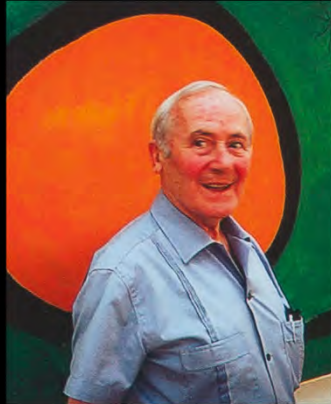


Joan Miró

1893 - 1983



Last of this group to die – 1983

He worked extensively in lithography and produced many murals, tapestries, and sculptures for public spaces. In spite of his fame, Miró, an introvert, continued to devote himself exclusively to looking and creating.

- Joan Miró was born in Barcelona, Spain in 1893. He came from a craft oriented family so his family supported his art study although his father hoped he would become a businessman.
- Joan Miró is considered to be one of the most versatile masters of 20th century art; he is often described as a Spanish SURREALIST, but he is actually many different artists in one.
- Miró used painting, sculpture, textiles, pottery, printing, theatre, and enormous public monuments to express his ideas
- His style evolved over time, tried different styles until he found his own.

The Ladder of Escape

National Gallery

From exhibit of same name organized by
Tate Modern, 2011-2012

From exhibit of same name organized by Tate

Tate Modern – 4/14/11 - 9/11/11

Foundation Joan Miro, Barcelona – 10/13/11 – 3/25/12

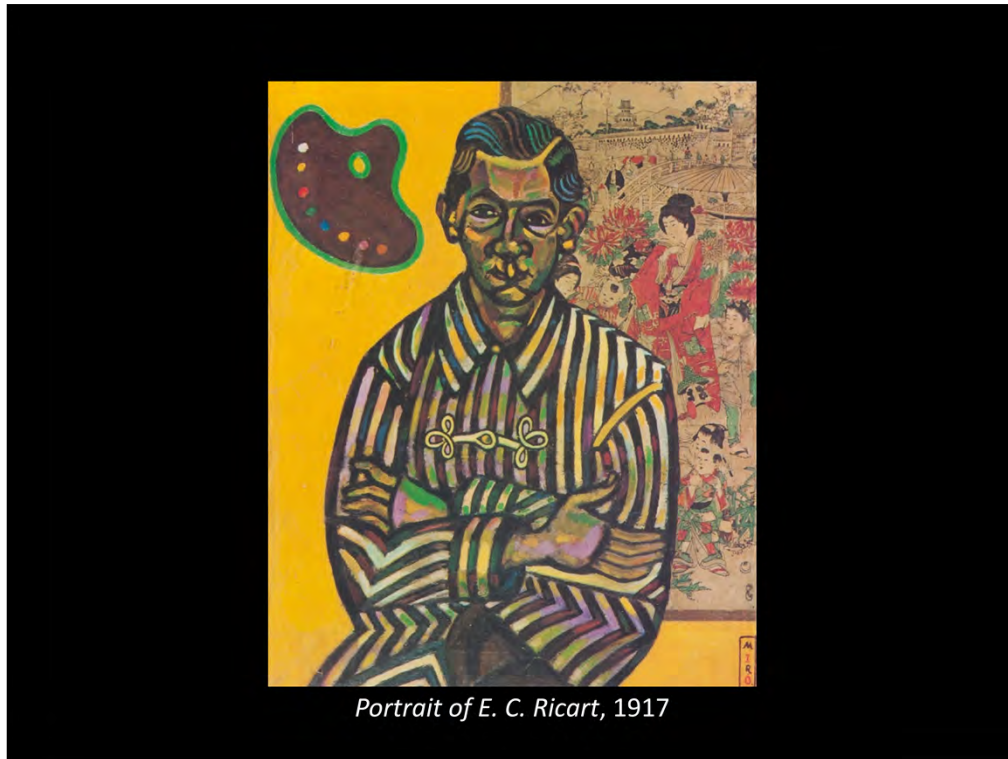
NGA 5/6/12 – 8/12/12

Born in Gothic quarter of Barcelona, near where Picasso museum is now

Went to same art school as Picasso 12 years later

Dada or **Dadaism** was a form of artistic anarchy born out of disgust for the social, political and cultural values of the time. It embraced elements of art, music, poetry, theatre, dance and politics. Marcel Duchamp, Man Ray

Developed into surrealism - a 20th-century avant-garde movement in art and literature that sought to release the creative potential of the unconscious mind, for example by the irrational juxtaposition of images.



Portrait of E. C. Ricart, 1917, oil and color print on canvas, 81 x 65 cm, private collection

- Began art studies at a young age, 8, although his father wanted him to become a businessman.
- After recuperating from a serious illness at the family farm at Montroig, he returned to Barcelona determined to become a painter. **COLOR** came to him naturally, but drawing traditional modeled **FORM** was very difficult for him.
- Miró's art teachers taught him some special ways of working. They took their students into the mountains to look carefully at all of the details of the landscape. The students could not take sketch books; they had to absorb and remember what they had seen. Another exercise was to feel objects while blindfolded and then to paint what they "imagined" the objects looked like. These methods gave Miró a different way of painting. He did not paint exactly what he saw, but what he remembered. He learned to "sense" the volume of objects and overcame his problems in drawing form.
- In 1915 Miró saw an exhibit of Post-Impressionist painting and was impressed with the simplified, distorted forms of Van Gogh. Later he was introduced to **FAUVISM**, which freed color from reality, and **CUBISM**, which freed form from describing photographic reality. Miró adopted the rigid discipline of Cubism for awhile to strengthen his forms and compositions.
- Japanese print is pasted on the canvas (collage after Picasso, 1912). Miró did his name like a Japanese chop. Strong lines and colors like Van Gogh. Matisse feel?



Young Man in Red Cardigan (Self Portrait), 1919

Young Man in Red Cardigan (Self Portrait), 1919, oil on canvas, 28 ¾ x 23 ½", Musée Picasso, Paris

- Miró first visited Paris in 1919 and met Picasso, who was a fellow Spaniard and became a lifelong friend. Miró painted in the styles popular in Paris at the time, but had a constant struggle between his love for detail and his revolt against conventional painting. He was unsuccessful financially and was forced to return to his native region of **CATALONIA** and the farm at Montroig in the summer.
- Cubist manner



The Farm, 1921-1922

The Farm, 1921-1922, oil on canvas, 48 ¾ x 55 ⅝", National Gallery of Art, Washington, D.C

- Miró's family had a family farm in Montroig in Catalonia. He spent a lot of time there over the years and it had a lot of influence over him.
- In *The Farm* he drew all the things he remembered and felt about his family's farm. Drew from memory
- In 1920 Miró moved to Paris, he met a group of artists & poets known as SURREALISTS who tried to paint & write about their thoughts & dreams Miró was greatly influenced by these artists and poets.
- Miró always followed his imagination when working. He would start to draw and let his first marks inspire other images. When he started he never knew how the painting would end up.
- Look at "*The Farm*". How many objects can you identify? (the ladder, moon, dog, rocks, living creatures)
- Keep an eye out in the future. Can you find any of the objects that you see in "*The Farm*"? They may look a little different, but all of his life Miró continued to paint the objects seen in "*The Farm*". They might dance, float in space or have very simple, abstract forms, but most of the objects reappear over and over again.
- Purchased by Ernest Hemingway, later given to NGA, not currently on view
- Hemingway said "I would not trade it for any picture in the world," he wrote. "It has in it all that you feel about Spain when you are there and all that you feel when you are away and cannot go there. No one else has been able to paint those two opposing things."

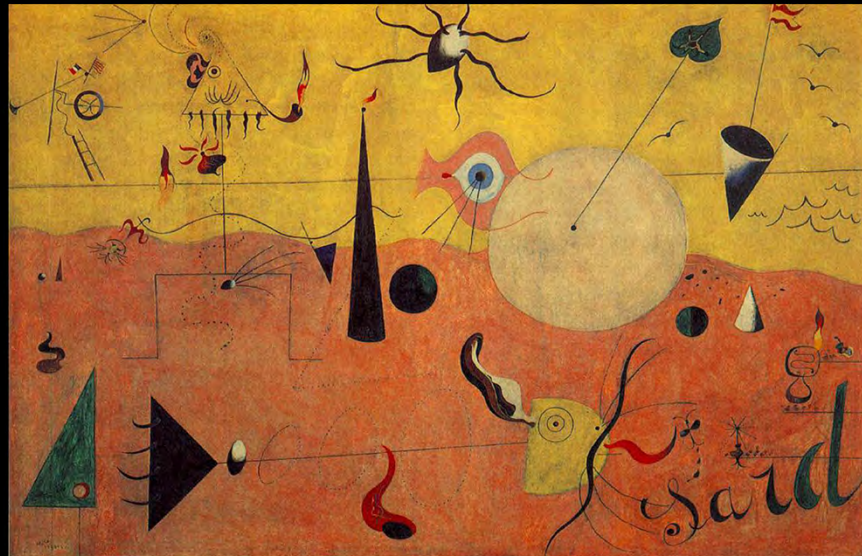


Head of a Catalan Peasant, 1925

Head of a Catalan Peasant, 1925, oil on canvas, 920 x 732 mm, Tate & Scottish National Gallery of Modern Art or

Earlier version, Head of a Catalan Peasant, 1924, oil and crayon on canvas, 57 1/2 x 44 15/16 in, NGA
Not on view now

Nationalist symbolism, Barretine (traditional liberty cap) symbol of Catalan



The Catalan Landscape (The Hunter), 1923-1924

The Catalan Landscape (The Hunter), 1923-4, oil on canvas, 25 ½ x 39 ½, MOMA

surrealism



Harlequin's Carnival, 1924-1925

Harlequin's Carnival, 1924-1925, oil on canvas, 25 x 35 in, Albright-Knox Art Gallery, New York

- *Harlequin's Carnival* was exhibited in 1925 to great acclaim and established Miró as an artist. But it was his last, most surreal painting.
- What symbols do you see in *Harlequin's Carnival*? (Ladder, moon, dog, cat, music)



Dog Barking at the Moon, 1926



Dutch Interior I, 1928

Dutch Interior I, 1928, oil on canvas, 36 1/8 x 23 3/4", Museum of Modern Art, New York

- In 1928 Miró visited museums in Holland. He painted several "Dutch Interiors" based on 17th century Dutch masters who painted cluttered indoor scenes with dogs, cats and people eating, dancing and playing musical instruments.
- *Why do you think this appealed to Miró?* (he already enjoyed painting various objects in his work)
- *What objects can you find?* (Instruments, animals, open window)
- Many of Miró's works had a playful or humorous quality to it; he felt his paintings were works of poetry and music because he developed his own RHYTHM of shapes and colors rhythm



The Lute Player, Hendrick Martensz Sorgh, 1661

Dutch Interior I

The Lute Player, Hendrick Martensz Sorgh, 1661, 36 1/8 x 28 3/4", Museum of Modern Art, New York

Influence for *Dutch Interior I*



Dutch Interior II, 1928

Dutch Interior II, 1928, oil on canvas, 92 x 73 cm, Solomon R. Guggenheim Museum, New York



Teaching the Cat to Dance, Jan Steen, 1665-1668
1665-1668

Teaching the Cat to Dance, Jan Steen, 1665-1668, 68.5 x 59 cm, Rijksmuseum, Amsterdam

Influence for *Dutch Interior II*

- Compare to original
- Compare I to II



Hirondelle/Amour, 1933-34

Hirondelle/Amour, 1933-34, oil on canvas, 6ft 6 ½ x 8ft 1 ½", Museum of Modern Art, New York



Portrait No. 1, 1934

Portrait No. 1, 1934, medium, size, Owner

- This portrait shows the different styles and techniques Miró liked to use.
- Miró's style changed often but always relied on his imagination.
- *What shapes can you find in this portrait? (hearts, fish, insects, stars)*



Joan Miro, Barcelona, 1935



Persons in the Presence of Nature, 1935

Persons in the Presence of Nature, 1935, oil and gouache on cardboard, 75 x 105 cm, Philadelphia Museum of Art



Still Life with Old Shoe, 1937

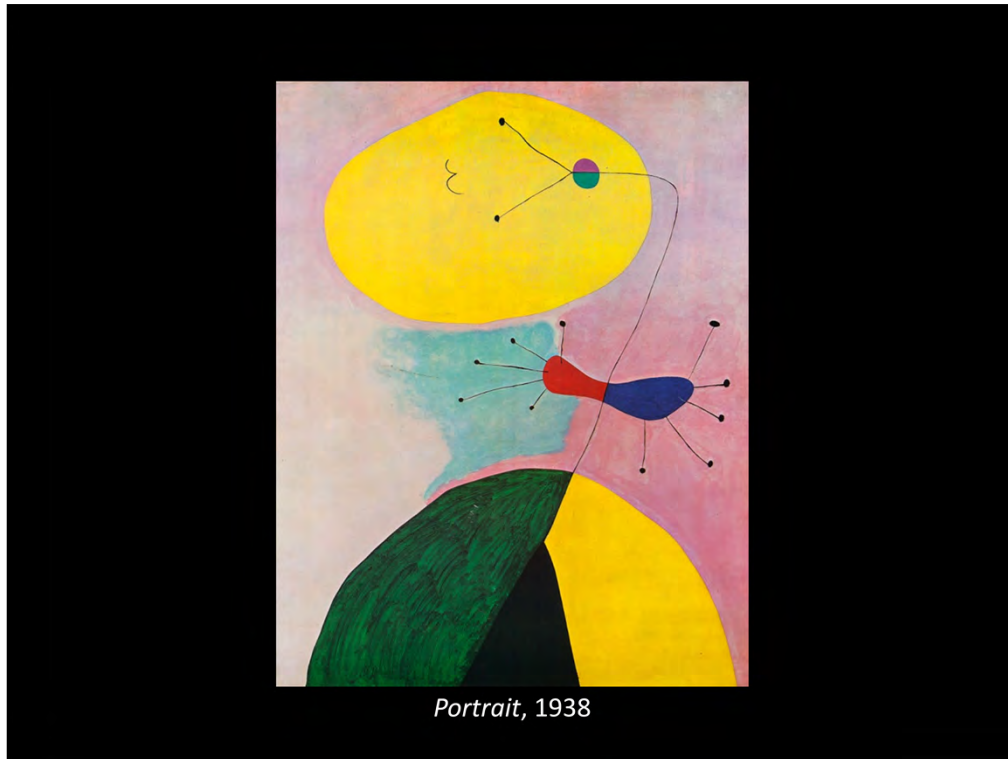
Still Life with Old Shoe, 1937, oil on canvas, 81 x 116 cm, Museum of Modern Art, New York



Self Portrait I, 1937-1938

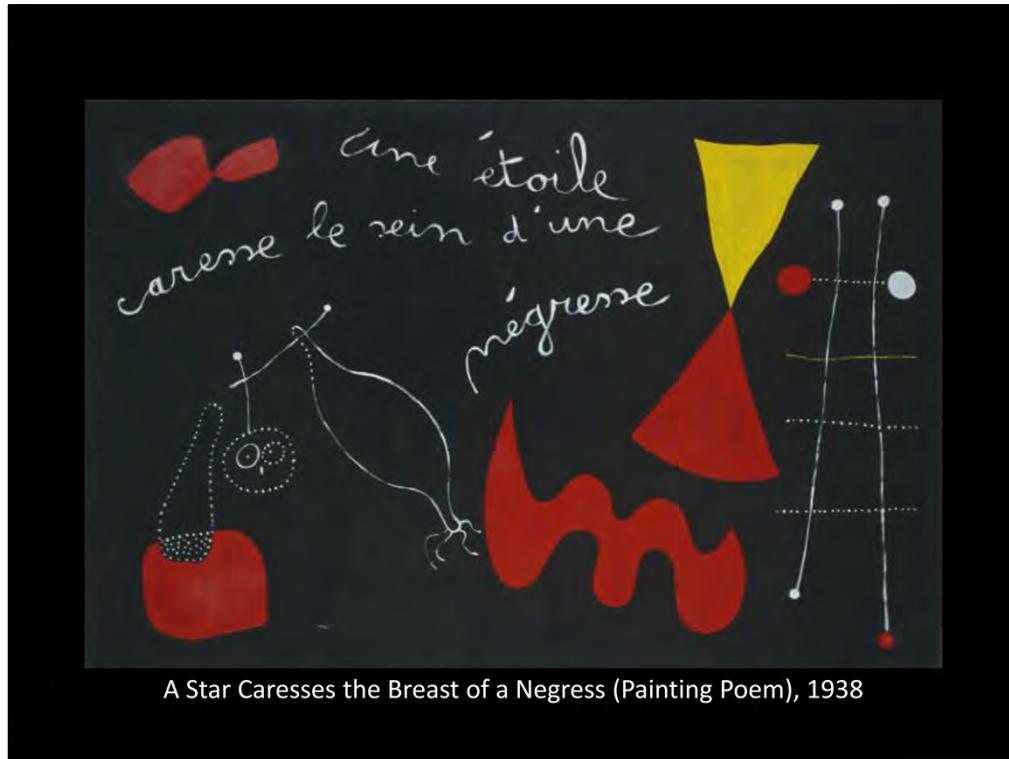
Self Portrait I, 1937-1938, medium, size, owner

- Miró was affected by the Spanish Civil War of the 1930's both financially and emotionally.
- During this time Miró's artwork reflected his sad feelings.
- *How are his emotions about war reflected?* (Dark intense colors, harsh lines, color contrast, diagonal or swirling line)



Portrait, 1938, medium, size, Kunsthaus, Zurich

- This painting shows how Miró used his imagination to create unique line and shape.
- *What do you think he was thinking of while he created this portrait?*



A Star Caresses the Breast of a Negress (Painting Poem), 1938

A Star Caresses the Breast of a Negress (Painting Poem), 1938, oil on canvas, 1295 x 1943 mm, Tate Museum

Miró's 'painting-poems' combine painted and written elements. This work was built around the first line of an erotic poem, balancing words and signs. The two touching triangles represent a woman in Miró's language of signs, and the bulbous outline with hairs relates to his usual sign for the female sex. The star appears only as a word, although the ladder alludes to the desire to reach for the stars. This exemplifies Miró's ability to combine simple imagery with ancient symbolism and make contact with deeply held instincts.



The Ladder of Escape, 1940, gouache and oil on paper, 15 x 18 1/8", Private collection, New York
One of the "Constellations Series"

Moved with his family to Normandy coast in 1939
Georges Braque a neighbor
Area subject to blackouts – constellation series

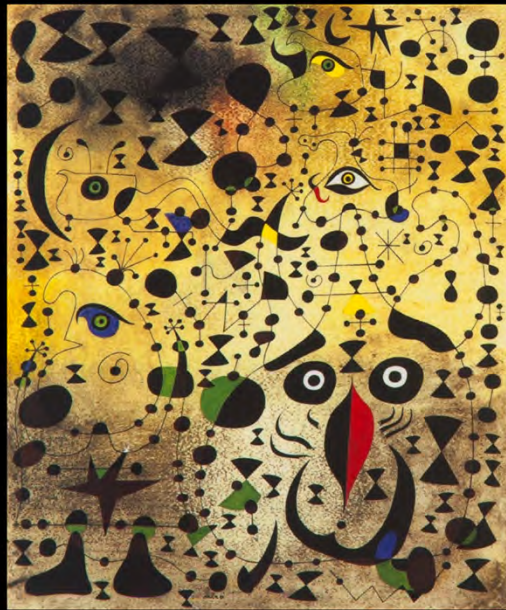
He explained their genesis in a letter to a friend: "I had always enjoyed looking out of the windows at night and seeing the sky and the stars and the moon, but now we weren't allowed to do this any more, so I painted the windows blue and I took my brushes and paint, and that was the beginning of the *Constellations*."



The Escape Ladder, 1940

The Escape Ladder, 1940, medium, size, Tate Modern

- The *Constellation Series* (this one) was created during World War II.
- These paintings are Miró's imaginations about the constellations when they were covered by blackouts during the war.
- These paintings began with a random line or paint splotches. Then he found shapes and figures within the lines & splotches to create his painting. Again, he added symbols of things that he loved - nature, beasts, insects, women, stars, sun, moon, sky, birds.



The Beautiful Bird Revealing the Unknown to the Pair of Lovers, 1941

The Beautiful Bird Revealing the Unknown to the Pair of Lovers, 1941, gouache and oil on wash paper, 18 x 15 in, Museum of Modern Art, New York



The Poetess, 1940

The Poetess, 1940, gouache and oil wash in paper 38 x 46, private collection



Vase, 1941-1945

[2Vase](#)

1941-1945

Stoneware

Paris, Musée national d'Art moderne. On loan to the Musée des arts décoratifs.

Donated by the artists, 1949



Personnage I, 1945

[Personnage I \(Figure I\)](#)

1945

Earthenware

Paris, Maeght Family Collection



Woman (Personage), 1947-1948, cast 1950

Woman (Personage), Joan Miro, 1947-1948, cast 1950 Hirshhorn



Miro with sculpture



The Red Sun, 1948

The Red Sun, 1948, oil on canvas, 35 7/8 x 28 in, The Phillips Collection, Washington D.C.

- *How do these paintings make you feel?*
- *Does this painting seem like random shapes or something Miró dreamed? Why?*



People and Dog in Sun, 1949

People and Dog in Sun, 1949, medium, size, Kunstmuseum, Basel, Switzerland

- Miró met sculptor Alexander Calder in Paris in 1928. They had a long-lasting friendship and influenced each other's art.
- Miró painted with bright colors, unique shape, curved line while Calder created large sculptures with bright colors, unique forms, and thin curvy wire.



Lament of the Lovers, 1953

Lament of the Lovers, 1953, medium, size, Galleria Nazionale d'Arte Moderna, Rome



Ladders Cross the Blue Sky in a Wheel of Fire, 1953

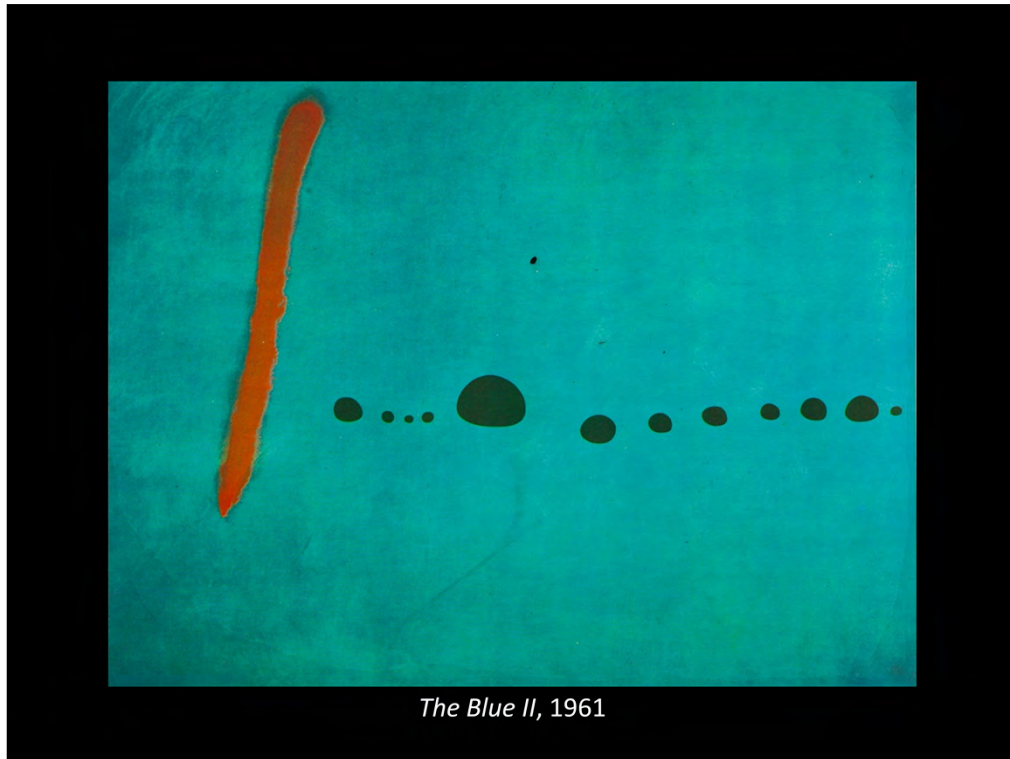
Ladders Cross the Blue Sky in a Wheel of Fire, 1953, oil on canvas, 116 x 89cm, private collection

- *Do you think this is a random design or influenced by a dream Miró had? Why?*
- *How does this artwork make you feel? (Happy, sad, afraid, tired, shy, excited)*



Femme Au Miroir, 1957

Femme Au Miroir, 1957, color lithograph, size, owner



The Blue II, 1961, oil on canvas, 270 x 355 cm, Galerie Maeght, Paris



Composition, 1963

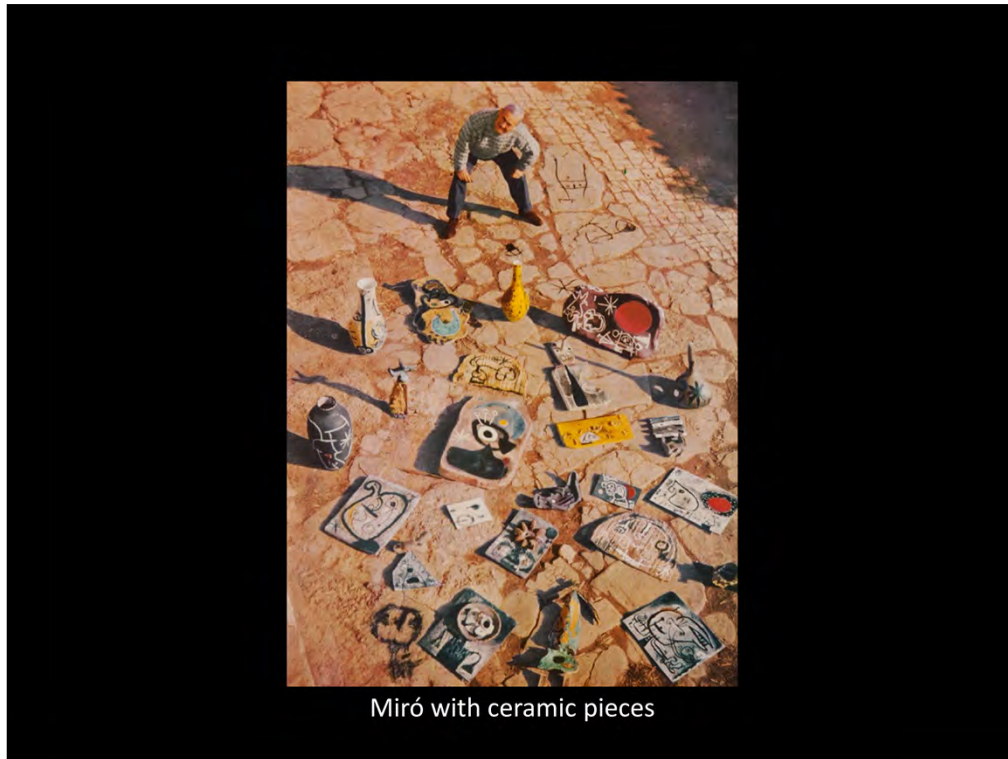
Composition, 1963, medium, size, owner



Woman before an Eclipse with her Hair Disheveled by the Wind, 1967

Woman before an Eclipse with her Hair Disheveled by the Wind, 1967, oil on canvas, 95 ¾ x 76 ⅝ in, Hirshhorn Museum, Washington D.C.

- All Miró wanted was for people to be touched by his work.
- *Do you think Miró's work touches you? How does it make you feel?*



Miró with ceramic pieces, date, photo

- In later years, Miró expanded art to other mediums, ceramics, sculpture, illustrations for a book, murals, and tapestries.

During the 1960's he devoted more time to the mediums of printmaking, ceramics, murals and sculpture. One reason for his interest in these other mediums was that they involved collaborating with other people

Between 1954 and 1960 he produced his greatest ceramic output, with the aid of Josep Llorens y Artigas, who provided technical expertise for his creations. They had the use of a very large kiln for Miro to bake his increasingly large ceramic forms, which he created in individual parts to be reconnected after firing. They wanted to produce ceramic works which were not simply paintings transferred to ceramic, but in deference to the ceramic medium itself. Their big project was to convert Miro's art objects to the ceramic medium.



Lunar Bird, 1945, enlarged and cast 1966-67

Lunar Bird, (1945, enlarged and cast 1966-67), Bronze, 89 3/8 X 88 1/2 X 58 1/4 IN.
(207.0 X 204.9 X 147.8 CM.)

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution

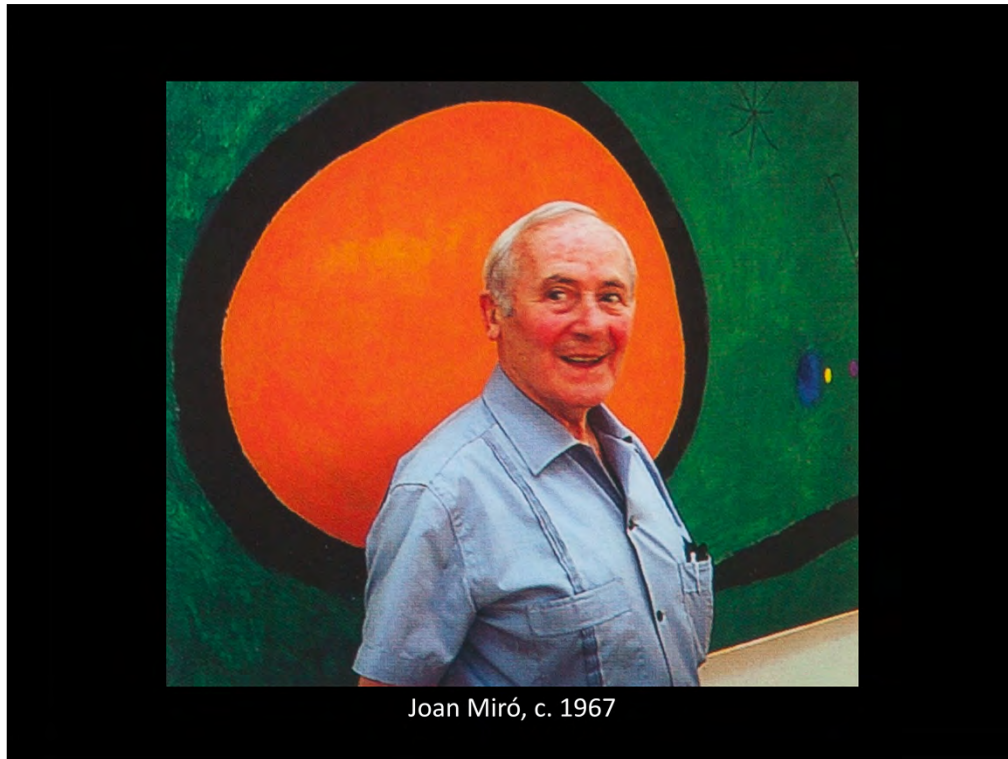
people, rather than the solitary activity of painting. Also, printmaking's production of many images rather than just one original appealed to him.



Personage with Three Feet, 1967

Personage with Three Feet, 1967, painted bronze, height 85 ½", Foundation Joan Miro, Barcelona

Assemblage



Joan Miró in front of his painting, *Le Vol d'Oiseau par le Claire de Lune* (painted 1967), c. 1967, photograph



Model for a Monument, 1972

Joan Miró, *Projet pour un monument*, 1972. Plaster, 20 1/8 x 15 1/8 x 9 7/8 inches, Aquavella Modern Art, New York



Woman and Bird in the Night, 1974

Woman and Bird in the Night, 1974, oil on canvas, 28 x 36 in, private collection



Gothic Personnage, Bird-Flash, model 1974, cast 1977

Gothic Personnage, Bird-Flash (Personnage Gothique, Oiseau-Éclair), Joan Miró, model 1974, cast 1977, bronze, 177 ¼ x 78 ¾ x 63 in, National Gallery of Art Sculpture Garden

Copies in ?

Until his 70th birthday in 1963, Joan Miró was best known for his surrealist paintings and drawings. However, in the last two decades of his life he created more than 150 sculptures. These late works mostly fall into two categories: those cast from forms created by the artist, and those cast from found objects. One of Miró's largest sculptures, *Personnage Gothique* relates to both types: the bird was cast from an object the artist created, while the top portion was cast from a cardboard box and the arch-shaped form from a donkey's collar. The objects combine to suggest a figure, while at the same time the empty box and unoccupied harness imply absence. *Personnage Gothique* embodies Miró's lifelong concern with richly imaginative imagery that he said was "always born in a state of hallucination."



Wilhelm Hack Museum, Ludwigshafen, Germany, 1979

Started doing murals in 1950,

The wall, which comprises 7,200 tiles, is 55 metres (180 ft) wide and 10 metres (33 ft) high.

produced by [Joan Gardy Artigas](#)



Miró in front of Wilhelm Hack Museum



Miro's Chicago, 1981
originally called *The Sun, the Moon and One Star*

Miró's Chicago (originally called *The Sun, the Moon and One Star*)^[1] is a [sculpture](#) by [Joan Miró](#). It is 39 feet (12 m) tall, and is made of [steel](#), [wire mesh](#), [concrete](#), [bronze](#), and [ceramic tile](#)

Across from Daly Plaza



Miro Mosaic on Las Ramblas, 1976

Arrive by sea

In 1976, the artist **Joan Miró** chose this spot on Barcelona's Rambla to incorporate one of his works into the pavement, close to the Passatge del Crèdit, the place where he had been born 83 years earlier. His intention was for passers-by to walk over the **mosaic**, and he wasn't concerned about it getting damaged. However, over the years, the cobblestones deteriorated and the colours faded, and in 2006, the Barcelona City Council decided to restore this Joan Miró's milestone to mark its 30th anniversary.

The mosaic is circular like the cosmos and its basic colours – yellow, blue and red – and simple forms, are redolent of Joan Miró's language: an intuitive language that retains the purity of the world of childhood.



Mural at Barcelona Airport, 1970

Arrive by plane

The giant mural which dominates the façade of Terminal 2B was built in collaboration with Joan Gardy Artigas and inaugurated in 1970. The mural is fifty metres long, 10 metres high and made up of 4,865 brightly coloured ceramic tiles.



Arrive by land – near train station

Dona i Ocell 1982 Barcelona

Artist Joan [Miró](#) and [Gardy Artigas](#) Year 1983 Type [Sculpture](#) Dimensions 22 m × 3 m (72 ft × 9.8 ft) Location Joan Miró park, [Barcelona](#)

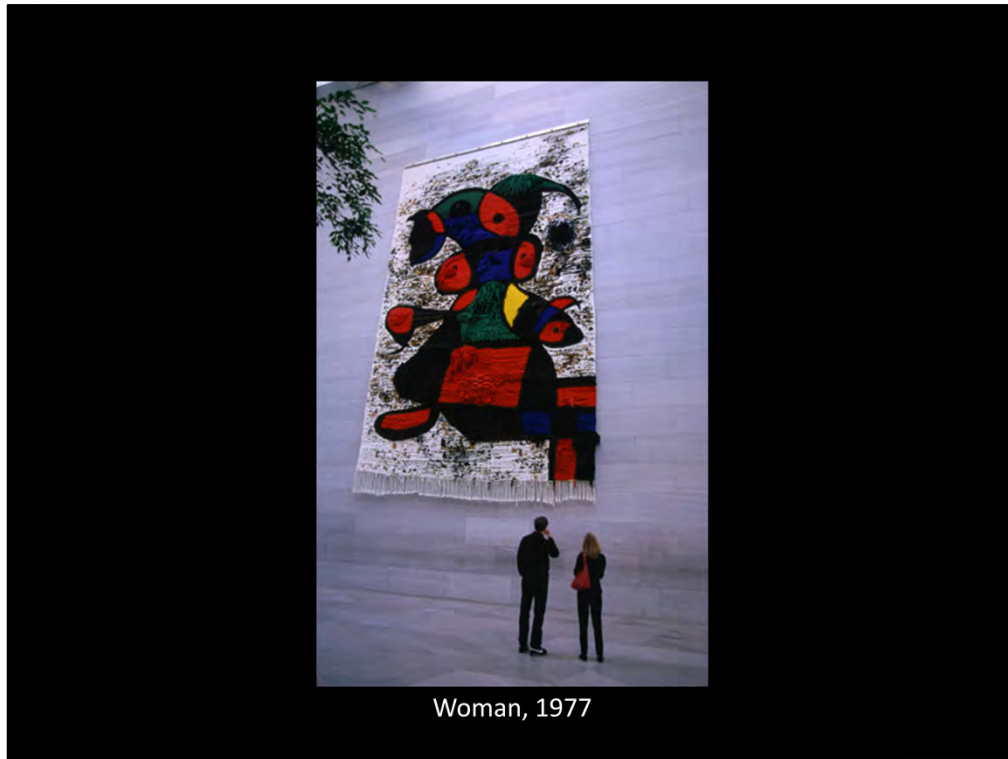
The concrete sculpture was formally opened in 1982^[2] or 1983 (sources vary) and it was one of Joan Miró's last large sculptures which he constructed with the help of his friend and collaborator [Joan Gardy Artigas](#).^[3] Miró was not able to attend the opening as he was too ill and he died less than a year later.

It was Miró's design but Artigas was responsible for adding the tiles as he had done for [Miró's earlier mural](#) in [Ludwigshafen](#), Germany. *Dona i Ocell* was part a publicly commissioned trilogy that was intended to welcome visitors to Barcelona as they arrived by the sea, from the air or in this case by land. Car passengers that arrive in Barcelona can see the strong colours of the tiles which are indicative of Miró's style. This work was the last of the three sculptures that welcomed Barcelona's tourists. The first was at the airport and it was commissioned in 1968. The intermediate work was a large mosaic in [La Rambla](#) in Barcelona.^[4]



Gran Tapís del World Trade Center, 1974

Also made a tapestry that hung in World Trade Center that was destroyed on 9/11
Catalan: *Gran Tapís del World Trade Center, 1974*, wool and hemp, 20 ft × 35 ft



Woman, 1977

Femme – Woman, 1977, wool and cotton tapestry, 414 13/16 x 237 15/16 in, 20' x 34', weight: 2040 lb.

woven by Josep Royo

Commissioned for opening of East Wing of National Gallery in 1978

Taken down in 2003, 25th anniversary, replaced with Ellsworth Kelly "Color Panels for a Large Wall"

When East Wing opened, exhibitions included Picasso & Cubism, Matisse Cut-outs. Cut outs hung in tower for many years



Miro's Sert Studio, Palma, Mallorca

- In Mallorca, in 1956, Miró fulfilled one of his dreams: to have a studio of his own, designed by his friend the Catalan architect Josep Lluís Sert. During the years when the studio was being built and up until the late 1950s, Miró almost stopped painting altogether, working primarily on ceramics, etching, and lithography. The pace of his work changed when he settled in Palma in 1956 and moved into the new studio. He began looking over former paintings and sketchbooks. As he later recalled, “For the first time ever, I had enough space. In the new studio, I was able to unpack boxes with canvases I’d painted many years back [...] When I took them all out, in Mallorca, I began my self-criticism process [...] I was relentless with myself. I destroyed many canvases, and particularly many drawings and gouaches.”
- In 1992 the artist’s studio in Palma de Mallorca was turned into a museum
- Designed by same architect



Miro in Studio, 1977



Studio in Mallorca



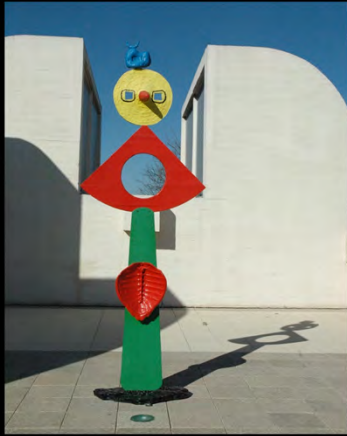
Foundation Joan Miró, Barcelona

In his life produce 2,000 oil paintings, 500 sculptures, 400 ceramic pieces, 5,000 drawings and collages, ceramic murals,

In 1975 the Foundation Joan Miro was opened in Centre d' Estudis D'Art Contemporani, Barcelona – is that where it is now? I think this is a new building

- When he was 87 years old, Miró said, "Whether it's a large ceramic wall, or a monumental sculpture, or a big tapestry, what interests me is the direct contact with a mass audience... What I want is for my work to become part of the consciousness of those young people, the men and women of tomorrow. One of them - who knows- may become President of the United States and will have been touched by my mosaic. That's what makes it worthwhile. It's the young people who matter to me,... I'm working for the year 2000, and the people of tomorrow." For a man who claimed to be, at times, tragic and taciturn, his art is for him and for us a great triumph over pessimism and a source of hope.
- Miró died in 1983 at the age of 90. He lived a long artistic life and never got tired of working or creating new images.
- Miro, who suffered from heart disease, had been bedridden since he left a clinic two weeks ago where he was examined for respiratory problems.
- Miro's images, which came from his memory, the unconscious, dreams, and transformative modernist art processes, are at once childlike, innocent and

sophisticated. His two poles of existence, Catalonia and Paris, reflect this combination of rural and cosmopolitan. His forms (creatures such as people, birds, insects and animals) are whimsical and expressive, as well as inventive. The ultimate meaning of all of his abstracted realities may not be known, but it's safe to say that they all had a meaning for him, in his childhood, in his dreams, and in his life.



The Caress of a Bird, 1967

