



# **A NEW APPROACH TO JOAN MIRÓ**

**NEW WORKS ON PAPER**

**NEW DISPLAY OF THE PERMANENT COLLECTION**

**Fundació Joan Miró**

**Centre d'Estudis  
d'Art Contemporani  
Parc de Montjuïc  
08038 Barcelona**

**Tel. +34 934 439 470  
Fax +34 933 298 609  
[www.fundaciomiro-bcn.org](http://www.fundaciomiro-bcn.org)  
[info@fundaciomiro-bcn.org](mailto:info@fundaciomiro-bcn.org)**



# **A NEW APPROACH TO JOAN MIRÓ**

**NEW WORKS ON PAPER  
NEW DISPLAY OF THE PERMANENT COLLECTION**

**The Joan Miró Foundation is adding seventeen new original works on paper, loaned by the Miró family, to its permanent displays. With the assistance of the Catalan Government, it has also remodelled its Permanent Collection.**

The Miró Foundation opened its doors in 1975 as a centre for contemporary art where both experts and the general public could come into contact with Miró's work through the pieces the artist, as well as his friends and relatives, donated to the institution. Together, all these items make up the largest collection of the artist's work.

The museum holdings have now been extended to include seventeen original works on paper, produced between 1931 and 1953, a loan from the Miró family. Over the years, paper was the material that Joan Miró most frequently used, and he worked with all kinds, from sandpaper and cardboard to newspaper and other printed materials. His artistic output in this medium was innovative and daring. Moreover, the immediacy resulting from working on paper allows for a closer look at the artist's method.

The new Permanent Collection displays have been made possible thanks to generous funding from the Catalan Government. The new displays technically upgrade all the rooms, most notably with an improved, state-of-the-art lighting system.

In addition, the new displays feature wall texts that explain the different techniques used by Miró – from painting and sculpture, to textiles, ceramics,

and prints – and place his artistic development within its original historical context: his training in Barcelona, the time he spent in Paris, his relations with the early avant-garde, his interest in experimentation, and the emergence of a highly personal style. The panels are illustrated with images of the artist at different stages of his career to enhance the visitors' experience and give a more complete understanding of his life and work.

The main pieces on display are also accompanied by short quotes from the artist to help visitors better recognise their relevance in Miró's artistic development.

A new room for the screening of documentaries on the artist and a browsing station complete the new presentation of the permanent collection.

With its new displays, the Miró Foundation hopes to give a more accessible, yet in-depth view of the work of Joan Miró, an artist rooted in tradition but with a clear vision of things to come, who became one of the most idiosyncratic and influential figures in twentieth-century art.

**VISIT THE FOUNDATION**  
**VISIT MIRÓ**

Free admission to the Joan Miró Foundation every Thursday between 18 February and 25 March from 5pm – 9pm.

**NEW WORKS ON PAPER**



**Joan Miró**

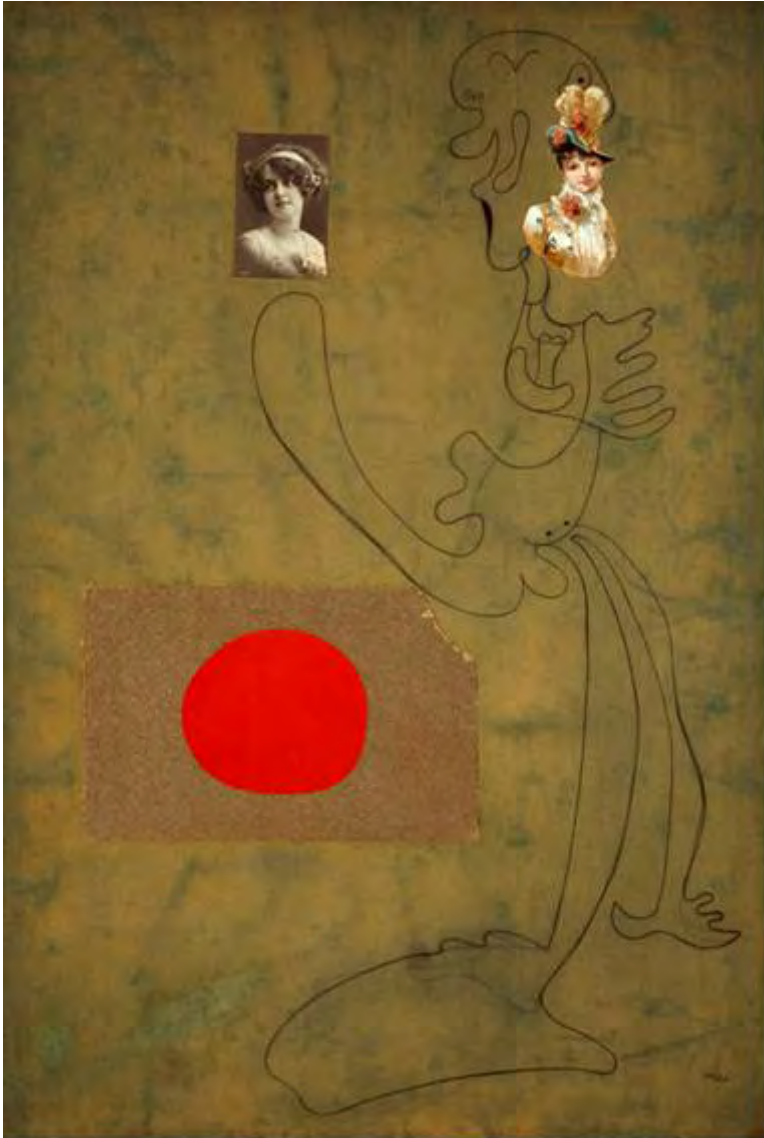
**Femme Assise, 1931**

Seated woman

Oil on paper

63 x 46 cm

Fundació Joan Miró, Barcelona. On loan from Emili Fernández Miró



**Joan Miró**

**Dibuix-collage, 1933**

Drawing-collage

Pencil and collage on paper

108 x 70 cm

Fundació Joan Miró, Barcelona. On loan from Emili Fernández Miró



**Joan Miró**

**Personatge, 1934**

Figure

Charcoal, pastel and pencil on paper mounted on canvas

107 x 72 cm

Fundació Joan Miró, Barcelona. On loan from Emili Fernández Miró





**Joan Miró**

**Gouache-dessin, 1934**

Gouache-Drawing

Graphite pencil and gouache on paper

108 x 72 cm

Fundació Joan Miró, Barcelona. On loan from Lola Fernández Jiménez





**Joan Miró**

**Collage-peinture, 1934**

Collage-painting

Oil, gouache and collage on paper

Fundació Joan Miró, Barcelona. On loan from Emili Fernández Miró



**Joan Miró**

**L'été, 1937**

Summer

Gouache on paper mounted on canvas

35,3 x 26,5 cm

Fundació Joan Miró, Barcelona. On loan from Jimena Jiménez Madrazo



**Joan Miró**

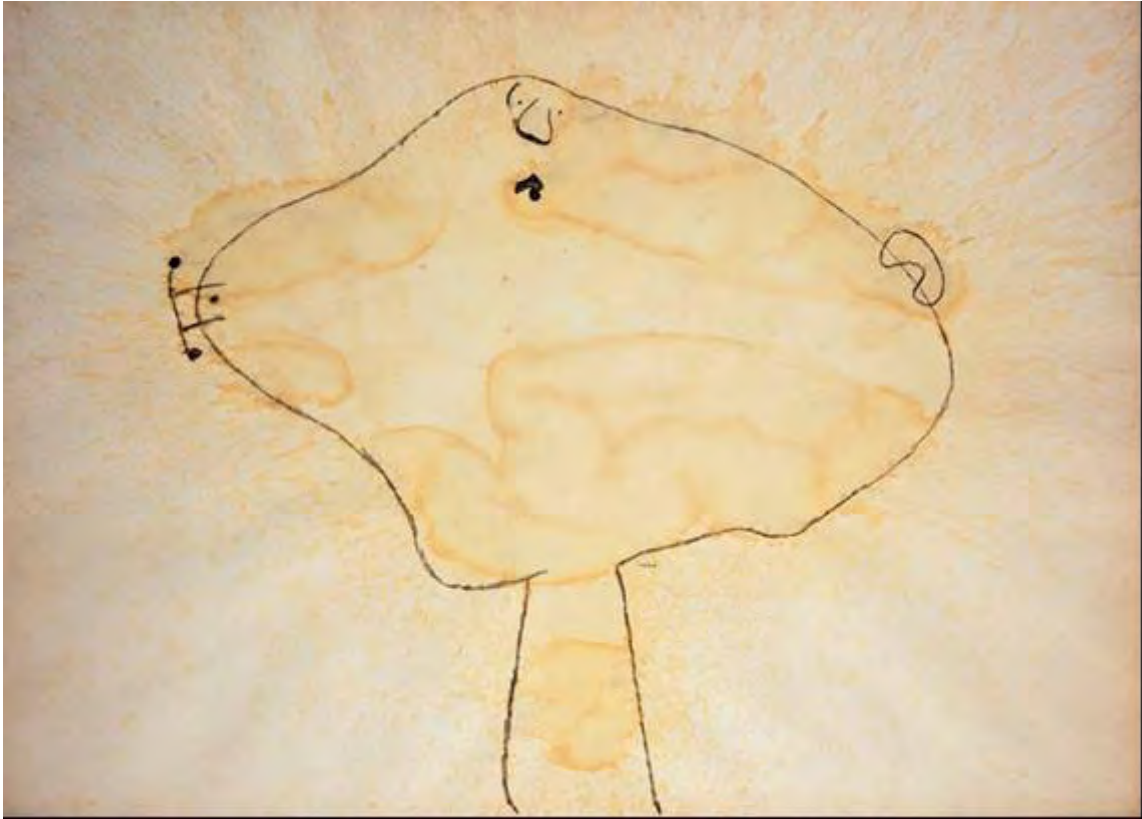
**Dessin, 1937**

Drawing

Indian ink and gouache on paper

75 x 106 cm

Fundació Joan Miró, Barcelona. On loan from Emili Fernández Miró



**Joan Miró**

**Dibuix**, 1937

Drawing

Oil and pencil on paper

75 x 106 cm

Fundació Joan Miró, Barcelona. On loan from Lola Fernández Jiménez



**Joan Miró**

**Dessin, 1937**

Drawing

Oil and pencil on paper

106 x 75 cm

Fundació Joan Miró, Barcelona. On loan from Emili Fernández Miró





**Joan Miró**

**Personatges sobre fons vermell, c. 1939**

Figures on red background

Gouache on paper

48 x 63,5 cm

Fundació Joan Miró, Barcelona. On loan from Emili Fernández Miró



**Joan Miró**

**Femmes, oiseaux, étoiles, 1942**

Women, birds, stars

Charcoal, Indian ink, watercolour and gouache on paper

90 x 43 cm

Fundació Joan Miró, Barcelona. On loan from Lola Fernández Jiménez





**Joan Miró**

**Femme se coiffant, fillette sautant à la corde, oiseau, étoiles, 1942**

Woman combing herself, girl skipping, bird, star

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

110 x 79 cm

Fundació Joan Miró, Barcelona. On loan from Lola Fernández Jiménez



**Joan Miró**

**Femmes, serpent-volant, étoiles, 1942**

Women, flying-snake, stars

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

108 x 72 cm

Fundació Joan Miró, Barcelona. On loan from Emili Fernández Miró



**Joan Miró**

**Femme, oiseau, étoile, 1942**

Woman, bird, star

Charcoal on paper

Fundació Joan Miró, Barcelona. On loan from Lola Fernández Jiménez



**Joan Miró**

**Femme devant le soleil, 1942**

Woman in front of the sun

Charcoal, Indian ink and watercolour on paper

110 x 80 cm

Fundació Joan Miró, Barcelona. On loan from Emili Fernández Miró



**Joan Miró**

**Personnages devant le soleil, 1942**

Figures in front of the sun

Charcoal, gouache, Indian ink and pastel on paper

103 x 60 cm

Fundació Joan Miró, Barcelona. On loan from Lola Fernández Jiménez





**Joan Miró**

**Graphisme concret, 1953**

Concrete graphic design

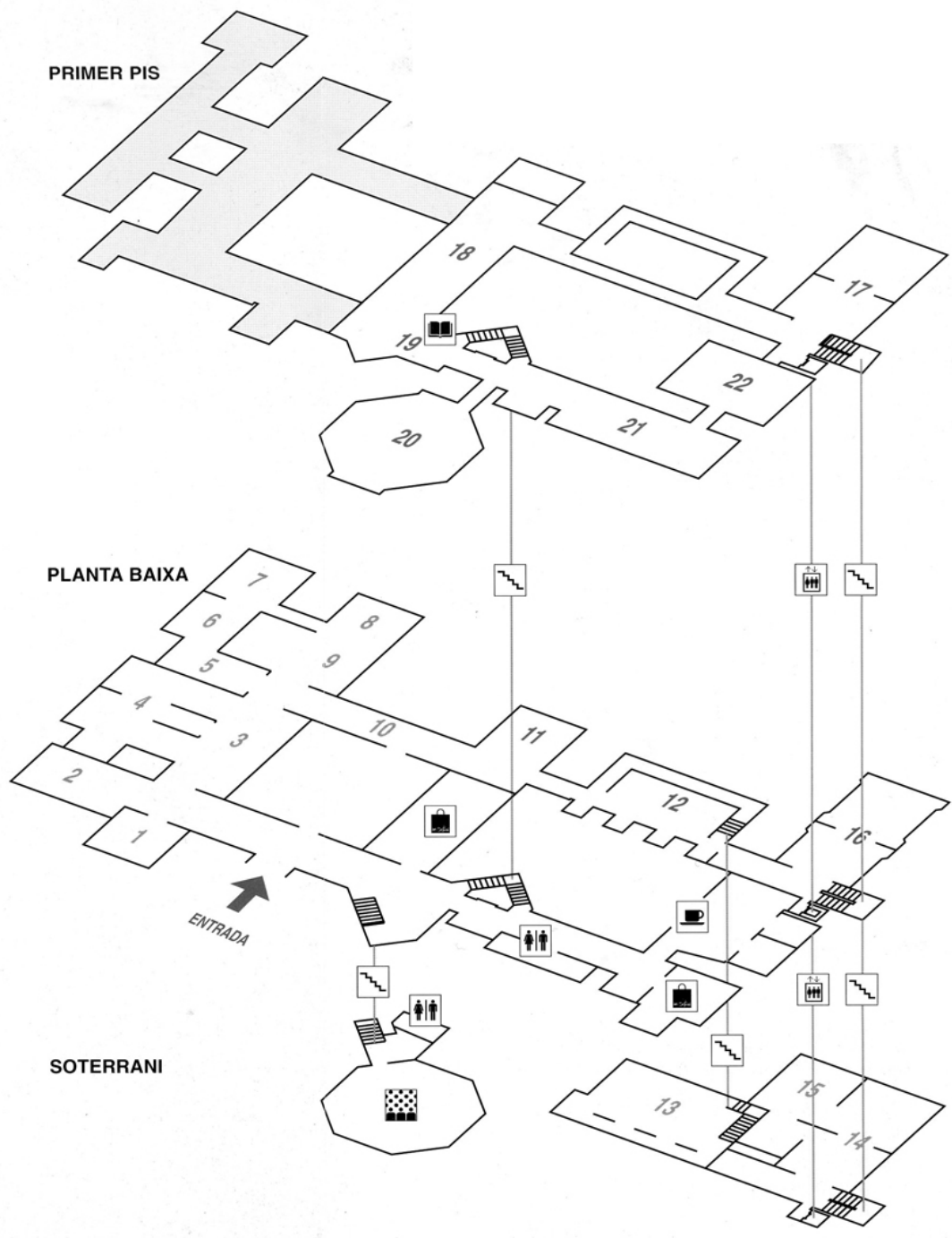
Charcoal, Indian ink, watercolour and oil on paper

70 x 100 cm

Fundació Joan Miró, Barcelona. On loan from Emili Fernández Miró

**NEW DISPLAY OF THE  
PERMANENT COLLECTION**





# ENTRANCE

The Joan Miró Foundation opened to the public in 1975. It was Miró's intention that it should be conceived as a centre for contemporary art where experts and the general public could see his work as well as that of other present day artists. The building housing the institution was designed by the architect Josep Lluís Sert.

Subsequent extensions, by the architect Jaume Freixa, have provided space for the pieces donated by Miró to the Foundation to be on permanent display. These pieces, supplemented by gifts and loans from relatives and friends, make up one of the largest collections of works by the artist.

## ROOM 11



***Sobreteixim dels vuit paraigües*, 1973**

*Sobreteixim* with eight umbrellas

Acrylic, umbrellas, gloves, basket and felt stitched to wall-hanging woven by Josep Royo

312 x 593 x 40 cm

Fundació Joan Miró, Barcelona

A *sobreteixim* or woven wall-hanging is a type of assemblage that combines textures, real objects and paint. The umbrella – an emblematic object for the Surrealists – is the leitmotiv of a piece that also includes gloves and a typical Balearic fishing basket.

# MERCURY FOUNTAIN



**Alexander Calder**

**Mercury Fountain, 1937**

Painted iron and aluminium and mercury

114 x 293 x 196 cm

Fundació Joan Miró, Barcelona. Gift of d'Alexander Calder

Alexander Calder designed the *Mercury Fountain* for the Spanish Republican Government's pavilion at the World's Fair in Paris in 1937.

Josep Lluís Sert and Luis Lacasa were the architects of the building itself, which aimed to display aspects of Spanish culture. Among the works exhibited were *Guernica* by Picasso, *The reaper (Catalan peasant in revolt)* by Joan Miró, and *Montserrat* by Julio González. Calder was the only foreign artist invited to take part.

The *Mercury Fountain* represented a step forward in the search for movement in sculpture. With it, Calder paid tribute to the Spanish town of Almadén, where 60% of the world's mercury was then mined and which was besieged by Franco's troops during the Civil War.

Alexander Calder donated it to the Foundation to mark his close friendship with Joan Miró.

## ROOM 12

### Sculpture and ceramics



Throughout his life, Joan Miró took an interest not only in painting but also in other art forms such as sculpture, ceramics, print-making and textiles. In each of these he discovered a genuine form of expression, determined by the materials and the techniques involved.

In 1944 in Barcelona, he started working on ceramics with Josep Llorens Artigas. This collaboration intensified over the years and Miró was fascinated by the chance effects produced by the kiln. It was probably what encouraged him to try his hand at sculptures modelled in clay, which were then fired or cast in bronze.

After these early experiments, sculpture started to play a prominent part in his work and by the mid-1960s he was producing assemblages of found objects – usually pieces of rustic or industrial junk to which he would give new life and meaning.

Sculpture and ceramics also enabled Miró to become more deeply involved in monumental and public art.



**Femme entourée d'un vol d'oiseaux dans la nuit, 1968**

Woman encircled by a flight of birds in the night

Acrylic on canvas

336 x 336 cm

Fundació Joan Miró, Barcelona

A tarpaulin of the kind used for harvesting grapes served as a stimulus to Miró. Its surface had accumulated a number of flaws over the years, which the artist revitalised and incorporated in the picture.

Some of the materials used in this piece foreshadow the textiles that Miró was to create later.



**Stèle double face, 1956**

Double-sided stele

Stoneware and enamel

80 x 50 x 6 cm

Fundació Joan Miró, Barcelona. Gift of Galerie Lelong

Miró's work in ceramics was the result of working in conjunction with the potter Josep Llorens Artigas, and also his son Joan Gardy. Rather than transposing his pictorial or sculptural language to this new art form, Miró made use of the specific nature of the clay and added his own significant contributions.



**Couple d'amoureux aux jeux de fleurs d'amandier, 1975**

Lovers playing with almond blossom.

Model for the sculptural group at La Défense (Paris)

Painted synthetic resin

273 x 127 x 140 cm / 300 x 160 x 140 cm

Fundació Joan Miró, Barcelona

In 1974, Miró was commissioned to produce a monumental sculpture for the district of La Défense in Paris. The piece, made of polyester resin and four times larger than the model, acts as an interface between the surrounding office buildings and the people.

## JOAN PRATS ROOM



Joan Prats had been a close friend of Joan Miró from the days of their youth and was also an expert on his work. A hatter by profession, his great passion was avant-garde art.

Always up to date with what was most innovative and radical, Prats was the driving force behind a number of initiatives, such as ADLAN (Amics de l'Art Nou) and Club 49, and he organised and ran a number of contemporary cultural activities relating to painting, sculpture, photography, films and music. During the Spanish Civil War, he worked hard to preserve Catalonia's cultural heritage.

His involvement in setting up the Joan Miró Foundation in Barcelona was a key factor and he donated his art collection to it.



## ROOM 16a

### 1893-1919



Joan Miró was born in Barcelona in 1893 and showed a strong artistic vocation from an early age.

Against the wishes of his father, who wanted him to study commerce, he enrolled in the Escola Superior d'Arts Industrials i Belles Arts (Llotja), where he was taught by Modest Urgell and Josep Pascó. He also learned to master form through exercises in touch at the art school run by Francesc Galí, and later in life-drawing sessions at the Cercle Artístic de Sant Lluc.

Throughout his life, Miró spent long periods in Mont-roig near Tarragona, where his family had a farm. The peace and quiet of rural life helped cement his decision to become an artist.

He soon started questioning the classical ideals of *Noucentisme* and became fascinated by Cézanne, Cubism and Futurism. In Barcelona he frequented the Galeries Dalmau, the hub of avant-garde art that exhibited the work of many foreign artists who came to Barcelona, and where in 1918 Miró had his first one-man show. It was after that exhibition that he developed a more meticulously detailed style of painting.



**Exercici de tacte. Tres caps, 1912**

Study based on touch. Three heads

Charcoal on paper

43,7 x 63,9 cm

Fundació Joan Miró, Barcelona

Miró initially had difficulty in reproducing shapes. His art teacher Francesc Galí suggested that he should shut his eyes and feel with his hands an object or a classmate's head and then draw it from memory – i.e. from what he had memorised through his hands.



**Nu femení assegut, 1915**

Seated female nude

Indian ink, charcoal and watercolour on paper

62,8 x 47,5 cm

Fundació Joan Miró, Barcelona

At the Cercle Artístic de Sant Lluc, Miró had the opportunity to do life-drawing. In some of his drawings the lines are particularly forceful and show his attempts to capture the volume of the figure.



**Plage de Mont-roig, 1916**

Mont-roig, the beach

Oil on canvas

37,3 x 45,6 cm

Fundació Joan Miró, Barcelona

For Miró, Mont-roig embodied the simple rural life and a certain idea of the Mediterranean. The place was a focal point for him and also a recurring motif, particularly in the paintings of his early years.



**Nu, 1917**

Nude

Pastel on paper

59,5 x 43,4 cm

Fundació Joan Miró, Barcelona. Gift of Joan Prats

At the art gallery owned by the dealer Josep Dalmau, Miró came in contact with avant-garde circles in Barcelona. One of the movements that aroused his interest was Futurism: a drawing of this nude was reproduced on the cover of the Catalan Futurist review *Arc Voltaic*.



**Carrer de Pedralbes, 1917**

Street in Pedralbes

Pastel, Indian ink and graphite pencil on paper

55,6 x 44,3 cm

Fundació Joan Miró, Barcelona. Gift of Joan Prats

Cubism was another of Miró's reference points in his early years. Here the austerity of line, the multiple viewpoints, and the angles and curves are all derived from this movement.

This piece shows a view of Carrer de la Roca in the district of Pedralbes in Barcelona.



**Ermita de Sant Joan d'Horta, 1917**

Chapel of Sant Joan d'Horta

Oil on cardboard

52 x 57 cm

Fundació Joan Miró, Barcelona. Gift of Joan Prats

The freedom with which Miró interprets the chapel of Sant Joan in the district of Horta in Barcelona, which has long since disappeared, and the way in which he replaces the real tones by bright colours are close to Fauvism.



**Retrat d'una vaileta, 1919**

Portrait of a young girl

Oil on paper on canvas

34,8 x 27 cm

Fundació Joan Miró, Barcelona. Gift of Joan Prats

The freedom with which Miró interprets the chapel of Sant Joan in the district of Horta in Barcelona, which has long since disappeared, and the way in which he replaces the real tones by bright colours are close to Fauvism.

## ROOM 16b

### 1920-1931



In 1920, Miró went to Paris for the first time, to prepare a solo exhibition organised by Josep Dalmau, which was held the following year at the Galerie La Licorne. He settled in the city and spent the first few years in a studio at 45 Rue Blomet, where one of his neighbours was André Masson; he also met Pablo Picasso. In Masson's studio, Miró joined in the gatherings of young writers, mainly poets, who included Roland Tual, Georges Limbour, Armand Salacrou and Michel Leiris. He read and discussed the works of Dostoevsky, Nietzsche, the German Romantic poets and the Pre-Socratic philosophers, as well as the poets rehabilitated by the Surrealist group such as Jarry, Baudelaire, Mallarmé, Lautréamont and Rimbaud.

As a result of this experience, Miró abandoned figurative art and in 1925 he entered the Surrealist world with an exhibition at the Galerie Pierre.

In the late 1920s he stated his intention to "assassinate painting" and began working with less conventional means of expression such as collage and assemblage.



**L'ampolla de vi, 1924**

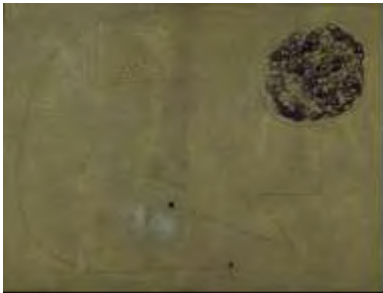
The bottle of wine

Oil on canvas

73,5 x 65,5 cm

Fundació Joan Miró, Barcelona. On loan from Fernández

Miró's first few years in Paris were marked by his contacts with avant-garde writers, mainly poets. His paintings of this period were steeped in poetry and depicted strange situations in which the frontiers between reality and fiction are blurred.



**Pintura (El lleó), 1925**

Painting (The lion)

Oil on canvas

89 x 116 cm

Fundació Joan Miró, Barcelona. Property of Fundació "la Caixa"

The components of this painting on a circus theme are greatly simplified. What stands out most are the scratches that are visible all over the canvas – a poetic way of suggesting the animal's reaction to the tamer's whip and to the shouts from the audience.



**Pintura (El guant blanc), 1925**

Painting (The white glove)

Oil on canvas

113 x 89,5 cm

Fundació Joan Miró, Barcelona

This painting is composed of a variety of elements. After taking them out of their usual context, Miró assembled them in a neutral, monochrome space. As a consequence, the meaning becomes enigmatic, ambivalent and highly evocative.





**Pintura, 1925**

Painting

Oil on canvas

73 x 100 cm

Fundació Joan Miró, Barcelona. Gift of Joan Prats

Miró's "dream paintings" are characterised by a monochrome ground peopled with a few, not always recognisable, forms. Despite the name, they were not inspired by dreams. The artist saw them rather as representations that set the imagination working.



**Personatge (amb paraigua), 1930/1931 (Rèplica de l'artista 1973)**

Figure (with umbrella) (Replica 1973)

Sculpture-Object. Wood, dry leaves and umbrella

198 cm

Fundació Joan Miró, Barcelona

Here the recourse to collage and the assemblage of objects show Miró's non-conformism and his rejection of painting, an art form that he considered to be outdated and in need of renewal.

This piece belongs to the deliberately ironic and provocative traditions of Dada and Surrealism.



**Dibuix-collage (Homenatge a Prats), 1934**

Collage-drawing (Homage to Prats)

Collage, graphite pencil and charcoal on paper

63,3 x 47 cm

Fundació Joan Miró, Barcelona. Gift of Joan Prats

A close friend of Miró's, Joan Prats played a leading role in promoting avant-garde artists in Catalonia. He was also the owner of a Barcelona hat shop.

This collage is a testimony to their friendship.



Photo: © Arnold Newman / Liaison Agency

**Miró in his atelier**  
New York, 1947  
Photo: Arnold Newman

## PILAR JUNCOSA ROOM



On 12 October 1929, Pilar Juncosa and Joan Miró were married in Palma, Majorca. A year later their only daughter, Maria Dolors, was born.

The unconditional support of Pilar Juncosa, particularly during the most difficult times, was of fundamental importance to Miró.

She shared his enthusiasm for setting up the Joan Miró Foundation, and donated or loaned to it a large part of her personal collection of her husband's work. It is with the same spirit of generosity and involvement that their descendants have continued to carry out their wishes.

## ROOM 17a

### 1932-1939



In 1932, in the midst of the international crisis, Miró returned to Barcelona and resumed painting with the idea of producing a more visually aggressive art. He experimented with new materials such as wood, hardboard, metal, objects, and all types of paper.

In the autumn of 1934, however, at the time of the political and social upheavals that were to lead to the Spanish Civil War, drama and tension dominated his work.

He spent the war years in exile in France, and under the influence of the tragedy unfolding in Spain he opted for a certain realism, convinced that this could be a way of facing the despair he felt, even if only temporarily.

In Paris in 1937 he painted the mural for the Spanish Republic's pavilion at the World's Fair, titled *The reaper (Catalan peasant in revolt)*, which later disappeared.



**Personnage, 1934**

Figure

Charcoal, pastel and pencil on paper mounted on canvas  
107 x 72 cm

Fundació Joan Miró, Barcelona. On loan from Emili  
Fernández i Miró

In 1934, a time of political instability in Spain, Miró returned to chiaroscuro and volume in his art. The softness and delicacy of the pastels have here been reversed, and the figures are tragic and deformed.



**Flama en l'espai i dona nua, 1932**

Flame in space and naked woman

Oil on cardboard

41 x 32 cm

Fundació Joan Miró, Barcelona. Gift of Joan Prats

When this painting was produced, the female figure did not yet have any special symbolic meaning for Miró, although she occupied an increasingly prominent place in his art. The dynamic morphology of woman constituted the ideal vehicle for a study of visual relationships and questions such as balance and rhythm.



**Homme et femme devant un tas d'excréments, 1935**

Man and woman in front of a pile of excrement

Oil on copper

23 x 32 cm

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

The impending Civil War in Spain and Miró's pessimism are reflected in what are known as his "savage paintings".

The title of the work refers to a saying by Rembrandt, referring to painting, who said that it is on dung heap that rubies and emeralds are found.



**Pintura, 1936**

Painting

Oil tar, casein and sand on masonite

78,3 x 107,7 cm

Fundació Joan Miró, Barcelona. Gift of David Fernández i Miró

The Spanish Civil War broke out in the summer of 1936. Miró produced a series of paintings on masonite, a hard surface that required denser textures. The artist's identification with the material and the results of his exploration were to have a considerable influence on later Informalism.



**Femme nue montant l'escalier, 1937**

Naked woman climbing a staircase

Charcoal on card

78 x 55,8 cm

Fundació Joan Miró, Barcelona

In this representation of a woman climbing a staircase, Miró reversed the concept of Marcel Duchamp's *Nude descending a staircase*. Miró's despondency brought about by the moral tragedy of the war can be seen in the violent metamorphosis of the figure, in her heavy limbs and in the effort involved in climbing.



**Tête, 1937**

Head

Oil with towel glued and painted on "celotex"

121,8 x 91,4 cm

Fundació Joan Miró, Barcelona

Miró experimented with some very unusual materials. His love of matter and of everyday articles led him to reformulate the concept of painting and to move ahead of the international artistic trends of the 1950s and 1960s.





**Autoportrait**, 1937-1938/1960

Self-portrait

Oil and pencil on canvas

146,5 x 97 cm

Fundació Joan Miró, Barcelona. On loan from Emili Fernández i Miró

Miró began this self-portrait in 1937. The depiction of the face is mixed with a series of lines, and the effect is somewhere between a physical and a psychological portrait. Twenty-three years later, he used a copy of this drawing as the starting point for an extremely simplified version of the original portrait.



Joan Miró and Louis Marcoussis

**Portrait de Miró**, 1938

Portrait of Miró

Copper plate with drypoint

33,9 x 27,9 cm

Fundació Joan Miró, Barcelona



Joan Miró and Louis Marcoussis

**Retrat de Miró**, 1938

Self-portrait of Miró

Drypoint

37 x 30 cm

Fundació Joan Miró, Barcelona

The Cubist painter Louis Marcoussis introduced Miró to the technique of dry-point engraving. In this *Portrait of Miró*, Marcoussis drew the face, while Miró gave free rein to his imagination and filled the surface with figures, heavenly bodies, flames and birds.

## ROOM 17b 1940-1955



When the Second World War broke out Miró moved to Varengeville-sur-Mer, on the Normandy coast, where he stayed until the Nazis started bombing the area. The anguish that had been dominating his work gave way to an overwhelming desire to escape from reality, and the result was the *Constellations*. With this series, which he continued in Palma and completed in Mont-roig, Miró created a language of symbols – mainly relating to woman, birds, the sun, the moon and the stars – which he continued to use for the rest of his life.

In 1941, while Europe was still at war, the Museum of Modern Art in New York held the first retrospective exhibition of his work. During these years spent in seclusion, Miró began to take an interest in the poems of the Spanish mystics.

However, in 1944, his artistic work became more diversified and he started to experiment with ceramics, bronze sculpture and print-making.

In 1947, he visited the United States for the first time as a result of a commission to paint a mural for the Terrace Plaza Hotel in Cincinnati.



**L'étoile matinale, 1940**

Morning star

Gouache and oil wash on paper

38 x 46 cm

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

In Varengeville-sur-Mer (Normandy), Miró started an striking and particularly harmonious series that was to mark his entire subsequent output: the *Constellations*. The series is composed of twenty-three gouaches, which Miró painted as a way of escape from the dramatic events of the Second World War.



**Pintura amb marc modernista, 1943**

Painting with art-nouveau frame

Oil and pastel on canvas

40 x 30 cm

Fundació Joan Miró, Barcelona. Gift of Joan Prats

Paper was the support for most of Miró's output in the early 1940s, and painting on canvas was fairly rare.

An art nouveau frame that Joan Prats had purchased in the Encants flea market in Barcelona triggered this painting, which Miró later gave to his friend.



**Femme rêvant de l'évasion, 1945**

Woman dreaming of escape

Oil on canvas

130 x 162 cm

Fundació Joan Miró, Barcelona

Miró's vocabulary was becoming consolidated. On a white ground that makes no reference to any specific physical space, the artist arranged his most typical themes, which included woman and the ladder of escape.

The precise, delicate lines are often combined with more expressive brushstrokes.



**Femmes dans la nuit, 1944**

Women in the night

Indian ink and watercolour on canvas

46 x 38 cm

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



**Personnages, oiseaux, étoiles, 1944**

Figures, birds, stars

Indian ink and watercolour on canvas

33 x 41 cm

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

After an intense period of working on paper, Miró turned to small-format canvases. In this one he uses watercolour and Indian ink – media that are more suited to paper – and focuses on the line-space relationship.



**Femme et oiseaux au lever du soleil, 1946**

Woman and birds at sunrise

Oil on canvas

54 x 65 cm

Fundació Joan Miró, Barcelona. On loan from Emili Fernández i Miró

As in paintings from an earlier era, here Miró opts for a hierarchical perspective, emphasising certain figures by their position or their size. The central element is a hermaphrodite bird; and the red sun is also predominant.



**Le diamant sourit au crépuscule, 1947-1948**

The diamond smiles at twilight

Oil on canvas

97 x 130 cm

Fundació Joan Miró, Barcelona. On loan from Emili Fernández i Miró

On return from a trip to the United States, Miró declared his liking for monumental and public art and said that the only purpose of easel painting was to produce poetry. Some of his titles are particularly eloquent.



**Peinture, 1953**

Painting

Oil on canvas

195 x 97 cm

Fundació Joan Miró, Barcelona. On loan from Lola Fernández

This painting was executed in two stages. First Miró covered the canvas with very diluted paint, spreading the colour around; then the drawing was superimposed on top with forceful strokes. The spontaneous action at the start became a well organised composition.



**Pintura, 1954**

Painting

Oil on canvas

46 x 38 cm

Fundació Joan Miró, Barcelona. Gift of Joan Prats

In this painting, Miró spurned his characteristic black outlines and used colour to configure the different elements. Only the presence of a few stars makes us think of the artist's cosmic or nocturnal compositions. Instead of lines, a series of dots run through and around the patches of colour.

## ROOM 18 1956-1983



During the 1950s, Miró's work on monumental and public commissions increased considerably.

Influenced by young American painters, he soon began to produce large-format paintings in the spacious studio that Josep Lluís Sert had designed for him in Palma, Majorca, where Miró went to live in 1956. Gradually, his work tended towards a simplification and paring down of forms and colours.

In 1966, he visited Japan for a retrospective exhibition of his work at the Tokyo National Museum. Miró, who was particularly fascinated by the techniques used by Japanese calligraphers, felt a strong affinity with the oriental spirit.

In the final years of the Franco regime, he used all available means of expression to demonstrate his criticism of the political and cultural situation in his country.

As he grew older, his art became increasingly more gestural in an attempt to achieve a universal form of expression.





**L'or de l'azur, 1967**

The gold of the azure

Acrylic on canvas

205 x 173 cm

Fundació Joan Miró, Barcelona

This painting demonstrates the importance for Miró, in the late 1960s, of his repertoire of signs and symbols. The title encourages a poetic interpretation of the contrast between the two dominant colours.



**Paysan catalan au clair de lune, 1968**

Catalan peasant in the moonlight

Acrylic on canvas

162 x 130 cm

Fundació Joan Miró, Barcelona

The peasant was a symbolic figure for Miró: he embodied the earth in a physical sense, but also in the sense of belonging to a specific place and a specific country. The poetic title of this painting links the solid idea of the peasant with the more evocative concept of moonlight.



**Poème (III), 1968**

Poem (III)

Acrylic on canvas

204,7 x 173 cm

Fundació Joan Miró, Barcelona

The picture space in this painting is in itself a metaphor for a blank sheet of paper that receives the painter's words: freely applied brushstrokes, clearly defined forms, and stencilled signs and letters.



**Mai 1968**, 1968-1973  
May 1968  
Acrylic and oil on canvas  
200 x 200 cm  
Fundació Joan Miró, Barcelona

The title refers to the events of spring 1968, when university students in Paris took to the streets with slogans that were as imaginative as they were utopian. This picture, bursting with vitality, reflects Miró's sympathy for the students' outrage.



**Paysage animé**, 1970  
Animated landscape  
Acrylic and oil on canvas  
199,5 x 199,5 cm  
Fundació Joan Miró, Barcelona. Gift of Pilar Juncosa de Miró

Landscape is a recurring theme in Miró's art. The scene here is filled with activity and movement, an impression brought about by the abundance and variety of elements and techniques.



**Toile brûlée I**, 1973  
Burnt canvas I  
Acrylic on burnt canvas  
130 x 195 cm  
Fundació Joan Miró, Barcelona

Miró, who had been able to witness first hand the transformation of matter by the action of fire in both ceramics and sculptures, decided to try it in his painting. His gesture contrasts creative work with the crude evidence of art transformed into a commodity with an exchange value.



**Oiseau solaire**, 1968

Sun bird

Carrara Marble

163 x 146 x 240 cm

Fundació Joan Miró, Barcelona. Gift of Marguerite and Aimé Maeght

The bird, one of Miró's fundamental motifs, is explicitly associated with the sun. Here it appears in isolation, with no references other than the physical surroundings and with a monumental, commemorative air.

## ROOM 20

### Works on paper



Over the years, paper was probably the material that Joan Miró used most constantly. He took a special interest in this material in all its forms, such as sandpaper, cardboard, newsprint or found papers. His output on paper was copious and innovative and often enabled him to pull off some particularly bold ideas.

He made use of drawing in his first attempts to extend beyond the visual and into the realms of poetry: he frequently made use of collage in order to push back the frontiers of orthodox painting; and the dramas of war brought him back to realism. But, above all, it was on paper that he created his own personal language that he then transposed to his painting.



**Dibuix (Arbre en el vent), 1929**  
Drawing (Tree in the wind)  
Gouache and charcoal on paper  
71,8 x 108 cm  
Fundació Joan Miró, Barcelona

This work was reproduced in 1929 in *Documents* to illustrate an article by the French writer Michel Leiris. Leiris drew a parallel between Miró's way of working and an exercise practised by Tibetan mystics in order to "understand the void".



**Pintura damunt paper Ingres, 1931**  
Painting on Ingres paper  
Gouache and pastel on paper  
62,8 x 46,3 cm  
Fundació Joan Miró, Barcelona. Gift of Joan Prats



**Femme assise, 1931**  
Seated woman  
Oil on paper  
63 x 46 cm  
Fundació Joan Miró, Barcelona. On loan from Emili Fernández i Miró

In a series of paintings on paper, Miró took representation almost to the limits of abstraction. He first placed brushstrokes and patches of diffused pure colours on the blank paper, and then superimposed a very stylised figure on them.



**Dibuix-collage**, 1933

Drawing-collage

Pencil and collage on paper

108 x 70 cm

Fundació Joan Miró, Barcelona. On loan from Emili Fernández i Miró

In a series of “collage-drawings”, Miró used studio photographs of children, cigarette cards and postcards. The images lead straight into figures drawn with a continuous line.



**Personnages devant le soleil**, 1942

Figures in front of the sun

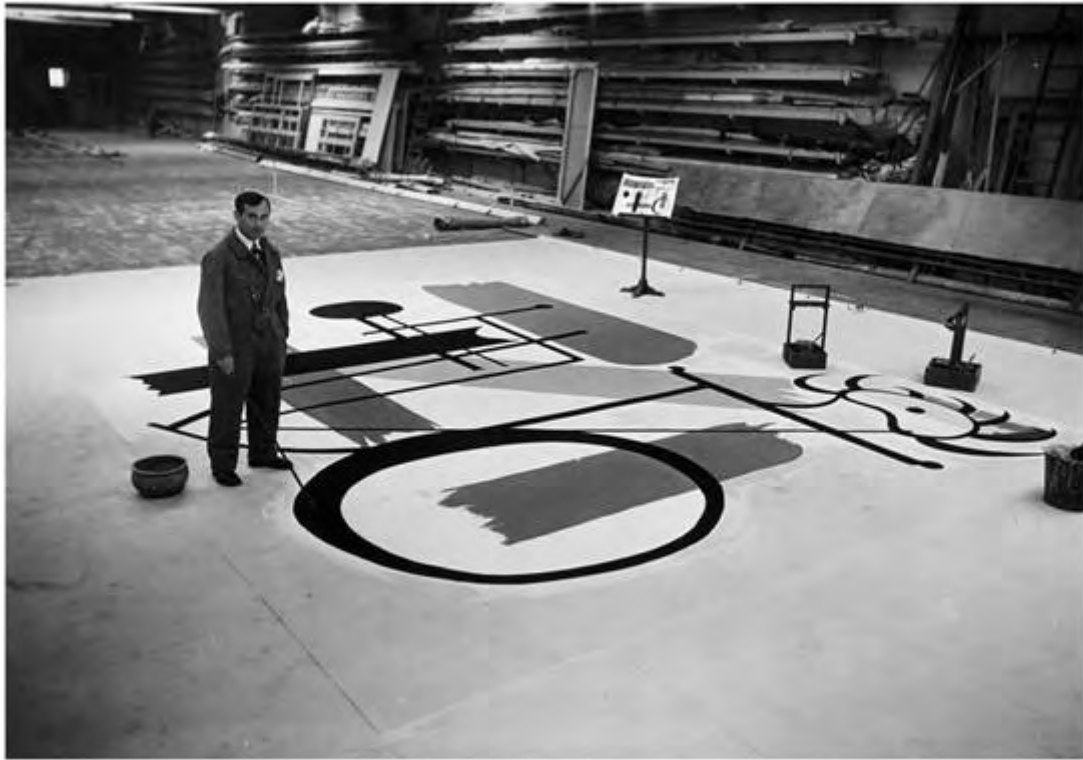
Charcoal, gouache, Indian ink and pastel on paper

103 x 60 cm

Fundació Joan Miró, Barcelona. On loan from Lola Fernández Jiménez

Having settled back in Palma, Miró produced a large number of works on paper. His artistic vocabulary comprised a series of signs that he combined in a variety of different ways. In addition, his explorations were centred on the support, which he previously subjected to all manner of experiments and aggressions.





**Joan Miró painting the *Jeux d'enfants* curtain**

Montecarlo, 1932

Photo: Raoul Barba

Fundació Joan Miró, Barcelona

## ROOMS 21 and 22 Katsuta Room



Kazumasa Katsuta, a collector of early avant-garde art and a connoisseur of Joan Miró's work, has provided the pieces in this room on long-term loan to the Foundation. They all come from his personal collection, considered to be one of the largest collections of Miró's works in private ownership.

The paintings, sculptures and drawings on show span the period from 1914 to 1974. This selection, which enables visitors to follow the development of Miró's art over the years, completes the vision offered by the permanent collection, but in particular it highlights the commitment to artistic exploration by one of the most universal artists of the twentieth century.

# TRIBUTE TO JOAN MIRÓ

Joan Miró died on 25 December 1983. Shortly afterwards, in 1986, thanks to the generous collaboration of a number of distinguished contemporary artists, the Foundation opened the collection of works of art in this room.

The pieces were donated or loaned to the Foundation by the artists themselves or their families, and by friends and collaborators, in tribute to the life and work of Joan Miró and as a mark of recognition of his artistic achievements.



**Generalitat de Catalunya**