

Miró. His Most Intimate Legacy

01.04 –
26.09.22

Press Kit



*de tot cor,
joan*

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Press release

Miró. His Most Intimate Legacy

1 April – 26 September 2022

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

With the support of the Fundació Banc Sabadell

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

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

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among them eighty works that chart nigh on seven decades of his artistic career, as well as preparatory drawings, unpublished documentation and family photographs.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

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

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

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

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

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

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

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

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

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

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

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

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

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

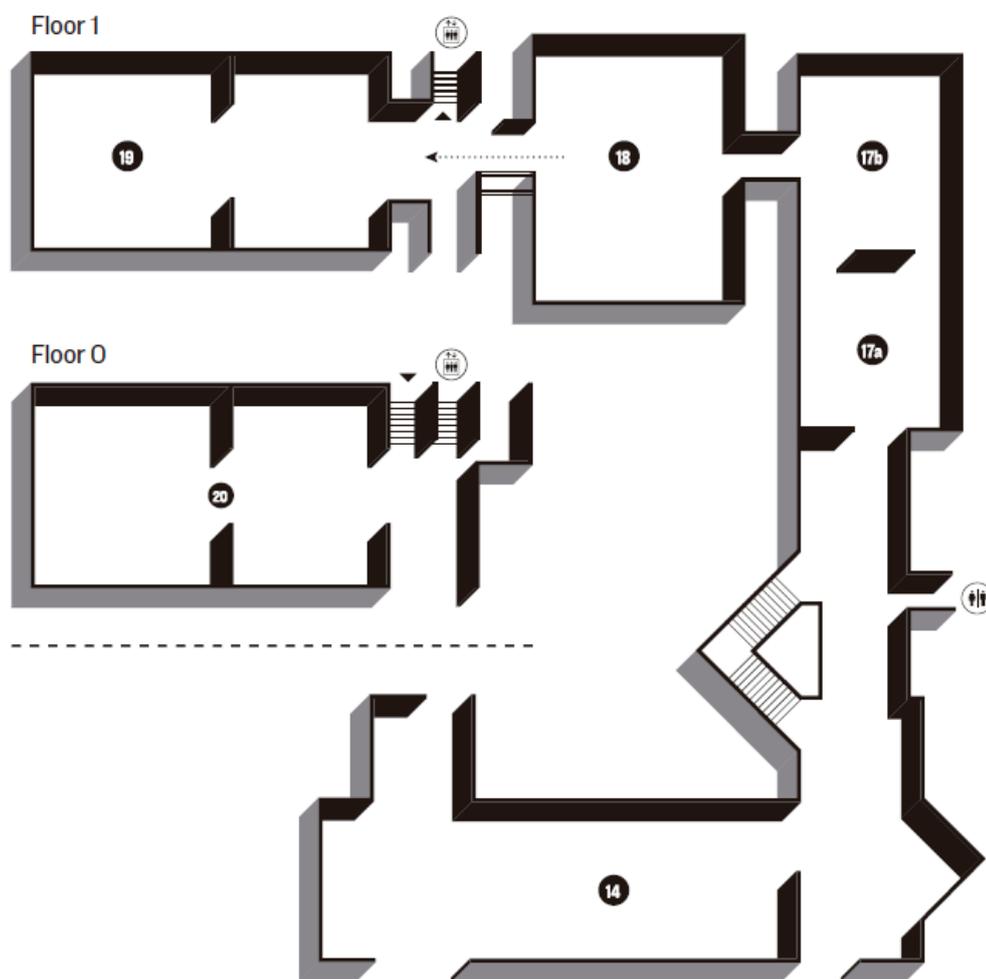
While *Miró. His Most Intimate Legacy* is open, almost all the exhibition spaces in the Fundació Joan Miró will be devoted to the artist. Some works usually displayed in the permanent collection rooms will be shown in the temporary exhibition rooms and others will once again be seen in the permanent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

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

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

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

Plan of the exhibition



Floor 1

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

Floor 0

- 20 The Miró Family: The Bequest to the Fundació

Wall texts and selection of images for the press

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

1. Joan Miró: The Origins His Personal Collection

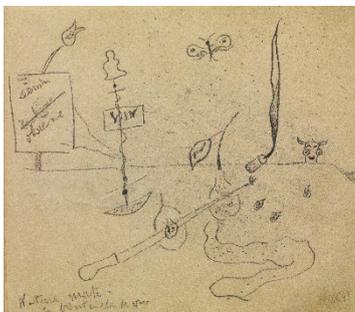
After working as a clerk for a time, Joan Miró decided to devote himself fully to art, despite his father's initial disapproval. The tenacity he showed at that moment continued throughout his entire artistic career.

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

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



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



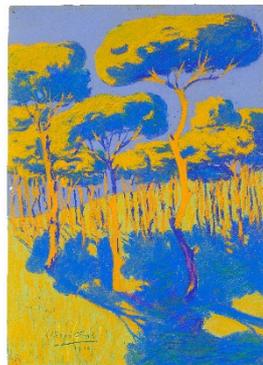
Natura morta de l'ampolla de vi
(Still Life with Bottle of Wine)
c. 1924
Facsimile
19.1 x 16.5 cm



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



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



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

2. Pilar Juncosa: A Collection for the Swallow

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

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



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



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



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



Joan Miró
Painting (reverse)
1936
Inscription



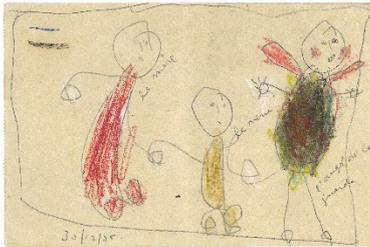
Joan Miró, Pilar Juncosa and Maria Dolors Miró at Mas Miró, Mont-roig
1934
Silver bromide print on single weight glossy Velox paper
8.5 x 6.3 cm
Arxiu Successió Miró

3. Dolors Miró: His Little Girl

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

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

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



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



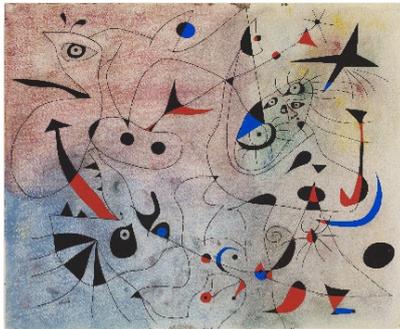
Denise Bellon
Maria Dolors Miró and Joan Miró on Boulevard Auguste-Blanqui,
Paris, 1938
Silver bromide print on glossy plasticised paper. Modern copy
made from a period print
23.7 x 17.9 cm
Arxiu Successió Miró



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



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



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

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

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

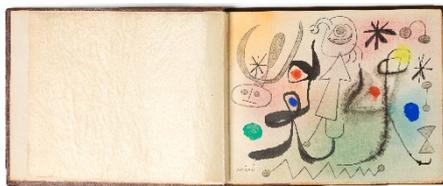
The family left Barcelona to settle in Palma de Mallorca, where Miró's studio was finally completed in 1956. Designed by his friend the architect Josep Lluís Sert, it was a lifelong dream come true for Miró. Although he was unable to work in it at first, he organized and inhabited the new space, proceeding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



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



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



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



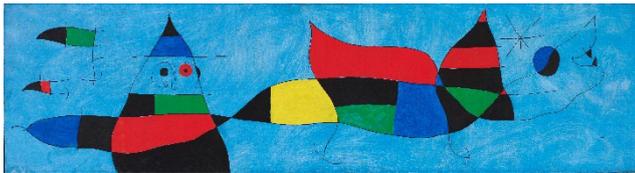
Irving Penn
Joan Miró and his daughter Maria Dolors
1948
Photograph
35.4 x 28 cm
Fundació Joan Miró, Barcelona. Gift of Irving Penn

4. The Grandsons: *Affectionately*, Joan

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

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

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



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

Oil and acrylic on canvas
75 x 280 cm

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



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

Oil on canvas
40 x 240 cm

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



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



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



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



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

5. The Miró Family: The Bequest to the Fundació

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

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



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



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



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

List of works

1. Joan Miró: The Origins His Personal Collection

Joan Miró

Prades, a street
1917
Oil on canvas
49 x 59 cm
Fundació Joan Miró, Barcelona. On loan
from a private collection

Joan Miró

Santa Catalina square
1910
Pastel on paper
42 x 30 cm
Fundació Joan Miró, Barcelona. On loan
from a private collection

Joan Miró

Bellver forest
1910
Pastel on paper
45 x 35 cm
Fundació Joan Miró, Barcelona. On loan
from a private collection

Joan Miró

Painting (The bottle of wine)
1924
Oil on canvas
73,5 x 65,5 cm
Fundació Joan Miró, Barcelona. On loan
from a private collection

Joan Miró

Self-portrait
1937-1960
Oil and pencil on canvas
146 x 97 cm
Fundació Joan Miró, Barcelona. On loan
from a private collection

Joan Miró

Village and church of Mont-roig
1919
Oil on canvas
73 x 60 cm
Fundació Joan Miró, Barcelona. On loan
from a private collection

Joan Miró

Mont-roig, the beach
1916
Oil on canvas
37 x 45,5 cm
Fundació Joan Miró, Barcelona

Portrait of Joan Miró
Paris, 1937
Silver gelatin print on glossy paper
5,5 x 3,8 cm
Successió Miró Archive

Letter from Joan Miró to his parents
informing them about his decision to devote
himself fully to painting
Barcelona, 2 April 1911
Ink on paper and facsimile
17,1 x 21,4 cm
Successió Miró Archive

Joan Miró

Still life with a bottle of wine
c. 1924
Facsimile
19,1 x 16,5 cm
Fundació Joan Miró, Barcelona

Joan Miró

Reflections in a bottle
c. 1924
Facsimile
19,1 x 19,5 cm
Fundació Joan Miró, Barcelona

Francesc Serra Dimas

Joan Miró in his studio
1918 -1919
Recent photographic print
18 x 13 cm
Arxiu Fotogràfic de Barcelona

Miquel Miró and Maria Dolors Ferrà
Barcelona, 1922
Unknown silver technique on matte cardstock
21,8 x 15,5 cm
Successió Miró Archive

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

Joan Miró

Seated woman
1931
Oil on paper
63 x 46 cm
Fundació Joan Miró, Barcelona. On loan
from a private collection

Joan Miró

Untitled. Drawing-collage
1933
Conté crayon, gouache and collage on paper
108 x 70 cm
Fundació Joan Miró, Barcelona. On loan
from a private collection

Joan Miró

Gouache-drawing
1934
Graphite pencil and gouache on paper
108 x 72 cm
Fundació Joan Miró, Barcelona. On loan
from a private collection

Joan Miró

Collage-painting
1934
Oil, graphite pencil and collage on paper
37 x 23 cm
Fundació Joan Miró, Barcelona. On loan
from a private collection

Joan Miró

Group of figures in the forest
1931
Oil on canvas
33 x 41 cm
Fundació Joan Miró, Barcelona. On loan
from a private collection

Joan Miró

Painting
1936
Oil, tar, casein and sand on masonite
78 x 108 cm
Fundació Joan Miró, Barcelona. On loan
from a private collection

Joan Miró

Untitled, 1929
Conté crayon and collage on paper
102 x 68 cm
Fundació Joan Miró, Barcelona. On loan
from a private collection

Joan Miró

Painting, 1933
Oil on canvas
130 x 162 cm
Fundació Joan Miró, Barcelona. On loan
from a private collection

Joan Miró

Preliminary collage for *Painting, 1933*
1933
Collage on paper
47,2 x 63,2 cm
Fundació Joan Miró, Barcelona

Joan Miró

Preliminary drawing for *Untitled, 1929*
Undated
Graphite pencil and coloured crayons on
paper
21,8 x 16,8 cm
Fundació Joan Miró, Barcelona

Joan Miró

Painting
1936
Oil, tar, casein and sand on masonite
78 x 108 cm
Fundació Joan Miró, Barcelona. Gift of David
Fernández Miró

E. Amer

Pilar Juncosa and Joan Miró on their
wedding day
Palma de Mallorca, 12 October 1929
Silver gelatin mixed photo media printed on
cardstock
28,6 x 20,4 cm
Successió Miró Archive

Wedding reception menus for Pilar Juncosa
and Joan Miró, 1929
Printed ink on paper and facsimile
15,7 x 10 cm
Successió Miró Archive

Joan Miró and Lise Hirtz

Il était une petite pie
1929
Book with eight pochoirs and a dedication by
Joan Miró to Pilar Juncosa
34,1 x 26,5 x 1,7 cm
Fundació Joan Miró, Barcelona. Long-term
loan from a private collection

Joan Miró

Drawing dedicated to Pilar Juncosa
1929

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

Fundació Joan Miró, Barcelona

Pilar Juncosa and Joan Miró at Villa
Enriqueta

Palma de Mallorca, 1929

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

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

Successió Miró Archive

Joan Miró

Sketchbook that Miró gave to Pilar Juncosa
1930

Graphite pencil on paper
27 x 20,6 cm

Fundació Joan Miró, Barcelona

Dante Alighieri

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

1903

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

Printed ink on book

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

Gaspar Rul-lan

Portrait of Pilar Juncosa
1922

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

14,5 x 9 cm

Successió Miró Archive

Man Ray

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

Paris, 1927

Silver gelatin print on matte cardstock and
facsimile

28,8 x 17,4 cm

Successió Miró Archive

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

c. 1930

Vintage print

6 x 4 cm

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

Joan Miró with Maria Dolors Miró at Villa
Enriqueta

Palma de Mallorca, 1930

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

Successió Miró Archive

Pilar Juncosa and Maria Dolors Miró
Palma de Mallorca, 1931

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

Successió Miró Archive

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

Paris, 1931

Silver bromide print on glossy cardstock,
postcard

8,7 x 14 cm

Successió Miró Archive

Thérèse Bonney

Joan Miró at his studio on Rue François
Mouthon

Paris, 1931

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

Successió Miró Archive

Lambert Juncosa

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

Paris, 1931

Ink, graphite pencil and ballpoint pen on
paper

15 x 20,9 cm

Successió Miró Archive

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

Silver bromide print on thin glossy paper and
facsimile

9 x 6,5 cm

Successió Miró Archive

Joan Miró

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

Maria Dolors Miró, c. 1932

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

Fundació Joan Miró, Barcelona

Raoul Barba

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

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

Joan Miró

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

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

Pilar Juncosa and Maria Dolors Miró
Palma de Mallorca, 1936

Joan Miró

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

Joan Miró

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

Joan Miró

Untitled
1937

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

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

Joan Miró

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

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

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

3. Dolors Miró: His Little Girl

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

Joan Miró

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

Joan Miró

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

Joan Miró

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

1942

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

110 x 79 cm

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

Joan Miró

Women, flying-snake, stars

1942

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

108 x 72 cm

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

Joan Miró

Figures in front of the sun

1942

Charcoal pencil, gouache, Indian ink and pastel on paper

103 x 60 cm

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

Joan Miró

Bather

1938

Gouache and Indian ink on paper

60 x 80 cm

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

Joan Miró

Untitled

1939

Gouache on paper

48 x 63 cm

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

Joan Miró

Untitled

1937

Gouache on black paper

50 x 65 cm

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

Joan Miró

Woman, bird, stars

1942

Pencil, gouache, oil and Indian ink on paper

156 x 42 cm

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

Joan Miró

Women dreaming of escape

1942

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

103 x 60 cm

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

Joan Miró

Figures, bird, star

1942

Charcoal, pencil, pastel and raspberry jam on paper

50 x 65 cm

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

Joan Miró

Women, birds, star

1942

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

64 x 49 cm

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

Joan Miró

Woman torse

1937

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

56 x 76 cm

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

Joan Miró

Bird, 1938

Gouache, wax and collage on black cardboard

50 x 65 cm

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

Joan Miró

Figures and bird in the night, 1942

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

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

Joan Miró

Woman surrounded by birds looking at a star rising

1942

Watercolour, gouache, pencil and pastel on paper

78 x 56 cm

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

Joan Miró

Bird, couple of figures, star

1942

Pencil and watercolour on paper

33,5 x 26 cm

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

Joan Miró

Figure, bird, star

1943

Watercolour, pastel and pencil on paper

65 x 50 cm

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

Joan Miró

Morning star

1940

Gouache, oil and pastel on paper

38 x 46 cm

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

Joan Miró

Man and woman in front of a pile of excrement

1935

Oil on copper

23 x 32 cm

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

Joan Miró

Naked woman going upstairs, 1937

Charcoal pencil on paper

78 x 55,8 cm

Fundació Joan Miró, Barcelona

Pilar Juncosa and Maria Dolors Miró

c. 1936

Silver gelatin print on matte paper, postcard

14 x 9 cm

Successió Miró Archive

Denise Bellon

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

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

23,7 x 17,9 cm

Successió Miró Archive

Maria Dolors Miró Juncosa

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

2 January 1936

Graphite pencil and crayons on paper

11,6 x 15,5 cm

Successió Miró Archive

Joan Miró

Preliminary sketches for *Naked woman going upstairs, 1937*

c. 1937

Graphite pencil on cardstock

10,4 x 13,9 cm

Fundació Joan Miró, Barcelona

Joan Miró

Maria Dolors

c. 1937

Graphite pencil on paper

9,6 x 16,2 cm

Fundació Joan Miró, Barcelona

Josep Torres Clavé

Pilar Juncosa and Joan Miró at the Alhambra Granada, 1935

Silver bromide print on thin glossy paper

9,7 x 7 cm

Successió Miró Archive

Maria Dolors Miró Juncosa

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

30 December 1935

Graphite pencil and crayons on paper

21,5 x 31,5 cm

Successió Miró Archive

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

1935

Facsimile

31,5 x 21,5 cm

Fundació Joan Miró, Barcelona

A. E. Gallatin

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

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

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

Maria Dolors Miró Juncosa

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

Maria Dolors Miró Juncosa

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

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

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

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

29 x 19 cm
Archives de la Seine Maritime, Rouen

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

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

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

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

Maria Dolors Miró Juncosa

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

Joan Miró

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

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

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

Joan Miró

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

Joan Miró and André Breton

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

Maria Dolors, Pilar Juncosa and Joan Miró
Barcelona, 1942

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

Maria Dolors Miró Juncosa

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

E. Amer

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

Joan Miró, Josep Llorens Artigas

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

Joan Miró, Josep Llorens Artigas

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

Joan Miró

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

Joan Miró

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

Joan Miró

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

Joan Miró

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

Joan Miró

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

Joan Miró

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

Joan Miró

Seated woman II/II

1959

Oil and wax on canvas

41 x 33 cm

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

Joan Miró

Woman and bird X

1960

Oil on tarpaulin

42 x 28 cm

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

Joan Miró

Three balls

1972

Oil on canvas

54 x 81 cm

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

Joan Miró

The diamond smiles at twilight

1947

Oil on canvas

97 x 130 cm

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

Joan Miró

Woman and bird in the night

1945

Oil on canvas

146 x 114 cm

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

Joan Miró

Project for a monument

1954

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

46 x 23,5 x 17,3 cm

Fundació Joan Miró, Barcelona

Joan Miró

Project for a monument

1954

Cement, bronze and copper

55 x 12,5 x 13 cm

Fundació Joan Miró, Barcelona

Joan Miró

Project for a monument

1954

Bell, iron, porcelain hook, oil and grease

pencil on cement

53,3 x 13,2 x 15 cm

Joan Miró

Project for a monument

1954

Iron, leather, gouache and grease pencil on cement

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

Fundació Joan Miró, Barcelona

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

Barcelona, 1949

Silver bromide on thin glossy paper

17,4 x 23,5 cm

Successió Miró Archive

Maria Dolors Miró Juncosa

Five drawings pasted onto a sheet of paper
5 October 1937

Graphite pencil and coloured pencils on paper

27 x 21 cm

Successió Miró Archive

Joaquim Gomis

Seated woman (1959) [upper left] in

progress in the Sert studio

Palma de Mallorca, c. 1960

Recent print

18 x 18 cm

Arxiu Nacional de Catalunya

Joaquim Gomis

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

Palma de Mallorca, c. 1960

Recent print

18 x 18 cm

Arxiu Nacional de Catalunya

Joaquim Gomis

Painting (1962) [centre] and *Painting*

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

Palma de Mallorca, c. 1960

Recent print

18 x 18 cm

Arxiu Nacional de Catalunya

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

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

Brassaï

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

Joan Miró

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

Joan Miró

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

Joan Miró

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

Joan Miró

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

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

Irving Penn

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

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

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

4. The Grandsons: Affectionately, Joan

Joan Miró

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

Joan Miró

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

Joan Miró

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

Joan Miró

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

Joan Miró

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

Joan Miró

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

Joan Miró

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

Henri Elwing

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

Henri Elwing

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

Henri Elwing

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

Joan Miró

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

Joan Miró

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

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

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

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

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

Francesc Català-Roca

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

Francesc Català-Roca

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

Gilbert Pressenda

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

Francesc Català-Roca

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

Ishikawa Yoshinori

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

Ishikawa Yoshinori

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

1966
 Recent print
 18 x 13 cm
 Successió Miró Archive

Ishikawa Yoshinori

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

Emili Fernández Miró

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

David Fernández Miró

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

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

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

Joan Miró

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

Joan Miró

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

Joan Miró

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

Joan Miró

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

Joan Miró

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

Joan Miró

Figures and birds in a landscape

1976

Oil on canvas

91 x 166,5 cm

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

Joan Miró

Spanish woman, 1972

Oil on canvas

162 x 130 cm

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

Joan Miró

Birds of the caves II

1971

Acrylic on canvas

162 x 130 cm

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

Joan Miró

Classical ballet

1974

Oil on *pompier*-style canvas

58,5 x 108,5 cm

Fundació Joan Miró, Barcelona

Joan Miró

Burnt canvas 1

1973

Acrylic on canvas cut and burnt

130 x 195 cm

Fundació Joan Miró, Barcelona

Joan Miró

Burnt canvas 4

1973

Acrylic on canvas cut and burnt

130 x 195 cm

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

Joan Miró

Burnt canvas 5

1973

Acrylic on canvas cut and burnt

195 x 130 cm

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

Joan Miró

Head

1940-1974

Acrylic on canvas

65 x 50 cm

Fundació Joan Miró, Barcelona

Joan Miró

Head

1940-1974

Acrylic on canvas

61 x 38 cm

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

Miró Barcelona 1968-1969 exhibition catalogue

Printed ink on paper

24,5 x 22 x 0,3 cm

Fundació Joan Miró, Barcelona

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

Printed ink on paper and facsimile

24,5 x 21,7 cm

Successió Miró Archive

Miró Barcelona 1968-1969 exhibition catalogue

Printed ink on paper

24,5 x 22 x 0,3 cm

Fundació Joan Miró, Barcelona

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

Printed ink on paper and facsimile

24,5 x 21,7 cm

Successió Miró Archive

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

1975

Printed ink and ballpoint pen on paper

29,5 x 20,8 cm

Successió Miró Archive

Richard de Grab

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

Palma de Mallorca, 1964

Recent print

18 x 18 cm

Successió Miró Archive

Josep Planas Montanyà

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

Clovis Prevost

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

Francesc Català-Roca

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

Francesc Català-Roca

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

Francesc Català-Roca

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

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

Joaquim Gomis

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

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

Joan Miró

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

Francesc Català-Roca

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

Publication



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

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

Available from 24 June 2022

Trilingual publication in Catalan, Spanish and English.

Public and education programme

Participative space

From Home to the World



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

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

Activities in the museum

Something for everyone

I Dream of a Vast Studio

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



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

Music in the exhibition rooms with the ESMUC

19 June at 9.30 and 11.00 am

Musical improvisation in the exhibition spaces by pupils at the ESMUC

Coordinated by Núria Andorrà

Free with admission ticket

Participating musicians:

David Flores, violin

Òscar Rico, viola

Clara Torner, cello

Guillem Rodri, electric guitar

Joan German, alto sax



24 September at 11.00 am and 12.30 pm

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



Archiving, Conserving, Hiding

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

Jacques Dupin Library – Documentation Centre of the Fundació Joan Miró

7 May from 10.00 am to 2.00 pm

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

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

Programme:

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

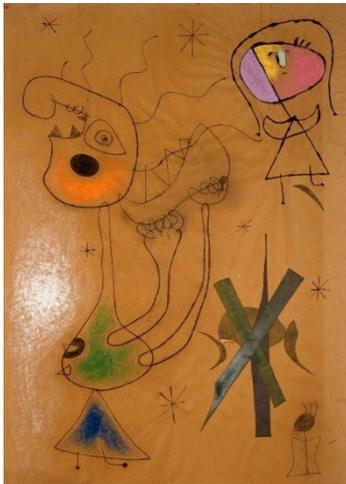
Appartenant à l'amour

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



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

Families



Of Flesh and Blood

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

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

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

In front of the Moon, in front of the Sun

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

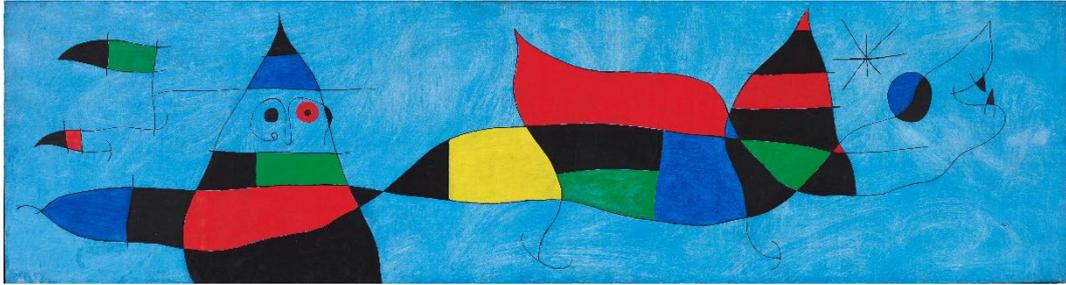
30 April at 5.30 pm

Duration: 1 h 30 min

Exhibition rooms and room 14

Families with children aged five and over

Limited to twenty-five people



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

Stories in the Cards. Intergenerational narration activity

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



29 May

11.30 am to 1.30 pm

Duration: 2 h

The foundation's auditorium and courtyards

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

Capacity for 180 people

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

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

Online activities

Conversation between Joan Punyet and Marko Daniel

The Fundació Joan Miró's channels

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

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

Collection of Affective Objects. Virtual Participative Space

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



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

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

Creative Families



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

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

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

General information

Opening hours

November to March

Tuesday to Sunday

10.00 am to 6.00 pm

April to October

Tuesday to Saturday

10.00 am to 8.00 pm

Sunday

10.00 am to 6.00 pm

Admission

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

Temporary exhibition €7 Concessions*: €5

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

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

Annual pass: €18

Multimedia guide available for download free of charge

Accessibility



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

Images for the press and digitised dossier available in our online press room www.fmirobcn.org/press and at <https://bit.ly/31Y1dIH>

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

In collaboration with:

Fundació Joan Miró
 Barcelona

Sabadell
Foundation

www.fmirobcn.org/llegatmiro

#llegatMiró

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