

Joan Miró and the Script of Things **Joan Miró Collection**

Rooms 17, 18 and 19
From 27 September 2023 to 24 March 2024

Press release

The Fundació Joan Miró presents the exhibition *Joan Miró and the Script of Things*

This exhibition examines the evolution of Miró's language, from the crystallisation of the sign and its representation as an ideogram to the creation of large figures of mystical appearance, the result of the individualisation and enlargement of his own symbols.

***Joan Miró and the Script of Things* is open to the public in the Fundació Joan Miró's temporary exhibition rooms from 27 September to 24 March next year. At the moment, the permanent collection rooms are temporarily closed for works to install the forthcoming exhibition *Miró-Picasso*, a joint and unique project of the Fundació Joan Miró and the Museu Picasso Barcelona that will be held simultaneously in both institutions between 20 October 2023 and 25 February 2024.**

Barcelona, 27 September 2023. One of Joan Miró's main wishes was to free Western art from the mimetic depiction of reality and **to restore to it the sacred character it had had at the dawn of civilisation.** To achieve this, he had no hesitation in flouting the academic conventions of painting, as did other artists associated with the Surrealist world. This led him to eliminate from his work pictorial devices such as scale, perspective and chiaroscuro and instead to give drawing a pre-eminent role.

Taking the art of prehistoric times, medieval masters and popular culture as his references, Miró gradually simplified his forms to the extent that he retained solely their essence. During the Spanish Civil War, in response to his urge to escape from the tragic situation of the times, Miró completed the distillation of his particular language of signs and symbols that would distinguish him from other artists of the twentieth century. As he himself put it:

‘This is a kind of secret language composed of magic runes, that exists before words, and springs from that era when what men imagined and divined was far more real and true than what they saw – when that was the sole reality.’

The exhibition *Joan Miró and the Script of Things* provides insights into how the artist worked on and consolidated this language of his own that he continued to refine over the course of his prolific career. In his final years, this vocabulary of Miró’s, made up of **women, sexes, birds, ladders, stars and constellations**, coexisted alongside a brutal and forthright gesture that demonstrates the **artist’s urge to affirm himself**, as reflected by the forty paintings, sculptures and drawings selected for the occasion from the holdings of the Fundació Joan Miró Collection.

The selection of works includes, among others, *Figure in front of the Sun* (1942), which reveals Miró’s need to create a language of his own and so escape the anguish caused by the Spanish Civil War (1936–39) by means of series of signs which, like the images of a hieroglyph, have a sacred component. Woman as an archetype and figures, with their sexual attributes, the eye, the moon, the sun and the stars are some of these signs that Miró drew as a **representation of the telluric world and the celestial world**. Another notable exhibit is *The Gold of the Azure* (1967), which demonstrates the continuing relevance for the artist of his signs from the 1940s as an expression of his poetic conception. Here he combines a thick line with a thin one to breathe life into a **Mironian cosmogony**.

Images available at: [JM escriptura](#)

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