



Catalogue for sale at the Fundació Joan Miró bookshop  
With essays by: William Jeffett, Didier Ottinger, Perejaume and Joan Punyet Miró

#### GUIDED TOURS

Saturdays, at 11:00 a.m., in Catalan, and at 12:30 p.m. in Spanish  
Advanced reservations are required for groups.  
For further information, please contact [education@fmirobcn.org](mailto:education@fmirobcn.org)

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#MiróObjecte

Portrait of a dancer, 1928 (detail). © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Philippe Migéat © Successio Miró / ADAGP.  
The Fundació Joan Miró is an environmentally friendly organization.

EXHIBITION GUIDE

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# MIRÓ

## and the Object

29.10.2015 – 17.01.2016

# MIRÓ

## and the Object

is the first exhibition devoted entirely to the object in Joan Miró's production. The show aims to highlight the role of the object in the development of the artist's output.

Over the years, Miró gathered all sorts of handcrafted and natural objects in his different studios, putting together a sort of 'imaginary museum' of found objects that we have attempted to reconstruct in the first room of the exhibition, based on a selection from the artist's original collection. Over time, the object became so important to Miró that it actually opened up new perspectives in his approach to painting.

The exhibition shows this transformation in Miró's work, advancing from an initial stage in which simple, everyday tools were represented on the canvas to the gradual inclusion of physical objects in the pieces through the use of collage. In many ways, this process implied an outright challenge to visual art in the late 1920s – one that Miró defined as an 'assassination of painting'. In the 1930s, the two-dimensional element of collage gradually gave way to the use of three-dimensional assemblages of objects, presented within the ideological context of Surrealism. Aside from introducing

these elements, Miró made increasing use of non-pictorial materials and unusual formats, thus subverting the conventional notions of painting, denying its traditional function as an illusion, and affirming its material condition as an object.

Following the Spanish Civil War and the Second World War, Miró remained faithful to his commitment to the object, exploring the potential of ceramics and producing sculptures with metal and other materials for the first time. This focus on the object further continued in the bronzes from his mature years, made from assemblages of found objects that he cast using the lost-wax method, transforming 'inert things' into representations of expressive figures that often reproduced women and birds. This poetic vein was essential during the last years of Miró's life, as was the so-called second 'assassination of painting' or 'anti-painting'. The ultimate expression of the latter can be found in the groundbreaking pieces the artist produced – with the added motivation of questioning an artwork's economic value – in the late 1960s and early 1970s, many of which would be shown in the major retrospective held at the Grand Palais in Paris in 1974.

The exhibition is presented in six areas:

- I. A World of Objects**
- II. The Assassination of Painting**
- III. From Collage to Sculpture**
- IV. Ceramics and First Sculptures**
- V. Sculpture in Bronze**
- VI. 'Anti-Painting'**

The itinerary shows the degree to which Joan Miró was much more than a painter, and the way in which his defiance of painting and his adherence to a new conception of the object enabled him to bring about a momentous change in our perception of art.

