró, we can see how some of the elements that constitute his most intimate legacy transport us to a collective imaginary. This is exemplified by the toys that decorated his studios and which we find in some of his works; by the books that were part of his personal library; and even by the postcards that he sent to his grandchildren while on his travels around the world. Play, poetry and

memories are not just an individual inheritance here but a window onto a widely shared body of heritage. Entitled *From Home to the World*, the participative space is divided into a number of sections: a reading corner, a play area and a spot for creating poems with others. At weekends and during public holidays, the room will be buzzing with an activity to create postcards.

### Activities in the museum

#### Something for everyone

#### **I Dream of a Vast Studio**

Artistic experimentation workshop led by Julia Pelletier and Dario Zeruto  
Espai Taller  
8 May from 11.00 am to 2.30 pm and from 4.00 to 6.30 pm, consecutive sessions  
24 participants per session, prior registration required  
Suitable for children aged eight and over



Participants will experiment with creative possibilities in four different areas of work: projections, photocopiers, light table and an 'archive of everyday objects'. At the same time, they will explore the concepts of scale (big, small and human) and will create lines, shapes and textures by using drawing and painting equipment: papers of different qualities, graphite and colour pencils, crayons, pastels and gouaches. The result will be a collage that will encapsulate the entire process and which will be dedicated to a loved one.

### **Music in the exhibition rooms with the ESMUC**

19 June at 9.30 and 11.00 am

Musical improvisation in the exhibition spaces by pupils at the ESMUC

Coordinated by Núria Andorrà

Free with admission ticket

Participating musicians:

David Flores, violin

Òscar Rico, viola

Clara Torner, cello

Guillem Rodri, electric guitar

Joan German, alto sax



24 September at 11.00 am and 12.30 pm

Performance of a repertoire of pieces of music from Miró's era, to be given in the permanent collection rooms by various instrumental ensembles consisting of pupils at the ESMUC, coordinated by David Albet



### **Archiving, Conserving, Hiding**

Practical workshop on the role of the art curator led by Julia Pelletier and Darío Zeruto

Jacques Dupin Library – Documentation Centre of the Fundació Joan Miró

7 May from 10.00 am to 2.00 pm

Workshop in which participants will take on the role of art 'curators'. Each participant will create six small-format images inspired by the titles of paintings in the *Miró. His Most Intimate Legacy* exhibition. They will each be given a plan of the exhibition showing where the titles of the reference pieces by Miró are located.

When the workshop is over, they will be invited to visit the exhibition so that they can compare their works with Miró's.

Programme:

- 1- Creation of the works.
- 2- Introduction of the 'role of the curator'.
- 3- Archiving the miniature works using a standard cataloguing model similar to that used by the Collections Department at the Fundació Joan Miró.
- 4- Making two books (each participant will choose a model) in which to preserve and hide the works.

### ***Appartenant à l'amour***

Tour-cum-workshop in the exhibition rooms, led by blanca arias, organised as part of the LGBTBI Museums programme  
9 July at 11.30 am  
Suitable for everyone



In this combined tour and workshop, the artist and researcher blanca arias will be exploring different ways to identify a fixation with love as a creative force in Miró's work. Together, we will use images to chart a map of counter-normative desires that range from eroticism to spirituality and include admiration, recognition in the other and even alchemy. Once we have followed the trail of Miro's expressions of love – present in the act of painting and in that of collecting – we will translate into words or images our professions of love and will send them to our chosen recipient or bury them on Montjuïc in a collective ritual of celebrating our feelings.

### Families



### ***Of Flesh and Blood***

Workshop for families with blanca arias, organised as part of the LGBTBI Museums programme  
9 July at 5.30 pm

This workshop for families aims to address Miró's work by embodying the beings that inhabit it. A selection of some of the pieces in the *Miró. His Most Intimate Legacy* exhibition will form the basis of this activity, in which participants will be invited to create their own costume of one of the characters or objects previously discussed.

Once transformed, we will seek out the strange relationships that could form between the chosen figures in order to 'queerise' the relationship between us, the objects and the spatial dimension. Why can't a human fall in love with a star? Why can't a bottle and a bird be friends?



### ***In front of the Moon, in front of the Sun***

Activity for families designed and led by the architect and educator Miquel del Pozo

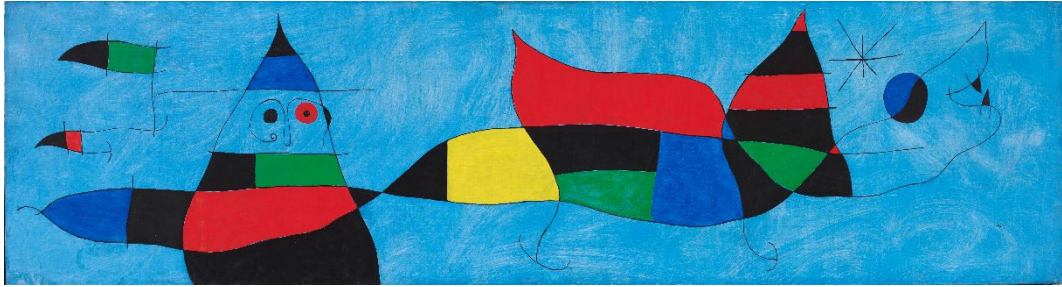
30 April at 5.30 pm

Duration: 1 h 30 min

Exhibition rooms and room 14

Families with children aged five and over

Limited to twenty-five people



Activity for families in which we will be creating narrated and drawn stories based on the works Miró gave to his grandsons. An invitation to interpret artworks as a way to inspire our imagination and share new ways of looking.

### ***Stories in the Cards. Intergenerational narration activity***

Joint and participative creation of classic tales. Oral narrative and illustration activity



29 May

11.30 am to 1.30 pm

Duration: 2 h

The foundation's auditorium and courtyards

For every generation and type of family: grandparents, parents, uncles and aunts, sons and daughters, grandsons and granddaughters, nephews and nieces

Capacity for 180 people

Activity to discover families' most intimate oral legacy. The narrator Mon Mas and the illustrator Ignasi Blanch will lead this activity in which oral narration and illustration in the moment will bring to life the popular stories told generation after generation.

When participating families arrive at the Fundació Joan Miró, they will be given envelopes of cards and will have to complete a very special set created by Ignasi Blanch. This will be the start of the activity in which Mon and Ignasi will reveal the popular tales most often told in our homes. Once the story is over, the session will close with an artistic creation activity.

### *Online activities*

#### **Conversation between Joan Punyet and Marko Daniel**

The Fundació Joan Miró's channels

The exhibition *Miró. His Most Intimate Legacy* is a new expression of Miró's generous desire to create the foundation. The construction of the building at that time was supported by donations and deposits of unquestionably important works by the artist and his family. Now, Miró's descendants have chosen to repeat that initial commitment, adding to their earlier deposits by contributing nearly sixty further works to the permanent collection.

Marko Daniel, Director of the Fundació Joan Miró, and Joan Punyet Miró, the artist's grandson, invite us to take a tour of the exhibition that celebrates this very special relationship. In an accessible manner, they will introduce us to a selection of representative pieces and share with us their knowledge, experience and personal impressions.

#### **Collection of Affective Objects. Virtual Participative Space**

Miró collected everyday objects such as kitchen utensils and other wooden tools, postcards, pottery, roots, stones, bones, pieces of wood, toys, Nativity Scene figurines and *siurells* (clay figurines featuring a whistle) from Mallorca, gathering them together in his studios in Mont-roig, Barcelona, Paris and Mallorca.



There are things that have a special significance for us, items for which we feel a particular affection unrelated to their financial worth or their aesthetic value. When we look at them, they remind us of a person, a moment in the past or a place. In some way, they embody a memory with which we wish to retain a connection: their presence and the possibility of picking them up, touching,

smelling and caressing them keep the memory fresh. Owning them is evidence that the event we associate them with took place or that an emotional relationship was real. We invite you to use the hashtag [#LegatMiró](#) to share on social media images of objects of special sentimental importance to you and which you would find it hard to dispose of.

### ***Creative Families***



Have you ever altered an image you liked by painting or drawing on it, cutting it out or sticking bits of paper to it? Miró painted on works depicting landscapes created by other people.

We invite you to give a new form to pictures on paper that you find at home in an activity associated with the exhibition *Miró. His Most Intimate Legacy*, taking as the basis for this exercise the work *Personatge a la sortida del sol al costat d'un riu* (Figure at Sunrise next to a River, 10 July 1965).

*Creative Families* is an activity for experimenting in art as a family. In the foundation's rooms, families can discover the artist's universe and, once back at home, using the website, can put their own creativity to the test.

## General information

### Opening hours

#### November to March

##### Tuesday to Sunday

10.00 am to 6.00 pm

#### April to October

##### Tuesday to Saturday

10.00 am to 8.00 pm

### Sunday

10.00 am to 6.00 pm

### Admission

Permanent collection + temporary exhibition €13 Concessions\*: €7

Temporary exhibition €7 Concessions\*: €5

\*Students aged 15 to 30, visitors aged over 65 and Biblioteques de Barcelona card holders

Children aged under 15 and the unemployed (accredited): Free

Annual pass: €18

Multimedia guide available for download free of charge

### Accessibility



The Fundació Joan Miró meets all the health-related measures to guarantee a [safe visit](#).

**Images** for the press and digitised dossier available in our online press room [www.fmirobcn.org/press](http://www.fmirobcn.org/press) and at <https://bit.ly/31Y1dlH>

**Follow** the *Miró. His Most Intimate Legacy* activities on social media using the hashtag [#LlegatMiró](#) and on the website [www.fmirobcn.org/miro-el-llegat-mes-intim](http://www.fmirobcn.org/miro-el-llegat-mes-intim)



In collaboration with:

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**Fundació Joan Miró**  
 Barcelona

**Sabadell**  
Foundation

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

**#llegatMiró**

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