

07.02—07.06.2020

Miró.
Antoni Llena
Constellation



PRESS KIT

Fundació Joan Miró  Barcelona

Table of Contents

Press release	2
Antoni Llena: Biography	7
<i>Nine Questions to Antoni Llena</i> An interview with Teresa Montaner and Martina Millà	9
<i>Miró: A. Llena Constellation</i> A text by Antoni Llena	12
Gallery map and list of works	13
Selection of press images	16
General information	23

Press Release

Miró: Antoni Llena Constellation

7 February - 7 June 2020

Curator: Antoni Llena, with the collaboration of Teresa Montaner

With the support of Fundació Banc Sabadell

With the support of Cercle Miró

Antoni Llena intervenes in the Collection of the Fundació Joan Miró with a large constellation mural of Miró drawings.

Llena's selection is an array of 150 sketches from the Collection of the Fundació, brought together in an immersive installation that spans Miró's entire career in a single space.

With the support of the Collections team, led by Teresa Montaner, Llena has worked for almost a year in the Fundació Archives, researching the drawings (around 8000) conserved there.

***Miró: Antoni Llena Constellation* presents the aspects of Miró that Llena feels closest to. The artist has guided himself by emotion and complicity, opting for a more intimate, iconoclastic take on Miró.**

The display includes various drawings that served as starting points for some of Miró's best-known works, alongside others of works that were never to materialise. Llena has arranged them in such a way as to accentuate the play of contrasts fusing together the world of Miró.

In dialogue with this installation, the Fundació Joan Miró has chosen to show two works by Antoni Llena that point to his affinity with Miró.

Barcelona, 6 February 2020. *Miró: Antoni Llena Constellation* is a project conceived by the artist Antoni Llena in response to an invitation from the Fundació Joan Miró. Through the selection of drawings from the Collection, the proposal was for Llena to present the version of Miró that was closest to him. The exhibition has been made possible with the collaboration of Fundació Banc Sabadell and the support of Cercle Miró.



Antoni Llena working at the Fundació Joan Miró Archives.
Photo: Gasull.
© Fundació Joan Miró, 2020

Antoni Llena (Barcelona, 1942) interpreted the proposal as an opportunity to show the extraordinary drawings collection of the Fundació Joan Miró, which due to its fragility has only been exhibited on a few occasions. With the cooperation of the department of Collections, the artist has worked in the Fundació Archives for almost a year, researching the holdings in copious detail and tracing out a selection of sketches, notes and preparatory drawings that cover every period of Miró's career.

The Fundació Archives is home to a wide-ranging collection of work on paper and other documents related to Joan Miró. The most important part of this collection is comprised of a body of some 8000 pieces, including preparatory drawings, models and annotations made by the artist over the course of his career, which was donated to the Fundació. It also features a virtually complete collection of his printmaking and specialised limited-edition books, along with documentary material, with correspondence, photographs and other resources, all told constituting a leading source for the study and research of the work of Miró.

Miró.
Antoni Llena
Constellation

Antoni Llena has focused on Miró's drawings because, in the words of Teresa Montaner, Head of the Fundació Joan Miró Collection, "they need to be seen in a relaxed manner, especially because, as an instinctive form of expression, they represent the most genuine action of the creative act." Of the almost 8000 drawings conserved in the Archives, Llena has selected 150 which have impressed him the most. This selection has not been made rationally; it is based instead on aesthetic emotion. Llena rejects academic discourse and even strives to distance himself from his previous knowledge of the artist, so as to discover him anew.



Antoni Llena, *Miró: Constellation Antoni Llena*, installation of 150 drawings by Joan Miró from the Archive of the Fundació Joan Miró (detail), 2020. Photo: Gasull
© Successió Miró, 2020

Many of the drawings selected are at the origin of Miró's best-known works, although there are many others which were made for works that were never completed, despite having worked on them insistently for years through his drawing. According to Antoni Llena, these drawings are amongst Miró's least colourful works, yet also his most iconoclastic. For Llena, they are "the genesis, the first impulse of the most admired side of Miró. An initial urge that concentrates impressive intensity and emotion. The most intimate side of Miró".

In most of these drawings, Miró uses graphite pencil, charcoal and pastel, amongst other techniques. In the later works he intensifies his use of pen and coloured pencil.

Miró.
Antoni Llena
Constellation

Once the selection was made, Llena sought to reconnect these drawings into a large mural constellation that fits into the collection as an art intervention, filling an entire gallery to create an immersive experience. The installation visualises the multiple and diverse aspects that were present together in Joan Miró's work. These are features that Llena recognises in himself, even though in many cases there is no formal resemblance. As an exceptional circumstance, Llena presents the entire career of Miró in a single gallery through his drawing, from his childhood to his final expressions as an artist.



Antoni Llena working in his studio. Photo: Gasull.
© Fundació Joan Miró, 2020

In dialogue with this constellation of drawings, the Fundació Joan Miró has chosen to include two works by Antoni Llena that capture the spirit of Miró, and, as Montaner comments, they “remind us that the aim of art does not rest in the work itself, but in its capacity to arouse the emotions of others”.

A pioneer in experimental practices from the 1960s in conceptual art and Arte Povera, Antoni Llena has always questioned artistic limits and aesthetic categories. His work is heir to the legacy of the tradition of three-dimensional artistic experimentation in Miró, and likewise stands out for its radical critique of dogmatism. Nakedness, lightness and fragility have been key interests over the course of his career, characterised as it is for the essentiality of minimalist work with a potent poetic charge. Amongst his many projects, in recent years Llena has dedicated himself to the daily task of drawing, conceived as the writing of thought and as a personal diary.

Antoni Bernad: Miró's Shadows in A Light of Their Own

28 January 2019 - 14 June 2020

Images available at: <http://bit.ly/AntoniBernad2020>

At the end of the 1970s, after the death of Franco, Barcelona photographer Antoni Bernad made photographic portraits of the leading figures of Catalan culture of the Joan Miró generation, many of whom had just returned from exile.

Two portraits from that series greet the visitor at the start of the exhibition *Miró: Constellation Antoni Llena*: one of Joan Miró, and another of Antoni Llena.

As a prelude to the exhibition itself, the photography space in the entrance vestibule of the Fundació Joan Miró is showing a broader selection of those portraits, whose common denominator is that they were all made of people connected to the life or work of Joan Miró. Along with Llena and Miró himself, the list of personalities includes Josep Lluís Sert, J. V. Foix, Lola Anglada, Josep Llorens Artigas, Maria Dolors Miró Juncosa, Micaela Flores Amaya ("la Chunga"), Sebastià Gasch and Frederic Mompou.



Antoni Bernad
Portrait of Sebastià Gasch
© VEGAP, 2020

Antoni Llena. Biography



Antoni Llena working in the Fundació Joan Miró Archives. Photograph: Gasull
© Fundació Joan Miró, 2020

Born in Barcelona in 1942. A forerunner of conceptual art in Spain, he began his artistic career in the mid-1960s. “When I started painting, I was concerned with expressing my historical time, without needing to give up on memories of the past or the desire to affirm the uncertainty of the future. I understood that my time was fragile, and that was how I wanted to express it.”

In the late 1960s he completed his well-known series of desiccated sculptures. In 1969, along with Jordi Galí, Silvia Gubern and Àngel Jové, he created *Primera mort*, considered the first video art piece in Spain. He held his first individual show that same year at the Petite Galerie in Lleida, where he exhibited silhouettes of the shadows of his paper sculptures, drawn directly on the walls of the exhibition space.

In the early 1970s he decided to abandon his artistic practice, which he resumed in 1979 with the series of cut-outs shown at the Fundació Joan Miró in 1988. In the late 1980s he began incorporating new materials – stone, glass, tissue paper, iron, styrofoam, etc. – and his work transitioned toward three-dimensional paintings. It was at that time that his large series began appearing: *Epifanies i sofismes*, *Et in Arcadia Ego*, *Preposicions*, *Velletque videre*, *Sense penediment*, *Viatge d’hivern*.

Since 2005 he has been working on the series *SOS: senyals de fum des d’un subsòl*. He sorts the drawings by month and arranges them in pairs like the pages of a book. “I look at these drawings like writing, like language: a visual language in the broadest sense of the term.”

He has been a professor of artistic literature at the University of Girona and has directed art workshops at EINA, University School of Design and Art in Barcelona. He served as curator for the exhibitions *The anxiety of Influences. Tàpies Seen by Llena* (Fundació Tàpies, 1991) and *Antoni Bernad. North/South/East/West* (Palau Robert, 2018).

In addition to his role as a regular contributor to written media, he has published the books *La gana de l'artista* (1999) and *Per l'ull de l'art* (2008). He is the creator of public sculptures, including *David i Goliat* (Barcelona, 1992) and *Homenatge als Castellans* (Barcelona, 2011), among others.

His notable individual exhibitions include, among others: *Antoni Llena* (Fundació Joan Miró, Barcelona, 1988), *La pintura como experiencia* (Patio Herreriano - Museo de Arte Contemporáneo Español, Valladolid, 2005), *SOS: senyals de fum des d'un subsòl* (Centre d'Art Tecla Sala, l'Hospitalet, 2011) and *Antoni Llena. The Practice of Dispossession* (Henrique Faria Fine Art, New York, 2019).

His work has been included in public collections at institutions such as Fundació Antoni Tàpies (Barcelona), Fundació "la Caixa" (Barcelona), Fundació Joan Miró (Barcelona), Museu d'Art Contemporani de Barcelona, Museo Nacional Centro de Arte Reina Sofía (Madrid), Patio Herreriano - Museo de Arte Contemporáneo Español (Valladolid) and the Museum of Modern Art (New York).

Nine questions for Antoni Llena

Interviewed by Teresa Montaner and Martina Millà

What did you intend to show with this large constellation of drawings by Miró spanning the artist's entire trajectory?

My aim was to fulfil the Fundació's request by establishing an emotional connection with his oeuvre. It certainly is a slippery place from which to start, but no more slippery and contingent than what can be supported by theoretical scaffolding. I must admit that, if ever aesthetic emotion caused me to lose sight of the world and of my ability to reason, it was simply because I recognized myself in this work. However, there is something else to bear in mind as well. Miró's most celebrated works are dispersed in collections all over the world, but the Fundació has the primeval, dawning material that certifies the point of departure of many of his most famous pieces. A tiny portion of this treasure is what I have chosen to show with utter freedom.

Could you tell us what criteria you applied in selecting these drawings? What do you like most about this selection?

My intention was to show the side of Miró with which I feel the greatest affinity, guided solely by the compass of aesthetic emotion.

I have tried to establish a connection with this work that would steer away from the historiographical narrative. I have faced it unguarded, physically. The way a bee plunges headfirst into a flower to gather its pollen. The works of art have a physical effect on me. Sometimes like a punch in the stomach, or a bang in the ears. This time, I turned into an insect. The fact that Leonardo says that painting is a mental thing doesn't mean it can be reduced to mere reasoning. Emotion is born as an *enigma* in the heart, which recognizes it as familiar, and which the mind has to clarify without denying its emotional essence.

I have tried to reveal the web that connects the many Mirós within Miró and that turns the ensemble on display into a constellation.

When you were preparing this exhibition, did you discover any aspects of Miró's work that were unknown to you before?

Miró's work is always an explosion that spreads like light: in all directions. His iconographic grammar is very simple, but not easy to pin down. There aren't that many letters in an alphabet and even fewer primary colours or musical notes on a staff, but their possible combinations are endless. Miró's work is like a river that begins underground and runs clear, reflecting what it finds along its banks. He is an artist of all times, and all periods can recognise themselves in his work.

What can we glean from the preliminary sketches that is no longer apparent in the final work?

The preliminary sketches and the final work are like a stammer – both when they sketch out a beginning and when the artist considers the piece finished. Completing a work doesn't mean closing it, but rather leaving it in a permanent state of perplexity. Every good painting is a tug of war between the painter and the piece, a struggle which neither of the two wins nor loses: what prevails is strangeness, a midpoint between the artist and the final piece. A “what” above and beyond all intentions – that which, ultimately, we call art.

How do you think drawing guided Miró?

With emptiness. Because of the need to extract from the void everything that is silently begging to be given shape and become a tangible reality. Emptiness calls for a creative spirit.

But there is more. Culture is often a form of pollution, and Miró made a daily effort, stubbornly, with violent tenderness, to state and restate the dream, or the illusion, of becoming human beings – a dream which has to be recreated day after day from a blank page to remain alive.

Miró defined his sketches as an intimate record that enabled him to achieve complete visual simplification, aimed at reaching the true expression of the spirit. Is that at all similar to the way you work?

Miró worked without a safety net, along the edge of the abyss. He was an earthly being who wanted no other roof than the celestial dome, no safety that was not heightened by the vertigo of existence.

He once said that he painted like chickens, which lean down to peck at the grain and then raise their heads high to gobble it up.

Miró's axis has no centre: it rocks back and forth between the micro and the macro. Between the infinity and solitude of the universe above and the infinity and solitude of the universe below, two abysses he never sought to separate, just as he never sought to separate matter from spirit.

Is the way he works at all similar to mine? I mentioned earlier that I had become an insect to prepare this show. To gather the pollen of his work and make nourishing honey for my soul. You could say I have engaged in a form of anthropophagy. It is not the first time; when Miró died, I ran along next to his coffin, hoping to absorb the remains of his energy from the air.

In another sense, there are no formal parallels between his work and mine, but like him, I set no boundaries between beauty and ugliness, between near and far, reason and feeling. For him, as for me, painting and sculpture are one and the same. In his paintings, worms eat stars and stars eat worms, and in mine, perhaps they do, too.

What do you think Miró wanted to emphasize in the process of creating a piece?

Encompassing everything. Great artists don't find anything superfluous. They tend to be helpless individuals who don't know how to do the things average people do, so they have to invent a world in which to live; they are contradictory beings who don't want to, and cannot, renounce any of the contradictions that configure and confirm them. They want to say everything, always, knowing that they will only be able to do so in a stammer, or like thunder, the echo of lightning in the distance.

Miró's work was not devoid of conflict. He also liked to experiment with everyday materials and unconventional processes, on all sorts of supports. Does one already get a sense of that ground-breaking spirit from the preliminary sketches? If so, how?

Conflict is part of the human condition, but for great artists like Miró it's even more so. It is a mechanism that allows them to fight against the tyranny imposed by social conventions and which not only pits them against the world, but also against themselves, punishing them to want to escape from the chains imposed by their own selves. Miró's work is a constant back and forth. The last Miró doesn't forget the early artist, and the early Miró announces the last.

Has this re-encounter with Miró's work influenced you in any way?

As I mentioned at the beginning, I chose the Miró in which I recognized myself. If choosing is doing, in this selection, I have done my work. I could have pointed out the huge influence that Miró had on the artists from subsequent generations, but I will leave that to the scholars.

Miró: Constellation A. Llena

A text by Antoni Llena

To respond to the commission of the Fundació Joan Miró of Barcelona to do an exhibition of the Miró work found there, I have sought to work complicitly with Miró in a way that might shun historiographic discourse and those dedicated to uncovering new aspects of his art. I have not had any intention that is not founded in the always fragile and slippery impact of aesthetic emotion. When years ago the Fundació Tàpies of Barcelona commissioned me to do the exhibition *Tàpies Seen by Llena*, I followed this same line of thinking. In the prologue to the catalogue published at that time, I wrote a few things that I could now reproduce verbatim, only changing the name of Tàpies for that of Miró: “I have chosen the Tàpies that I know (the Miró I recognise myself in, I would say now). For, if aesthetic emotion has ever made me lose sight of the world and its reasoning capacity, it has simply been because, in this work, I have recognised myself. If choosing is making, in this choice I have made my own work.”

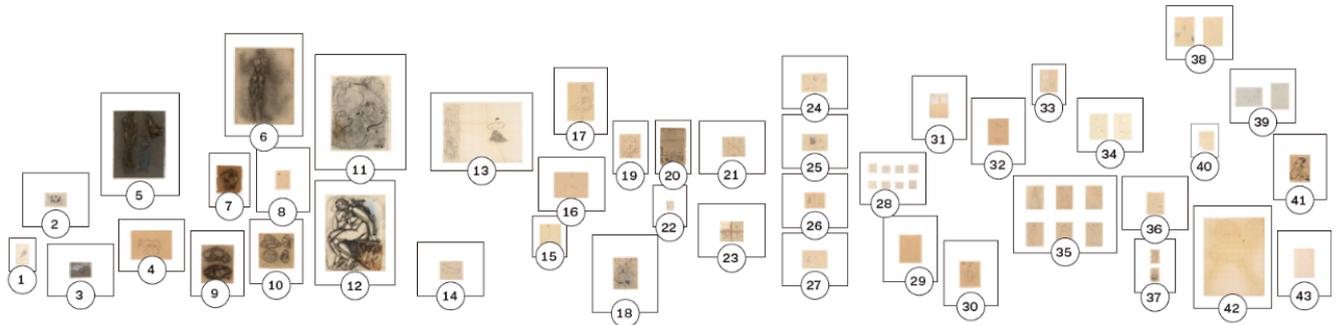
In the middle of the 1970s, Miró opened up to me rather suddenly when I was in a gallery looking at a painting by Francis Bacon. From the opposite side of the gallery, a work by Joan Miró forced itself into my line of vision and scarred my heart. Blinded by the sheer brightness of the experience, I saw how the painter made every contrast burst outward; melded into a single lightning bolt, they all became necessary. In this way I came to understand that painting is only art if, in the point they are found, yesterday and tomorrow might become inseparable. If micro and macro are mirror images of each other.

The selection

The Fundació Joan Miró de Barcelona has in its collection 13,322 works by Miró, including painting, sculpture, drawing and printmaking. I spontaneously began to search in the section of drawings (the largest of all, with nearly 8000 in total), knowing instinctively that it was there where I would find the side of Miró I have greater affinity with. After looking through the entire collection I have selected 150 drawings, which I will show in the form of a constellation on the walls of a gallery room which is a cul-de-sac. The fragility of the drawing requires curatorial care as well as a calm gaze; for this reason, and because such a proposal lacks in spectacularity, this valuable and delicate treasure has been shown infrequently, and often in a complexed way. It is small format work, witness to the genesis of a great many works by Miró found in the most important collections in the world, and a sign of the core of his spirit.

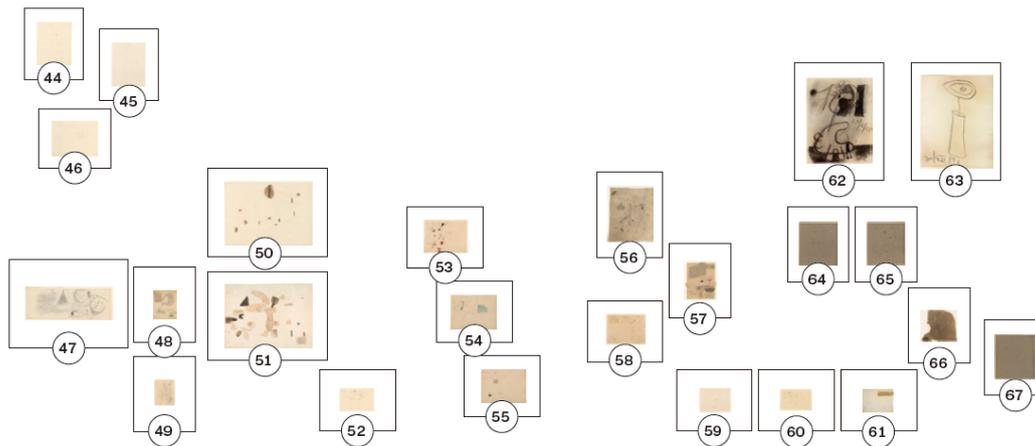
I have chosen the most intimate side of Miró, the least “Miró”, with less colour, and the most iconoclastic work of the avant-garde orthodoxy of his time. The Miró who gestured in fissures, which would turn into openings for the artists who come after. My Miró.

Gallery map and list of works



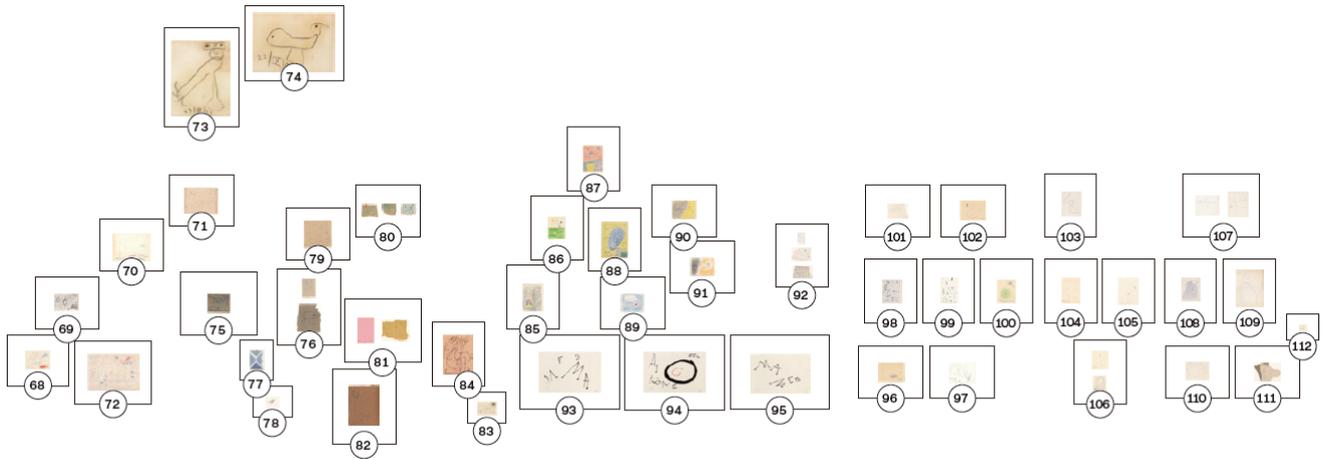
Wall 1

- | | | | | |
|---|---|--|--|--|
| 1 <i>Untitled (Umbrella)</i> , 1901 | 10 <i>Untitled (Study based on touch)</i> , c. 1912 | 19 Preliminary drawing for <i>Head of a Catalan peasant</i> (1924–25), undated | 26 Preliminary drawing for a book by Robert Desnos. Project not accomplished, 1929 | 33 Preliminary drawings for <i>Portrait of a dancer</i> (1928), undated |
| 2 <i>Untitled (The podiatrist)</i> , 1901 | 11 Preliminary drawing for <i>Dutch interior (II)</i> (1928), undated | 20 Preliminary drawing for <i>Head of a Catalan peasant</i> (1925), undated | 27 Preliminary drawing for <i>Untitled</i> (1928), undated | 34 Preliminary drawing for <i>drawing</i> (1930), undated |
| 3 <i>Untitled (Houses)</i> , 1908 | 12 <i>Untitled (Seated nude)</i> , c. 1915 | 21 Preliminary drawing for <i>Harlequin's carnival</i> (1924–25), undated | 28 Preliminary drawings for the book by Lise Hirtz <i>Il était une petite pie</i> (1928), 1927 | 35 <i>Untitled (Dancer)</i> , 1917 |
| 4 Preliminary drawing for <i>Vegetable garden with donkey</i> (1918), undated | 13 Preliminary drawing for <i>Portrait of Queen Louise of Prussia</i> (1929), undated | 22 Preliminary drawing for <i>Head of a Catalan peasant</i> (1925), undated | 29 Preliminary drawing for <i>La Fornarina (after Raphaël)</i> (1929), undated | 36 Drawing related to <i>Spanish dancer</i> (1928), undated |
| 5 <i>Studies of nude</i> , undated | 14 <i>Untitled (Donkey)</i> , 1917 | 23 Preliminary drawing for <i>The kerosene lamp</i> (1924), undated | 30 Preliminary drawing for <i>La Fornarina (after Raphaël)</i> (1929), undated | 37 Preliminary drawings for <i>Spanish dancer</i> (1924), undated |
| 6 <i>Study of standing nude</i> , undated | 15 <i>Study of nude</i> , c. 1919 | 24 Preliminary drawing for <i>Untitled</i> (1928), undated | 31 Preliminary drawings for <i>Spanish dancer I</i> (1928), undated | 38 Preliminary drawings for <i>Untitled</i> (1930), 1930 |
| 7 <i>Untitled (Study based on touch)</i> , c. 1912 | 16 Preliminary drawing for <i>Landscape (The hare)</i> (1927), undated | 25 <i>Drawing</i> , 1929 | 32 Preliminary drawing for <i>Untitled</i> (1929), undated | 39 <i>Drawings</i> , 1942 |
| 8 Preliminary drawing for a book by Robert Desnos, Project not accomplished, 1929 | 17 <i>Study of nude</i> , c. 1917 | | | 40 Preliminary drawing for <i>Untitled (Nude going down the stairs)</i> (1924), undated |
| 9 <i>Untitled (Study based on touch)</i> , c. 1912 | 18 Preliminary drawing for <i>Spanish dancer</i> (1924), undated | | | 41 Preliminary drawing for <i>Portrait of a Lady in 1820 (after Constable)</i> (1929), undated |
| | | | | 42 Preliminary drawing for <i>La Fornarina (after Raphaël)</i> (1929), undated |
| | | | | 43 Preliminary drawing for <i>Untitled</i> (1930), 1930 |



Wall 2

- | | | |
|---|---|---|
| 44 <i>Untitled (Drawing from La Grande Chaumière), 1937</i> | 52 <i>Minotaur, 1933</i> | 62 <i>Untitled, 1951</i> |
| 45 <i>Untitled (Drawing from La Grande Chaumière), 1937</i> | 53 <i>Study for costume. Scene V, 1932</i> | 63 <i>Preliminary drawing for Monument (1956), 1951</i> |
| 46 <i>Untitled (Drawing from La Grande Chaumière), 1937</i> | 54 <i>Study for costume. Scene VI, 1932</i> | 64 <i>Figure in front of the sun, 1942</i> |
| 47 <i>Preliminary drawing for Mural II (1933), undated</i> | 55 <i>Study for costume. Scene V, 1932</i> | 65 <i>Woman and bird, 1942</i> |
| 48 <i>Preliminary drawings for Construction (1930), undated</i> | 56 <i>Preliminary drawing for Seated woman I, 1938</i> | 66 <i>Self-portrait, 1938</i> |
| 49 <i>Preliminary drawings for Construction (1930; obra no identificada), undated</i> | 57 <i>Drawings, undated</i> | 67 <i>Drawing, 1942</i> |
| 50 <i>Preliminary collage for Painting, 1933</i> | 58 <i>Preliminary drawings for Still-life (Still-life with lamp)(1928), undated</i> | |
| 51 <i>Preliminary collage for After the crime, c. 1933</i> | 59 <i>Self-portrait, 1938</i> | |
| | 60 <i>Preliminary drawing for unidentified work, 1930</i> | |
| | 61 <i>Self-portrait, 1938-39</i> | |



Wall 3

- | | | | | |
|---|---|---|---|--|
| 68 Preliminary drawing for <i>Love poem</i> (1968), 1966 | 78 Drawing, undated | 87 Preliminary drawing for <i>Figure in front of the sun</i> , 1968 | 98 <i>Women and birds in front of the moon</i> , 1979 | 108 Drawing, 1979 |
| 69 Drawing, 1972 | 79 Drawing, 1944 | 88 <i>Woman, bird, constellations</i> , 1976 | 99 <i>The music of the dawn</i> , 1965 | 109 Drawing, undated |
| 70 Drawing, 1965 | 80 Preliminary drawing for <i>Blue I, Blue II y Blue III</i> (1961), 1960 | 89 <i>The angle of the diamond lights us up</i> , 1967 | 100 Preliminary drawing for <i>Drop of water on the rose-coloured snow</i> (1968), 1965 | 110 <i>Pastoral</i> , 1979 |
| 71 Drawing, 1944 | 81 <i>Naked woman and black dot on blue background II</i> , 1968 and <i>The farmer's meal</i> , 1964 | 90 Figure in the desert, 1967 | 101 Drawing, undated | 111 Preliminary drawing for the book <i>Ubu aux Baléares</i> (1971), sin fecha |
| 72 Preliminary drawings and notes for <i>Goddess</i> (1970), <i>Woman's bust</i> (1973) and <i>Head</i> (1973), undated | 82 <i>Memory from the Queen Louise of Prussia (II)</i> , 1941 | 91 <i>The moonbeam in the love chamber II</i> , 1966 | 102 Drawing, 1963 | 112 Preliminary drawing for <i>Blue III</i> (1961), 1960 |
| 73 Preliminary drawing for <i>Head on a branch</i> (1956), 1951 | 83 Drawing, 1943 | 92 Drawing, preliminary drawing for <i>Poem (III)</i> and <i>Drawing</i> , 1968 | 103 Drawing, 1979 | |
| 74 Preliminary drawing for unfinished work, 1951 | 84 <i>Figure, birds</i> , 1977 | 93 <i>Ubu roi</i> , c. 1953 | 104 Drawing, 1971 | |
| 75 <i>Poem</i> , 1965 | 85 Drawing, 1967 | 94 <i>Ubu roi</i> , c. 1953 | 105 Preliminary drawing for <i>Drop of water on the rose-coloured snow</i> (1968), 1965 | |
| 76 Preliminary drawings for <i>Ironing board</i> (1956), undated | 86 Preliminary drawing for <i>The lark's wing encircled with golden blue rejoins the heart of the poppy sleeping on the diamond-studded meadow</i> (1967), 1966 | 95 <i>Ubu roi</i> , c. 1953 | 106 Preliminary drawings for <i>Hair pursued by 2 planets</i> (1968), 1965 and 1961 | |
| 77 <i>Figure</i> , 1979 | | 96 Drawing, 1964 | 107 Drawing, c. 1979 and <i>Drawing</i> , 1979 | |
| | | 97 <i>Landscape</i> , 1974 | | |

Room guide available for download at:
www.fmirobcn.org/llenaconstellation

Selection of press images



Joan Miró

Untitled (The podiatrist)

1901

Graphite pencil, watercolour and fountain pen ink
on paper

11,6 x 17,7 cm

Fundació Joan Miró, Barcelona

© Successió Miró, 2020



Joan Miró

Untitled (Study based on touch)

c. 1912

Charcoal on paper

31,5 x 25,5 cm

Fundació Joan Miró, Barcelona

© Successió Miró, 2020



Joan Miró

Untitled (Seated nude)

1915

Indian ink, charcoal and watercolour on paper
62,8 x 47,5 cm

Fundació Joan Miró, Barcelona

© Successió Miró, 2020



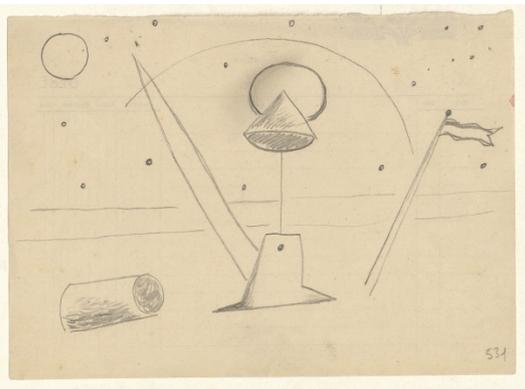
Joan Miró

Study of standing nude
Undated
Charcoal on paper
62,5 x 47 cm
Fundació Joan Miró, Barcelona
© Successió Miró, 2020



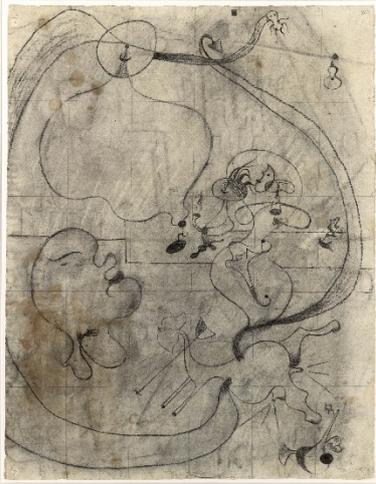
Joan Miró

Study of nude
c. 1917
Graphite pencil on paper
31,3 x 21,5 cm
Fundació Joan Miró, Barcelona
© Successió Miró, 2020



Joan Miró

Preliminary drawing for Untitled, 1928
Undated
Graphite pencil on paper
15,5 x 21,5 cm
Fundació Joan Miró, Barcelona
© Successió Miró, 2020



Joan Miró

Preliminary drawing for Dutch interior (II), 1928

Undated

Charcoal and graphite pencil on paper

61,5 x 47,5 cm

Fundació Joan Miró, Barcelona

© Successió Miró, 2020



Joan Miró

Preliminary drawing for Seated woman I, 1938

1938

Graphite pencil on paper

41 x 32,5 cm

Fundació Joan Miró, Barcelona

© Successió Miró, 2020



Joan Miró

Preliminary drawing for Construction, 1930
(unidentified work)

Undated

Graphite pencil on paper

19,4 x 17,3 cm

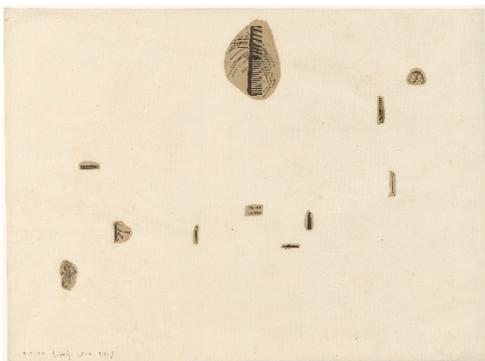
Fundació Joan Miró, Barcelona

© Successió Miró, 2020



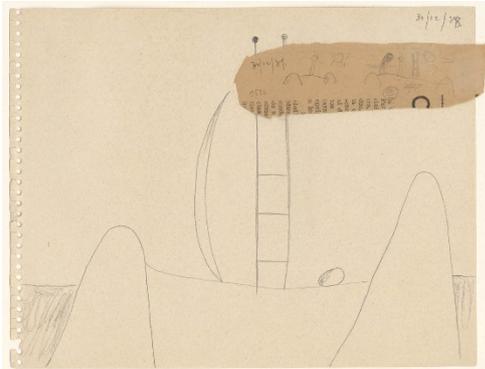
Joan Miró

Preliminary drawing for Portrait of Queen Louise of Prussia, 1929
Undated
Charcoal on paper
48,5 x 62,5 cm
Fundació Joan Miró, Barcelona
© Successió Miró, 2020



Joan Miró

Preliminary collage for Painting, 1933
1933
Collage and graphite pencil on paper
47,2 x 63,2 cm
Fundació Joan Miró, Barcelona
© Successió Miró, 2020



Joan Miró

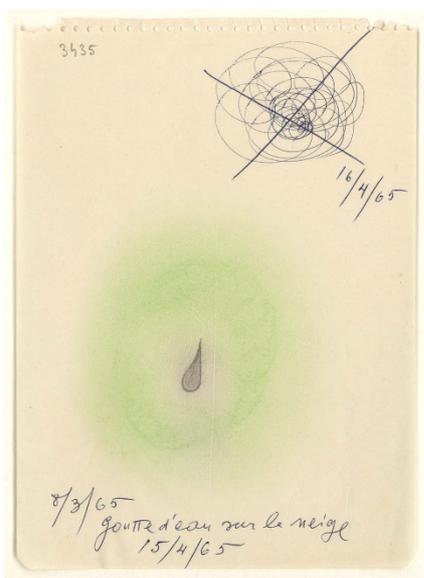
Self-portrait
1938
Graphite pencil on paper
16,9 x 21,9 cm
Fundació Joan Miró, Barcelona
© Successió Miró, 2020

Miró.
Antoni Llena
Constellation



Joan Miró

Preliminary drawing for Blue III, 1961
1960
Ink and graphite pencil on paper
5 x 6,2 cm
Fundació Joan Miró, Barcelona
© Successió Miró, 2020



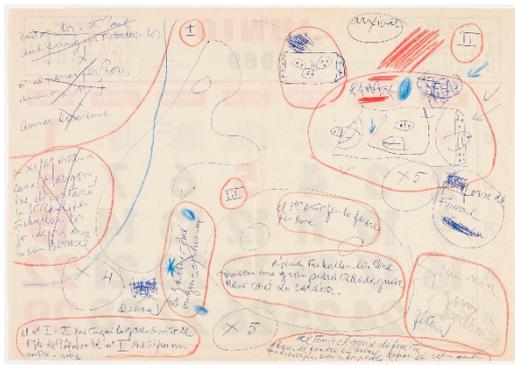
Joan Miró

Preliminary drawing for Drop of water on the rose-
coloured snow, 1968
1965
Graphite pencil, pastel and pen on paper
20,7 x 14,9 cm
Fundació Joan Miró, Barcelona
© Successió Miró, 2020



Joan Miró

Dibuix preparatori de Cabell perseguit per 2 planetes,
1968
1965
Pen on paper
15 x 12,7 cm
Fundació Joan Miró, Barcelona
© Successió Miró, 2020



Joan Miró

Preliminary drawings for Goddess, 1970,
Woman's bust, 1973 and Head, 1973

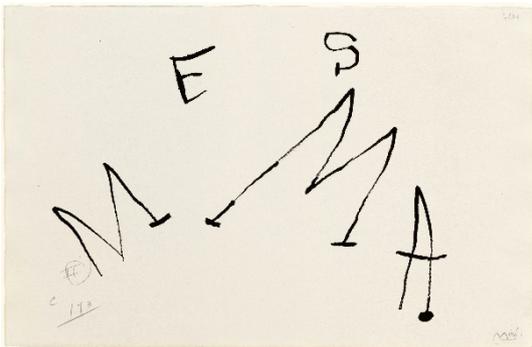
Undated

Pen, graphite pencil and coloured crayons on
paper (calendar sheet)

30,5 x 43,6 cm

Fundació Joan Miró, Barcelona

© Successió Miró, 2020



Joan Miró

Ubu Roi

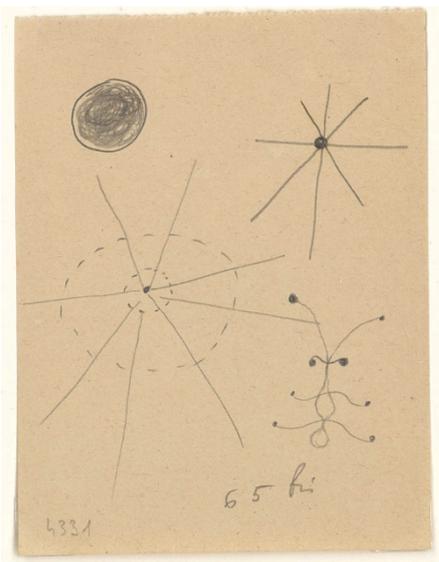
c. 1953

Indian ink on paper

32,7 x 50,2 cm

Fundació Joan Miró, Barcelona

© Successió Miró, 2020



Joan Miró

Preliminary drawing to illustrate a book by Robert
Desnos. Project not accomplished

c. 1929

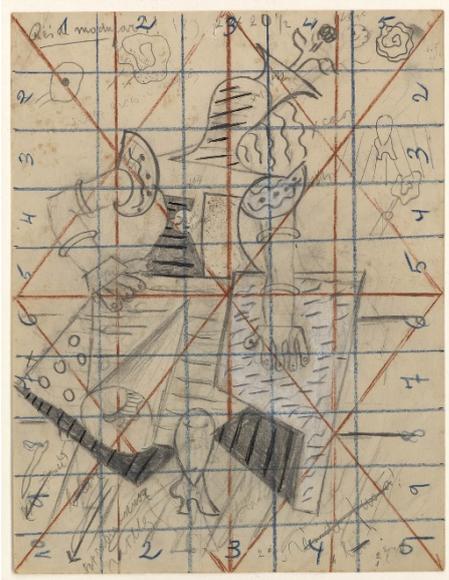
Graphite pencil on paper

15,4 x 11,7 cm

Fundació Joan Miró, Barcelona

© Successió Miró, 2020

Miró.
Antoni Llena
Constellation



Joan Miró

Preliminary drawing for Spanish dancer, 1924
Undated
Graphite pencil, coloured crayons, pastel and ink on paper
26,7 x 20,5 cm
Fundació Joan Miró, Barcelona
© Successió Miró, 2020



Antoni Llena

Antoni Llena, *Et in Arcadia ego 11*
Mixed media, 1995
Private collection
Photo: Antoni Bernad
© Antoni Llena, VEGAP, Barcelona, 2020



Antoni Llena

Untitled
Mixed media, 2010
Private collection
Photo: Antoni Bernad
© Antoni Llena, VEGAP, Barcelona, 2020

General Information

Tuesday to Saturday:

From 10 am to 6 pm (November to March)

From 10 am to 8 pm (April to October)

Sunday:

From 10 am to 3 pm (November to March)

From 10 am to 6 pm (April to October)

Monday, except public holidays: Closed

General Admission

Collection + temporary exhibition:	13 €	Concessions*: 7 €
Temporary exhibition:	7 €	Concessions*: 5 €
Espai 13:	3 €	Concessions* : 2 €

*Students aged 15 to 30 and seniors over 65

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

Annual pass: 14 €

Multimedia guide: 5 €

Accessibility



Images and a digitized **press kit** are available at our virtual press room
www.fmirobcn.org/ca/fundacio/press; <http://bit.ly/MiroContellacioAntoniLlena>

Follow the *Miró: Antoni Llena Constellation* on social media with the hashtag
[#ConstellacióLlena](https://twitter.com/ConstellacióLlena) and at www.fmirobcn.org/constellaciollena

Fundació Joan Miró * J... Barcelona

In collaboration with:

B Sabadell
Foundation

With the support of:

* J... Cercle Miró

Fundació Joan Miró
Parc de Montjuïc
08038 Barcelona

www.fmirobcn.org

