

Fundació Joan Miró, Barcelona

The Fundació Joan Miró is a museum of modern art honoring Joan Miró located on the hill called Montjuïc in Barcelona, Catalonia. The idea for the foundation was made by Joan Miro with his friend Joan Prats in 1968. Miró wanted to create a new building that would encourage particularly younger artists to experiment with contemporary art. The building was designed by Josep Luís Sert. He designed the building with courtyards and terraces to create a natural path for visitors to move through the building. The building began on the mountain of Montjuïc and the foundation opened on 10 June 1975. Joan Miro's path is aptly represented by the collection of works that the artist kept for his wife : Pilar Juncosa. These pieces were placed on the museum when it opened, thanks to Miro's family.



Joan Miró (Barcelona, 1893 - Palma, 1983).

Joan Miro was born in Montroig in Barcelona, Spain. He began to study art, when he was fourteen, at the Barcelona School of Fine Arts. When he was eighteen, he decided that academic instruction was not giving him anything very useful, and began to work alone. Upon his first visit to Paris in 1919, he came under the influence of Braque and Picasso, and for a time he painted in the Cubist manner. By 1925, however, he had become a member of the Surrealist group. In 1928 Miro traveled to Holland and was exhibited for the first time in New York. He then began producing a group of collages that was shown in Paris in 1930, and in 1937 he painted a large mural for the Paris Exhibition. Miro left France in 1940 and went to the island of Majorca, where he continued to paint, began to make lithographs, and did ceramic work with Artigas. He returned to Paris in 1944, and divided his time between that city and Barcelona, continued to paint. He was the leader of the school of Surrealists. He died in Palma in 1983.



Different works that can be found in the museum



Landscape, Mont-roig, Joan Miró, 1914

In 1911, Joan Miró caught typhoid fever and spent his convalescence at the family's farmhouse in Mont-roig, Tarragona. This period reinforced his artistic convictions. In Mont-roig he became aware of a genuine identity that was nurtured by its contact with the pure, "primitive" essences of the place –an unchanging, timeless place.



Village and church of Mont-roig, Joan Miró, 1919

This piece belongs to what is described as Miró's detailist style. He points to primitive and Japanese artists as the main catalysts of his interest in the minimal features of landscapes. A vertical format is not the most common for this genre. Much like the painters of the Trecento and illustrators of the Far East, Miró juxtaposes different layers to achieve a sense of depth.



Painting, Joan Miró, 1925

The paintings from this moment are exact transpositions of simple sketches in which there is no indication about the treatment of the background. Their chromatic homogeneity is subtly altered by scratches, rubbings and the hinted presence of the stretcher. The power of colour reveals the fragility of the line.



Composition with figures in the burnt forest, Joan Miró, 1931

'Painting disgusts me profoundly', said Miró, 'I do not use the customary artists's tools unless they allow me to achieve the precision I need.' After covering the canvas with an even layer of paint, he rubbed and scratched it. In contrast, the figures are clearly defined. The resulting impression is at once one of suspension and of depth.



Man and woman in front of a pile of excrement, Joan Miró, 1935

The savage paintings presage an imminent disaster. Once again, the landscape is that of Mont-roig, but here it is stricken with desolation, and the figure challenges the harmonious ideal of times past. The use of illusionistic devices such as modelling and perspective conveys a sense of plausible unreality. The colours are bright and biting: the light is disturbing.



Burnt canvas 5, Joan
Miró, 1973

The attack on paintings was direct. Sometimes Miró drew with a knife, opening up spaces; at other times, he let fire consume the canvas. In the 1920s he had suggested the presence of the stretcher; here he exposes it, burned to a crisp. Once the space

for representation has been cast out, the deceit is exposed. Miró stated: 'To hell with auctions, appraisals and all that crap.'

Lovers playing with almond blossom. Model for the sculptural group at
La Défense, Paris.

This piece is the model for a monumental sculpture installed in a square in the business district of La Défense, in Paris. Its organic forms seek a dialogue with those strolling by or through it, and act as mediators between the human scale and that of the surrounding skyscrapers.





Tapestry of the
Fundacio, Joan
Miró, 1979

Alongside works that eschew tastefulness and technical skill, exalting risk, there are others that speak a language

of archetypal forms and universal signs. These are figurative, iconic pieces. This tapestry is a colossal example that also raises the issue of the work's integration into the architectural space.