

The Joan Miro Museum

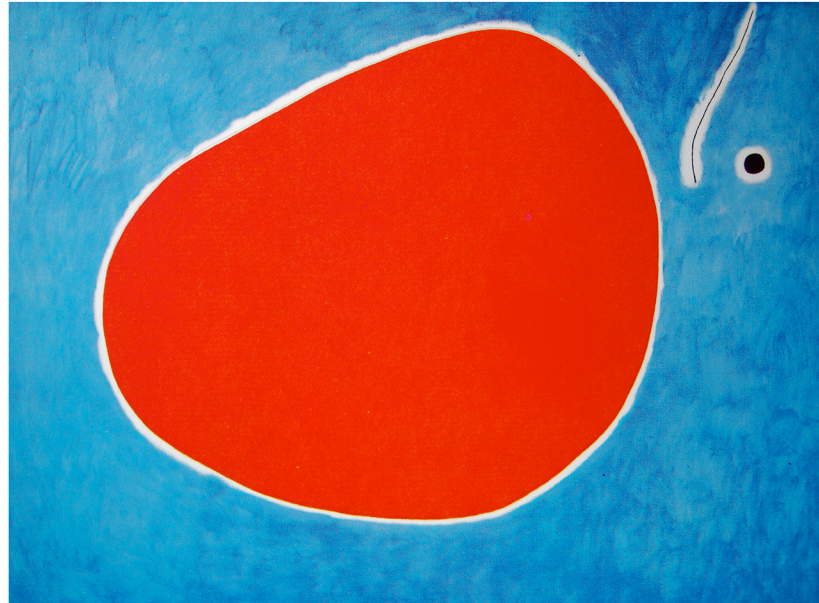
designed by stacie jensen

M a c r o M i c r o M i r o









(Cover) *The Flight of the Dragonfly in Front of the Sun*, 1968

Colophon

Title: Macro Micro Miro

Subject: A Comparison

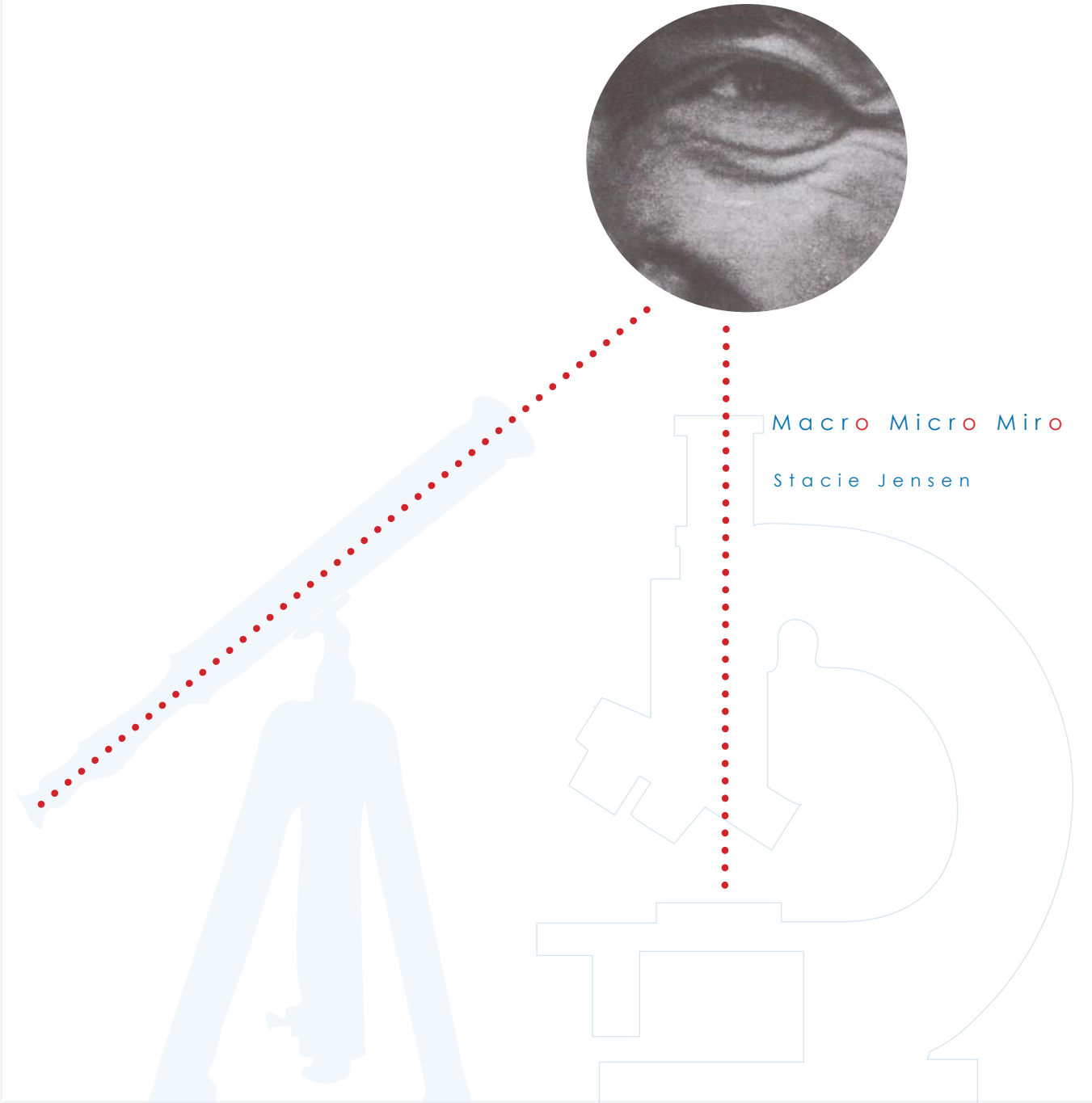
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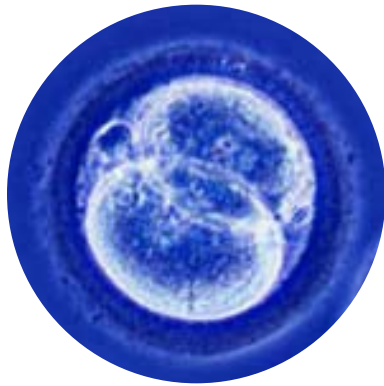
Location: University of Maryland Baltimore County

Type: Century Gothic



Macro Micro Miro

Stacie Jensen



Stem Cells

Miró was born April 20, 1893, in Barcelona and studied at the Barcelona School of Fine Arts and the Academia Galí. His work before 1920 shows wide-ranging influences, including the bright colours of the Fauves, the broken forms of Cubism, and the powerful, flat two-dimensionality of Catalan folk art and Romanesque church frescoes of his native Spain.

*Hair Pursued by Two Planets, 1968*



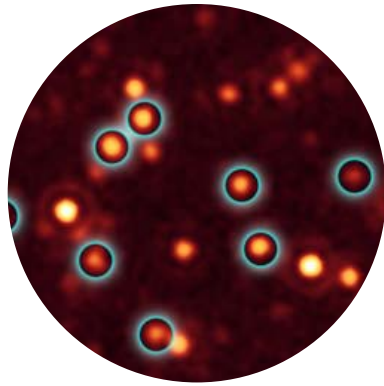


Image of Black Holes

In 1940, in Varengeville (Normandy), Miró starts a series of gouaches Constellations, the work on which he continued in Montroig and Barcelona. These 23 works became one of the highest points in his creativity. Stars, moon scythes, discs, eyes, birds and animals, human figures, some indefinite forms either come close together or leave the free space. These gouaches were created, as Miro admits, under the influence of night, stars, music of Bach and Mozart, which stirred up in him multiple poetic associations.

Joan Miró (1893-1983), Spanish painter, whose Surrealist works, with their subject-matter drawn from the realm of memory and imaginative fantasy, are some of the most original of the 20th century.



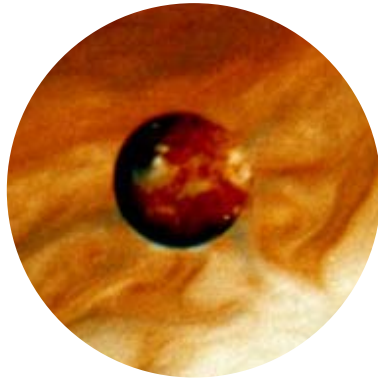
Galaxy

He moved to Paris in 1920, where, under the influence of Surrealist poets and writers, he evolved his mature style. Miró drew on memory, fantasy, and the irrational to create works of art that are visual analogues of Surrealist poetry.

*Maquette de foulard, 1964*







Jukpiter and Its Moon

Amorphous amoebic shapes alternate with sharply drawn lines, spots, and curlicues, all positioned on the canvas with seeming nonchalance. Miró later produced highly generalized, ethereal works in which his organic forms and figures are reduced to abstract spots, lines, and bursts of colours.



*Woman with Blond Armchair Combing Her Hair by the Light of the Stars, 1940*



Stars and Planets

As time progresses, Miró's pictures become increasingly abstract, and his forms more organic. By the end of the 1920s Miró's vocabulary of pictorial idioms is formed. There are signs, which mark the space (a line of horizon, sun and stars in the upper part of a picture; waves or bunches of plants in the lower part), and service signs, or messengers, which communicate and unite the different parts of space.



Red Disk, 1960



First Trip to the Moon

These dreamlike visions often have a whimsical or humorous quality, containing images of playfully distorted animal forms, twisted organic shapes, and odd geometric constructions. The forms of his paintings are organized against flat neutral backgrounds and are painted in a limited range of bright colours, especially blue, red, yellow, green, and black.



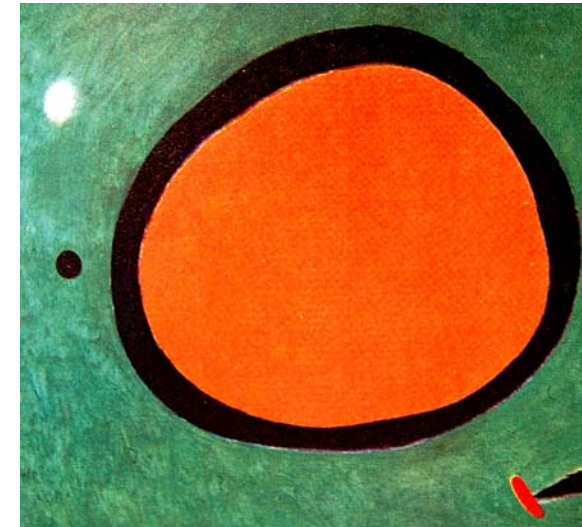
*The Gold of the Azure, 1967*

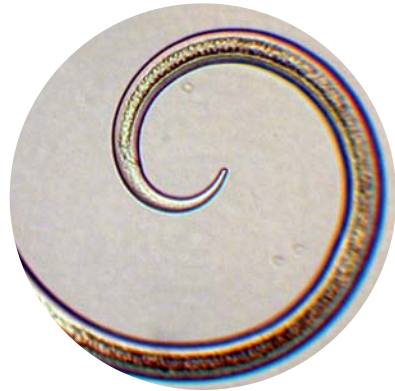




Krill

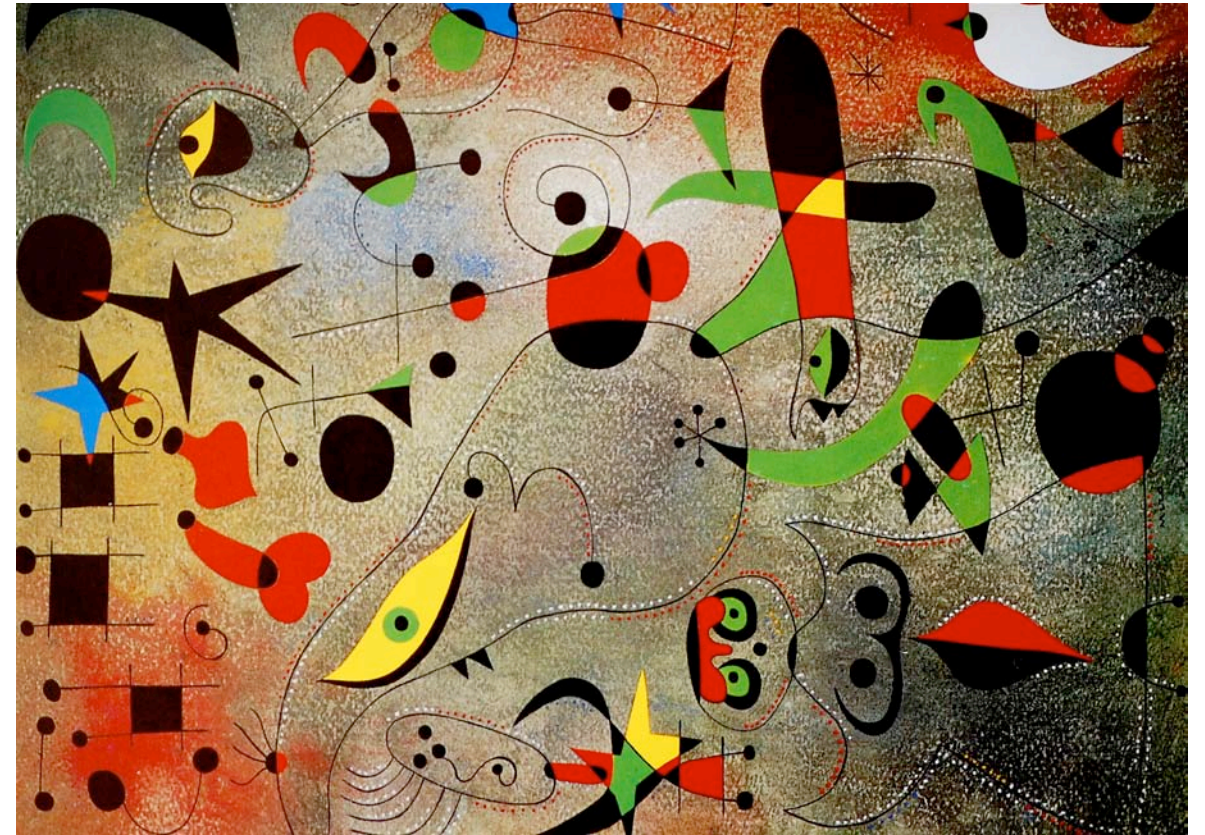
His intellect, subconscious mind and hands created the world of boneless, flowing, amorphous creatures, which freely change their shapes and position in the space and universe. Figures and objects, a fish, an insect, a ladder, flames, stars, cones, circles and spheres, all have real prototypes, but on the canvas are swinging colored shadows, celebrating a holiday.

*The Flight of the Bird by Moonlight, 1967*



Nematode

Miró found that painting was the key to his mental and emotional as well as physical well-being. He devoted himself to his art, eventually moving to Paris in 1919 where he came into contact with Cubism and Surrealism. In 1920, he met André Masson and Max Ernst, who encouraged his study of psychic automatism, an expression of the subconscious in freeform writing. Inspired by psychic automatism, he began creating vibrant canvases which incorporated alien worlds inhabited by whimsical creatures.

*Awakening in the Early Morning, 1941*





Earth's Atmosphere

This signature style was marked by bright, colorful, amorphous forms which seemed to float across the canvas along spirited lines. While frequently identified with the Surrealist movement, Miró never fully accepted the movement's creed and refused to sign the Surrealist Manifesto. Throughout his life, Miró felt a deep connection to his Catalan heritage and much of the symbolism that is so prevalent in his work is derived from this culture



Woman in the Night, 1976