

Presentation of the publication *Miró and Twentieth-Century Sculpture*

Thursday, 10 November 2016, at 7 pm

Fundació Joan Miró

Press release

The Miró Chair presents *Miró and Twentieth-Century Sculpture*, the second volume in the collection *Miró Documents*.

Robert Lubar Messeri, director of New York University in Madrid, the Miró Chair and the International Miró Research Group, will present this publication at the Fundació Joan Miró on Thursday, 10 November at 7 pm, at an event in which he will converse with Estrella de Diego and Maria Dolores Jiménez-Blanco, professors of Art History at Universidad Complutense de Madrid.

The publication contains the lectures from the international symposium staged at CaixaForum Madrid in April 2016, which placed Joan Miró's work within the tradition of modern sculpture in dialogue with other artists.

This is the second volume of *Miró Documents*, a series of publications which first appeared in 2014 with *From Miró to Barcelona*, devoted to the exhibition held at the Fundació Joan Miró. *Miró Documents* compiles the results of the research on the artist conducted by the Miró Chair (Fundació Joan Miró-Universitat Oberta de Catalunya) based on the Fundació Joan Miró Archive.

Barcelona, 8 November 2016.- Edited by Robert Lubar Messeri and published in English, the book opens with the essay *Visual and Linguistic Metaphors in Miró's and Duchamp's Object-Based Sculptures* by Julia Domènech, Global Instructor at NYU Madrid. Her contribution focuses on questions of language and places Miró's interest in puns within a tradition that runs from the French writer Raymond Roussel to modernism's master of visual irony, Marcel Duchamp.

Thierry Dufrêne, Professor of Art History at Université Paris Ouest Nanterre, also examines Miró's object-based practice in *The Personages of Joan Miró: Entification and Sculpture*. In Dufrêne's opinion, the *personnage* – a French term that suggests a new kind of entity, an active existence, in an object – occupies a privileged position in the work of Miró and Giacometti as an analogous figure not subject to the dictates of biological forms.

In her essay *Miró's Relief Constructions of 1930*, Elizabeth Cowling, Professor Emeritus and Honorary Fellow of Edinburgh University, takes a historic-artistic approach to Miró's relief works, with which the artist defined an alternative position to abstract modern sculpture.

In *Joan Miró and Detrital Monumentalism in Postwar Sculpture*, Robert Slifkin, Associate Professor of Modern Art at the Institute of Fine Arts, NYU, examines the work that Miró produced with Josep Llorens Artigas between 1954 and 1956 in the form of ceramic sculptures or "stones". Exhibited in 1956 at the Pierre Matisse Gallery in New York as *Terres de grand feu*, this set of sculptures represented a challenge to the traditional association of ceramics with the decorative arts.

For her part, Briony Fer, Professor of Art History at University College London, explores Miró's anti-monumentalism in her essay *Miró: Starting Points for Sculpture*. The British historian analyses the role played by models in Joan Miró's sculptural practice. Fer describes the artist's studio in Palma as "an imaginative space in which the artist delves into the aesthetics of the process".

With *Modern Sculpture in the Public Sphere: Joan Miró and Eduardo Chillida*, Alexander Potts, Max Loehr Collegiate Professor at the University of Michigan, draws parallels between the monumental sculpture of Joan Miró and the work of the Basque sculptor Eduardo Chillida, with whom Miró had a very strong friendship. The volume concludes with the words of the artists Perejaume and Juan Luis Moraza, who highlight the close relationship that always existed between Miró's sculptural practice and his pictorial work.

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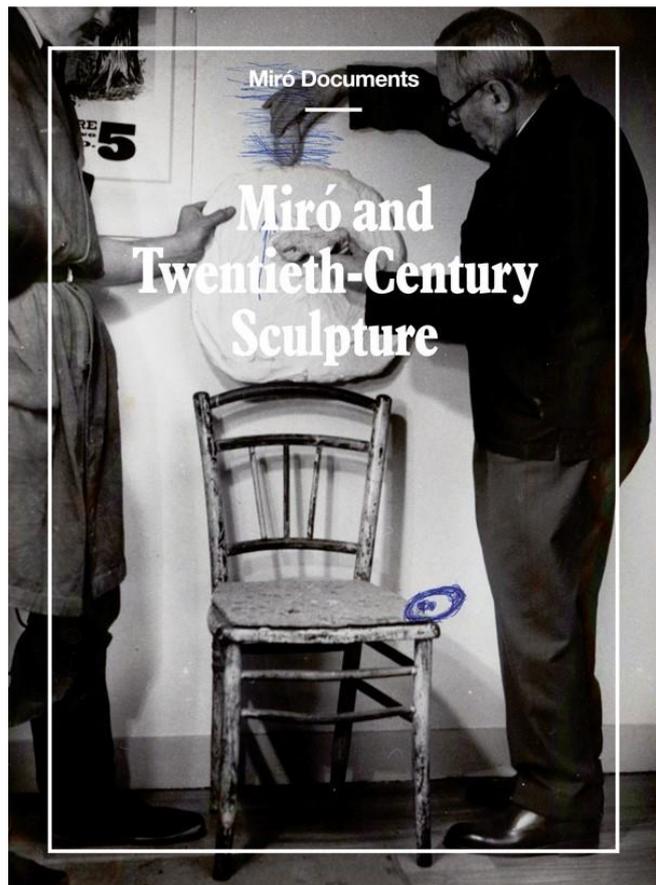
Robert Lubar Messeri (Brooklyn, New York, 1958), a specialist in the French and Spanish avant-garde, he has centred most of his research on the work of Joan Miró. Professor of Fine Arts at the Institute of Fine Arts, New York University, since 1996, is the Director of the Miró Chair and of the New York University in Madrid since 2014. He has been a Trustee of the Fundació Joan Miró since November 2013.

Estrella de Diego (Madrid, 1958) is an essayist, professor of contemporary art and academic UCM elect of the Real Academia de Bellas Artes de San Fernando. De Diego has focused his research on gender theory, cultural studies and post-colonial construction of identities in modern times, focusing his interest in contemporary art in Latin America. He has curated several exhibitions and often collaborates with

media such as El País, among others.

For her part, María Dolores Jiménez-Blanco (Granada, 1959) is an art historian, essayist, art critic, curator and professor of history of art UCM since 1998. Her research focus on the art of the twentieth century, the relationship between politics and art and collecting. Among his publications are *Spanish Art in New York* (2004) and *Buscadores beauty. Historias de los grandes coleccionistas* (2007, second edition 2010). Jiménez-Blanco has coordinated and edited the first *Guía del Prado* and collaborates with various media.

Coordinated by Robert Lubar Messeri, director of NYU in Madrid, the Miró Chair and the International Miró Research Group, the international symposium *Miró and Twentieth-Century Sculpture*, was staged at CaixaForum Madrid on 15 and 16 April 2016 to coincide with the exhibition *Miró and the Object*. The Miró Chair – a joint initiative of the Fundació Joan Miró and Universitat Oberta de Catalunya (UOC) – and NYU Madrid organised this event with the support of the Graduate Research Initiative (NYU) and the collaboration of Obra Social "la Caixa".



Further information:

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