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PRESENTATION

The Miró project consists of 30 activities divided into 10 sections. Each section has three levels of difficulty, and each level has two phases: the first observation, and the second creativity. From the outset the project has taken a variety of users into consideration (individual, family, schools), groups with specific educational concerns, interests and needs, as well as the different psychomotor abilities of early learners and resources accessible to people with visual or auditory disabilities.

While it is possible to establish a relationship between levels and ages of users, other potentially relevant factors must first be considered. For the sake of guidance, we would say that the most elementary level is especially suitable for users aged between 3 and 6; the intermediate level for those aged 7 to 12 and the top level for the rest. Nevertheless, it would be a mistake to take these indications too restrictively. In fact, a user who might be considered to fit into the third category may still be inspired and stimulated by the elements in the basic level, enjoy the experience and obtain quite elaborate results.

With regard to using the project in the educational sphere, we have set out to provide material which is structured but at the same time flexible and also rigorous, to provide educators with motivating resources to work with but also specific information and practical ideas to pursue the subject matter further at school.

Miró is above all a package. The activities are not separate from the theoretical fabric of the project, as shown by this Teaching Guide. It is naturally – though not exclusively – aimed at educators, who will find additional information and supplementary ideas in it.

The guide consists of 27 units. All the activities have a teacher’s file except for the last section, which is a questionnaire to test the knowledge acquired from the videos.
Each unit consists of an introduction, an explanation of how the activity works (*What does it involve?*), teaching aims (*What do we want to achieve?*), educational content (*What do we learn about?*), suggestions for going further into the topic dealt with (*Find out more...*), a creative activity and an accessible activity (*With closed eyes*).

Both the length and the content of the introduction vary between levels: more accessible for level 1, more specialised as the levels get higher. The introduction gives explanations of the generic concept to which the activity is linked, about the title and about the artists or the works chosen in the first phase.

*Find out more...* takes an overview of the activity, as part of a package which also includes videos and free browsing, and suggests possible links within the package.

*Creative Activity* and *With closed eyes* both set out from the basic premise of the activity and offer two alternative options: working in the classroom or at home, not on the computer but using physical materials and working from a broader sensory perspective that puts the visual aside in order to concentrate on the perceptive richness of touch, hearing or taste.

This tutorial guide also contains printable diagrams. These are downloadable pdf diagrams designed to allow blind and visually impaired persons get acquainted with some Miró’s artworks. Swell paper and a heat fusing machine are needed to obtain the raised tactile version of each diagram.
LINES AND CIRCLES

INTRODUCTION
The dot and the line are basic elements of artistic language. These elements, with a wide range of variations, appear regularly in Joan Miró’s work.
We can find black circles, often joined together by lines, which remind us of planets or constellations. Blurred patches of pure colour recall stars hanging in space.

WHAT DOES IT INVOLVE?
In the first part you look at three paintings by Miró. Then you have to isolate dots and lines and classify them.
In the second part you create a composition with the dots and lines you have classified. These elements will not appear on their own, but in a series, and will be distributed randomly. You can organise these elements or else create a random composition.

WHAT DO WE WANT TO ACHIEVE?
- To observe dots and lines in Miró’s work
- To identify the most basic elements of the visual alphabet: the dot and the line
- To distinguish their features
- To classify dots and lines

WHAT DO WE LEARN ABOUT?
- The dot and the line
- Miró used dots and lines in some of his work
- The dot and the line can have different attributes (size, colour, thickness, definition)

FIND OUT MORE...
We recommend combining this activity with BRONZE PATHS (Texture, Level 1) to work on the relationship between dot and line and to understand the line as a succession of points or as a moving point.
CREATIVE ACTIVITY: Recycled collage

First of all you must collect different materials to represent dots or lines (bottle tops, waste from a hole punch, buttons, coffee capsules, string, wool, ribbon, tissue or newspaper, wires and so on).

Next, spread PVA glue generously over a rigid surface. Create your composition on it, using the materials you have to make dots and lines. You can plan your creation beforehand or else, following the example of the on-line activity, simply drop, throw or randomly distribute the materials.

When the collage is completely dry, you can paint it using acrylics or tempera mixed with glue. You can use a single colour if what you want to do is to highlight the contrast dots and lines, or different colours if your aim is to highlight some of the elements.

WITH EYES CLOSED: Choose and sort

Use paper-type materials which are not too thick (tissue paper, aluminium foil, etc.) to make small balls and long, thin cylindrical strips, as if moulding Plasticine. Put them all together in a bag.

Take the shapes out of the bag and sort them by thickness or length, all with your eyes closed. You can then create a free composition by putting these shapes together.

It is very important to do the whole activity without looking, in order to stimulate recognition of the shapes by touch.
MAGIC BRUSH

INTRODUCTION
A patch is the mark left by a brush when it touches a canvas or other surface. It is a dot or a line, made spontaneously and without any refinement. It can be a single touch, a brush stroke, or cover a larger area. The brush strokes may or may not be visible depending on how they are applied. In Miró’s case, the strokes can generally be seen, whether they fill up the background or appear in the foreground.

WHAT DOES IT INVOLVE?
This activity allows you to take a closer look at some of Miró’s paintings. In the first part you have to find, in a picture, a couple of fragments taken out of context in which patches can be seen. In the second part you have an imaginary brush which makes patches in different shapes and colours. The patches appear unpredictably, so that your creation will always depend on your ability to adapt and take advantage of the creative opportunities which arise at random.

WHAT DO WE WANT TO ACHIEVE?
- To look at work by Miró in detail
- To identify patches on the works studied
- To use the patch as a visual resource to create free compositions

WHAT DO WE LEARN ABOUT?
- Miró used such patches in his work
- The patch is a basic element of visual language
- A patch can have different attributes (size, shape, colour, regularity)

FIND OUT MORE...
We recommend combining this activity with LINES AND CIRCLES (Alphabet, Level 1) to work on the basic elements of visual language. We recommend combining this activity with the BESTIARY OF SIGNS (Symbolism, Level 2) as regards the attributes of the patches and the fact that these patches often recall the tool which was used to make them.
**CREATIVE ACTIVITY: Collection of patches**

Here you will make an inventory of patches made with different substances in a range of contexts.

Cut out some pieces of paper of different types and colours, but in the same size, to serve as a surface on which to put the samples. When you have a patch, make a note of the substance and the tool used, together with the place and date it was obtained (e.g. “Strawberry jam. Wooden spoon. Grandma’s kitchen, August 2010”).

To stop the samples getting dispersed and keep your collection in order you will need a system for storing them.

You can compare your collection with those of your colleagues. This collection might also be useful in order to achieve certain results in future creations.

**WITH EYES CLOSED: Rain of colours**

You will need slightly thinned paint and toothbrushes, a large piece of paper and different objects.

Place the objects on the paper. Then dip the toothbrush in the paint and run your finger over the toothbrush to flick paint towards the objects. Small patches of colour will splash the objects and the paper at random. When you have finished, remove the objects and you will be left with their negative silhouettes on the paper.
LINES AND PLANES

INTRODUCTION

Wassily Kandinsky established the point, the line and the plane as the basic elements which make a visual composition possible. The line was understood by Kandinsky as the route followed by a point as it moves; the plane is a surface resulting from the intersection of different lines.

Piet Mondrian’s abstract compositions are based on the organisation on a white space of vertical and horizontal lines which intersect at right angles. As a consequence of this black, white, red, green and blue planes are generated.

The line and the plane are also the basis of Victor Vasarely’s creations. A geometrical pattern repeated and altered produces an optical effect of volume and movement.

In 1929, Miró made several collages with everyday paper. The lines, which are very delicate, contrast with planes of very austere colours which are deliberately roughly cut out.

A distinctive feature of Miró’s style is the intersection of shapes to create planes of pure colour. These intersections often have the appearance of a mosaic or a chessboard.

In the sixties much of Miró’s work was dominated by gestuality. The lines, which before had been fine and well-defined, were now thick and spontaneous.

WHAT DOES IT INVOLVE?

In the first part you have to choose an image, look at it closely and identify a series of planes and lines in it.

In the second part you have to create a composition based on the use of different types of planes and lines. You can place them where you want and as many times as you like, and you can change their size and position.

WHAT DO WE WANT TO ACHIEVE?

- To observe carefully works of art by different artists
- To identify lines and planes in various works of art
- To create a picture based on the use of planes and lines

WHAT DO WE LEARN ABOUT?

- Elements of visual language: lines and planes
- Observing the use various artists make of lines and planes
- Creating pictures on the basis of lines and planes
CREATIVE ACTIVITY: Dadaist gluing

You’ll need cardboard for cutting out, a piece of card or thin plywood as the base surface, black shoe polish and a brush to apply it, string, glue, a paint brush and scissors. First cut the cardboard into regular or irregular geometrical shapes, then cut the string into different lengths.

The activity is inspired by a Dadaist method of working: the different cut-out planes of cardboard are thrown up in the air, and those which fall onto the wooden surface are glued on in position in which they fell by chance. Next, do the same with the lines (the pieces of string). When the Dadaist gluing stage is complete you can complete your work with patches of colour by applying the shoe polish with the brush.

WITH EYES CLOSED: Touch whispers

This activity is inspired by the game of Chinese Whispers, so a reasonable number of participants is needed. Put them in a line, one behind the other. The person at the end of the line does a simple drawing on a piece of paper. They can do it using separate lines, organised points which trace a shape, closed shapes (planes) or with a combination of points and lines. Next, the same person reproduces this design on the back of the person in front of them by pressing with their finger. This is repeated along the line until it reaches the person at the front. This person draws the information they have received on a piece of paper. Compare the result with the original idea. Instead of doing a drawing, you could also use Plasticine on a rigid surface.
PRINTS AND DRIPS

INTRODUCTION

Miró started out painting using the conventional procedures and tools of the painter: pencil, brush, canvas, tubes of paint and so on.
Later on, he used tins of paint and large brushes, but he also applied colour using his fingers, hands and feet, splashed it into the canvas or poured the paint straight on using a bucket.

WHAT DOES IT INVOLVE?

In the first part you have to complete a painting by Miró by fitting in the missing fragments. Each fragment highlights one aspect of the technical solution used by the artist.
In the second part you create a free composition using the artistic resources you have seen in Miró’s work: the drip and the print. You have a brush which drips paint and a shoe and a hand for making prints. Whenever you select one of these elements, the cursor acts as the element in question would. In the case of the brush, if you move the cursor slowly it drips more paint; if you move it fast, the drip will be thinner. Just as in real life, the paint runs out from time to time and you have to dip the brush again. However, the colour will not be the same. The hand and the shoe also have to be dipped in the paint again after stamping a few times.

WHAT DO WE WANT TO ACHIEVE?

- To look carefully at some artistic resources (drips, splashes and prints) in Miró’s work
- To find out about different ways of applying paint
- To use the resources we have seen to make our own creations

WHAT DO WE LEARN ABOUT?

- Artistic resources to be seen in Miró’s work
- Avant-garde artistic resources (drips, splashes and prints)

FIND OUT MORE...

We recommend combining this activity with BESTIARY OF SIGNS (Symbolism, Level 2) to work on the artistic possibilities of the print.
We recommend combining this activity with BRONZE PATHS (Texture, Level 1) to work on movement as an element in creating images.
CREATIVE ACTIVITY: Invented drips

On an absorbent surface (watercolour paper, kitchen paper, thick cardboard, etc.), try to achieve surprising effects using very liquid paint (this could be tempera thinned with water, Indian ink, coffee, juice, etc.). Some of the tools used give results similar to those in the on-line activity; others will emerge from experimentation. You can use tools you find around the house which can be filled and then emptied, such as medical syringes, droppers, toothbrushes or perfume sprays, for example. You can apply the paint to the surface horizontally or vertically. You can also pour on slightly thinner paint and tip the surface one way and another to make the paint run and open up paths in different directions.

WITH EYES CLOSED: Making your mark

The experience of painting with your hands and feet is also satisfying if you do it with your eyes closed. The results are sure to surprise you.

You will need finger paint, trays to put the paint in and a large piece of wrapping paper.

Dip your hands or feet in the trays of paint in different colours and then move freely about the paper making prints on it. Without realising it you will be creating a composition with your hand and footprints. When you have finished, open your eyes and see what you have created on the paper.
AGAINST THE CANVAS

INTRODUCTION

Miró’s contacts with artists of his generation and with the artistic avant-garde which he saw at first hand in Paris led him to question the use of traditional materials. The Cubists and Futurists were the first to use the collage technique in their work. In the late 1920’s Miró also began to use it.

The questioning of the value of the work of art which began with the Dadaists and the Surrealists was evoked years later by Miró in his *Burnt canvases*. He cut them, trampled them and burnt them.

WHAT DOES IT INVOLVE?

In the first part you will look at three works and choose one of them. You have to match a series of tools with the different artistic effects featured in the work.

In the second part you have a canvas and some tools to experiment with. You can apply paint, tear the canvas or partly burn it.

WHAT DO WE WANT TO ACHIEVE?

• To find out about resources to expand artistic possibilities beyond classical academic techniques
• To identify some of the tools with which to obtain the artistic effects you have seen
• To simulate an artistic work in which the resources you have looked at are used

WHAT DO WE LEARN ABOUT?

• Artistic resources (drips, cuts, splashes, gluing, prints)
• Experimentation and the search for new creative resources in Miró’s work

FIND OUT MORE...

We recommend watching the video *LAST YEARS.*
CREATIVE ACTIVITY: Against cardboard

Draw on a piece of cardboard packaging using out-of-the-ordinary techniques; for example, with the cuts made by a fork by striking the cardboard gently. You can then complete the drawing or the shapes you have created with the sequence of small holes using a few touches of colour. You can also make the cardboard darker by dripping cooking oil from a bottle, spraying vinegar on it or applying shoe polish with a brush, a cloth or the applicator sponge on the bottle.

WITH EYES CLOSED: Punched silhouettes

You will need some cardboard packaging, a punch and a small pad or soft surface. Put the cardboard over the soft surface and punch it, making whatever shapes you want. After doing this, turn the cardboard over so that the shapes are easier to spot by touch. You can also use techniques with different textures, such as wax, paint, crayons, varnish... If you do the activity together with other people, you could try to recognise the shapes created by them with your eyes closed.
IMPROVISATIONS ON THE WALL

INTRODUCTION
In his later years, Miró created a considerable number of large-format paintings. Both in their size and in the methods used (large brushes, prints, body movements, broad brush strokes), these works often recall murals.
Many artists, both contemporaries of Miró and later on, have taken an interest in large formats and opted for the use of different materials and techniques to express themselves. In the 1970’s, the use of the wall as a place for artwork became increasingly popular.

WHAT DOES IT INVOLVE?
In the first part you have to choose one work from the three which are proposed, and match the tools with the different artistic effects they are used to create.
In the second part you try an artistic activity which simulates working on a wall.

WHAT DO WE WANT TO ACHIEVE?
• To find out about resources to expand artistic possibilities beyond classical academic techniques
• To identify some of the tools with which to obtain the artistic effects you have seen
• To simulate an artistic work in which the resources you have looked at are used.

WHAT DO WE LEARN ABOUT?
• Artistic resources (collage, drips, splashes)
• Experimentation and the search for new artistic resources in Miró’s work
• Large format

FIND OUT MORE...
We recommend watching the video LAST YEARS.
CREATIVE ACTIVITY: **Finite image**

You can take advantage of a trip to the beach to experience the feeling of working in a large format. You have to mark out a space on the sand in which to create your artwork. Then select your working materials: natural resources you can find on the beach (seaweed, shells, pebbles, pieces of wood, branches, seawater). Use the material you have found in an aggressive way to create a composition on the sand, and let chance create random visual effects on the area you have marked out. You can complete your work in a partly planned way, calculating the layout of some of the elements. You can also use tools to draw lines, drip sand mixed with water, add the prints of shoes or other objects and so on. This is an ephemeral creation, so if you want a record of the experience you will have to photograph the result.

WITH EYES CLOSED: **Ephemeral composition**

This is an ephemeral composition in large format. First of all, mark out a space in a room. This will be our “canvas”. Decide on a number of items (chairs, books, pencil, waste paper bins and the like) for each participant. Instead of their everyday use, these objects become the pieces making up a visual whole.

Each participant in turn lays out their items, but without looking. Once the work is complete, move about it and explore it. You can think about what you believe this unusual distribution says to you. After dismantling the creation, each item will return to its usual function and everything will be back to normal.
COLOURED WATER

INTRODUCTION
At the beginning, Miró used a very wide range of colours. As time went by, however, his palette was reduced to primary and secondary colours and black and white. White was the colour of the canvas, which Miró did not completely cover. His colours were generally flat, without shading.
The three works chosen for this activity contain only the primary colours and black and white.

WHAT DOES IT INVOLVE?
In the first part you have to look at three paintings by Miró and choose one of them. Using the primary colours which appear in them you have to fill three containers, one for each colour. In the second part you have a series of pots which you can fill with the colours you got in the first part. You can fill them halfway, fill them up completely, mix two colours or leave them empty. You can also change the position of the pots. Each colour is associated with a sound, which you will hear each time you put a colour in a pot. Apart from these separate sounds, you can listen to the tune you are creating at any time and change it as much as you like.

WHAT DO WE WANT TO ACHIEVE?
• To observe the use Miró made of colour in some of his paintings
• To identify the primary colours
• To mix primary colours together and see the resulting secondary colours

WHAT DO WE LEARN ABOUT?
• Primary and secondary colours
• The use Miró made of colour in some of his paintings

FIND OUT MORE...
To work further on mixtures of colours we recommend combining the activity with PAINTED TUNES (Colour, Level 2).
CREATIVE ACTIVITY: Coloured light

Collect water bottles or transparent jars made of plastic or glass which you can put the tops on.

In clearly-differentiated buckets, make up water in different colours using the cotton out of old felt-tip or marker pens or using fabric dyes dissolved in water (it is advisable to wear gloves). First make up the three primary colours. Using a funnel, fill the bottles or jars with the coloured water. Then make combinations of primary colours in different proportions to create tonal variations and fill some bottles or jars with these mixtures.

Put the containers of coloured water in front of a window. The light gives an effect similar to that of stained glass, as it projects reflections of the colours into the air.

WITH EYES CLOSED: Aromatic colours

For a blind child, it is very hard to identify colours. One way of creating art using “colours” is to use marker pens with different smells. Each colour is associated with a characteristic smell, such as lemon, strawberry or chocolate. In order to encourage “seeing” the colours through smell, you have to do the activity without looking. Afterwards you can compare the results with your colleagues.

If you do not have pens with smells, you can also do the activity using aromatic essences mixed with finger paints. It is important, though, for there to be a similar relation between the colours and the essences chosen.
PAINTED TUNES

INTRODUCTION

Over the years, Miró simplified his figures and restricted his colours. From the late thirties onwards his palette was limited to primary colours, secondary colours and black and white. He also chose to use flat colours, renouncing shading.

WHAT DOES IT INVOLVE?

In the first part you have to look at three paintings by Miró and choose one of them. After that you take out the primary and secondary colours and fill up the containers.

In the second part you make a creation using geometrical shapes. You can choose the same shape or different ones, lay them out separately or have them overlapping. You can also colour in the backgrounds and the shapes.

You can also listen to the resulting tune. In line with Wassily Kandinsky’s ideas about music and painting, each colour is associated with a different instrument. The shapes determine how high or low the sound is and their size affects the loudness of the sound. The rhythm of the tune will depend on the background colour.

WHAT DO WE WANT TO ACHIEVE?

- To observe Miró’s work and appreciate the varied range of colour in it
- To identify primary and secondary colours
- To use primary and secondary colours to create free compositions

WHAT DO WE LEARN ABOUT?

- Primary and secondary colours
- Miró used primary and secondary colours in some of his work

FIND OUT MORE...

To work further on mixtures of colours we recommend combining the activity with COLURED WATER (Colour, Level 1).

To work on the use and expressive value of the colour we recommend combining this activity with PALETTE OF EMOTIONS (Colour, Level 3).

To work further on organic and geometrical shapes we recommend combining this activity with COLLAGE OF SHAPES (Form, Level 2).

We also recommend watching the video THE COLOURS OF MONT-ROIG.
CREATIVE ACTIVITY: **Cut-out colours**

Collect newspapers and used paper. Use these papers and tempera paints in primary colours to make your own coloured paper. You can apply the colours unmixed to make primary colours or mix them in pairs if you want to make secondary colours.

Once the paint is dry, make a composition by cutting shapes out. Stick these shapes onto a backing. You can lay them out separately or superimpose them on one another.

WITH EYES CLOSED: **Tasting colours**

Find coloured sweets with characteristic tastes: red (strawberry), yellow (lemon) and blue (aniseed) for the primary colours; orange, green (mint), purple (blackberry) for the secondary colours, and white (cream) and black (liquorice). Next, crush them up and combine them in elementary pairs, which will at the same time be mixtures of tastes and colours. You can make the equivalent of the range of shades possible with any colour by varying the proportions in the mixture. You can then try making more complex combinations of three or more flavours.

Prepare your combinations carefully, trying to measure them out so as to mix them by halves or quarters.

The activity consists of identifying the mixtures made by a colleague you’re your eyes closed, guessing the percentages of colours in the mixture. Every creation is of course ephemeral.
INTRODUCTION

Some artists have especially exploited the expressive ability of colour for the purpose of expressing particular moods or to arouse certain emotions in the viewer.

William Turner studied the effects of light on the landscape on the basis of the theories on colour of his day. He painted scenes with fog, smoke or storms, in which the subjects appeared only hazily.

The German Expressionists made arbitrary use of colour, because they were not painting what they saw but wanted to reflect the inner feelings the subject aroused in them.

Shortly before the Spanish Civil War, Miró created a series of paintings he called “savage”. In them he used colour in a subjective way, with dramatic intentions.

The most characteristic paintings by Mark Rothko are abstract and symmetrical, and invite meditation. They are made up of bands of strong colours with blurred ends close to the edges of the canvas.

Andy Warhol introduced silk screen printing into art. The system made it possible to produce multiple copies of a single work and was widely used in advertising. Logically, he used flat, strident industrial colours.

Antonio Saura's Imaginary portraits use a limited range of colours (greys, ochres, earth shades, black and white). The absence of bright tones and the spontaneity and roundness of the brush strokes express a sense of anguish.

WHAT DOES IT INVOLVE?

In the first part you choose an emotion out of twelve possible options. In line with this, you choose one of the paintings available and extract some colours from it.

In the second part you choose a photograph. With the palette of colours from the previous step, try to express the emotion you chose or feelings associated with it.

Finally, you can compare your creation with a painting by Miró of the same photographic subject.

WHAT DO WE WANT TO ACHIEVE?

- To use colour as a means of expression

WHAT DO WE LEARN ABOUT?

- Colour evokes emotions and becomes a means of artistic expression
- In some of this work Miró used colour as an important expressive resource
FIND OUT MORE...

To observe how Miró used colour as a means of expression, we recommend watching the videos SAVAGE PAINTINGS and STILL LIFE WITH OLD SHOE.

CREATIVE ACTIVITY: Emotional portraits

Take photographs of classmates, friends or family members. Ask the person you are photographing to exaggerate a gesture to express a character trait they have or an emotion. Make a black and white photocopy of the photograph and blow it up to DIN A4 (it is important to use a photocopy, as photocopier ink is not soluble in water). Use watercolours or thinned-down tempera paints to work freely on colour over the photocopy, aiming to accentuate the expression it portrays.

WITH EYES CLOSED: Hearing colours

You need a computer connected to the Internet. Music can express emotions through the notes, but also through the words of songs. Each group should find songs on the Internet which refer to colours or to emotions associated with colours.

Examples: the song Yellow submarine refers to a colour, even though the colour does not express any specific emotion. Blues music is a reference to the colour blue as a synonym of sadness and melancholy.
BRONZE PATHS

INTRODUCTION

Objects can be recognised in many of Miró’s sculptures. Most of them are chance finds. In putting them together, Miró did not take into account how the objects were used or related in everyday life. It was their shape or texture that interested him, and also the dialogue established between them.

In order to tie the piece together, Miró cast it in bronze, so making it stronger and more permanent. The technique he used (*lost-wax casting*) reproduced the original texture of the objects very faithfully.

WHAT DOES IT INVOLVE?

In the first part you have to put a picture of a bronze sculpture by Miró in order. The sculpture has a range of textures and this makes your job easier.

In the second part you play with a moving sphere which leaves a trail in a texture on the white background. When the sphere hits the edges the texture, colour and width of the trail change. The result is a highly unpredictable, ephemeral composition.

WHAT DO WE WANT TO ACHIEVE?

- To observe textures in works of art
- To appreciate the diversity of textures
- To use textures for creative purposes

WHAT DO WE LEARN ABOUT?

- There are tactile and visual textures
- Textures are an element which is part of artistic language

FIND OUT MORE...

We recommend combining this activity with *Frottage* (*Texture*, Level 2) to work on the effect of actual textures on the paper.

We recommend watching the video *BRONZE SCULPTURES*. 
CREATIVE ACTIVITY: Walking on the moon

The soles of shoes have widely varying designs: some soles are smooth, without any kind of pattern, while others have a design in relief. These are textures you can see and touch. At home, look for shoes with the most original soles you can find. Then spread liquid shoe polish on the soles and stamp them on large sheets of paper. This makes a print on a new space, perhaps reminding you of man’s first steps on the surface of the moon.

Each stamped texture can form the basis for a figure or an imaginary object. Use a thick marker pen or a wax crayon to outline this imaginary inhabitant of the universe.

WITH EYES CLOSED: Discovering textures

You’ll need some lumps of Plasticine, which you should roll out in rectangular sheets. Next, find objects or materials with a special or characteristic texture (sandpaper, sacking, corrugated cardboard, wire mesh, pine cones, sea shells and the like) and press them into the Plasticine to make a print.

Afterwards, compare the results with your colleagues. Then close your eyes and touch the prints, trying to match them with the objects and materials used to make them.
**INTRODUCTION**

Joan Miró was always very interested in experimentation. He worked with the usual painting surfaces such as canvas and paper, but also on wood, cardboard, sandpaper, Hessian and copper.
For Miró the surface was a stimulus which led him to work in a particular way or called for other materials, other textures.

**WHAT DOES IT INVOLVE?**

In the first part you have to sort works by Miró in which the features of the materials used offer a variety of textures.
In the second part you make up a composition on a squared background. If you wish you can change the preset grid. Then fill in the spaces available with fragments of textures taken from the walls and the floor of the Fundació Joan Miró. Finally, lay a sheet of paper over it all and rub it with coloured pastels, crayons or similar to transfer the actual textures.

**WHAT DO WE WANT TO ACHIEVE?**

- To identify textures in works of art
- To appreciate the tactile qualities of objects and materials

**WHAT DO WE LEARN ABOUT?**

- Texture as an artistic resource
- Types of texture: real and traced (by rubbing)

**FIND OUT MORE...**

The activity **PROJECT FOR A MONUMENT (Volume, Level 2)** enables you to observe how altering the material of a certain object influences how we see it.
We recommend watching the video **THE ASSASSINATION OF PAINTING.**
CREATIVE ACTIVITY: Fishing for textures

You’ll need blank sheets of paper, which can be of different sizes and colours, and a coloured crayon or similar (wax, charcoal, chalk, pencil, etc.).

You can go fishing for textures at home, at school, in the street, in the park and elsewhere. To catch textures you have to keep your eyes open. If you pay attention, you’ll realise what a variety of textures surrounds you. Whenever you come across an interesting texture, lay the paper over it and rub hard with a flat crayon or similar. When you have a few of them, cut the papers out in the shape of sea creatures or invented shapes. Then stick them onto a sheet of blue paper or card and organise your composition as if it were an aquarium, a lake or the bottom of the sea.

WITH EYES CLOSED: Tactile pairs

You’ll need some objects with a certain relief pattern, but not too thick or large (a coin or a key, for example). First, make prints of the objects by pressing them into a soft surface – clay or Plasticine. Also, make prints by frottage, rubbing hard with a pencil on a piece of paper placed over the object. The more objects you have, the more interesting the activity will be. The next step is to find the matches between the object in question, its imprint and the rubbing (frottage), if possible with your eyes closed.
INCISIONS

INTRODUCTION
The Cubist painter Louis Marcoussis introduced Miró to the dry etching technique. In 1938 both artists decided to work together on a portrait of Joan Miró. Marcoussis drew the face, Miró’s likeness. Miró gave free rein to his subconscious, releasing an inner world and invading the space with figures, signs, stars, flames and birds, which become entangled with the lines that show his features and his hands.

Any tool with a sharp point can be used to engrave on a copper plate; for example, a punch, a steel needle, a knife or a nail. The line will be deeper or shallower depending on what the tool is like. Shadows and tonal effects are made by engraving series of lines next to one another or else by using criss-crossing lines. Once the plate has been engraved and inked, the image is stamped on paper. The engraved design and the stamped design are mirror images of one another.

WHAT DOES IT INVOLVE?
In the first part you’ll observe an engraving matrix created by Miró, showing the characteristic incisions. Next six artist’s proofs appear, from different stages in the creative process, and you have to order them.

The second part gives you the chance to work on a copper plate, in a simulation of the deep engraving process. You can draw shapes and also add preset visual patterns for shading. Once the composition is complete, choose a colour for inking. The screen will then show the print on paper.

WHAT DO WE WANT TO ACHIEVE?
- To observe the incisions in a deep engraving matrix
- To observe the use of visual patterns as an artistic resource
- To use the patterns as an artistic resource

WHAT DO WE LEARN ABOUT?
- Patterns as visual textures
- Patterns as a visual resource
- Introduction to the deep engraving process
- Miró also worked with engraving techniques

FIND OUT MORE...
We recommend watching the videos THE TRIUMPH OF THE SIGN and POETRY AND BOOKS.
CREATIVE ACTIVITY: Plasticinography

You’ll need Plasticine, toothpicks or other pointed items, tempera paint, a brush or roller and paper. Roll out the Plasticine until you have an even surface about 5mm thick, to use as a matrix. Draw on it by cutting lines with a toothpick, needle or some other pointed object. You can also draw short, repeated lines, in either parallel or criss-crossing patterns to create shading effects. When you’ve finished, let the Plasticine harden a little and then ink it. Use a brush, sponge or roller to carefully apply a fine layer of tempera paint, taking care not to put too much paint on as this would cover up the lines. Put a paper against the inked area while it is still wet. Then press it down gently so that the paint passes to the paper without squashing the matrix.

WITH EYES CLOSED: All about engraving

The engraving technique is hard to understand if you can’t see the end result. You’ll need a transparent acetate sheet (you could also use a sheet of paper), a soft backing and pointed objects (a pen, pencil, fork, spoon, paper clip, etc.). Lay the acetate sheet over the soft backing. Use the objects you have chosen to press on the acetate to make patterns: groups of points, series of lines, successions of curves, grids and the like. Don’t push the point through the acetate, just make a deep mark in the material. What you want is actually the opposite, in relief, of the acetate, showing the effect of your work negatively. This negative engraving is comparable to creating and then reading Braille script: the dots are marked from the back and then read from the other side.
CUTOUTS

INTRODUCTION

Organic shapes predominate in Miró’s paintings. Sometimes these shapes are clearly defined and are free variations on geometrical figures, such as circles, ovals or squares; at other times, they are unique brushstrokes which recall calligraphy. The background which houses these forms can suggest an interior, a landscape or an indeterminate space.

WHAT DOES IT INVOLVE?

In the first part you have to complete a painting by Miró by fitting the missing shapes into it. In the second part you have a space divided into six areas, each in one colour. You have four basic geometrical figures. These figures cut a piece in the same shape out of the background, leaving an empty space. The activity consists of creating a composition by extracting shapes and putting them back in different places.

WHAT DO WE WANT TO ACHIEVE?

• To differentiate shape and background in some of Miró’s work
• To create a composition with shapes on a background

WHAT DO WE LEARN ABOUT?

• The concepts of shape and background

FIND OUT MORE...

To work further on basic geometrical shapes we recommend combining this activity with PAINTED TUNES (Colour, Level 2).
To work further on geometrical shapes and organic shapes we recommend combining this activity with COLLAGE OF SHAPES (Form, Level 2).
To work further on fullness and emptiness we recommend combining this activity with SYMMETRIES (Composition, Level 2).
**CREATIVE ACTIVITY: Constructing a drawing**

You’ll need a piece of card in DIN A4 size, which will be the surface on which to create your work. You’ll also need PVA glue, different coloured paints and brushes. You can find old pieces from a wooden construction toy or make shapes out of cut-out cardboard. First of all, prepare the background with paint. Once this is dry, lay out the pieces of wood or card on it until you have a composition you like. Then stick them down and paint them (if the paint does not stick properly to the pieces of wood, try mixing it with a little PVA glue).

**WITH EYES CLOSED: Cut-out shapes**

You’ll need cardboard, a punch and a soft backing. Lay out the soft backing with the cardboard over it. Make shapes by sticking the punch through the card, until the shape comes away. The card becomes the canvas and the cut-out shapes the parts of the composition. When you have finished, you could try to get your colleagues to identify the empty shapes by touching them.
COLLAGE OF SHAPES

INTRODUCTION

Fernand Léger set out to harmonise man and the machine, which became his model. His work was based on contrast: straight lines and curves, horizontal lines and vertical ones, bright colours and neutral tones, flat shapes and modelled shapes, organic and geometrical shapes.

In *The family*, Miró turned an everyday scene into a crazy universe, in which the people take on the appearance of automata or plants, and in which geometrical figures normally coexist with organic elements.

Paul Klee’s creative work deals with opposite concepts, such as linear and colourist, analysis and spontaneity, organic and geometrical or figurative and abstract.

WHAT DOES IT INVOLVE?

In the first part, you’ll choose a work and classify the shapes highlighted in it. This classification distinguishes between organic and geometrical shapes. Make your selection by dragging the concepts “organic” or “geometrical” onto the image.

In the second part you have to create a free composition with organic and/or geometrical shapes. For the organic shapes, you have a series of ready-made shapes which you can move onto the coloured background on the screen. Once they are in contact with the background, you remove an equivalent portion, revealing a layer of another colour, and so on. For the geometrical shapes, you have to use the polygonal lasso, which enables you to draw straight lines. Every time you outline a complete shape, you take it out of the background and you can move it to a different place.

WHAT DO WE WANT TO ACHIEVE?

- To identify organic and geometrical shapes in some works of art
- To differentiate between organic and geometrical shapes
- To use organic and geometrical shapes to create a composition of your own

WHAT DO WE LEARN ABOUT?

- Types of shape: organic and geometrical
FIND OUT MORE...

To work further on basic geometrical shapes we recommend combining this activity with **CUTOUTS (Form, Level 1)** and with **PAINTED TUNES (Colour, Level 2)**.

To work on collage as photomontage we recommend combining this activity with **BETWEEN THE LINES (Composition, Level 3)**.

We also recommend watching the videos **SURREALIST PARIS, THE ASSASSINATION OF PAINTING** and **COLLAGE**.

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**CREATIVE ACTIVITY: Shapes that paint**

You’ll need different-coloured paint, brushes, Plasticine, some junk and a sheet of paper or card to serve as backing.

First collect geometrically-shaped junk, such as yoghurt pots, bottle tops, rings, boxes or packaging from medication. Dip these objects in paint and use them to stamp shapes on the paper or card. Make organic shapes by moulding the Plasticine.

**WITH EYES CLOSED: Hidden identities**

Collect some objects, some of them with organic shapes (curves, waves) and others with inorganic or geometrical shapes (straight lines, angles). Draw round the silhouette of the objects you have chosen on a piece of cardboard and then cut them out. Stick these shapes on a flat backing to create a tactile composition. When you have finished, show your composition to a friend and get them to try to guess what the original objects were.
ABSTRACTIONS

INTRODUCTION

Joan Miró’s artistic career went through some very different stages. At first, what interested him was accurate observation of reality and faithful representation of his model, whether it was a portrait, a landscape or a still life. Later on he subjected his figures to a subjective transformation, even changing their shape in an expressive way. After this, he made certain motifs into signs and used them constantly.

Some works from his final years display an extreme stripping down which borders on abstraction. However, Miró refused to be classified as an abstract artist: “For me,” he said, “a form is never something abstract; it is always a sign of something. It is always a man, a bird, or something else.”

WHAT DOES IT INVOLVE?

In the first part you have to order a series of representations of the same motif, from the most figurative to the most abstract.

In the second part you have to create an abstract composition. The starting point is a photograph. Trace some parts, simplifying or emphasising wherever you feel you should. You can also suggest shading or relief by using different tones of grey. Your drawing already involves an alteration of the original image, an initial process of abstraction. However, you also have specific functions for transformation: zoom with movement, blurring, altering colours, pixellation and stylised joins with angles.

WHAT DO WE WANT TO ACHIEVE?

• To observe different ways of representing reality
• To define degrees in the concepts of figurative and abstract
• To understand that abstract shapes can be related to reality
• To set off processes of transformation of reality aimed at creating abstract forms

WHAT DO WE LEARN ABOUT?

• Types of shape: figurative and abstract
• Processes of abstraction of shapes
FIND OUT MORE...

The activity BESTIARY OF SIGNS (Symbolism, Level 2) allows you to work on the process in reverse: from abstract to figurative.

The videos DUTCH INTERIOR I and IMAGINARY PORTRAITS provide further information about transformations of form. The video THE TRIUMPH OF THE SIGN might help you to think about the concept of abstraction. The video SELF-PORTRAIT presents the concept of abstraction as a process of schematisation and synthesis.

We also recommend browsing the EXPLORATION modules.

CREATIVE ACTIVITY: Total portrait

You’ll need a camera, a printer, scissors, white paper, a glue stick, a transparent acetate sheet, a marker pen, acrylic paints (or tempera mixed with glue) and brushes.

Choose a model and photograph him or her from different angles, distances and – if possible – at different times or on different days. Print the photographs out in black and white in DIN A4 format. Cut out the pictures, trying to separate the different organs and parts of the face. Then make a photomontage based on a selection of the cut-out parts. You should try to reconstruct a coherent view of the face and show the plural nature of the view you have taken; it isn’t a question of making things match up or look realistic, but of bringing together different facets of the person you photographed.

Trace the photomontage with the marker pen on the acetate sheet. Try to synthesise the shapes and, if you can, make them geometrical. You can add colour to the end result with acrylic paint, using it in a free, expressive way.

WITH EYES CLOSED: Random character

Each participant has to think of three concepts and write them down on separate pieces of paper. The concepts must be in the following categories: animals, plants or fruit, minerals, objects, the cosmos. Put the papers into a box and mix them up. In turns, each participant takes three slips: the first will refer to the head of an imaginary person, the second to their body and the third to their legs. Participants then have to draw their characters or describe them in words, in as much detail as they can.
MEETING OF OBJECTS

INTRODUCTION

Objects are the starting point for most of Miró’s sculptures: everyday objects, tools, fruit and rubbish which Miró picked up along the paths and on the beach at Mont-roig, things he found around the house or sometimes things he bought. He then put them together in an assemblage. The process generally ended with the sculpture being cast in bronze.

In his final years Miró made sculptures in bronze which he painted in basic colours.

WHAT DOES IT INVOLVE?

In the first part you have a sculpture by Miró. The piece is the result of a combination of objects made into bronze and distinguished by colour. You can see the silhouette of the sculpture and some objects similar to the ones Miró used to make the piece. You have to drag each object into its proper place to reconstruct the whole piece. Then you can turn the sculpture round to see it from different angles.

In the second part, you have to create a sculpture by combining objects on a pedestal. You can also paint the different parts of the composition.

WHAT DO WE WANT TO ACHIEVE?

• To observe sculptures by Miró in detail
• To look at the three-dimensional nature of sculpture
• To create sculptures by combining everyday objects

WHAT DO WE LEARN ABOUT?

• Miró also made sculptures
• Sculpture is a work of art which has volume
• You can look at sculpture from different angles
• Putting objects together can be a way of creating sculpture

FIND OUT MORE...

To work on the relationship between sculpture and its context we recommend the activity PROJECT FOR A MONUMENT (Volume, Level 2).

We also recommend watching the video SCULPTURE AND OBJECT.
CREATIVE ACTIVITY: Among the pots and pans

The setting for this activity is a kitchen. Collect small objects to be found there such as, for example, teaspoons, toothpicks, chopsticks, ring pulls from cans, bottle tops and so on. Prepare a dough for modelling with flour, salt and water (2 cups of flour, 1 cup of salt and 1 cup of water).

Work on a plate so as not to make a mess. The plate can also be the pedestal for your sculpture. Make a shape you like with the dough, then embed some of the objects in it. It is a good idea to turn the plate round from time to time and observe the process from different angles, as if you were looking at a sculpture. If you want to tie your whole creation together, you can paint it with tempera mixed with PVA glue.

WITH EYES CLOSED: Birth of a sculpture

During the course of the day, collect things you would normally throw away or which you come across: bottle tops, milk cartons, a paper towel, an envelope, a sticker, cardboard tubes, a stone and so on. You’ll make a figure out of this material. In making it you should bear in mind that the figure has volume and must be interesting to look at from different angles. It is important that the different parts have a certain relation to what they represent, either through their shape or through their function before they were thrown away. You’ll finish up with a series of figures with different physical characteristics. You can try to imagine how they would get on together or put them in groups depending on what you think they have in common.
PROJECT FOR A MONUMENT

INTRODUCTION

Miró’s first sculpture (Personage, 1931) is the result of putting real objects together. Twenty years later he created a series of small designs for monuments in which he put real objects on a cement, stone or wooden base. However, the material most frequently found in Miró’s sculpture is bronze, which gives uniformity to the piece.

In the 1960’s, Miró created some sculptures intended for open-air sites. After that the scale of his works increased and, although he carried on working with bronze, he also created sculptures in marble, concrete and polyester resin.

In the past materials for sculpture had so be “noble and tough” (bronze, marble). Modern sculpture has added new concepts (it can be ephemeral, for example) and new materials.

WHAT DOES IT INVOLVE?

In the first part you’ll observe three sculptures, each by a different artist and in a different material. After identifying the materials, you have to associate them with the right sculptures. In the second part you create a design for a sculpture. First choose the place where you want the sculpture to go, then create your design on a piece of paper superimposed on the picture of the site. You have a gallery of objects from which to choose the parts which will go to make up your piece, and which you have to put together to build it. Finally, you can decide on the material and add comments or draw over it.

WHAT DO WE WANT TO ACHIEVE?

• To find out about and identify the materials used in sculptures by different artists
• To create a sculpture while thinking of the context in which it is to be placed and the materials of which it is to be made

WHAT DO WE LEARN ABOUT?

• There are a range of materials for sculpture
• Sculptures can be installed in different places
• Sculptures may or may not have a pedestal
• Changing the scale as a sculptural resource
FIND OUT MORE...

To find out more about the relationship between sculpture and place we recommend the activity **THE INVISIBLE OBJECT** (*Volume, Level 3*).

To work further on composition we recommend combining the activity with **BETWEEN THE LINES** (*Composition, Level 3*).

We also recommend watching the videos **SCULPTURE AND OBJECT, BRONZE SCULPTURES** and **PUBLIC SCULPTURE**.

**CREATIVE ACTIVITY: Art Street**

Make a model of an imaginary town, with a square or two, wide pavements and one or more pedestrianised areas. You could use cardboard boxes from food or medicines, different kinds of empty packs or cardboard tubes. Make them represent one thing or another depending on their features. Paint them with acrylic paint or tempera mixed with glue to reinforce this meaning and stick them down on a rigid base. You can add other details (benches, waste paper bins, street lights, fences, plants, traffic lights) with painted Plasticine, toothpicks or cut-out cardboard glued in place. You can also use toys which fit in with the scale of your model (cars, people, animals). Then make some sculptures and place them in suitable spots, with or without pedestals.

You can shape your sculptures out of clay or Plasticine and then paint them; you can build things out of rubbish or even use real objects which stand out because of their size.

**WITH EYES CLOSED: Field work**

Choose some public or commemorative sculptures in your town. Find their coordinates with a GPS or on the Internet. Then visit the pieces you have chosen and collect information about them, including the materials they are made from, their size and their physical features. You should gather this information empirically, i.e. on the spot. It is especially important to record what the pieces say to you directly, not just the artist’s intentions or the meaning of importance of the piece in the history of art. You should notice the forms, but also the qualities of the material (hardness, texture, temperature), how the setting influences the piece, whether it has room to breathe or if it is crammed between other elements, whether there is street furniture close to it, whether the spot is quiet or noisy, whether it lets the public get close to it or keeps a distance, the proportions of the piece in relation to the buildings, what the pavement is like around it and so on. You should be trying to assess the sculptures from a sensory rather than an intellectual point of view.
THE INVISIBLE OBJECT

INTRODUCTION

The title of a work of art depends on different factors. Sometimes it reinforces the obvious. For example, Robert Smithson’s work at the Great Salt Lake, in Utah. The title, *Spiral Jetty*, reiterates both the function and the form of his work. On other occasions the artist declines to give a title to their work in order to affirm its free-standing nature and avoid any emotional involvement. The title can also be a decisive influence on how the meaning of a work is appreciated. The fact that something which is objectively no more than a urinal should be entitled *Fountain*, as Marcel Duchamp did, marks an ironic distance between the author and his work, forcing the viewer to accept new rules of the game. It can refer to the author’s individual symbolic world, as in the case of the sculptures *Woman, monument, The bird nests in bloom fingers and Seated woman and child*, in which the woman and the bird, recurrent motifs in Miró, play a leading role. *Transparent, the landscape* indicates to us that what attracts the attention of the artist (Pep Duran) is not the physical objects which make up the piece, but also the garden which surrounds them and is reflected in them. In this way the piece is related to its setting and could not exist without it. *The comb of the wind, XV*, by Eduardo Chillida, installed at one end of La Concha bay in San Sebastian, is another work which is indissociable from its context. The pieces of steel are embedded in the rocks of the coastline, but offer no resistance to the beating of the waves. The title qualifies the poetic nature of this relationship. Another example of an installation is *A room where it always rains*, by Juan Muñoz. The work is unfinished, and this gives the title an air of mystery. The cage containing the scene marks the boundaries of the piece, camouflaged under some trees. The openings between the bars invite one to look in, making the relationship with the viewer more intimate, more existential.

WHAT DOES IT INVOLVE?

In the first part you have to deduce the titles of the sculptures shown. In the second part you have to create an installation in a room at the Fundació Joan Miró. You have several models for cages to be hung from the ceiling and lit from the front or side. Once lit, the piece disappears and all that is left is the shadow projected on one of the walls.

WHAT DO WE WANT TO ACHIEVE?

- To observe sculptures by different artists
- To infer the titles of some sculptures which avoid figurative representation
- To create a virtual, ephemeral installation
WHAT DO WE LEARN ABOUT?

- Sculpture can be figurative, abstract or conceptual
- The titles of works can give clues about the message the artist wanted to express
- Sculpture also takes in the notion of surrounding space
- Some sculpture is designed for specific places and seeks to involve the viewer

FIND OUT MORE...

We recommend watching the video PROJECT FOR A MONUMENT.

CREATIVE ACTIVITY: The shadow hunter (between an installation and a happening)

You’ll need black wrapping paper, a standard lamp with a bright bulb, chalk, a small group of people and, if possible, a video or still camera and a tripod.

In an enclosed space free of objects and furniture, cover one or more walls and part of the floor with paper. The group of people will be the elements in a living installation. They should place themselves in a specific place or posture. Situate the light source so that shadow of the group or of one or more of its members is projected onto the paper. Draw round the shadow with the chalk. Every so often, move the light source and the “shadow hunter” should change places with one of the models. If you have a camera, record the process or photograph all or part of the results.

WITH EYES CLOSED: Memory in your hands

Each participant has to make a shape out of clay with their eyes closed. They should not spend too long doing this, even though the shape should have a degree of complexity: it might evoke some figure or object, but you must avoid having easily identifiable representations. Then put it in a box (which you identify with your name or a mark of some kind) and leave it for a few days. During this time the clay will set and the memory of creating it will fade. After a few days try to repeat the same shape without seeing or touching the original, but trying to remember what it was like, its size, its volume. When you think you have managed it or can’t remember any more details, open up the box where you stored the first version and compare them. Next, put the original back into the box and give it to another participant. They can’t see it, just touch it. When they think they are familiar enough with it, they should put it back in the box and try to reproduce it with clay. Finally, put the original, the copy made from memory by the author and the replica made by the other participant together. Which is more like the original piece?
TRANSFORMATIONS

INTRODUCTION
Over the years, Miró’s language was reduced to a few motifs. These motifs, which appear throughout his creative work in varying forms, were to take an especially important role from 1940 onwards. These are elements related to the earth or sky, increasingly stylised and painted in basic colours by Miró. The most frequently-used symbols are the eye, hair, genitals, birds, constellations, the sun and the moon.

WHAT DOES IT INVOLVE?
In the first part you have to choose a work. This work begins a sequence with a recurring motif in Miró’s work as the common thread running through it. You have to identify this motif and click on it to carry on.
In the second part you have to create an imaginary space character. You’ll start out from a series of figures created by other children. These figures are in three sections (head, body and lower extremities), which you can put together.

WHAT DO WE WANT TO ACHIEVE?
- To observe some of the elements of Miró’s symbolism
- To observe transformations of real shapes made by an artist
- To create symbolic personal forms

WHAT DO WE LEARN ABOUT?
- Miró used certain elements in a recurring way
- The elements of reality can be represented in different ways
- Forms can explain things

FIND OUT MORE...
To learn more about Miró’s language of signs we recommend watching the video THE TRIUMPH OF THE SIGN. We also recommend that you browse the EXPLORATION modules (STARS and PARTS OF THE BODY).
To go further into the concept of transformation we recommend watching the video IMAGINARY PORTRAITS.
CREATIVE ACTIVITY: Changing pictures

You’ll need the following: pictures from magazines, cut out and stuck onto a sheet of white paper or card in DIN A3 size; coloured pens; wax crayons; papers of different grades and colours; scissors and a glue stick. You’ll also need a collection of slips with attributes written on them (happy, tired, calm, bad, adventurous, etc.). You can work individually or in pairs. Give each participant or pair a picture (a bottle, a house, a woman, a shoe, a pair of glasses, a bicycle, etc.) and an attribute. You have to transform the image to express the attribute. You can paint it, draw on it or stick on cut-out paper shapes.

WITH EYES CLOSED: The senses of objects

The idea here is to get the senses working and stimulate the imagination. To start with you’ll need several objects. Each group consists of five participants: assign a sense to each participant. Give the group any one of the objects. As each participant represents one sense, they can only define the object with a quality connected with their sense (sight: a related picture or person; hearing: a sound; smell: an aroma; taste: a flavour; touch: a texture or shape).

To make the activity interesting, it’s best not to include things that are too obvious, for example an orange, where everybody knows what taste, colour, smell and shape it has. On the other hand, imagining the taste of a box or a book can prove to be much more stimulating.
BESTIARY OF SIGNS

INTRODUCTION

In art, a sign is taken to mean a representation, generally simple and direct, of a particular concept.

Miró’s characteristic style includes a set of signs related to the earth and sky. Important ones from the earth include figures (especially women) and some animals, such as the snake or the lizard. There are also often insects such as the spider, the dragonfly or the butterfly. Eyes, teeth, hair, antennae and genitals all have very specific features which Miró used time and again.

As regards the sky, a red circle represents the sun, the moon is usually shown as a waxing or waning quarter, and stars can be five-pointed or radial, with blurred dots or pure colours or clearly-defined black dots alluding to stars or planets.

Birds and ladders, which Miró described as “ladders of escape”, mediate between the earth and the sky.

WHAT DOES IT INVOLVE?

The first screen features three paintings by Miró which represent his own language of signs. If you click on one of the works, you’ll see it enlarged for a moment. The next screen shows four movable columns: the first, which serves as a reference for the others, is made up of signs taken from the pictures seen previously; the second consists of photographs; the third, words and the fourth, icons. You have to find the match between the four elements (sign, photograph, word and icon) for each of the concepts. The arrow controls at the bottom enable you to stop the respective columns moving.

The second phase consists of creating a pictogram representing an animal. You have to choose one of the objects located at the bottom. You can enlarge or shrink it and also rotate it. The mark left by this object will be the starting point for a figure which you have to complete with the aid of a line of variable thickness.

WHAT DO WE WANT TO ACHIEVE?

- To observe some of the elements in Miró’s iconography and find out what they mean
- To observe and relate drawn signs, photographic images, words and icons
- To create pictograms to represent animals

WHAT DO WE LEARN ABOUT?

- Concepts: real image, symbol, icon
- Creating symbols
FIND OUT MORE...

To find out more about Miró’s language of signs we recommend watching the video THE TRIUMPH OF THE SIGN. The video BIRDS concentrates on one of the artist’s most characteristic motifs.

We also recommend browsing the EXPLORATION modules.

CREATIVE ACTIVITY: Secret dictionary

You’ll need a pocket notebook, a black marker pen and a pencil. The activity is individual. What you have to do is to make a record of the emotions, feelings, experiences or moods you experience over a week. Use a page for every day. The elements of this record will be a very simple drawing in pencil and outlined in pen, with its meaning written beside it. By the end of the week you’ll have an illustrated dictionary of secret emotions to share with your friends and classmates.

WITH EYES CLOSED: Chain of ideas

Divide up into groups of four or five people. In each group two people should think of a word: one of these words starts the game and the other finishes it. Establish an order of turns for the participants. The aim is to establish a sequence of words in a chain. According to the order of turns set, each participant thinks and says a word. Each word must be related in some way to the previous one, but the aim is always to reach the final word. You have to find meaning and logic at random and find strategies which lead to the final word.
ON POSTER

INTRODUCTION

Posters have a variety of functions: they can give information, advertise a product or help to raise awareness. Over the years, posters have been one of the most popular, effective instruments of propaganda.

During the Spanish Civil War, Miró designed a stamp intended to raise money for the Republican side. It showed a peasant in a Catalan hat with a raised fist. In the end it was made into a poster. The slogan appealed for solidarity with the Spanish people. In the course of his career, Miró created over a hundred posters (especially from the 1960’s onwards), some of them for different causes; nevertheless, this is the one which shows convictions most explicitly.

In 1950, Paul Rand designed a large poster to publicise the film No way out, by the American director Joseph L. Mankiewicz. The combination of the photographic image with the distinctive colours of Russian constructivism, clarity of form and constant fractures of planes create a composition with a strong visual impact.

The policy of racial segregation in South Africa is the subject of the poster designed by the Dutch Dienstenbonden. Its expressive power lies in its extreme simplicity: white areas and black areas, together with the word apartheid.

WHAT DOES IT INVOLVE?

In the first part you choose a poster. A list of concepts is displayed. You have to decide which of these messages are expressed by the poster.

In the second part you have to design a poster. To do this, you have several slogans, typefaces, backgrounds and pictograms.

WHAT DO WE WANT TO ACHIEVE?

• To find out about the poster as a further facet of Miró’s work
• To take a close look at a poster and deduce its expressive and symbolic value
• To approach the world of graphic design and design a poster
• To make use of the expressive and symbolic resources characteristic of poster design

WHAT DO WE LEARN ABOUT?

• Miró as a poster designer
• The expressive value of posters
• The expressive and symbolic use of the elements of artistic language
**FIND OUT MORE...**

To introduce the variety of ways to represent a concept, we recommend combining this activity with **BESTIARY OF SIGNS** (Symbolism, Level 2).

Concerning Miró’s language of signs, we recommend the videos **THE TRIUMPH OF THE SIGN** and **RETURN TO BARCELONA**.

Concerning the importance of the peasant in Miró’s work, we recommend the video **CATALAN PEASANT IN THE MOONLIGHT**.

Concerning Joan Miró’s political involvement, we recommend the videos **THE WAR YEARS** and **LAST YEARS**.

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**CREATIVE ACTIVITY:** Audio Poster

You’ll need advertising posters or magazine adverts, a device for recording and playing back sound, elements and materials for making sounds, music and so on. The activity can be done individually, in pairs or in small groups.

What you have to do is to make up a sound poster on the basis of a graphical model. To do this it is important to pay special attention and care to the visual features of the model and identify its expressive and symbolic intention (shapes, colours, composition, texts and so on).

Next you’ll try to extrapolate this to the field of music. With the aid of music, noises and other sound effects, you’ll develop a sound version of the poster or advert. You can use your voice, but you mustn’t record any words. At the end you can pool all your pictures. If your colleagues are able to match your sound composition to the right picture, this means your interpretation of it was good.

**WITH EYES CLOSED:** Adverts with a message

Make groups of four or five people. Each group will concentrate on a social cause: sustainability, climate change, racial or sexual discrimination, removing barriers to disabled access, integration of the disabled, literacy, etc. The activity consists of creating a radio spot.

Each group can choose an issue freely, or all the groups can work together on an awareness-raising campaign about a particular issue.

First you have to think of the key message you want to express (the slogan) and then choose the right resources to make it effective: words, intonation, music, sound effects and so on.

As is customary, the advert must last twenty seconds. You therefore need to use very concise, direct concepts so that prospective listeners will grasp the essential meaning quickly.

Once you have scripted the advertisement, record it using an audio recorder, mobile phone or computer.
RHYTHMIC PATTERNS

INTRODUCTION

In the visual arts, rhythm is the ordered repetition of visual motifs: lines, shapes, colour, size, space and so on. This repetition offers a range of solutions: it can be continuous, alternating, progressive, symmetrical, radial, etc.

Rhythm is a recourse Miró made great use of. However, his rhythms were not mathematically calculated. Sometimes he mixed thin and thick lines or played with the possibilities of combinations of dots and lines (straight lines, curves, zig-zags, spirals); at other times he painted matching combinations of dots or spread them out on the canvas. He also used figures, stars or splashes.

WHAT DOES IT INVOLVE?

First choose a work by Miró. Then listen to a musical rhythm and match it to part of the work. The rhythm is repeated until you identify the matching fragment.

In the second part you have to create a visual rhythm with ceramic pieces. As a medium you have a series of six tiles. You can lay the pieces out freely, use them as many times as you like and work on any of the tiles. However, placing a particular piece on a tile means the same piece will appear automatically on the other tiles. You can change the whole design at any time by clicking on one or more tiles and rotating them clockwise.

WHAT DO WE WANT TO ACHIEVE?

• To introduce the concept of visual rhythm
• To identify simple visual rhythms with the aid of a parallel made with musical rhythms
• To create visual rhythms

WHAT DO WE LEARN ABOUT?

• Rhythm as repetition and alternation of elements of visual language
• Rhythm as a way of placing visual elements in a composition
• Creating visual rhythms by repeating visual elements.
FIND OUT MORE...

To work on rhythm from the point of view of form we recommend combining this activity with LINES AND CIRCLES (Alphabet, Level 1) and with LINES AND PLANES (Alphabet, Level 3). To work on rhythm from a musical point of view we recommend combining this activity with COLOURED WATER (Colour, Level 1) and with PAINTED TUNES (Colour, Level 2). To work with real sound material we recommend the activity SOUND PAINTINGS (Sounds, Level 1). We also recommend watching the video CERAMICS.

CREATIVE ACTIVITY: Painted score

You’ll need objects that can make sounds and musical percussion instruments, coloured paints, brushes of different thicknesses and black or white paper (DIN A3). Make two sub-groups: one will create the sound composition and the other will interpret it visually. The group of musical composers must pay attention to rhythm. It isn’t a matter of making meaningless sounds; they must try out and practise different sounds and use them in a joint composition. The group of artists sit on the floor around the musicians, with brushes and tools prepared. Each of them must create a personal transposition of the sound composition, trying to find a graphical representation of the sound rhythms. The result will be visual sheet music.

WITH EYES CLOSED: Rhythm soup

You’ll need different kinds of dried pasta: macaroni, tagliatelle, spaghetti, twists, spirals, shells and so on. You’ll also need plastic or acrylic paint, a brush, PVA glue and a DIN A4 piece of card. What you have to do is to make a mosaic by choosing and painting different types of pasta, which you will then sort and stick onto the cardboard backing according to a particular rhythm: continuous, repetitive, intermittent, alternating, vertical, horizontal or whatever. You can read this rhythm with your fingers. Finally, exchange your rhythm collages and try to identify them by touch.
SYMMETRIES

INTRODUCTION

A composition can be symmetrical or asymmetrical. A symmetrical composition is balanced on an axis: any element situated on one side of the central axis (whether vertical or horizontal) is matched by a similar one on the other side. A composition of this type is static and often boring. This is why artists and designers prefer more elaborate, attractive variations in which they set out to compensate for the weight of the components. Few of Miró’s works are really symmetrical. Some portraits and full-face self-portraits are, because of the bilateral symmetry inherent in the human face. There are also some still lifes and landscapes from his early period which are composed in accordance with apparent symmetry.

WHAT DOES IT INVOLVE?

In the first part you have to complete a portrait by Miró. It is a full-face head and shoulders view of a figure. You can only see one side and you have to choose the other half from four possible options. The variations between these options are minimal, so you need to study them closely.

In the second part you have to choose a background which will serve as your canvas. However, you can only work on half of the canvas. You can make holes in it or draw on it. When you have finished you can open up your canvas. The canvas viewed as a whole will have a symmetrical design on it.

WHAT DO WE WANT TO ACHIEVE?

• To appreciate symmetry as a characteristic feature of some visual compositions
• To create symmetrical visual compositions

WHAT DO WE LEARN ABOUT?

• Axes of symmetry
• Symmetrical compositions
• Creating symmetrical compositions

FIND OUT MORE...

To expand on the work on symmetrical and asymmetrical compositions we recommend combining this activity with BETWEEN THE LINES (Composition, Level 3). We also recommend watching the videos DETAILIST PICTURES, IMAGINARY PORTRAITS and SELF-PORTRAIT.
CREATIVE ACTIVITY: Monotypes

You need paints, brushes and some large sheets of paper. This activity is individual and experimental. First you have to fold the paper sheets in half horizontally, vertically or diagonally. Only fold them once, and this fold will represent the axis of symmetry. You’ll work on one of the halves, with plenty of paint on your brush or dripping the paint straight from the pot. While the paint is wet, fold one half over the other. The paint will then be spread evenly between the two parts in contact with one another. When you unfold the sheet again you’ll have a symmetrical composition.

WITH EYES CLOSED: Symmetrical axes

You’ll need a sheet of paper and some scissors. With your eyes closed, fold the sheet like an accordion, trying to make sure the pleats are all the same width. You’ll get a relatively thick strip of paper. Then cut out small geometrical or organic shapes at the edges. After this open up the sheet. Depending on how many holes you cut, it will look like a frieze or a modular design. The original folds clearly show the symmetry of the shapes obtained.
INTRODUCTION

Often the elements which make up a painting fit into an invisible linear outline. This outline governs the composition.

Hokusai was one of the masters of the Japanese print. This genre, which influenced various Western artists in the late 19th and early 20th century, is characterised among other things by the use of a diagonal perspective and asymmetrical compositions.

In *Still life with plaster cast*, by Cézanne, the plaster statue holds together and harmonises the main surfaces (the table, the floor and the succession of canvases). What really matters is the whole and the relations between the components of the picture. This justifies certain distortions and combinations of points of view.

In his *Self-portrait with portrait of Émile Bernard*, Paul Gauguin portrays himself as an incarnation of the protagonist of *Les Misérables* by Victor Hugo. The face is off-centre, even slightly cut off at the side, as in some photographic shots. In the opposite corner is Bernard’s face in profile. In between, a flat background decorated with flowers, Japanese in inspiration. Van Gogh used an instrument to study proportions and perspective. This consisted of a frame with movable strings which he placed in front of his subject. This enabled him to better understand the lines in the space, though every painting by him reveals a unique, intense personal experience which goes beyond any calculation.

Egon Schiele’s figures make clear the author’s existential anguish. Despite the distortion and his insistence on presenting them in forced or painful positions, the compositional design is often conventional.

Traditional genres (landscape, still life and portrait) are the basis of the investigations by the Cubists. Braque and Picasso offer a portrayal of the subject which is at once multiple and simultaneous. This results in works of enormous constructive complexity, packed with planes, muted tones and difficult to interpret.

At first, Miró’s painting also fitted into the traditional genres. Also, many works from his final period could still be fitted into a general notion of landscape; this is also the case with his last still life, from 1937, entitled *Still life with old shoe*. Most of his works derive from preliminary notes and sketches, and he always bore the rules of composition in mind.
WHAT DOES IT INVOLVE?

This activity enables you to spot the existence of compositional lines which structure and organise some works of art.
In the first part you'll observe works by Miró and other artists. You then have a series of lines which you have to situate in the selected work and which, properly placed, will reveal its structure.
The second part involves making a personal creation using the technique of photomontage, following the compositional structure of the work analysed in the first part.

WHAT DO WE WANT TO ACHIEVE?

- To identify the compositional structure of a work
- To use a compositional structure to create a photomontage

WHAT DO WE LEARN ABOUT?

- The line (explicit or implicit) as a basic element of visual language
- Miró sometimes used a preliminary compositional structure

FIND OUT MORE...

To pursue the work on composition further from the point of view of form, we recommend combining this activity with LINES AND PLANES (Alphabet, Level 3). To take it further from a more conceptual point of view, we recommend the activity ON POSTER (Symbolism, Level 3).
The videos THE HARLEQUIN’S CARNIVAL and CONSTELLATIONS show two different approaches to composition. In STILL LIFE WITH OLD SHOE, Miró explains the origin of this painting.
CREATIVE ACTIVITY: Re-ordering

First you print out some of the works you observed in the first part of the on-line activity. Then you identify the compositional lines in them to get a series of polygonal shapes recalling the pieces in a Tangram puzzle.

Stick the pieces on a large sheet of paper (DIN A3, for example), seeking a new compositional structure, a new, completely free order. The idea is to deconstruct the original work and create a new one on the basis of the resulting cut-out pieces, but with a new appearance and meaning.

Finally you fill in the blank spaces between the pieces, keeping in mind an idea of the whole. You can use coloured pens to fill the remaining blank spaces, trying to keep the colours coherent.

WITH EYES CLOSED: The news

Choose an item from a news programme or an on-line newspaper. It can be from any section (politics, finance, technology, culture, sport, leisure and so on).

Break down the news and summarise it as much as possible, reducing it to an outline. This outline will form the basis of the work to be done.

Then find another news item, but from a different section. Rewrite this story taking the structure used for the previous item as a guide.

An example:

**News item 1** (A protest demonstration broken up violently) - Section; Headline; Date and time; Place; Reason (for the protest); Number of people there; Victims; Author (of the violence); Key phrase related to the story, and who said it: “Those who are supposed to protect the people had no hesitation in massacring them.” (M.V., demonstrator).

**News item 2** (A football match) - Section; Headline; Date and time; Place; Reason (championship); Number of people there; Victim (the losing team); Author (the winning team); Key phrase related to the story, and who said it: “This wasn’t just a defeat, it was a kicking.” (R.H., fan of the losing team).

When the fields to fill in do not match up entirely, you have two options: find the missing information from other sources or invent it. This exercise can lead to reflection about taking things out of context, the objectiveness of news and the rigour or ‘dumbing-down’ of the media.
SOUND PAINTINGS

INTRODUCTION

The farm, Catalan landscape (The hunter) and Dutch interior (I) are all elaborate works, rich in elements and meticulously executed. While in The farm Miró recorded all the components with great accuracy and in great detail, the other two paintings display a subjective transformation of these components.

Some of Miró’s notebooks and letters contain references to a hypothetical visual representation of sounds: the sound of water, of the wind or of the wheel of a cart, birdsong... Certain preliminary sketches also contain onomatopoeias associated with figures, animals or objects (OLEEEE!, AH!! OOOOH!, RR, BOUB BOUB, TIC TIC).

WHAT DOES IT INVOLVE?

After choosing a painting by Miró you can begin exploring to discover some of the elements in it. Move about the picture using the arrow keys. When you locate each element a real sound associated with that element comes out.

In the second part you make a sound composition. You have a library of sounds classified in folders by topics, which you can put together how you like. At the end you can listen to them.

It is important that you follow the instructions carefully in order to complete the activity successfully.

WHAT DO WE WANT TO ACHIEVE?

- To provide a sensory experience based on a work of art
- To get to know some of the components and details in three works by Miró
- To make an artistic sound composition

WHAT DO WE LEARN ABOUT?

- The elements present in some of Miró’s work
- Ways of working artistically with sound

FIND OUT MORE...

This is an activity specially designed for users who have impaired vision or are blind. It may be worthwhile for other users to go to the EXPLORATION module, though a way will need to be found to arrive at the paintings selected in this activity. For instance, The farm can be found in ANIMALS; Catalan landscape (The hunter) features in STARS, PARTS OF THE BODY and ANIMALS and Dutch interior (I) appears in ANIMALS.

All users are recommended to watch the videos THE FARM and DUTCH INTERIOR I.
SOUND WORKSHOP

INTRODUCTION

In 1915, in Barcelona, Miró shared a studio with a painter friend. Later on, in Paris, he lived and worked in an apartment on the Rue Blomet. Back in Barcelona, he worked in the same house he had been born in, on the Passatge del Crèdit.

In Mont-roig, on the other hand, Miró had plenty of space. During his summer visits, as well as painting and sketching, he collected material for his sculptures.

In the 1950’s, Josep Lluís Sert designed a studio for him in Palma de Mallorca. This new space was large and well-lit, and Miró began to produce large-scale pieces and to work in a more “gestural” way. Some time later, he bought Son Boter, a farmhouse next to his studio, part of which he fitted out as an engraving workshop.

Over the years paper is probably the material Miró used in the most lively, regular way. He was interested in all the variants of this material: sandpaper, cardboard, newspaper, postcards and more.

From an expressive point of view, working on canvas offered highly vigorous results from the 1950’s onwards. Miró’s liking for large formats had a lot to do with this. His relationship with his canvas became more physical and often involved effects which indicated greater spontaneity or the use of chance (hand or footprints, splashes and drips).

Miró’s bronze sculptures are the result of putting a range of objects together. The transformation process (into a bronze sculpture) took place in a foundry. Miró employed the lost wax technique, which has been used since antiquity. First a rubber mould is made, to capture the shape of the piece which is to be reproduced in bronze. This mould is filled with wax. This is then covered with a refractive material able to withstand high temperatures, the wax is melted away (hence the name of the process) and the mould is refilled with melted bronze. Once the metal has solidified, the refractive mould is removed, the piece is polished and a patina is applied.

WHAT DOES IT INVOLVE?

In the first part you choose a work by Miró. Next, you listen to small sound samples matching the materials used or the action being taken.

In the second part you have a keyboard with some of the above sound samples. With this you can make a musical or ambient composition and record it.

It is very important to pay attention to the verbal instructions to move about smoothly.
WHAT DO WE WANT TO ACHIEVE?

- To learn about some of the procedures used by Miró
- To create a composition by evoking some artistic techniques in sound

WHAT DO WE LEARN ABOUT?

- Some artistic procedures: techniques and materials
- Creating a work of art with sound

FIND OUT MORE...

This is an activity specially designed for users who have impaired vision or are blind. Other users wishing to do more work on artistic techniques are also recommended to try the activities PRINTS AND DRIPS (Techniques, Level 1), AGAINST THE CANVAS (Techniques, Level 2) and IMPROVISATIONS ON THE WALL (Techniques, Level 3).

The videos BRONZE SCULPTURES and LAST YEARS also deal with techniques and procedures.

For further information about the artist’s successive studios we recommend the videos THE RUE BLOMET, RETURN TO BARCELONA and THE STUDIO IN PALMA.
SOUND AGENDA

INTRODUCTION

Joan Miró was structured and methodical both in his habits and in his work. In 1967, the journalist and essayist Lluís Permanyer put the “Proust Questionnaire” to him. References to work are constant. These were his answers:

The principal aspect of my personality?
- In judging myself I would have to do it very rigorously to know this.

The quality that I desire in a man?
- Nobility.

The quality that I desire in a woman?
- The dignity of a tree planted under the Tarragona sky.

What I appreciate most about my friends?
- Nobility and correctness.

My main fault?
- Many; I can’t specify which is the main one.

My favourite occupation?
- My work.

My dream of happiness?
- Being strong enough to pass unnoticed.

What would be my greatest misfortune?
- Not to be able to work, either actively or passively.

What I should like to be?
- What I am.

Where I should like to live?
- In my ancestral homes, Tarragona and Mallorca. Barcelona, Paris and trips to places where a specific subject of work calls me, wherever they are.

My favourite colour?
- The immaculate white of a lime plaster wall that allows me to put the blue of dreams or a passion red on it.

My favourite flower?
- I can’t say.

My favourite bird?
- The one that makes the most beautiful picture in space.

My favourite prose authors?
- It depends on my mood. At the moment I’m re-reading Le journal intime by Baudelaire.

My favourite poets?
- It depends on the moment. Always the ones that help me to maintain a tension of the spirit for my work. At the moment I have to hand Góngora’s Soledades and ancient Chinese poetry.
My heroes in fiction?
- I haven’t had time to think about it.

My favourite heroines in fiction?
- I haven’t had time to think about it.

My favourite composers?
- When I’m in a large Catalan Gothic nave I think of Bach. When I’m in front of a white surface to be filled, with empty spaces, gaps, silences and acute signs to mark on it, I think of Stockhausen. Walking in the country, in my spare time, I think of Vivaldi. When I am in a big city, I think of Varèse. Strolling through the streets of this great city, I often think of John Cage.

My favourite painters?
- Our Romanesque artists. The cockerel with black ink on its claws which proudly walked over a great piece of silk laid out, whose footprints were then signed by Hokusai before the Emperor.

My heroes in real life?
- Anonymous, humble heroes.

My heroines in history?
- Anonymous and humble.

My favourite names?
- The austere names of our land, without any kind of poetry or symbolism.

What I hate most of all?
- Vanity and falseness.

Historical characters that I despise the most?
- Those who try to suffocate the free effusion of the spirit and the dignity of man.

The military event that I admire the most?
- The most anti-militarist military event.

The reform which I admire the most?
- That which defends universal, eternal values.

The gift of nature that I would like to have?
- I would have to carry out a very severe, uncompromising self-criticism to find that out.

How I want to die?
- Perfectly lucid, and with a strong desire to trouble those around me as little as possible.

My present state of mind?
- Serene, with great hopes for the world of the future which is being built.

Faults for which I have the most indulgence?
- Sentimental ones.

My motto?
- To live and work with a sense of dignity.

(Lluís Permanyer, 43 respostes catalanes al Qüestionari Proust [43 Catalan answers to Proust’s questionnaire], Barcelona, Edicions Proa, Col. La mirada, 1967.)
WHAT DOES IT INVOLVE?

In the first part you have to listen and remember how an ordinary day was distributed for Miró. Then you have to try to reconstruct it from memory by ordering short sound samples related to the actions mentioned.

The second part consists of keeping a weekly personal diary based on sounds which might suggest things to do.

It is important to pay attention to the verbal instructions in order to complete the task successfully.

WHAT DO WE WANT TO ACHIEVE?

- To approach the more personal side of the artist
- To establish parallels between our daily life and that of Miró

WHAT DO WE LEARN ABOUT?

- Details of Joan Miró’s life

FIND OUT MORE...

We recommend complementing this activity with SOUND WORKSHOP (Sounds, Level 2).
PRINTABLE RAISED IMAGES

   Diagram 1
   The original painting by Joan Miró appears on the DREAM PAINTINGS video.

2. “Barcelona series (22)”, 1944
   Diagram 1
   Diagram 2
   Diagram 3
   Diagram 4
   The “Barcelona series” is specifically treated on the RETURN TO BARCELONA video.

   Diagram 1
   Diagram 2
   Diagram 3
   Diagram 4
   Miró’s original study for the stage sets appears on THE TRIUMPH OF THE SIGN video.

   Diagram 1
   The original painting by Joan Miró appears on the CATALAN PEASANT IN THE MOONLIGHT video.