

Fundació Joan Miró

*  Barcelona



Miró-Gaudí-Gomis



08.06—6.10.2019

PRESS KIT

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Press Release

The Fundació Joan Miró introduces the *Miró-Gaudí-Gomis* exhibition

The exhibition, organized with the Fundació's holdings and curated by Teresa Montaner and Ester Ramos with the Collections team, highlights the creative affinities between the two artists through the photographs of Joaquim Gomis, the foundation's first president and a major figure in the effort to promote the work of Antoni Gaudí.

The photo books that Gomis published in the 1950s with support from Joan Prats, a patron of the arts with a key role in establishing the Fundació, reveal the deep connections between the two artists: their relationship with nature, a penchant for risk and the use of similar procedures and materials, among other aspects.

The exhibition features a selection of Miró's sculptures which establish a dialogue with Joaquim Gomis' photographs of Gaudí's architecture. The show is rounded off with the prints from the *Gaudí Series*, which Miró produced as a tribute to the architect in 1979.

Barcelona, 6 June 2019. Joan Miró and Antoni Gaudí both attended the drawing classes held at the Cercle Artístic de Sant Lluc in Barcelona around the 1910s, when Miró was just beginning his art studies and Gaudí was already a renowned architect. Although they never met personally, they have many features in common. The *Miró-Gaudí-Gomis* exhibition maps these affinities through the gaze of Joaquim Gomis, a personal friend of Miró's and an avid promoter of Gaudí's work. His photographs captured the precursory character of both artists and provided a new interpretation of their work that highlighted the significant coincidences between the two.

*I think of Gaudí,
who turned a stone into a field of stars,
with a chrysanthemum in the middle.*
Joan Miró

Miró was particularly drawn to the rhythm and structure of Gaudí's architecture, and also shared his urge to push the boundaries of existing procedures and materials. Both viewed nature as the generating force behind their creations. Gaudí sought inspiration in nature to produce ornaments as well as structural elements. Some of his projects appear to have emerged from the striking contours of Montserrat, the

mountain so deeply embedded in the Catalan imagination for its magical qualities. For Miró, nature was an essential element in his visual and poetic conception. In an interview with Rosamond Bernier in 1956, Miró said of Mont-roig, the small village in the Camp de Tarragona where he had a farm house, "It is a powerful, rocky landscape. The shapes of the mountains remind me of the ones in Montserrat, which have always captivated me; they have the same vinegar-red hue as the ones in Mont-roig. Before I started working with ceramics, I painted directly on huge boulders in order to merge into the elements in this landscape by leaving my mark on them."

Following Gaudí's example, Miró cast objects from his everyday surroundings and from nature, working them into his sculptures. Through their assemblage, he turned them into fantastic creatures, as we can see in the selection of eight sculptures featured in the show. He was also drawn to *trencadís*, a folk craft involving repurposed tile shards which he used in his monumental and public pieces and evoked in the *Gaudí Series*, a collection of 21 prints that he produced as a tribute to the architect in 1979 and a selection of which is included in the exhibition.

It would be fascinating to speculate about new local materials and inlaid materials, as Gaudí did. It would all be determined by the architecture and the landscape. We could go a long way with these speculations.
Letter from Miró to Sert, 18/09/1960

When Miró and the ceramist Josep Llorens Artigas were asked to design the murals for UNESCO in Paris, they sought inspiration in prehistoric art, in the Romanesque, and in Gaudí's architecture. A visit to the Park Güell in Barcelona provided Miró with the strength and the atmosphere he needed to carry out the project: "[...] my imagination was struck there by an immense disk hollowed out in a wall and uncovering the bare rock below, which was very similar to what I was planning to engrave and paint on the big wall. I took this encounter as a confirmation, a sign of encouragement..."

In the same spirit, in the *Labyrinth* at the Fondation Maeght in Saint-Paul-de-Vence, Miró and Artigas brought to life an imaginative world inhabited by creatures and characters that was strongly reminiscent of the Park Güell. Miró also echoed Gaudí in his choice of procedures and materials for monumental and public projects such as the *Pla de l'Os Mosaic* (1976) on the Ramblas and the statue in the Parc de l'Escorxador titled *Woman and Bird* (1981-1982), both in Barcelona; and *Moon, Sun and a Star (Miss Chicago)* (1981) at Brunswick Building Plaza in Chicago, featured in the exhibition using documentary material.

In *Miró-Gaudí-Gomis*, the series of photographs that Gomis took of Gaudí's architecture interact directly with Miró's sculptures. Gomis, a renowned photographer, a personal friend of Miró's and the first president of the Fundació Joan Miró, was also a key figure in the effort to reappraise Gaudí and his work: as an example, in 1952 he founded the *Amics de Gaudí* association, of which he was also the first president. In 1956, the association held the *Gaudí* exhibition at the Saló del Tinell in Barcelona, displaying large-format photographs of the architect's work that Gomis had taken in the 1940s. Part of these photographs were included in the exhibition that MoMA devoted to Antoni Gaudí in 1957.

The Fundació recently explored the relationship between Gaudí, Gomis and another artist – in this case, Lina Bo Bardi – in a small-scale exhibition held in the photography gallery located in the foyer. Thanks to an agreement between the heirs of Joaquim Gomis and the Catalan Government, the Fundació Joan Miró will be in charge of managing the Gomis Archive, seeking to draw broader attention to the collection and promote research of its content.

Some of the photographs on display at the *Miró-Gaudí-Gomis* exhibition were published in what Gomis referred to as his *fotoscops*, a collection of photo books published in the 1950s with the aim of supporting and raising awareness of Gaudí's work at a time when the prevalence of the so-called International Style led many to view Gaudí's architecture as an aberration of sorts. Sponsored by Joan Prats and also featuring other artists such as Miró, these publications steer away from a strictly intellectual approach to art, revealing its more human dimension. In a seemingly intuitive way, Gomis succeeded in capturing the beauty and poetry in the work of these artists, both of whom, drawn to the mysterious power of nature, imbued their works with a magical quality which is brought to the fore in this exhibition.

Selection of Works and Wall Texts

*In the 1940s, Joaquim Gomis and Joan Prats set out to create a photo archive of Joan Miró's work. The project resulted in the Mas Miró photo series, based on which the Gomis-Prats duo created a solid visual narrative which also showed Miró's creative environment and culminated with the fotoscop titled *The Miró Atmosphere*.*

In 1952, celebrating the hundredth anniversary of Antoni Gaudí's birth, the first of a series of fotoscops about the architect's work was published. These photo books presented Joaquim Gomis' images based on a selection and a rhythmic sequence determined by Joan Prats. The entire series of photo books provided a new interpretation of Gaudí's work which, according to Gomis, "captured his creative spirit."



Odette Gomis. Joaquim Gomis, Joan Miró, Mme. Matisse and Joan Prats on the Casa Batlló roof terrace, 1944. Gomis Archive, held by the Arxiu Nacional de Catalunya. © Heirs of Joaquim Gomis. Fundació Joan Miró, Barcelona



Joaquim Gomis. Joan Miró examining a root at the beach in Mont-Roig, Tarragona, c. 1946-50. Gomis Archive, held by the Arxiu Nacional de Catalunya. © Heirs of Joaquim Gomis. Fundació Joan Miró, Barcelona.

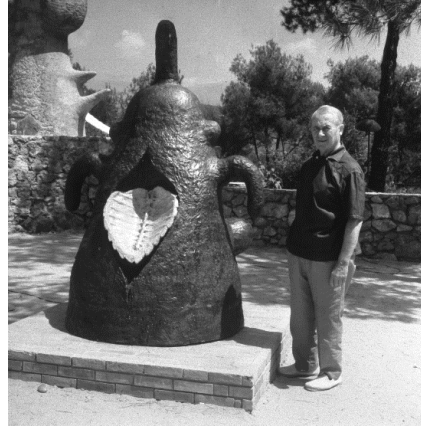


Joaquim Gomis. Detail of *trencadís* ceramic decoration in the Park Güell. Gomis Archive, held by the Arxiu Nacional de Catalunya. © Heirs of Joaquim Gomis. Fundació Joan Miró, Barcelona.

Miró viewed art as an expression of everyday life –and, accordingly, strove to work in public spaces. Ceramics and sculpture enabled him to materialize this idea, with prehistoric art, the Romanesque and Gaudí as points of reference. When Miró created the Labyrinth for the Fondation Maeght jointly with Josep Llorenç Artigas, he was inspired by the Park Güell. He also thought of Gaudí when he searched for weather-resistant materials such as those used in trencadís broken-tile mosaics.



Joaquim Gomis. Ceramic, stone and marble on the terrace of La Pedrera. Gomis Archive, held by the Arxiu Nacional de Catalunya. © Heirs of Joaquim Gomis. Fundació Joan Miró, Barcelona.



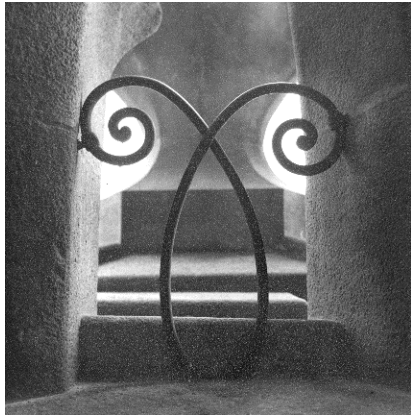
Joaquim Gomis. Portrait of Joan Miró posing next to his sculpture *Déese*, 1963, in the labyrinth at the Fondation Maeght in Saint-Paul-de-Vence, France. Gomis Archive, held by the Arxiu Nacional de Catalunya. © Heirs of Joaquim Gomis. Fundació Joan Miró, Barcelona.



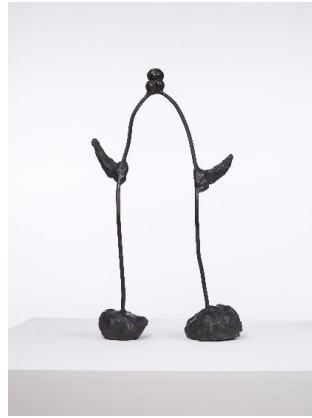
Joaquim Gomis. Detail of one of the chimneys on the roof terrace of La Pedrera. Joaquim Gomis Archive, held by the Arxiu Nacional de Catalunya - © Heirs of Joaquim Gomis. Fundació Joan Miró, Barcelona.



Joan Miró. *Tête (Head)*, 1949. Fundació Joan Miró, Barcelona. © Successió Miró, 2019



Joaquim Gomis. Detail of wrought iron decorative elements inside the Sagrada Família. Gomis Archive, held by the Arxiu Nacional de Catalunya. © Heirs of Joaquim Gomis. Fundació Joan Miró, Barcelona.



Joan Miró. *Woman*, 1970. Fundació Joan Miró, Barcelona. © Successió Miró, 2019



Joaquim Gomis. Detail of a stone wall in the Park Güell, 1943. Gomis Archive, held by the Arxiu Nacional de Catalunya. © Heirs of Joaquim Gomis. Fundació Joan Miró, Barcelona.



Joan Miró. *Fillette (Young girl)*, 1967. Fundació Joan Miró, Barcelona. © Successió Miró, 2019

Gaudí Series

Miró decide to pay tribute to Gaudí with a series of prints. A group of fantastic characters emerged from the black hues and kaleidoscopic colours, with a marked insistence on curved and undulating lines. With the resources offered by printmaking, Miró clearly evoked Gaudí's trencadís technique, based on repurposing broken tiles.



Joan Miró. *Gaudí XIII*, 1979
Fundació Joan Miró, Barcelona.
© Successió Miró 2019



Joan Miró. *Gaudí XVII*, 1979
Fundació Joan Miró, Barcelona.
© Successió Miró 2019



Joan Miró. *Gaudí XX*, 1979
Fundació Joan Miró, Barcelona.
© Successió Miró 2019

Miró-Gaudí-Gomis Chronologies

JOAN MIRÓ

1893 Joan Miró is born in Barcelona.

1913-20 He studies drawing at the Cercle Artístic de Sant Lluc, where Antoni Gaudí also attends classes.

1921 He moves to Paris temporarily and becomes involved in the avant-garde movements. He soon becomes one of the most salient Surrealist artists.

1937 In an interview with Georges Duthuit, Miró speaks of his admiration for Antoni Gaudí, pointing out the architect's interest in identifying with nature through his work.

1942-43 Without abandoning painting, Miró begins to show an interest in sculpture and takes notice of Gaudí's work with sculptural work.

1955 He is commissioned to produce the ceramic murals for the UNESCO headquarters in Paris. He draws inspiration for the project from prehistoric art, the Romanesque period and Gaudí.

1960 Miró designs the cover for the book *Antoni Gaudí*, written by James Johnson Sweeney and Josep Lluís Sert.

1963-64 Jointly with Josep Llorens Artigas, Miró works on the ceramic pieces for the *Labyrinth* at the Fondation Maeght in Saint Paul-de-Vence.

1976-82 He draws inspiration from Gaudí's use of the *trencadís* broken tile technique for some of his public art pieces: *Pla de l'Os Mosaic* (1976), *Sun, Moon and One Star (Miss Chicago)* (1981) and *Woman and Bird* (1981-82).

1979 As a tribute to Gaudí, he produces the prints *Gaudí Series*, *Enrajolats* and *Gran rodona*.

1983 Miró dies in Palma de Mallorca.

ANTONI GAUDÍ

1852 Antoni Gaudí is born in Reus or Riudoms (Tarragona).

1873 He begins his architecture training at the Escola Provincial d'Arquitectura in Barcelona.

1883 He is commissioned to continue construction of the Sagrada Família church, the most personal and ambitious project of his entire lifetime. The changes he proposes are affected by difficulties in securing donations.

1884 His patron Eusebi Güell commissions him to design the pavilions and the gates for the Güell property at Can Feliu, in Barcelona. Two years later, he begins the Palau Güell, and in 1898 he starts to build the Colònia Güell crypt, where construction continues until 1915.

1888 He completes his first project as an architect, Casa Vicens, in the Gràcia neighbourhood in Barcelona.

1900 Again, under the patronage of Eusebi Güell, he begins working on the Park Güell, a garden city project that was never completed as such, but has continued to embody his capacity for risk and innovation until today.

1906 After the Casa Calvet (1900) and Casa Batlló (1906) projects, he begins Casa Milà, known as *La Pedrera*, his third and last residential building, where his expressive power and his freedom of design reach their peak.

1922 Congress of Spanish Architects in Barcelona, in which Gaudí's architecture is highlighted.

1926 Gaudí dies suddenly in Barcelona in an accident, leaving the Sagrada Família church unfinished.

JOAQUIM GOMIS

1902 Joaquim Gomis is born in Barcelona and shows an interest in photography from an early age.

1932 Jointly with Joan Prats and Josep Lluís Sert, he creates *Amics de l'Art Nou* (ADLAN, Friends of New Art), an association aimed at promoting avant-garde art. He meets Miró, with whom he will end up sharing a lifelong friendship. After the Spanish Civil War, Gomis continues to promote art ventures in Catalonia through Club 49.

1948 *Exposition des oeuvres récentes de Joan Miró* at Galerie Maeght in Paris. The *Mas Miró* photo series, in which Gomis captures the artist's work and his creative environment, is shown for the first time. Alfred H. Barr, Collections Director at MoMA in New York, requests copies for the museum's archives.

1952 Celebrating the hundredth anniversary of Gaudí's birth, the *Amics de Gaudí* (Friends of Gaudí) association is founded to raise awareness of the architect's artistic, human, and spiritual facets. The first Gomis-Prats *fotoscop* is published, focusing on *La Sagrada Família*. It is followed by *Park Güell* (1966), *Crypt of the Colònia Güell* (1967) and *La Pedrera* (1971).

1956 *Gaudí* exhibition at the Saló del Tinell in Barcelona, organized by *Amics de Gaudí*, with the large-format photographs of the architect's work that Gomis had taken in the 1940s.

1957 MoMA asks Gomis-Prats to have their photographs shown at the *Gaudí* exhibition the museum organizes in New York that year.

1959 Gomis-Prats publish the *fotoscop* titled *The Miró Atmosphere*, the first one to feature Joan Miró, based on the *Mas Miró* photo series.

1975 The Fundació Joan Miró opens to the public and Gomis is its first president.

1991 Joaquim Gomis dies in Barcelona.

General Information

Tuesdays, Wednesdays, Thursdays, Fridays and Saturdays, except holidays:

10 am to 8 pm

April to October

Sundays

10 am to 6 pm

April to October

Mondays except holidays:

Closed

General Admission

Permanent Collection + Temporary Exhibition

€13

Concession*: €7

Temporary Exhibition

€7

Concession*: €5

Espai 13:

€3

* 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



Photographs for the press and a digital **kit** from our virtual press room are available at www.fmirobcn.org/press and at the link <http://bit.ly/Miró-Gaudí-Gomis>

Follow the activities for *Miró-Gaudí-Gomis* on social media with the hashtag [#MiróGaudíGomis](https://twitter.com/MiróGaudíGomis) and online at www.fmirobcn.org

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