A NEW APPROACH TO JOAN MIRÓ
NEW WORKS ON PAPER
NEW DISPLAY OF THE PERMANENT COLLECTION
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The Joan Miró Foundation is adding seventeen new original works on paper, loaned by the Miró family, to its permanent displays. With the assistance of the Catalan Government, it has also remodelled its Permanent Collection.

The Miró Foundation opened its doors in 1975 as a centre for contemporary art where both experts and the general public could come into contact with Miró’s work through the pieces the artist, as well as his friends and relatives, donated to the institution. Together, all these items make up the largest collection of the artist’s work.

The museum holdings have now been extended to include seventeen original works on paper, produced between 1931 and 1953, a loan from the Miró family. Over the years, paper was the material that Joan Miró most frequently used, and he worked with all kinds, from sandpaper and cardboard to newspaper and other printed materials. His artistic output in this medium was innovative and daring. Moreover, the immediacy resulting from working on paper allows for a closer look at the artist’s method.

The new Permanent Collection displays have been made possible thanks to generous funding from the Catalan Government. The new displays technically upgrade all the rooms, most notably with an improved, state-of-the art lighting system.

In addition, the new displays feature wall texts that explain the different techniques used by Miró – from painting and sculpture, to textiles, ceramics,
and prints – and place his artistic development within its original historical context: his training in Barcelona, the time he spent in Paris, his relations with the early avant-garde, his interest in experimentation, and the emergence of a highly personal style. The panels are illustrated with images of the artist at different stages of his career to enhance the visitors’ experience and give a more complete understanding of his life and work.

The main pieces on display are also accompanied by short quotes from the artist to help visitors better recognise their relevance in Miró’s artistic development.

A new room for the screening of documentaries on the artist and a browsing station complete the new presentation of the permanent collection.

With its new displays, the Miró Foundation hopes to give a more accessible, yet in-depth view of the work of Joan Miró, an artist rooted in tradition but with a clear vision of things to come, who became one of the most idiosyncratic and influential figures in twentieth-century art.

VISIT THE FOUNDATION
VISIT MIRÓ

Free admission to the Joan Miró Foundation every Thursday between 18 February and 25 March from 5pm – 9pm.
NEW WORKS ON PAPER
Joan Miró  
Femme Assise, 1931  
Seated woman  
Oil on paper  
63 x 46 cm  
Fundació Joan Miró, Barcelona. On loan from Emili Fernández Miró
Joan Miró
Dibuix-collage, 1933
Drawing-collage
Pencil and collage on paper
108 x 70 cm
Fundació Joan Miró, Barcelona. On loan from Emili Fernández Miró
Joan Miró
*Personatge*, 1934
Figure
Chalk, pastel and pencil on paper mounted on canvas
107 x 72 cm
Fundació Joan Miró, Barcelona. On loan from Emili Fernández Miró
Joan Miró
Gouache-dessin, 1934
Gouache-Drawing
Graphite pencil and gouache on paper
108 x 72 cm
Fundació Joan Miró, Barcelona. On loan from Lola Fernández Jiménez
Joan Miró  
Collage-peinture, 1934  
Collage-painting  
Oil, gouache and collage on paper  
Fundació Joan Miró, Barcelona. On loan from Emili Fernández Miró
Joan Miró  
L’été, 1937  
Summer  
Gouache on paper mounted on canvas  
35.3 x 26.5 cm  
Fundació Joan Miró, Barcelona. On loan from Jimena Jiménez Madrazo
Joan Miró
Dessin, 1937
Drawing
Indian ink and gouache on paper
75 x 106 cm
Fundació Joan Miró, Barcelona. On loan from Emili Fernández Miró
Joan Miró
Dibuix, 1937
Drawing
Oil and pencil on paper
75 x 106 cm
Fundació Joan Miró, Barcelona. On loan from Lola Fernández Jiménez
Joan Miró
Dessin, 1937
Drawing
Oil and pencil on paper
106 x 75 cm
Fundació Joan Miró, Barcelona. On loan from Emili Fernández Miró
Joan Miró
Personatges sobre fons vermell, c. 1939
Figures on red background
Gouache on paper
48 x 63,5 cm
Fundació Joan Miró, Barcelona. On loan from Emili Fernández Miró
Joan Miró
*Femmes, oiseaux, étoiles*, 1942
Women, birds, stars
Charcoal, Indian ink, watercolour and gouache on paper
90 x 43 cm
Fundació Joan Miró, Barcelona. On loan from Lola Fernández Jiménez
Joan Miró
Femme se coiffant, fillette sautant à la corde, oiseau, étoiles, 1942
Woman combing herself, girl skipping, bird, star
Charcoal, pastel, wax crayon, Indian ink and collage on paper
110 x 79 cm
Fundació Joan Miró, Barcelona. On loan from Lola Fernández Jiménez
Joan Miró
**Femmes, serpent-volant, étoiles**, 1942
Women, flying-snake, stars
Charcoal, watercolour, gouache, pastel and Indian ink on paper
108 x 72 cm
Fundació Joan Miró, Barcelona. On loan from Emili Fernández Miró
Joan Miró
Femme, oiseau, étoile, 1942
Woman, bird, star
Charcoal on paper
Fundació Joan Miró, Barcelona. On loan form Lola Fernández Jiménez
Joan Miró  
*Femme devant le soleil*, 1942  
Woman in front of the sun  
Charcoal, Indian ink and watercolour on paper  
110 x 80 cm  
Fundació Joan Miró, Barcelona. On loan from Emili Fernández Miró
Joan Miró  
**Personnages devant le soleil**, 1942  
Figures in front of the sun  
Charcoal, gouache, Indian ink and pastel on paper  
103 x 60 cm  
Fundació Joan Miró, Barcelona. On loan from Lola Fernández Jiménez
Joan Miró
Graphisme concret, 1953
Concrete graphic design
Charcoal, Indian ink, watercolour and oil on paper
70 x 100 cm
Fundació Joan Miró, Barcelona. On loan from Emili Fernández Miró
NEW DISPLAY OF THE PERMANENT COLLECTION
ENTRANCE

The Joan Miró Foundation opened to the public in 1975. It was Miró’s intention that it should be conceived as a centre for contemporary art where experts and the general public could see his work as well as that of other present day artists. The building housing the institution was designed by the architect Josep Lluís Sert.

Subsequent extensions, by the architect Jaume Freixa, have provided space for the pieces donated by Miró to the Foundation to be on permanent display. These pieces, supplemented by gifts and loans from relatives and friends, make up one of the largest collections of works by the artist.
A sobreteixim or woven wall-hanging is a type of assemblage that combines textures, real objects and paint. The umbrella – an emblematic object for the Surrealists – is the leitmotiv of a piece that also includes gloves and a typical Balearic fishing basket.
Alexander Calder
Mercury Fountain, 1937
Painted iron and aluminium and mercury
114 x 293 x 196 cm
Fundació Joan Miró, Barcelona. Gift of d’Alexander Calder

Alexander Calder designed the Mercury Fountain for the Spanish Republican Government’s pavilion at the World’s Fair in Paris in 1937.

Josep Lluís Sert and Luis Lacasa were the architects of the building itself, which aimed to display aspects of Spanish culture. Among the works exhibited were Guernica by Picasso, The reaper (Catalan peasant in revolt) by Joan Miró, and Montserrat by Julio González. Calder was the only foreign artist invited to take part.

The Mercury Fountain represented a step forward in the search for movement in sculpture. With it, Calder paid tribute to the Spanish town of Almadén, where 60% of the world’s mercury was then mined and which was besieged by Franco’s troops during the Civil War.

Alexander Calder donated it to the Foundation to mark his close friendship with Joan Miró.
Throughout his life, Joan Miró took an interest not only in painting but also in other art forms such as sculpture, ceramics, print-making and textiles. In each of these he discovered a genuine form of expression, determined by the materials and the techniques involved.

In 1944 in Barcelona, he started working on ceramics with Josep Llorens Artigas. This collaboration intensified over the years and Miró was fascinated by the chance effects produced by the kiln. It was probably what encouraged him to try his hand at sculptures modelled in clay, which were then fired or cast in bronze.

After these early experiments, sculpture started to play a prominent part in his work and by the mid-1960s he was producing assemblages of found objects – usually pieces of rustic or industrial junk to which he would give new life and meaning.

Sculpture and ceramics also enabled Miró to become more deeply involved in monumental and public art.
A tarpaulin of the kind used for harvesting grapes served as a stimulus to Miró. Its surface had accumulated a number of flaws over the years, which the artist revitalised and incorporated in the picture. Some of the materials used in this piece foreshadow the textiles that Miró was to create later.

Miró’s work in ceramics was the result of working in conjunction with the potter Josep Llorens Artigas, and also his son Joan Gardy. Rather than transposing his pictorial or sculptural language to this new art form, Miró made use of the specific nature of the clay and added his own significant contributions.

In 1974, Miró was commissioned to produce a monumental sculpture for the district of La Défense in Paris. The piece, made of polyester resin and four times larger than the model, acts as an interface between the surrounding office buildings and the people.
JOAN PRATS ROOM

Joan Prats had been a close friend of Joan Miró from the days of their youth and was also an expert on his work. A hatter by profession, his great passion was avant-garde art.

Always up to date with what was most innovative and radical, Prats was the driving force behind a number of initiatives, such as ADLAN (Amics de l'Art Nou) and Club 49, and he organised and ran a number of contemporary cultural activities relating to painting, sculpture, photography, films and music. During the Spanish Civil War, he worked hard to preserve Catalonia’s cultural heritage.

His involvement in setting up the Joan Miró Foundation in Barcelona was a key factor and he donated his art collection to it.
Joan Miró was born in Barcelona in 1893 and showed a strong artistic vocation from an early age.

Against the wishes of his father, who wanted him to study commerce, he enrolled in the Escola Superior d’Arts Industrials i Belles Arts (Llotja), where he was taught by Modest Urgell and Josep Pascó. He also learned to master form through exercises in touch at the art school run by Francesc Galí, and later in life-drawing sessions at the Cercle Artístic de Sant Lluc.

Throughout his life, Miró spent long periods in Mont-roig near Tarragona, where his family had a farm. The peace and quiet of rural life helped cement his decision to become an artist.

He soon started questioning the classical ideals of Noucentisme and became fascinated by Cézanne, Cubism and Futurism. In Barcelona he frequented the Galeries Dalmau, the hub of avant-garde art that exhibited the work of many foreign artists who came to Barcelona, and where in 1918 Miró had his first one-man show. It was after that exhibition that he developed a more meticulously detailed style of painting.
Miró initially had difficulty in reproducing shapes. His art teacher Francesc Galí suggested that he should shut his eyes and feel with his hands an object or a classmate's head and then draw it from memory – i.e. from what he had memorised through his hands.

At the Cercle Artístic de Sant Lluc, Miró had the opportunity to do life-drawing. In some of his drawings the lines are particularly forceful and show his attempts to capture the volume of the figure.

For Miró, Mont-roig embodied the simple rural life and a certain idea of the Mediterranean. The place was a focal point for him and also a recurring motif, particularly in the paintings of his early years.
At the art gallery owned by the dealer Josep Dalmau, Miró came in contact with avant-garde circles in Barcelona. One of the movements that aroused his interest was Futurism: a drawing of this nude was reproduced on the cover of the Catalan Futurist review *Arc Voltaic*.

Cubism was another of Miró’s reference points in his early years. Here the austerity of line, the multiple viewpoints, and the angles and curves are all derived from this movement. This piece shows a view of Carrer de la Roca in the district of Pedralbes in Barcelona.

The freedom with which Miró interprets the chapel of Sant Joan in the district of Horta in Barcelona, which has long since disappeared, and the way in which he replaces the real tones by bright colours are close to Fauvism.
Retrat d'una vaileta, 1919
Portrait of a young girl
Oil on paper on canvas
34,8 x 27 cm
Fundació Joan Miró, Barcelona. Gift of Joan Prats

The freedom with which Miró interprets the chapel of Sant Joan in the district of Horta in Barcelona, which has long since disappeared, and the way in which he replaces the real tones by bright colours are close to Fauvism.
In 1920, Miró went to Paris for the first time, to prepare a solo exhibition organised by Josep Dalmau, which was held the following year at the Galerie La Licorne. He settled in the city and spent the first few years in a studio at 45 Rue Blomet, where one of his neighbours was André Masson; he also met Pablo Picasso. In Masson’s studio, Miró joined in the gatherings of young writers, mainly poets, who included Roland Tual, Georges Limbour, Armand Salacrou and Michel Leiris. He read and discussed the works of Dostoevsky, Nietzsche, the German Romantic poets and the Pre-Socratic philosophers, as well as the poets rehabilitated by the Surrealist group such as Jarry, Baudelaire, Mallarmé, Lautréamont and Rimbaud.

As a result of this experience, Miró abandoned figurative art and in 1925 he entered the Surrealist world with an exhibition at the Galerie Pierre.

In the late 1920s he stated his intention to “assassinate painting” and began working with less conventional means of expression such as collage and assemblage.
Miró's first few years in Paris were marked by his contacts with avant-garde writers, mainly poets. His paintings of this period were steeped in poetry and depicted strange situations in which the frontiers between reality and fiction are blurred.

The components of this painting on a circus theme are greatly simplified. What stands out most are the scratches that are visible all over the canvas – a poetic way of suggesting the animal’s reaction to the tamer's whip and to the shouts from the audience.

This painting is composed of a variety of elements. After taking them out of their usual context, Miró assembled them in a neutral, monochrome space. As a consequence, the meaning becomes enigmatic, ambivalent and highly evocative.
Miró’s “dream paintings” are characterised by a monochrome ground peopled with a few, not always recognisable, forms. Despite the name, they were not inspired by dreams. The artist saw them rather as representations that set the imagination working.

Here the recourse to collage and the assemblage of objects show Miró’s non-conformism and his rejection of painting, an art form that he considered to be outdated and in need of renewal. This piece belongs to the deliberately ironic and provocative traditions of Dada and Surrealism.

A close friend of Miró’s, Joan Prats played a leading role in promoting avant-garde artists in Catalonia. He was also the owner of a Barcelona hat shop. This collage is a testimony to their friendship.
Miró in his atelier
New York, 1947
Photo: Arnold Newman
On 12 October 1929, Pilar Juncosa and Joan Miró were married in Palma, Majorca. A year later their only daughter, Maria Dolors, was born.

The unconditional support of Pilar Juncosa, particularly during the most difficult times, was of fundamental importance to Miró.

She shared his enthusiasm for setting up the Joan Miró Foundation, and donated or loaned to it a large part of her personal collection of her husband’s work. It is with the same spirit of generosity and involvement that their descendants have continued to carry out their wishes.
In 1932, in the midst of the international crisis, Miró returned to Barcelona and resumed painting with the idea of producing a more visually aggressive art. He experimented with new materials such as wood, hardboard, metal, objects, and all types of paper.

In the autumn of 1934, however, at the time of the political and social upheavals that were to lead to the Spanish Civil War, drama and tension dominated his work.

He spent the war years in exile in France, and under the influence of the tragedy unfolding in Spain he opted for a certain realism, convinced that this could be a way of facing the despair he felt, even if only temporarily.

In Paris in 1937 he painted the mural for the Spanish Republic’s pavilion at the World’s Fair, titled The reaper (Catalan peasant in revolt), which later disappeared.
Personnage, 1934
Figure
Charcoal, pastel and pencil on paper mounted on canvas
107 x 72 cm
Fundació Joan Miró, Barcelona. On loan from Emili Fernández i Miró

In 1934, a time of political instability in Spain, Miró returned to chiaroscuro and volume in his art. The softness and delicacy of the pastels have here been reversed, and the figures are tragic and deformed.

Flama en l’espai i dona nua, 1932
Flame in space and naked woman
Oil on cardboard
41 x 32 cm
Fundació Joan Miró, Barcelona. Gift of Joan Prats

When this painting was produced, the female figure did not yet have any special symbolic meaning for Miró, although she occupied an increasingly prominent place in his art. The dynamic morphology of woman constituted the ideal vehicle for a study of visual relationships and questions such as balance and rhythm.

Homme et femme devant un tas d'excréments, 1935
Man and woman in front of a pile of excrement
Oil on copper
23 x 32 cm
Fundació Joan Miró, Barcelona. Gift of Pilar Juncosa de Miró

The impending Civil War in Spain and Miró’s pessimism are reflected in what are known as his “savage paintings”. The title of the work refers to a saying by Rembrandt, referring to painting, who said that it is on dung heap that rubies and emeralds are found.
Pintura, 1936
Painting
Oil tar, casein and sand on masonite
78,3 x 107,7 cm
Fundació Joan Miró, Barcelona. Gift of David Fernández i Miró

The Spanish Civil War broke out in the summer of 1936. Miró produced a series of paintings on masonite, a hard surface that required denser textures. The artist’s identification with the material and the results of his exploration were to have a considerable influence on later Informalism.

Femme nue montant l'escalier, 1937
Naked woman climbing a staircase
Charcoal on card
78 x 55,8 cm
Fundació Joan Miró, Barcelona

In this representation of a woman climbing a staircase, Miró reversed the concept of Marcel Duchamp’s Nude descending a staircase. Miró’s despondency brought about by the moral tragedy of the war can be seen in the violent metamorphosis of the figure, in her heavy limbs and in the effort involved in climbing.

Tête, 1937
Head
Oil with towel glued and painted on “celotex”
121,8 x 91,4 cm
Fundació Joan Miró, Barcelona

Miró experimented with some very unusual materials. His love of matter and of everyday articles led him to reformulate the concept of painting and to move ahead of the international artistic trends of the 1950s and 1960s.
**Autoportrait**, 1937-1938/1960  
Self-portrait  
Oil and pencil on canvas  
146.5 x 97 cm  
Fundació Joan Miró, Barcelona. On loan from Emili Fernández i Miró

Miró began this self-portrait in 1937. The depiction of the face is mixed with a series of lines, and the effect is somewhere between a physical and a psychological portrait. Twenty-three years later, he used a copy of this drawing as the starting point for an extremely simplified version of the original portrait.

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<th>Joan Miró and Louis Marcoussis</th>
<th><strong>Portrait de Miró</strong>, 1938</th>
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<tr>
<td>Portrait of Miró</td>
<td>Copper plate with drypoint</td>
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<td>33.9 x 27.9 cm</td>
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<th>Joan Miró and Louis Marcoussis</th>
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<tr>
<td>Self-portrait of Miró</td>
<td>Drypoint</td>
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<td>37 x 30 cm</td>
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The Cubist painter Louis Marcoussis introduced Miró to the technique of dry-point engraving. In this *Portrait of Miró*, Marcoussis drew the face, while Miró gave free rein to his imagination and filled the surface with figures, heavenly bodies, flames and birds.
**ROOM 17b**
**1940-1955**

When the Second World War broke out Miró moved to Varengeville-sur-Mer, on the Normandy coast, where he stayed until the Nazis started bombing the area. The anguish that had been dominating his work gave way to an overwhelming desire to escape from reality, and the result was the *Constellations*. With this series, which he continued in Palma and completed in Mont-roig, Miró created a language of symbols – mainly relating to woman, birds, the sun, the moon and the stars – which he continued to use for the rest of his life.

In 1941, while Europe was still at war, the Museum of Modern Art in New York held the first retrospective exhibition of his work. During these years spent in seclusion, Miró began to take an interest in the poems of the Spanish mystics.

However, in 1944, his artistic work became more diversified and he started to experiment with ceramics, bronze sculpture and print-making.

In 1947, he visited the United States for the first time as a result of a commission to paint a mural for the Terrace Plaza Hotel in Cincinnati.


In Varengeville-sur-Mer (Normandy), Miró started an striking and particularly harmonious series that was to mark his entire subsequent output: the *Constellations*. The series is composed of twenty-three gouaches, which Miró painted as a way of escape from the dramatic events of the Second World War.

Paper was the support for most of Miró’s output in the early 1940s, and painting on canvas was fairly rare. An art nouveau frame that Joan Prats had purchased in the Encants flea market in Barcelona triggered this painting, which Miró later gave to his friend.

Miró’s vocabulary was becoming consolidated. On a white ground that makes no reference to any specific physical space, the artist arranged his most typical themes, which included woman and the ladder of escape. The precise, delicate lines are often combined with more expressive brushstrokes.
Femmes dans la nuit, 1944
Women in the night
Indian ink and watercolour on canvas
46 x 38 cm
Fundació Joan Miró, Barcelona. On loan from a private collection

Personnages, oiseaux, étoiles, 1944
Figures, birds, stars
Indian ink and watercolour on canvas
33 x 41 cm
Fundació Joan Miró, Barcelona. On loan from a private collection

After an intense period of working on paper, Miró turned to small-format canvases. In this one he uses watercolour and Indian ink – media that are more suited to paper – and focuses on the line-space relationship.

Femme et oiseaux au lever du soleil, 1946
Woman and birds at sunrise
Oil on canvas
54 x 65 cm
Fundació Joan Miró, Barcelona. On loan from Emili Fernández i Miró

As in paintings from an earlier era, here Miró opts for a hierarchical perspective, emphasising certain figures by their position or their size.
The central element is a hermaphrodite bird; and the red sun is also predominant.
On return from a trip to the United States, Miró declared his liking for monumental and public art and said that the only purpose of easel painting was to produce poetry. Some of his titles are particularly eloquent.

**Le diamant sourit au crépuscule**, 1947-1948
The diamond smiles at twilight
Oil on canvas
97 x 130 cm
Fundació Joan Miró, Barcelona. On loan from Emili Fernández i Miró

This painting was executed in two stages. First Miró covered the canvas with very diluted paint, spreading the colour around; then the drawing was superimposed on top with forceful strokes. The spontaneous action at the start became a well organised composition.

**Peinture**, 1953
Painting
Oil on canvas
195 x 97 cm
Fundació Joan Miró, Barcelona. On loan from Lola Fernández

In this painting, Miró spurned his characteristic black outlines and used colour to configure the different elements. Only the presence of a few stars makes us think of the artist's cosmic or nocturnal compositions. Instead of lines, a series of dots run through and around the patches of colour.

**Pintura**, 1954
Painting
Oil on canvas
46 x 38 cm
Fundació Joan Miró, Barcelona. Gift of Joan Prats
During the 1950s, Miró’s work on monumental and public commissions increased considerably.

Influenced by young American painters, he soon began to produce large-format paintings in the spacious studio that Josep Lluís Sert had designed for him in Palma, Majorca, where Miró went to live in 1956. Gradually, his work tended towards a simplification and paring down of forms and colours.

In 1966, he visited Japan for a retrospective exhibition of his work at the Tokyo National Museum. Miró, who was particularly fascinated by the techniques used by Japanese calligraphers, felt a strong affinity with the oriental spirit.

In the final years of the Franco regime, he used all available means of expression to demonstrate his criticism of the political and cultural situation in his country.

As he grew older, his art became increasingly more gestural in an attempt to achieve a universal form of expression.
This painting demonstrates the importance for Miró, in the late 1960s, of his repertoire of signs and symbols. The title encourages a poetic interpretation of the contrast between the two dominant colours.

The peasant was a symbolic figure for Miró: he embodied the earth in a physical sense, but also in the sense of belonging to a specific place and a specific country. The poetic title of this painting links the solid idea of the peasant with the more evocative concept of moonlight.

The picture space in this painting is in itself a metaphor for a blank sheet of paper that receives the painter's words: freely applied brushstrokes, clearly defined forms, and stencilled signs and letters.
Mai 1968, 1968-1973
May 1968
Acrylic and oil on canvas
200 x 200 cm
Fundació Joan Miró, Barcelona

The title refers to the events of spring 1968, when university students in Paris took to the streets with slogans that were as imaginative as they were utopian. This picture, bursting with vitality, reflects Miró’s sympathy for the students’ outrage.

Paysage animé, 1970
Animated landscape
Acrylic and oil on canvas
199,5 x 199,5 cm
Fundació Joan Miró, Barcelona. Gift of Pilar Juncosa de Miró

Landscape is a recurring theme in Miró’s art. The scene here is filled with activity and movement, an impression brought about by the abundance and variety of elements and techniques.

Toile brûlée I, 1973
Burnt canvas I
Acrylic on burnt canvas
130 x 195 cm
Fundació Joan Miró, Barcelona

Miró, who had been able to witness first hand the transformation of matter by the action of fire in both ceramics and sculptures, decided to try it in his painting. His gesture contrasts creative work with the crude evidence of art transformed into a commodity with an exchange value.
The bird, one of Miró’s fundamental motifs, is explicitly associated with the sun. Here it appears in isolation, with no references other than the physical surroundings and with a monumental, commemorative air.
Over the years, paper was probably the material that Joan Miró used most constantly. He took a special interest in this material in all its forms, such as sandpaper, cardboard, newsprint or found papers. His output on paper was copious and innovative and often enabled him to pull off some particularly bold ideas.

He made use of drawing in his first attempts to extend beyond the visual and into the realms of poetry: he frequently made use of collage in order to push back the frontiers of orthodox painting; and the dramas of war brought him back to realism. But, above all, it was on paper that he created his own personal language that he then transposed to his painting.
**Dibuix (Arbre en el vent), 1929**  
Drawing (Tree in the wind)  
Gouache and charcoal on paper  
71,8 x 108 cm  
Fundació Joan Miró, Barcelona

This work was reproduced in 1929 in *Documents* to illustrate an article by the French writer Michel Leiris. Leiris drew a parallel between Miró’s way of working and an exercise practised by Tibetan mystics in order to “understand the void”.

**Pintura damunt paper Ingres, 1931**  
Painting on Ingres paper  
Gouache and pastel on paper  
62,8 x 46,3 cm  
Fundació Joan Miró, Barcelona. Gift of Joan Prats

**Femme assise, 1931**  
Seated woman  
Oil on paper  
63 x 46 cm  
Fundació Joan Miró, Barcelona. On loan from Emili Fernández i Miró

In a series of paintings on paper, Miró took representation almost to the limits of abstraction. He first placed brushstrokes and patches of diffused pure colours on the blank paper, and then superimposed a very stylised figure on them.
In a series of “collage-drawings”, Miró used studio photographs of children, cigarette cards and postcards. The images lead straight into figures drawn with a continuous line.

Having settled back in Palma, Miró produced a large number of works on paper. His artistic vocabulary comprised a series of signs that he combined in a variety of different ways. In addition, his explorations were centred on the support, which he previously subjected to all manner of experiments and aggressions.
Joan Miró painting the *Jeux d’enfants* curtain
Montecarlo, 1932
Photo: Raoul Barba
Fundació Joan Miró, Barcelona
Kazumasa Katsuta, a collector of early avant-garde art and a connoisseur of Joan Miró’s work, has provided the pieces in this room on long-term loan to the Foundation. They all come from his personal collection, considered to be one of the largest collections of Miró’s works in private ownership.

The paintings, sculptures and drawings on show span the period from 1914 to 1974. This selection, which enables visitors to follow the development of Miró’s art over the years, completes the vision offered by the permanent collection, but in particular it highlights the commitment to artistic exploration by one of the most universal artists of the twentieth century.
TRIBUTE TO JOAN MIRÓ

Joan Miró died on 25 December 1983. Shortly afterwards, in 1986, thanks to the generous collaboration of a number of distinguished contemporary artists, the Foundation opened the collection of works of art in this room.

The pieces were donated or loaned to the Foundation by the artists themselves or their families, and by friends and collaborators, in tribute to the life and work of Joan Miró and as a mark of recognition of his artistic achievements.