

COL·LECCIÓ

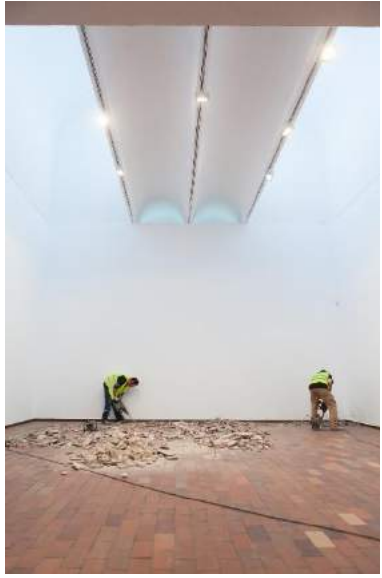
# JOAN MIRO

8 April 2016

Press kit

Fundació Joan Miró  
\* *J.M.* Barcelona







Working in the new display of the Collection  
© Fundació Joan Miró, Barcelona. Foto: Pere Pratdesaba

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Detail of the skylights of the Fundació Joan Miró building  
© Fundació Joan Miró, 2016. Photo: Pep Herrero

## Press release

### ***Joan Miró. Collection***

#### **New presentation of the Collection of the Fundació Joan Miró**

From 9 April 2016 | **Opening: 8 April, 7. p.m.**

#### **The Fundació Joan Miró presents a new approach to its collection**

**As the culmination of its 40th anniversary, the Fundació Joan Miró is updating its permanent exhibition in order to offer visitors a multifaceted approach to the artist's work. The public will discover the creative complexity of an artist who, grounded in a strong connection to his origins, became a universal figure.**

**The collection is now enriched with the addition of new works in large part from the Miró family, the integration of the Kazumasa Katsuta collection that had previously been housed in a separate gallery space, and the recovery of some key pieces from the Fundació's holdings, such as the triptychs *Painting on white background for the cell of a recluse* (1968) and *The hope of a condemned man* (1974), or the *Barcelona Series*, among others.**

**The permanent exhibition now includes some 150 works presented in eight sections that highlight different aspects of the artist's creative investigations. Closing the exhibition is a new multimedia room that explores Miró's universe through a mural that takes the form of a conceptual constellation.**

**The exhibition occupies an area of 1,558 m<sup>2</sup> and is located in the galleries conceived by Joan Miró and architect Josep Lluís Sert to house the collection, and which were expanded in 1988 by Jaume Freixa. The display enhances the unique dialogue between art, architecture and landscape that characterizes the Fundació.**

***Joan Miró. Collection* is a project by the team of the Fundació Joan Miró, initiated by Rosa Maria Malet, director, and Teresa Montaner, head of conservation. The project counted with a budget of 900,000 euros that covered the production of the exhibition and the required reformation work on the galleries.**

**On 9 April a free activities programme to mark the inauguration of the new permanent exhibition will begin. Under the theme *Fes-te-la teva!* (Make it yours!), and as a way of introducing the public to this new presentation, we have designed a picture album featuring the collection's most outstanding works and created the website *albummiro.cat*.**

## Joan Miró. Collection

With the aim of continuing our investigation into Joan Miró's life and work, the Fundació has delved deeply into its collection in order to make available to the public a renewed interpretation of the artist's oeuvre. The new presentation highlights the value of an archive that represents the institution's forty years of history: a unique collection that preserves the artist's original selection of work for the Fundació's opening. Above all, however, it is a living and comprehensive collection that continues to grow with new deposits and donations, offering multiple avenues of research into and dissemination of Miró's artistic career.

Joan Miró's donation of a collection of works forty years ago was the Fundació's point of departure. Today, thanks to the continued support of the Miró family, the deposit of the Kazumasa Katsuta collection, and the complicity of the artist's collaborators and collectors of his work, the Fundació Joan Miró can offer scholars and visitors a rich and diverse collection.

Beginning on 9 April, with the renovation of its permanent exhibition, the Fundació Joan Miró shines a new spotlight on these resources with the objective of offering a comprehensive and contemporary view of the artist's work.

The permanent exhibition features some 150 works, including paintings, drawings, sculptures, ceramics and textiles, that unfold over eight areas of study. The exhibition opens with *Autoretrat* (Self-portrait, 1937–60), a work executed in two stages that synthesizes two pillars of the new presentation: on one hand, a move from individualistic expression to universal symbolism, and, on the other, the creative process of an artist who constantly revised his work.

More than a chronological overview of his career, the exhibition looks at the complexity and ultimate significance of Miró's creative legacy: the will to distil what is unique to mankind. For the artist, this desire involves an affirmation of identity that emerges from contact with the land as a lived experience and, specifically, with Mont-roig del Camp, as the initial source of his creation, which is explored in the first section, *The Land*.

Yet this desire only materialized itself through the constant revision of his work and his relationship with the Parisian avant-garde, an idea reflected in the second section: *Beyond Painting*. The historical context, which was marked by a backdrop of armed conflict, also influences his creation, as evidenced by the works exhibited in *Violence, Escape*.

In the following sections, *Anonymity* and *Poetry and Silence*, the simplification of his language of signs and an interest in Zen spirituality led the artist to transcend the individualistic conception of art. This sentiment – a search for a collective and public art – was reiterated by the artist throughout his career, as reflected in the sections *Anti-Painting*, *Sobreteixims* and *Art and Everyday Life*. The new

permanent exhibition reveals how Miró's ambitions took on a dimension that went beyond the individual to become truly universal.

The presentation is completed with new wall texts introducing each of the sections and specific commentaries on over forty works. These texts are provided to visitors in four languages: Catalan, Spanish, English and French, the last of which was recently adopted by the Fundació.

### **A Living Collection**

The new permanent exhibition presents a dynamic collection as result of the addition of new works on deposit from the Miró family that reinforce the Fundació's archives and allow, for example, the reuniting of works originally conceived as diptychs, such as *El dia* (The day) and *La nit* (The night), both of 1974, which have not been shown together since their exhibition at the Grand Palais in Paris that same year.

The integration of the Kazumasa Katsuta collection, which had formerly occupied its own gallery, into the main body of the permanent collection emphasizes the unitary approach of this new presentation. This initiative allows us to reunite works previously exhibited together, such as *Cabell perseguit per dos planetes* (Hair pursued by two planets, 1968) and *Gota d'aigua damunt la neu rosa* (Drop of water on the rose-coloured snow, 1968), and *Dona, ocell I, II, III* (Woman, bird I, II, III, 1972–73), among others.

The new narrative retrieves some key works from the Fundació's archives, such as the *Barcelona Series* (1939–44), comprised of fifty black-and-white lithographs, of which there are only five complete editions and two sets of artist's proofs, one of which was donated to the Fundació Joan Miró by Joan Prats and is extensively represented here.

This series of lithographs is displayed in a room entirely dedicated to works on paper that, following conservational and conceptual criteria, will be updated periodically. This space also allows us to show lesser-known works from the drawing archive of the Fundació, which is an international reference for the study and research of Miró's work, reinforced by the Miró Chair, a joint initiative between the Fundació Joan Miró and the Universitat Oberta de Catalunya (UOC).

The incorporation of important works in the form of new deposits and the inclusion of the Katsuta collection within the general itinerary allows works to be rotated and will thus permit the presentation of a dynamic and constantly renewed collection.

## Art, Architecture and Landscape

*Joan Miró. Collection* occupies an area of 1,558 square meters and is presented in the galleries conceived by Joan Miró and architect Josep Lluís Sert to house the artist's works. The Fundació thus pays tribute to the singular complicity of these two creators, whose efforts resulted in a truly exceptional circumstance: the construction of a museum space expressly conceived by an artist for his work: 'a unique place in the world', just as Miró had dreamed of in a notation he made to a letter from Sert in 1968.

The new approach to the collection celebrates these origins and emphasizes the uniqueness of the Fundació as a Mediterranean building where art, architecture and landscape intimately coexist. *Joan Miró. Collection* is a production of the team of the Fundació Joan Miró, and the design of the new permanent exhibition was realized by Guri Casajuana Arquitectes. The project, with a budget of 900,000 euros, also included renovation work and the improvement of the installations of the exhibition spaces.

### The Origins of the Space

The friendship and dialogue between the architect and artist – in evidence in their correspondence about the project – produced one of the most outstanding exemplars of rationalist architecture in Barcelona, a building rooted in tradition and incorporated into the landscape which is in perfect harmony with Miró's oeuvre.

Josep Lluís Sert was intimately familiar with the requirements for the spaces destined for the art and personality of the artist, having previously designed his studio in Mallorca in 1956. He thus knew how to respond to Miró's desire to create a lively and dynamic centre in Barcelona, an anti-monumental building open to the city that also creates, through its patios, an interior world allowing visitors to come into contact with art and to intensely experience Miró's work.

### A Dialogue Between the Work and the Building

The project for the reorganization of the collection proposed by Rosa Maria Malet, director of the Fundació Joan Miró, and Teresa Montaner, head of conservation, and developed by the Fundació's team, re-establishes the unique dialogue between Miró's work and the building designed to house it. The new permanent exhibition is presented in the original galleries, which were extended in 1988 by architect Jaume Freixa, who had worked with Sert on the building's design.



*Joan Miró. Collection* recovers some of the spaces designed specifically for certain works, such as the apses (also called chapels) for contemplating the triptychs *Pintura sobre fons blanc per a la cel·la d'un solitari I, II, III* (Painting on white background for the cell of a recluse I, II, III, 1968) and *L'esperança del condemnat a mort I, II, III* (The hope of a condemned man I, II, III, 1974), reproducing the form in which the artist wanted them exhibited and as he had arranged them in his studio in Son Boter.

In addition, the new exhibition unfolds according to Sert's original circulation plan, which revolves around a central patio that allows visitors to avoid retracing their steps as they are in permanent contact with nature and the city, visible through the large windows. A great number of these windows have been recovered with the new presentation. The dialogue between building and landscape was the determining factor in the location of works in the collection's new distribution.

### **Miró Atmosphere**

While planning the Fundació, Miró and architect Josep Lluís Sert established the need to provide spaces for rest that would permit visitors to internalize the experience, spaces where the public were not conditioned by the presence of works and could contemplate their own thoughts. 'Without seeing the works', the artist said about the project in a 1968 letter to the architect.

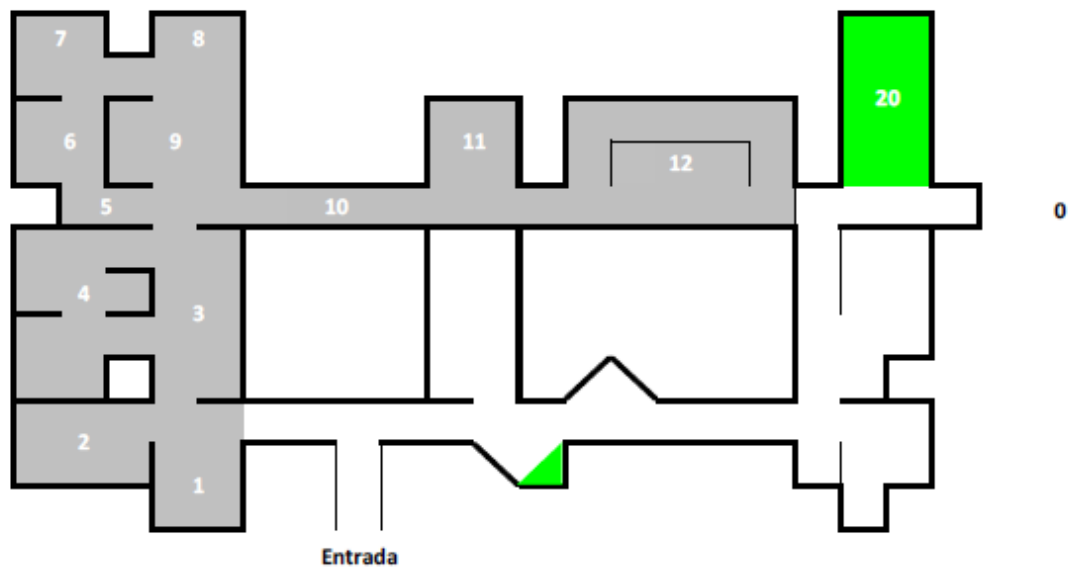
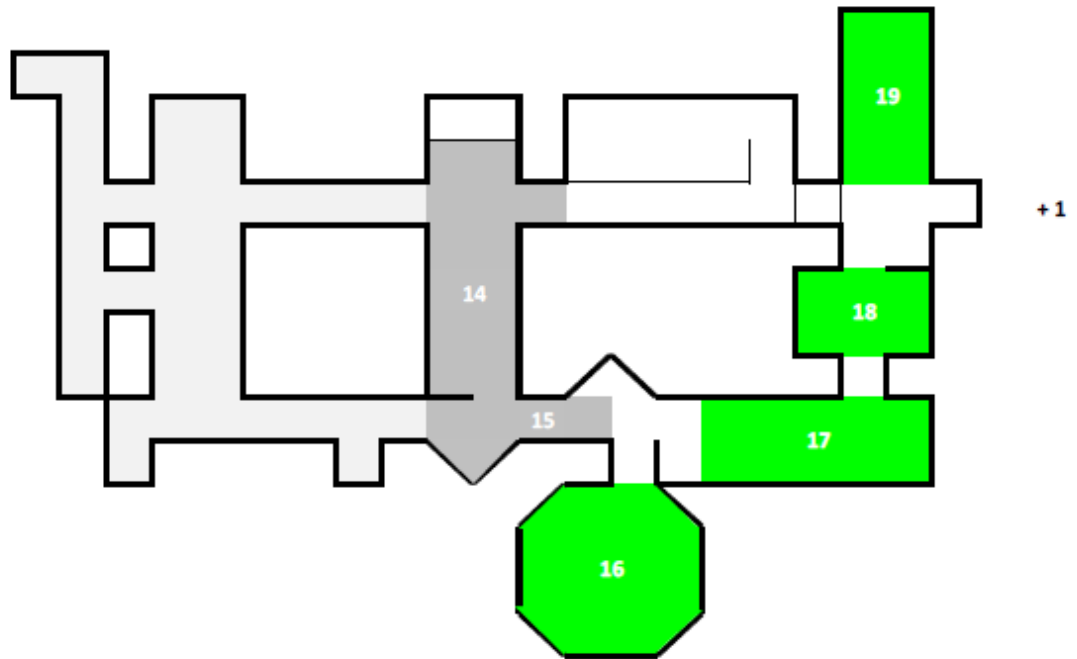
For this reason, a multidisciplinary room closes the collection's new presentation, offering visitors a space for reflection and a deeper experience of Miró's universe through different media. Specifically, a conceptual mural traces a constellation between the most significant artistic, personal, social and historical relations for understanding and contextualizing Miró's work.





The space is completed with an audiovisual installation offering a film and video programme about Miró's creative processes, a selection of images by Joaquim Gomis that capture the creative atmosphere of the artist, and a place for consulting publications and online resources.

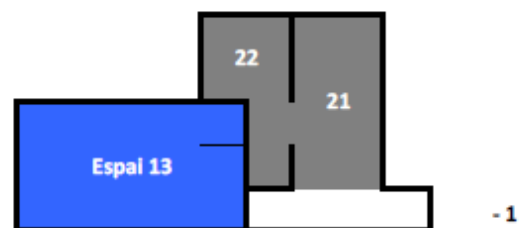


Conceptual constellation around Joan Miró  
© Fundació Joan Miró, Barcelona. Photo: Pere Pratdesaba

## Floor Plans



	Joan Miró. Col·lecció	1.558 m <sup>2</sup>
	Homenatge a Joan Miró	257 m <sup>2</sup>
	Exposicions temporals	783 m <sup>2</sup>
	Exposicions Espai 13	189 m <sup>2</sup>



## Sections, texts and commented works

The depth of meaning in Joan Miró's work springs from a desire to capture the essence of human existence. On a personal level, this desire also implied an affirmation of identity that arose from Miró's strong connection with the land –with Mont-roig, the original source of his creativity. Paradoxically, he could only achieve this aim through transgression and the constant reconsideration of his own creative effort, which was finally able to materialize in the context of the Paris avant-garde and in a century marked by cruel conflicts. The artist's wish thus acquired a dimension that moved beyond the realm of the individual to become universal.

Miró aspired to achieve a collective, anonymous form of art, and this explains the multidisciplinary nature of his work and his quest for collaborations to carry it out. This sense of artistic community and the intellectual and personal affinities he shared with architect Josep Lluís Sert are at the root of the Fundació Joan Miró, which houses numerous works by the artist and is a landmark in contemporary architecture.

The core of the Joan Miró collection is the donation that the artist made to the centre when it first opened in 1975. Over the years, it has grown with gifts and loans from his wife Pilar Juncosa, Joan Prats, several members of the Miró family, and Kazumasa Katsuta, in addition to other long term loans from public and private collections.

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### Joan Miró

*Self-Portrait*, 1937-1960

Oil and pencil on canvas

146 x 97 cm

Fundació Joan Miró, Barcelona.

On loan from private collection

© Successió Miró, 2016



This dual self-portrait superimposes two different moments. The bottom layer is a pencil copy of a painting begun in 1937, where Miró's features merge into symbols from his personal world; above it he has placed a highly synthetic graffito from 1960. The specific face is displaced by an impersonal, anonymous figure that harks back to a primeval, universal line.

## The Land

*\*Room Joan Prats (room 1)*

'It is the land, the land. It is stronger than I. The fantastic mountains have a very important role in my life, and so does the sky. [...] it is the clash between these forms within my soul, rather than the vision itself. In Mont-roig, that is the force that nurtures me, that force.'

Barcelona – the artist's birthplace – and then Paris offered Joan Miró the opportunity to grow on an intellectual level and to be in touch with the different currents of the avant-garde, from Futurism and Cubism to Surrealism. However, Mont-roig, a small village in the Tarragona countryside, was at the core of his entire production.

Mont-roig was the land of origin to which he always returned, the place where he lived at one with nature, where he first became aware of the notion of primitivism – present in the cultural roots of his land –, in medieval art and in folk art. In Mont-roig he set out to rethink his entire conception of painting and succeeded in striking a balance between tradition and modernity. It is also the place where, decades later, he began working in ceramics and sculpture.

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### Joan Miró

*Landscape, Mont-roig, 1916*

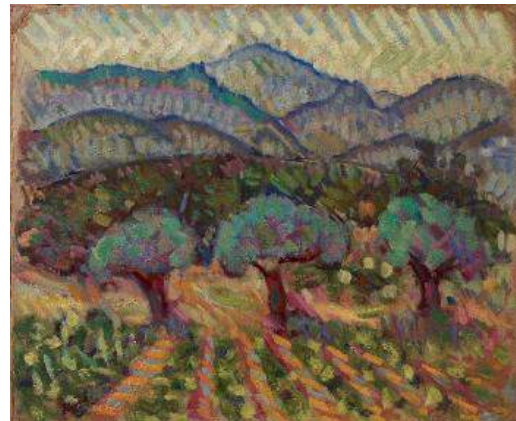
Oil on cardboard

38 x 46 cm

Fundació Joan Miró, Barcelona.

On loan from the Gallery K. AG

© Successió Miró, 2016



In 1911, Joan Miró caught typhoid fever and spent his convalescence at the family's farmhouse in Mont-roig, Tarragona. This period reinforced his artistic convictions. In Mont-roig he became aware of a genuine identity that was nurtured by its contact with the pure, 'primitive' essences of the place – an unchanging, timeless place.

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**Joan Miró**

*Siurana, the village*, 1917

Oil on canvas

49 x 39 cm

Fundació Joan Miró, Barcelona.

On loan from a private collection

© Successió Miró, 2016



In an artistic environment dominated by Noucentisme, Miró's earliest paintings reveal an eclectic style that combines Cubist facets with Fauvist colours and the solidity of Cézanne with the lines of force used by the Futurists. He acquired his knowledge of art through exiled artists living in Barcelona, exhibitions and Catalan and French avant-garde magazines.

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**Joan Miró**

*Prades, a street*, 1917

Oil on canvas

49 x 59 cm

Fundació Joan Miró, Barcelona.

On loan from a private collection

© Successió Miró, 2016



The first exhibition of Miró's work at Galeries Dalmau already hinted at the cultural debate between the idea of a nation founded on Mediterranean traditions and the influence of foreign art. Local, rural themes coexist with the language of modernity. 'You have to be an *International Catalan*; a *homespun Catalan* is not, and never will be, worth anything in the world,' he wrote.

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**Joan Miró**

*Village and church of Mont-roig,*  
1918-1919

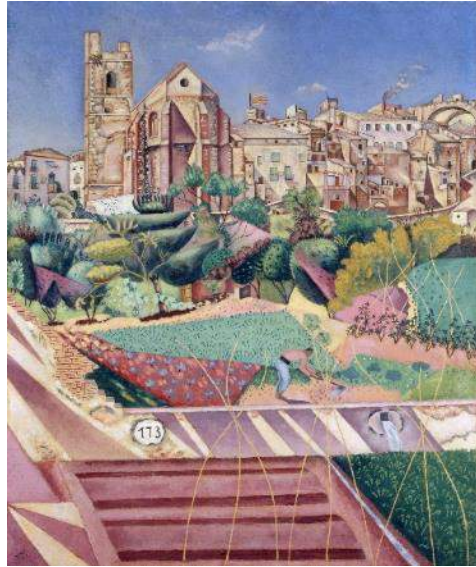
Oil on canvas

73 x 60 cm

Fundació Joan Miró, Barcelona.

On loan from a private collection

© Successió Miró, 2016



This piece belongs to what is described as Miró's detailist style. He points to primitive and Japanese artists as the main catalysts of his interest in the minimal features of landscape. A vertical format is not the most common for this genre. Much like the painters of the Trecento and illustrators of the Far East, Miró juxtaposes different layers to achieve a sense of depth.

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**Joan Miró**

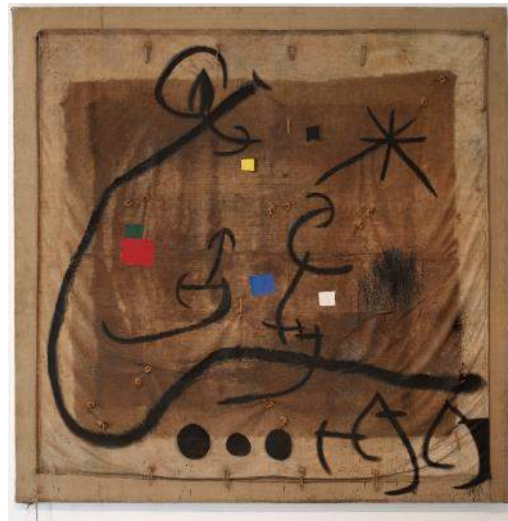
*Woman encircled by a flight of birds in the night,* 1968

Acrylic on tarpaulin

336 x 336 cm

Fundació Joan Miró, Barcelona.

© Successió Miró, 2016



A tarp used to carry grapes during the harvest is the point of departure for this work. The support, which suggests peasants and earth, is a material record of the passage of time and of human interaction with nature. The borders of the tarp define another square within the square, an allusion to the representational space of painting.

Other works included in *The Land*

*Mont-roig, the beach* 1916

Oil on canvas

37 x 45,5 cm

Fundació Joan Miró, Barcelona

*Chapel of Sant Joan d'Horta*, 1917

Oil on cardboard

52 x 57 cm

Fundació Joan Miró, Barcelona

Donació de Joan Prats

*Portrait of a young girl*, 1919

Oil on paper on canvas

35 x 27 cm

Fundació Joan Miró, Barcelona

Donació de Joan Prats

\*Joan Prats (1891-1970)

A close friend of Joan Miró and an outstanding promoter of avant-garde art ventures, Joan Prats supported the artist's efforts to create the Fundació. The works by Joan Miró that Joan Prats donated to the institution, jointly with those given by the artist himself, made up the core of the initial collection.

The will to move beyond the formal and representational conventions of poetry and painting – broadly shared with other avant-garde artists – posed a challenge for Joan Miró.

In the early 1920s, Picasso and Cubism were his primary points of reference. However, he was soon drawn to the lively literary discussions held by the group that regularly gathered at Rue Blomet in Paris, where Miró had his studio next to André Masson's. This period was a turning point that strengthened the artist's ties to Surrealism.

We find the ultimate expression of Miró's aim to merge painting and poetry in a group of monochrome canvases with open fields that offset the mimesis of representation.

The reservations regarding the practice of painting shared by Breton and other Surrealists led to an even more aggressive gesture from Miró, who decided to *assassinate* painting from within, forcing it to coexist with other media such as collage. This revolt would eventually lead to 'pure' painting that could capture the spirit of the moment.

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**Joan Miró**

*Pintura (The bottle of wine)*, 1924

Oil on canvas

73,5 x 65,5 cm

Fundació Joan Miró, Barcelona.

On loan from a private collection

© Successió Miró, 2016



Paris was the paradigm of the modern cosmopolitan city. In 1921 Miró moved to rue Blomet, next to the painter André Masson. There, in contact with writers, he discovered a different world pulsating under ordinary, everyday life. Miró set his mind to give *visual* expression to poetry, which he believed would enable him to move beyond painting.



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**Joan Miró**

*Painting, 1925*

Oil on canvas

73 x 100 cm

Fundació Joan Miró, Barcelona.

Gift of Joan Prats

© Successió Miró, 2016



In 1925 Miró met André Breton, with whom he had an ambivalent relationship of both admiration and mistrust. In this piece, a highly stylized drawing vies with an elaborate monochrome background. Space and non-illusionistic representation are major concerns for the artist. He allows the viewer to discern the stretcher, thus disturbing the notions of surface and support.

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**Joan Miró**

*Painting, 1925*

Oil on canvas

Fundació Joan Miró, Barcelona.

On loan from Patrimoni Artístic de

Fundació "La Caixa"

© Successió Miró, 2016



The paintings from this moment are exact transpositions of simple sketches in which there is no indication about the treatment of the background. Their chromatic homogeneity is subtly altered by scratches, rubbings and the hinted presence of the stretcher. The power of colour reveals the fragility of the line.

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**Joan Miró**

*Pintura, 1927*

Oil on canvas

97 x 130 cm

Fundació Joan Miró, Barcelona.

On loan from the Gallery K. AG

© Successió Miró, 2016



For Miró and the Surrealists painting had negative connotations. Miró declared his wish to assassinate painting and challenged the conventions and illusionistic mechanisms of representation. In some works an ambiguous white blotch is placed on a blank canvas, achieving the effect of an incomplete primer and a background partially covered by the original shade of off-white.

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**Joan Miró**

*Composition with figures in the burnt forest*, 1931

Oil on canvas

81 x 100 cm

Fundació Joan Miró, Barcelona.

Gift of David Fernández i Miró

© Successió Miró, 2016



'Painting disgusts me profoundly,' said Miró, 'I do not use the customary artist's tools unless they allow me to achieve the precision I need.' After covering the canvas with an even layer of paint, he rubbed and scratched it. In contrast, the figures are clearly defined. The resulting impression is at once one of suspension and of depth.

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**Joan Miró**

*Pintura*, 1936

Oil, casein, tar and sand on masonite

78 x 108 cm

Fundació Joan Miró, Barcelona.

On loan from the Gallery K. AG

© Successió Miró, 2016



When the Spanish Civil War broke out in 1936, Miró was in Mont-roig, where he had begun a series of paintings on masonite. This industrial support, which remains visible, rejects any suggestion of space. Now the referential elements are replaced by the textures and the tactile quality of the materials.

Other works included in *Beyond Painting*

*The music-hall usher*, 1925

Oli damunt tela

Fundació Joan Miró, Barcelona

On loan from the Generalitat de Catalunya

*Painting*, c. 1925

Oil on canvas

49 x 60 cm

Fundació Joan Miró, Barcelona

Gift of Joan Prats

*Painting (The white glove)*, 1925

Oil on canvas

113 x 39.5 cm

Fundació Joan Miró, Barcelona

*Flame in space and nude woman*, 1932

Oil on cardboard

41 x 32 cm

Fundació Joan Miró, Barcelona

Gift of Joan Prats

*Painting*, 1934

Oil on canvas

97 x 130 cm

Fundació Joan Miró, Barcelona

Gift of Joan Prats

*Head*, 1937

Oil, collage of towel on celotex

121 x 91 cm

Fundació Joan Miró, Barcelona

\*Pilar Juncosa de Miró (1904-1995)

Joan Miró's path is aptly represented by the collection of works that the artist kept for his wife Pilar Juncosa. These pieces, placed on loan with the Fundació since it first opened, have remained on exhibit thanks to the Miró family: Maria Dolors Miró, David and Emili Fernández Miró, Joan and Teo Punyet Miró, Lola Fernández Jiménez and Lucía Punyet Ramírez.

## Violence, Escape

\*Room Emili Fernández Miró (room 4)

The 1929 stock market crash took its toll on the art market as well. As a result, Miró, with his wife and young daughter, had to leave Paris in 1932 and return to Barcelona.

Miró continued to explore the possibilities of collage, although the growing political turmoil drove him to apply a violent chromatism that added a dramatic tone to his work. The result were the 'wild paintings', which 'mark the beginning of the cruel, difficult years that the world was undergoing.'

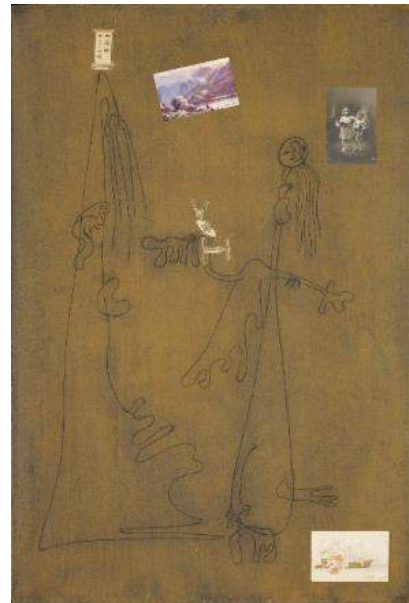
During the Spanish Civil War, when Miró was once again in Paris, living in exile, he tried to control the tragedy around him through his own particular brand of realism where figuration appeared distorted.

In Varengeville-sur-Mer, on the coast of Normandy, he found the shelter that enabled him to escape the violence of war. In complete solitude and under the influence of nature, music, and poetry, in 1940 he began the *Constellations* series, which he continued in Palma de Mallorca and eventually finished in Mont-roig. With this series, he established a language of forms that reappeared time and time again throughout his entire production.

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### Joan Miró

*Untitled. Drawing-collage, 1933*  
Collage and conté crayon on paper  
108 x 72 cm  
Fundació Joan Miró, Barcelona.  
On loan from Gallery K. AG  
© Successió Miró, 2016



Breton and Aragon censured Miró for his concerns about painting. In response to these reprimands, the artist produced a series of hybrid works in which he set drawing against collage. Postcards, chromolithographs and cut-out advertisements are extraneous to the drawn representation and are representations in their own right; but they are also, above all, embedded forms of reality.

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**Joan Miró**

*Figure*, 1934

Charcoal pencil, pastel and pencil on paper

107 x 72 cm

Fundació Joan Miró, Barcelona.

On loan from a private collection

© Successió Miró, 2016



The repression of a miners' strike in Asturias and the suspension of the Catalan government left more than one thousand casualties in their wake. Grotesque, obscene monsters inhabit Miró's works; they are the preface to what he later referred to as his *savage paintings*. The pastel technique he uses loses all its aesthetic connotations and becomes a discordant element that exaggerates the figure's volumes.

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**Joan Miró**

*Man and woman in front of a pile of excrement*, 1935

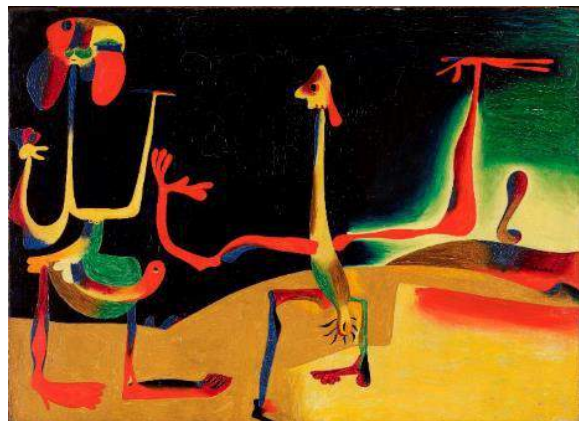
Oil on copper

23 x 32 cm

Fundació Joan Miró, Barcelona.

Gift of Pilar Juncosa de Miró

© Successió Miró, 2016



The *savage paintings* presage an imminent disaster. Once again, the landscape is that of Mont-roig, but here it is stricken with desolation, and the figure challenges the harmonious ideal of times past. The use of illusionistic devices such as modelling and perspective conveys a sense of plausible unreality. The colours are bright and biting; the light is disturbing.

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**Joan Miró**

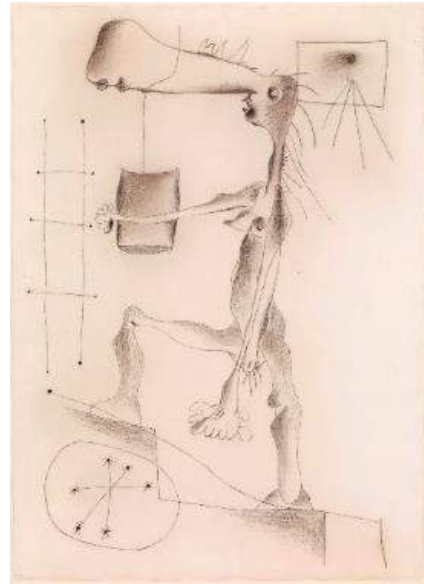
*Naked woman going upstairs*, 1937

Charcoal pencil on card

78 x 55,8 cm

Fundació Joan Miró, Barcelona.

© Successió Miró, 2016



The figure of the woman, whose shaded contours contrast with the line of the other highly stylized elements, is the embodiment of instinctive aggressiveness and human vulnerability. Within her arm's reach, a ladder rises, symbolizing elevation. A figurative window with the diagram of an angle of vision confronts the viewer.

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**Joan Miró**

*Morning star*, 1940

Gouache, oil and pastel on paper

38 x 46 cm

Fundació Joan Miró, Barcelona.

Gift of Pilar Juncosa de Miró

© Successió Miró, 2016



Shortly after the outbreak of the Second World War, Miró moved to Varengeville-sur-Mer, in Normandy. There his desire to escape from reality was transformed into the *Constellations* series. Suddenly stripped of their aggressive appearance, the figures shaped an idealized view of a world where all beings live in harmony with the sky's diverse inhabitants.

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**Joan Miró**

*Figures in front of the sun*, 1942  
Charcoal pencil, gouache, Indian ink  
and pastel on paper  
103 x 60 cm  
Fundació Joan Miró, Barcelona.  
On loan from private collection  
© Successió Miró, 2016

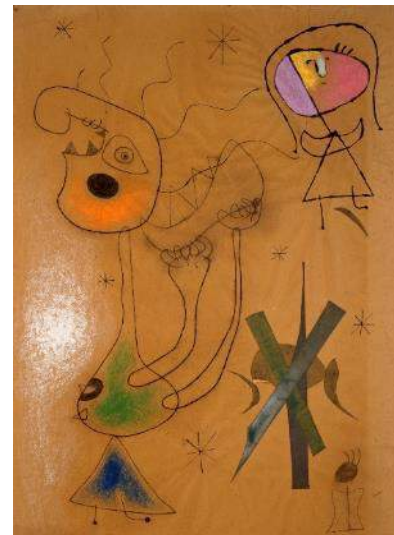


In Palma de Mallorca, the night, music, nature and poetry kept Miró company in his solitude. He worked almost exclusively on paper, and his execution was direct, assured, without preliminary sketches. His formal repertoire became consolidated. The consistency of his characters stemmed from the material quality of a rubbed, damaged background with the texture of rocks.

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**Joan Miró**

*Woman combing her hair, little girl skipping, bird, stars*, 1942  
Charcoal pencil, pastel, wax crayon, Indian ink  
and collage on paper  
110 x 79 cm  
Fundació Joan Miró, Barcelona.  
On loan from a private collection  
© Successió Miró, 2016



Some of Miró's titles are particularly poetic. His monsters are here to stay and emulate human actions. They are real insofar as they transcend the false realism of appearances. The collage is also real, cut out and pasted rather carelessly, in clear opposition to the drawing.

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**Joan Miró**

*Sèrie Barcelona*, 1944

Lithograph

Selection

71 x 54 cm

Fundació Joan Miró, Barcelona

© Successió Miró, 2016



The *Barcelona Series* reconciled the spirit of the *savage paintings* – inhabited by distorted, grotesque figures – and the harmonious familiarity of living creatures with the celestial world found in the *Constellations*. However, in this series Miró also included pictograms, a resource that was new for him. The language that the artist used in these works provided the pattern of reference for his later production.

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Joan Miró and Joan Prats reviewing *Sèrie Barcelona* at Miralles printing house. Joaquim Gomis, 1944 © Heirs of Joaquim Gomis. Fundació Joan Miró, Barcelona.



Other works included in *Violence, Escape*

*Untitled, 1934*

Gouache, pencil and collage on paper  
50 x 65 cm  
Fundació Joan Miró, Barcelona  
On loan from the Gallery K. AG

*Collage-painting, 1934*

Oil and collage on sandpaper  
37 x 23 cm  
Fundació Joan Miró, Barcelona  
On loan from the Gallery K. AG

*Birds and fish in a landscape, 1935*

Gouache and watercolour on paper  
30.5 x 37 cm  
Fundació Joan Miró, Barcelona  
On loan from a private collection

*Summer, 1937*

Gouache on paper mounted on canvas  
35.5 x 26.5 cm  
Fundació Joan Miró, Barcelona  
On loan from a private collection

*Untitled, 1938*

Gouache on paper  
48 x 63.5 cm  
Fundació Joan Miró, Barcelona  
On loan from a private collection

*Woman in front of the sun, 1942*

Charcoal, Indian ink and watercolour on paper  
110 x 79 cm  
Fundació Joan Miró, Barcelona  
On loan from a private collection

*Woman, bird, stars, 1942*

Pastel and pencil on paper  
108 x 72 cm  
Fundació Joan Miró, Barcelona  
On loan from the Gallery K. AG

*Women, flying-snake, stars, 1942*

Charcoal, watercolour, gouache, pastel and Indian ink on paper  
108 x 72 cm

Fundació Joan Miró, Barcelona

On loan from a private collection

*Women, birds, stars, 1942*

Charcoal, Indian ink, watercolour and gouache on paper  
90 x 43 cm

Fundació Joan Miró, Barcelona

On loan from a private collection

*Woman, bird, star 1943*

Gouache, pastel and pencil on paper  
66 x 46 cm

Fundació Joan Miró, Barcelona

On loan from the Gallery K. AG

*The red of swallows and iridescent pink, 1947*

Oil and gouache on cardboard  
75 x 106 cm

Fundació Joan Miró, Barcelona

On loan from the Gallery K. AG

**\*Emili Fernández Miró (1958-2012)**

With his interest in all the arts – visual, musical and literary – and similar views to those of his grandfather, Emili Fernández Miró always supported the Fundació, to which he left part of his collection on loan.

## Anonymity

(rooms 3 and 5)

For Miró, the assassination of painting also implied moving beyond an individualistic view of art. 'I have no interest whatsoever in any school or any artist. I am only interested in the anonymous, in the result of the unconscious effort of the masses.' Miró voiced this sentiment repeatedly throughout his life, aiming for a collective, public form of art. He didn't reject 'easel painting,' and acknowledged its poetic potential, but never ceased to question it. He wished to 'reach the human masses,' exploring other means of expression. Some of them he already knew, such as ballet, engraving, or lithography; others, such as sculpture and ceramics, he took up in Mont-roig (in collaboration with Josep Llorens Artigas) after a forced exile due to the Civil War. Simultaneously, he became interested in mural painting, in the integration of art into architecture, and in any art form that reflected the anonymity he associated with the great masters of the past. He moved to Palma de Mallorca in 1956 and found a new refuge there. He finally had a spacious studio, designed by Josep Lluís Sert, and the seclusion of Son Boter.

---

### Joan Miró

*Woman dreaming on escape*, 1945

Oil on canvas

130 x 162 cm

Fundació Joan Miró, Barcelona.

© Successió Miró, 2016



For Miró, 'a profoundly individual gesture is anonymous; an anonymous gesture allows us to attain the universal.' His language of signs is at once specific and generic: woman, bird, sex, sun, star, moon, ladder of escape. Miró surrenders specificity to adopt a pared-down, weightless form placed against a white background without protagonism.

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### Joan Miró

*The half-open sky gives us hope*, 1954

Oil on canvas

130 x 195 cm

Fundació Joan Miró, Barcelona.

On loan from the Gallery K. AG

© Successió Miró, 2016



Some expressions of Miró's art hark back to cave painting or to childhood, associated with a notion of original creation that precedes history – handprints or scribbles, for example. Scratches or incisions, on the other hand, are manifestations of a more spontaneous, anonymous sensitivity, closer to graffiti.

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**Joan Miró**

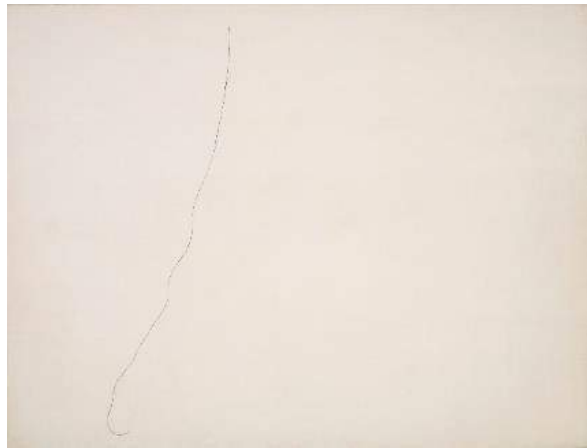
*Painting on white background for the cell  
of a recluse I, II, III, 1968*

Acrylic on canvas

268 x 350 cm

Fundació Joan Miró, Barcelona.

© Successió Miró, 2016



'To me, conquering freedom means conquering simplicity. At the very limit, then, one line, one colour can make a painting,' said Miró. Line alone, preceding form, embodies the origin of creation. This space designed by architect Josep Lluís Sert reproduces the placement of the triptychs in the artist's studio.

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**Joan Miró**

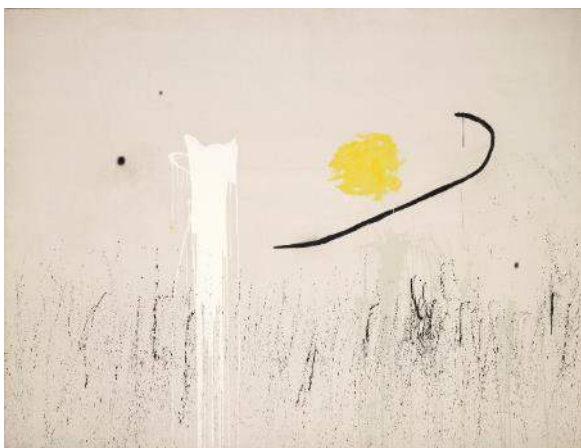
*The hope of a condemned man I, II, III,*  
1974

Acrylic on canvas

267 x 351 cm

Fundació Joan Miró, Barcelona.

© Successió Miró, 2016



On the very day that Miró finished this monumental triptych, Franco executed the young activist Salvador Puig Antich. The coincidence is revealing, as some previous drawings mention crucifixion, prison, torture and escape. The line is now curved around a blotch and begins to suggest form, yet it is abruptly interrupted.

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**Joan Miró**

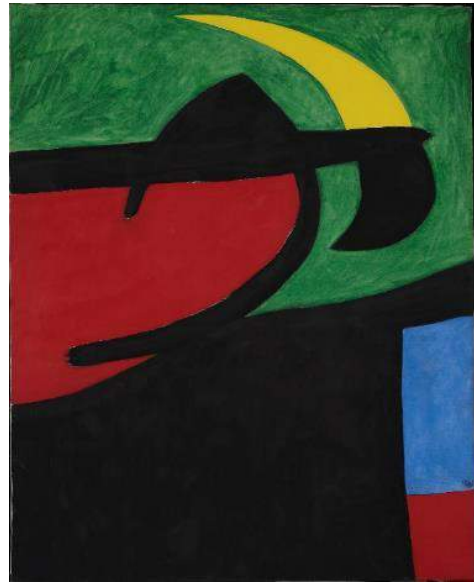
*Catalan peasant in the moonlight*, 1968

Acrylic on canvas

162 x 130 cm

Fundació Joan Miró, Barcelona.

© Successió Miró, 2016



Miró identified with the peasant. 'I think of my studio as a vegetable garden,' he said. 'The leaves have to be cut so the vegetables can grow. At a certain moment, you must prune.' The rough figure of the peasant and the mesmerizing moon. The peasant personifies the tilled soil and fertility. Isolated and in physical contact with the sky, he acquires a mythical quality.

---

**Joan Miró**

*Double-sided monolith*, 1956

Stoneware and enamel

79,5 x 50 x 6,5 cm

Fundació Joan Miró, Barcelona.

Gift of Galerie Lelong

© Successió Miró, 2016



Ceramics allowed Miró to return to the essentials through his contact with clay and fire, two elements with cosmogonic resonances. Despite his shared authorship with ceramist Josep Llorens Artigas, according to Miró 'fire is the ultimate craftsman. Its action is unpredictable and its judgement formidable.'

Other works included in *Anonymity*

*Painting, 1943*

Oil and pastel on canvas

40 x 30 cm

Fundació Joan Miró, Barcelona

Gift of Joan Prats

*Dones en la nit, 1944*

Indian ink and watercolour on canvas

46 x 38 cm

Fundació Joan Miró, Barcelona

On loan from a private collection

Work exhibited in honor of Ramon Viladàs i Monsonís  
and Maria Dolors Jené Cusi

*Figures, birds, stars, 1944*

Indian ink and watercolour on canvas

33 x 41 cm

Fundació Joan Miró, Barcelona

On loan from a private collection

Work exhibited in memory of the friendship of Joan Miró  
and Ramon and Paco Viladàs Farreras

*Woman, bird, star, 1945*

Oil on canvas

40 x 25 cm

Fundació Joan Miró, Barcelona

Loan of the Gallery K. AG

*Woman and bird in the night, 1945*

Oil on canvas

146 x 114 cm

Fundació Joan Miró, Barcelona

On loan from a private collection

*Woman and birds at sunrise, 1946*

Oil on canvas

54 x 65 cm

Fundació Joan Miró, Barcelona

On loan from a private collection

*Morning star*, 1946

Oil on canvas

146 x 114 cm

Fundació Joan Miró, Barcelona

On loan from a private collection

*The diamond smiles at twilight*, 1947

Oil on canvas

97 x 130 cm

Fundació Joan Miró, Barcelona

On loan from a private collection

*Woman*, 1946

Sculpture-object. Bone, grindstone, iron and oil on potter's clay

51.5 x 23.3 x 19.7 cm

Fundació Joan Miró, Barcelona

*Head*, 1949

Bronze

22.5 x 24.4 x 19.5 cm

Fundació Joan Miró, Barcelona

*Woman*, 1949

Bronze

26.5 x 40 x 19 cm

Fundació Joan Miró, Barcelona

*Figure*, 1949

Copper

19 x 26.2 x 22.7 cm

Fundació Joan Miró, Barcelona

*Project for a monument*, 1954

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

46 x 23.5 x 17.3 cm

Fundació Joan Miró, Barcelona

*Project for a monument*, 1954

Iron, leather, gouache and grease pencil on cement

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

Fundació Joan Miró, Barcelona



*Painting, 1949*

Oil on canvas

100 x 81 cm

Fundació Joan Miró, Barcelona

Loan from the Gallery K. AG

*Painting, 1953*

Oil on canvas

195 x 97 cm

Fundació Joan Miró, Barcelona

On loan from a private collection

*Pintura (for Emili Fernández Miró), 1963*

Oil and acrylic on canvas

75 x 280 cm

Fundació Joan Miró, Barcelona

On loan from a private collection

## Poetry and Silence

\*Room Kazumasa Katsuta (rooms 6 and 7)

'I want my work to emerge naturally, like a bird's song or the music of Mozart, with no apparent effort, but thought out at length and worked out from within.'

Miró's interest in Zen spirituality and Far Eastern art is already apparent in his earliest works. Empty space, which had obsessed him to the extent of flooding over a hundred paintings between 1925 and 1927, regained a prominent role in his output from the 1960s on, following the artist's visit to Japan.

His contact with Japanese culture also led him to assimilate materials and techniques that contributed to revitalizing his painting. Some of his works adopted a narrow vertical format, inspired by kakemono scrolls. At the same time, the subtle yet resolute gesture evoked Japanese calligraphy and, in general, Miró seemed more contained and demanding in his use of signs.

The artist retreat to Mallorca enabled him to interrupt his work with long contemplative pauses. The size of his canvases grew, and likewise his colours expanded; poetry, which had led him to a critical approach towards painting, then emerged from silence.

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### Joan Miró

*Landscape*, 1968

Acrylic on canvas

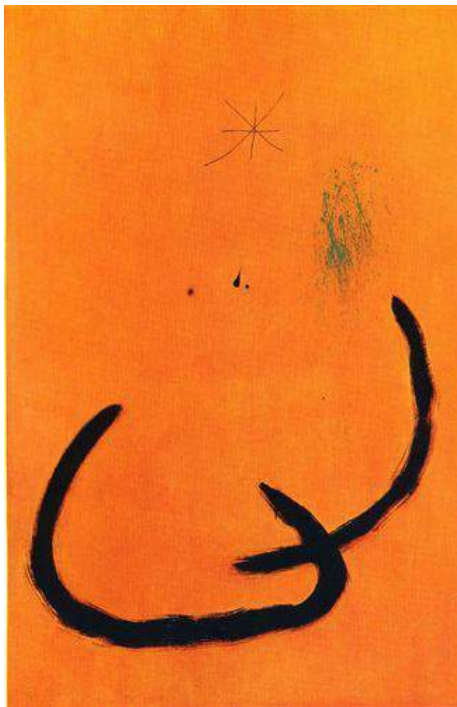
130 x 195 cm

Fundació Joan Miró, Barcelona

© Successió Miró, 2016



'Silence is a denial of noise – but the smallest noise in the midst of silence becomes enormous,' said Miró. As the only referential element, a blurry point acquires a powerful presence, but also makes the space around it resonate. Therefore the point reinforces the presence of the space while also emphasizing the weave, the material quality of the canvas.



**Joan Miró**

*Drop of water on the rose-colored snow*, 1968

Oil on canvas

195 X 130 cm

Fundació Joan Miró, Barcelona.

On loan from a private collection

© Successió Miró, 2016



**Joan Miró**

*Hair pursued by 2 planets*, 1968

Oil on canvas

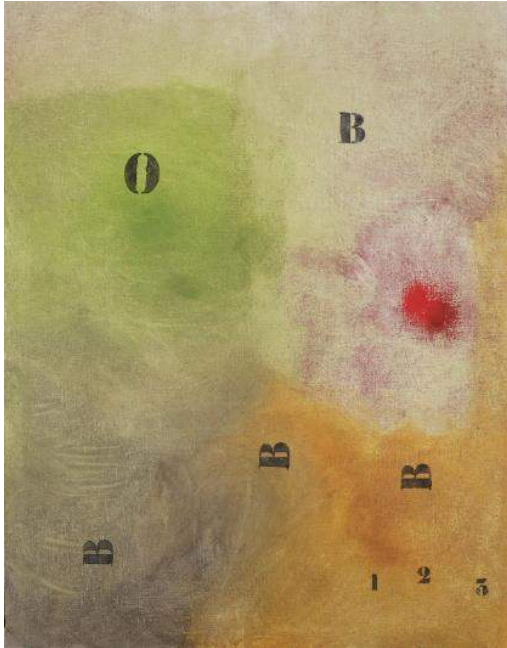
195 X 130 cm

Fundació Joan Miró, Barcelona.

On loan from the Gallery K. AG

© Successió Miró, 2016

After a first visit to Japan in 1966, Miró described himself as 'deeply in harmony with the Japanese soul.' Some titles evoke the poetic brevity of haikus, and the highly restrained paintings translate their statements into a small number of visual elements. Miró seeks total synthesis and readdresses the issue of depth.



**Joan Miró**

*Letters and numbers attracted by a spark (III)*,  
1968

Acrylic on canvas

146 X 114 cm

Fundació Joan Miró, Barcelona.

On loan from the Gallery K. AG

© Successió Miró, 2016



**Joan Miró**

*Letters and numbers attracted by a spark (V)*,  
1968

Acrylic on canvas

146 X 114 cm

Fundació Joan Miró, Barcelona.

On loan from the Gallery K. AG

© Successió Miró, 2016

Here Miró approaches the painting as a poem: letters are the metaphor for writing on a pictorial background. Letters, released from words, also shed their meaning. What remains are the graphemes, the visual shapes, the phonetic signs. Letters, scattered across the ethereal space of the painting, suggest constellations of sounds.

---

**Joan Miró**

*Poem (III)*, 1968

Acrylic on canvas

205 x 174 cm

Fundació Joan Miró, Barcelona

© Successió Miró, 2016



The title, *Poem*, establishes an unequivocal frame of reference. The pictorial space becomes a metaphor for the blank page on which the painter's words appear: loose lines, visual signs and, like the abbreviation of a possible text, two stencilled letters. These elements are not suspended in a void; they speak to each other through space.

---

**Joan Miró**

*The smile of a tear*, 1973

Acrylic on canvas

200 x 200 cm

Fundació Joan Miró, Barcelona.

On loan from the Gallery K. AG

© Successió Miró, 2016



Miró suggests that we 'look for the noise hidden in silence, the movement in immobility, life in inanimate things, the infinite in the finite, forms in a void, and myself in anonymity.' In one way or another, every thing contains its opposite. The oxymoron in the title is reinforced by the contrast between the upper and lower halves of the painting.

Other works included in *Poetry and Silence*

*Pintura II/V*, 1960

Acrylic and pastel on canvas

92 x 73 cm

Fundació Joan Miró, Barcelona

On loan from the Gallery K. AG

*The awakening of the birds I*, 1965

Oil on canvas

195 x 50 cm

Fundació Joan Miró, Barcelona

On loan from the Gallery K. AG

*Song on white background*, 1966

Oil on canvas

195 x 130 cm

Fundació Joan Miró, Barcelona

On loan from the Gallery K. AG

*The lark's wing encircled with golden blue rejoins the heart of the poppy sleeping on the diamond-studded meadow*, 1967

Acrylic on canvas

195 x 130 cm

Fundació Joan Miró, Barcelona

On loan from the Gallery K. AG

*The gold of the azure*, 1967

Acrylic on canvas

205 x 173 cm

Fundació Joan Miró, Barcelona

\*Kazumasa Katsuta (1939)

Kazumasa Katsuta, whose father was a painter, is a collector with a powerful artistic sensibility. He is responsible for having assembled the largest existing private collection of works by Joan Miró. With his generous attitude and his ongoing willingness to help the Fundació, Katsuta has placed part of his collection on loan.

Miró's production from the 1960s on includes slowly executed paintings as well as others that reveal a vibrant expressiveness. Refusing to work mechanically, Miró constantly revised his output and kept abreast of what younger generations of artists were producing.

Although his painting may initially have been an inspiring referent for Abstract Expressionism, later on it was he who discovered stimulating possibilities within this movement. Miró yielded to the appeal of large formats; he became fully aware of the boundless expanse of the canvas and experimented physically with his pieces.

However, he also spoke of anti-painting. The point was no longer to transgress the conventions of representation, but to take the process of desacralizing the work of art, begun in the 1930s, to its ultimate consequences. Miró tortured the canvas with unconventional practices – wounding, perforating, and burning it. By challenging the very notion of painting, he questioned its economic value and the interests of the art market, using the practice of art to join the growing struggle for freedom that emerged towards the end of the Franco dictatorship.

---

**Joan Miró**

*Woman, bird I, II, III, 1972-1973*

377 x 95

261 x 65

261 x 65

Acrylic on canvas

(I, III) Fundació Joan Miró, Barcelona.

(II) Fundació Joan Miró, Barcelona.

On loan from the Gallery K. AG

© Successió Miró, 2016



The serenity and starkness of some of the paintings produced after Miró's visits to Japan are not incompatible with a more fluid execution: here, representation does not seek resemblance. The long vertical format and the artist's firm, unflinching hand remind us of kakemono scrolls and calligraphy.

---

**Joan Miró**

*Birds at daybreak*, 1970

Oil and acrylic on tarpaulin

220 x 261 cm

Fundació Joan Miró, Barcelona.

On loan from the Gallery K. AG

© Successió Miró, 2016



Both the large format and the gesturality of Abstract Expressionism are often present in Miró's works from the 1970s. The canvas sometimes preserves its rough character, charged with primitive reminiscences. On this substratum we find a random blotch, a centrifugal force that scatters and projects the painted motifs beyond the borders of the painting.

---

**Joan Miró**

*May 1968*, 1968-1973

Acrylic and oil on canvas

200 x 200 cm

Fundació Joan Miró, Barcelona.

© Successió Miró, 2016



In Paris, during the spring of 1968, university students confronted the establishment with riots and demonstrations. They claimed that the only way to be realistic was to demand the impossible. For Miró, painting, with its own logic and conventions, also embodied an entire system. Paintings can be walls for inscribing protests.



---

**Joan Miró**

*Burnt canvas V*, 1973

Acrylic on canvas, subsequently ripped  
and burnt

130 x 195 cm

Fundació Joan Miró, Barcelona.

Gift of Pilar Juncosa de Miró

© Successió Miró, 2016



The attack on painting was direct. Sometimes Miró drew with a knife, opening up spaces; at other times, he let fire consume the canvas. In the 1920s he had suggested the presence of the stretcher; here he exposes it, burned to a crisp. Once the space for representation has been cast out, the deceit is exposed. Miró stated: 'To hell with auctions, appraisals and all that crap.'

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**Joan Miró**

*Landscape in the night*, 1966-1974

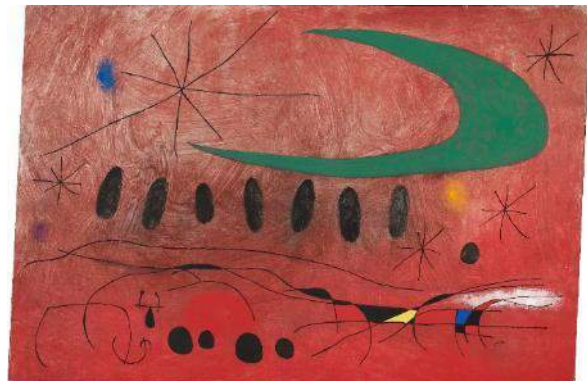
Oil and acrylic on canvas

130 x 195 cm

Fundació Joan Miró, Barcelona.

On loan from the Gallery K. AG

© Successió Miró, 2016



Miró often spoke of *anti-painting*, much though he acknowledged that 'every challenge to painting is a paradox – from the moment that challenge is expressed in a work.' In *Landscape in the night*, the slanted stretcher violates the unquestionable principle of the painting as a window, the basis for all forms of illusionistic representation.

Other works included in *Anti-Painting*

*Figure in front of the sun*, 1968

Acrylic on canvas

174 x 260 cm

Fundació Joan Miró, Barcelona

*Fireworks I, II, III*, 1974

Acrylic on canvas

292 x 195 cm

Fundació Joan Miró, Barcelona

Miró's interest in folk art and culture was decisive in his on-going effort to redefine his work. His explorations of sculpture, printmaking and ceramics stemmed from a need for physical contact with the materials and a penchant for simple things and craftsmanship. In 1970 he met Josep Royo, with whom he discovered the expressive potential of textiles.

His tapestries take on a world of myths, inhabited by the female figures, birds and constellations that Miró had illustrated during the war – a world at once personal and universal.

Simultaneously, he explored an alternative that ventured beyond tradition and discarded iconic references. These pieces, known as *sobreteixims*, are high reliefs of sorts over a rough, rustic base, containing a variety of everyday objects and characteristic marks. Through his *sobreteixims*, Miró sought to recapture the expression of an 'undistorted human spirit' capable of endowing his work with a magical, ancestral quality that led him once again to the rural tradition.

**Joan Miró**

*Tapestry of the Fundació*, 1979

Wool

750 x 500 cm

Fundació Joan Miró, Barcelona.

© Successió Miró, 2016



Alongside works that eschew tastefulness and technical skill, exalting risk, there are others that speak a language of archetypal forms and universal signs. These are figurative, iconic pieces. This tapestry is a colossal example that also raises the issue of the work's integration into the architectural space.

---

**Joan Miró**

*Sobreteixim with eight umbrellas*, 1973  
Acrylic, umbrellas, gloves, basket and  
felt stitched to wall-hanging woven by  
Josep Royo  
312 x 593 x 40 cm  
Fundació Joan Miró, Barcelona.  
© Successió Miró, 2016



Rustic textures, real objects, non-pictorial materials such as tar spread onto a base of jute and hemp, abrasions and footprints. *Sobreteixims* do not fit into any artistic category; they are neither paintings nor sculptures nor textile works. Their radicalism lies in negation rather than affirmation.

---

**Other works included in *Sobreteixims***

*Hands flying off toward the constellations*, 1974

Acrylic on canvas  
260 x 681 cm  
Fundació Joan Miró, Barcelona

*Women and birds in the night*, 1967

Oil and acrylic on canvas  
210 x 175 cm  
Fundació Joan Miró, Barcelona  
On loan from a private collection

*Woman*, 1974

Oil and acrylic on canvas  
146 x 114 cm  
Fundació Joan Miró, Barcelona  
Gift of Josep Lluís Sert

'I worked in a monumental spirit, thinking of a possible association with architecture. It would be a way of ennobling large residential buildings and no longer treating the men who live there like unfeeling robots.'

Miró insisted that art ought to be an extension of life and part of life itself. When integrated into architecture and the landscape, a work of art loses its aura and becomes an everyday object.

Although the first public commissions that Miró received were for mural paintings in interior spaces, his increasing knowledge of ceramics and sculpture led him to cultivate some of these techniques using more weather-resistant materials. Beginning in the 1960s he was particularly prolific sculpting in bronze, which allowed him to produce multiple copies.

In Miró's view, both sculpture and ceramics were closely bound to nature. Country life provided him with simple objects that he worked into his pieces and that, in a sense, he ennobled. From there on, the landscape claimed the last word: out in the open, his pieces interact with their surroundings and, to some extent, give back to the land that which has always belonged to it.

---

**Joan Miró**

*Pair of lovers playing with almond blossoms.* Model for the sculptural group at La Défense, Paris, 1975  
Painted synthetic resin  
300 x 160 x 140 cm  
Fundació Joan Miró, Barcelona.  
© Successió Miró, 2016



This piece is the model for a monumental sculpture installed in a square in the business district of La Défense, in Paris. Its organic forms seek a dialogue with those strolling by or through it, and act as mediators between the human scale and that of the surrounding skyscrapers.

---

**Joan Miró**

*Woman and bird*, 1969

Bronze

Fundació Joan Miró, Barcelona

On loan from Gallery K. AG

© Successió Miró, 2016



Miró's sculpture is based on an assemblage of objects. The object upends the problem of representation; art is no longer what interprets reality but rather everyday items are the ones that adopt a new identity in the aesthetic context. The figuration of the object is conveyed by the artist's language of signs.

---

**Joan Miró**

*His majesty the king, Her majesty the queen and His highness the prince*, 1974

Sculpture-Object

Acrylic on wood, bronze and iron

255 x 37 x 41,5 cm

Escultura-objecte.

Acrylic on wood and nails

210 x 12 x 13,3 cm

Sculpture-Object

Acrylic on wood and horn

204,5 x 19 x 59 cm

Fundació Joan Miró, Barcelona.

© Successió Miró, 2016



Royal figures become wooden totems with elementary ornamentation. They are rural artefacts with no need to conceal their utilitarian purpose. Miró confers aristocratic dignity to farming implements. Given the simple materials they are composed of and their precarious stability, they are the antithesis of a commemorative statue.

Other works included in *Art and Everyday Life*

*Woman with 3 hairs, birds and constellations*, 1973

Acrylic on canvas

194 x 372.7 cm

Fundació Joan Miró, Barcelona

Gift of Pilar Juncosa de Miró

*The day*, 1974

Acrylic on canvas

57 x 500 cm

Fundació Joan Miró, Barcelona

*The night*, 1974

Acrylic on canvas

57 x 500 cm

Fundació Joan Miró, Barcelona

On loan from a private collection

*Gymnast*, 1977

Bronze

102 x 92 x 86 cm

Fundació Joan Miró, Barcelona

On loan from the Gallery K. AG

*Personage*, 1970

Bronze

118 x 48 x 37 cm

Fundació Joan Miró, Barcelona

On loan from the Gallery K. AG

*Female torso*, 1967

Bronze

67 x 30 x 16 cm

Fundació Joan Miró, Barcelona

On loan from the Gallery K. AG

*Woman*, 1969

Bronze

73 x 41 x 36.5 cm

Fundació Joan Miró, Barcelona

On loan from the Gallery K. AG

*Woman*, 1971  
Bronze  
56 x 36 x 32 cm  
Fundació Joan Miró, Barcelona  
On loan from the Gallery K. AG

*Figure and bird*, 1968  
Bronze  
104.5 x 63.5 x 20 cm  
Fundació Joan Miró, Barcelona

*Man and woman in the night*, 1969  
Bronze  
86.5 x 30.5 x 30.5 cm  
Fundació Joan Miró, Barcelona

#### Works exhibited on the terrace

*The caress of a bird*, 1967  
Painted bronze  
311 x 110 x 48 cm  
Fundació Joan Miró, Barcelona

*Personage*, 1967  
Painted bronze  
218 x 47 x 41.5 cm  
Fundació Joan Miró, Barcelona

*Girl escaping*, 1967  
Painted bronze  
166 x 31 x 58.5 cm  
Fundació Joan Miró, Barcelona

*Sir, Madam*, 1967  
Painted bronze  
99.5 x 30 x 30 cm  
Fundació Joan Miró, Barcelona



## Around Joan Miró. Collection

True to the vision of the artist who, forty years ago, dreamed of a living and dynamic centre dedicated to the study of his work, committed to the art of its time and open to the city, the Fundació Joan Miró continues to investigate and disseminate his legacy. From this spirit emerges the redesigned presentation of the collection, along with a desire to open it to and connect it with contemporary artistic practices and to all kinds of publics.

### ***Fes-te-la teva!*** (Make it yours!)

To familiarize the public with the most outstanding works of the new permanent exhibition, the Fundació Joan Miró has produced a picture album in the style of traditional sticker albums. Those who complete the collection will be entitled to two tickets to the Fundació for the price of one, valid from 9 April to 20 June 2016.

Participants can assemble their collection in various ways: collecting the stickers at free distribution points, completing the album online at [albummiro.cat](http://albummiro.cat), or participating in the encounter organized for the trading of stickers that will take place on Sunday, 17 April at Fàbrica Moritz. Information about the campaign can be found at [albummiro.cat](http://albummiro.cat).



*Fes-te-la teva!* album © Fundació Joan Miró, Barcelona. Photo: Pere Pratdesaba

### Distribution points of the stickers

Fundació Joan Miró · Biblioteques de Barcelona · Llibreries LAIE · Fàbrica Moritz  
La Festival · Ifil · Montana Colors · Centres de ioga Mandiram · PLOM Gallery

## Espai Mercè Sala

In collaboration with Transports Metropolitans de Barcelona (TMB), beginning on 9 April the Fundació will have an informative installation on the new presentation of the collection at the Espai Mercè Sala that features images of twenty-four key works in the new permanent exhibition.

The exhibit can be seen in the exhibition gallery located in the concourse between lines 3 and 5 of the Diagonal Metro station, until 9 May, from Monday to Friday, 10 a.m. to 8.30 p.m. Entrance is free.



Sketch of the installation at Espai Mercè Sala. Estudi Bonjoch

The Espai Mercè Sala is an exhibition space provided by TMB so that travellers and artists can meet and exhibit their creative talents and, at the same time, for the general public to take part in the cultural activities on offer. This cultural space pays homage to Mercè Sala Schnorkowski, who served as president of TMB for eleven years (1980–91).

## Calendar of activities

To celebrate the new presentation of the Joan Miró collection, the Fundació is organizing free activities for all publics based upon the eight concepts around which the permanent exhibition was developed.

Activity conducted by Isabel Banal | **Art and Everyday Life**  
Thursday, 28 April, 7 p.m.

*Stargazing from the terraces of the Fundació* | **Violence, Escape**  
Activity conducted by the Parc Astronòmic Montsec and the Universitat de Barcelona  
Saturday, 30 April, 9.30 p.m.

*Àlbum Victòria* | **Beyond Painting**  
Poetry performance by Laia Estruch  
Thursday, 5 May, 7 p.m.

*Impacts* | **Violence, Escape**  
Experiential itinerary on the Civil War  
Visit to the Fundació Joan Miró and the 307 air raid shelter in Poble Sec  
Activity conducted by Experimentem amb l'ART and ANDRONAcultura  
Sunday, 8 May and 12 June, 10.30 a.m.

International Museum Day | **Anonymity**  
Wednesday, 18 May, 7 p.m.  
Activity in collaboration with PAC (Plataforma d'Artistes de Catalunya)

Activities within the framework of the Night of the Museums

*Painting and Action* | **Anti-Painting**  
Activity conducted by Sixe Paredes  
Saturday, 21 May, Night of the Museums  
10 p.m. to midnight

Screening of the documentary *Murals* by Pilar Pérez Solano | **Anti-Painting**  
Saturday, 21 May, Night of the Museums

*Guanyar-se les garrofes* | **The Land**  
Video projection by the collective Forever Blowing Bubbles (Bernat Daviu and Joana Roda)  
24 May to 5 June  
Opening and catering: Thursday, 26 May, 7 p.m.

*Miró i punt* | **Sobreteixims**

*Yarn bombing* action: textile intervention in the Fundació building

Activity conducted by Ifil

Saturday, 4 June, 12 noon

*Concert of Tibetan 'singing' bowls in the collection galleries* | **Poetry and Silence**

Activity conducted by Jordi Benítez

Thursday, 16 June, 7 p.m.

All activities are free with admission to the Fundació.

Limited capacity

### **New Education Programme**

The education department of the Fundació Joan Miró has adapted the general activities programme to the new presentation of the permanent collection. They have thus also updated the guided tours of the collection and the building, and have adapted the texts of the audio guides. The workshops and educational initiatives for all audiences have likewise been brought up to date.

The new presentation will also be the point of departure for a series of changes that will not only affect the content of the activities but also their creation process. The department is preparing the coming year's educational programme, which will include new itineraries and workshops with a more participatory approach that are designed to bring the new collection closer to all kinds of collectives.

## General Information

### Opening hours

Tuesday, Wednesday and Friday	
November to March	10 a.m. – 6 p.m.
April to October	10 a.m. – 8 p.m.
Thursday	10 a.m. – 9 p.m. (6 to 9 p.m.: 2 for 1 tickets)
Saturday	10 a.m. – 8 p.m.
Sunday and public holidays	10 a.m. – 2.30 p.m.
Monday (unless a public holiday)	Closed

### General admission

Permanent collection + Temporary exhibition:	€12 / Concessions*: €7
Temporary exhibition:	€7 / Concessions*: €5
Espai 13:	€2.50

\*Students aged 15 to 30 and seniors over 65

Children under 15 and the unemployed (proof required): Free admission

Annual pass	€13
Multimedia guide	€5
Articket BCN	€30 <a href="http://www.articketbcn.org">www.articketbcn.org</a>

### Accessibility



### Public transport

Buses 55 and 150	(bus Parc de Montjuïc)
Montjuïc Funicular	(metro Paral·lel, integrated fare)

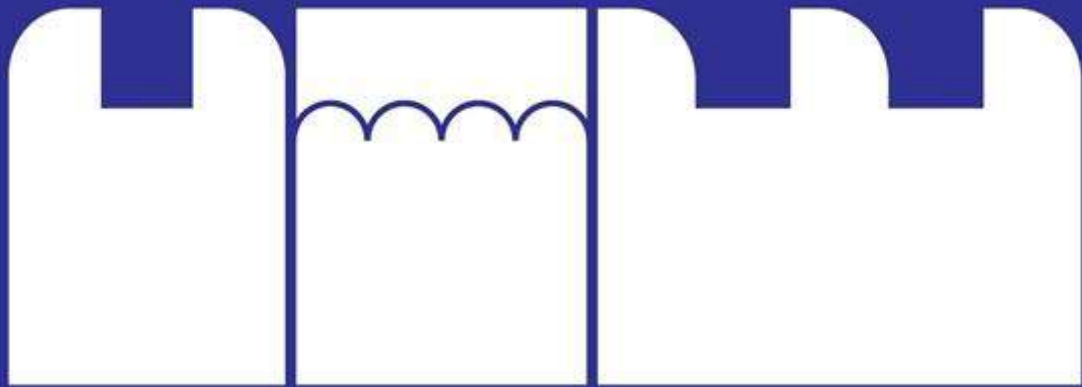
Press **images** and digital **press kit** available at our virtual press office [www.fmirobcn.org/press](http://www.fmirobcn.org/press) and at the link <http://bit.ly/1MiV6Ct>

**Follow** the activities around *Joan Miró. Collection* on social media with the hashtag **#ÀlbumMiró** and find out more on the **website** [www.albummiro.cat](http://www.albummiro.cat)



Fundació Joan Miró Team, 2015 © Fundació Joan Miró, 2016. Photo: Pep Herrero

This project has been organized and produced by the team of the Fundació Joan Miró. We would like to recognize and thank their implication and effort, and also that of the companies and organizations who have collaborated with us.



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**Fundació Joan Miró**

\* *J.M.* Barcelona



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