

Macro Micro Miro

The Joan Miro Musem

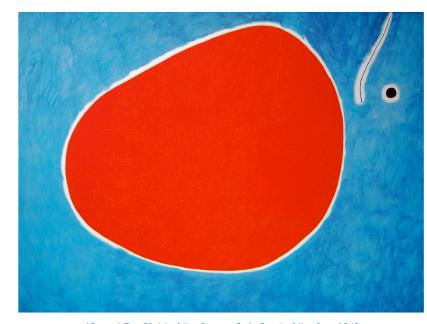
designed by stacie jensen



During Miro's life (1893-1983) technology transformed our planet. In under a century, humans explored the depths of the sea and ventured into the solar system. Each invention and adventure brought new imagery. Improvements in technology and the mass availability of Microscopes and Telescopes allowed the layperson to look at the intricacies of living cells and the vastness of the universe for the first time in history. Perception exploded. These windows allowed a view of places unconfined by gravity, perspective, and laws. Miro managed to digest the meaning of these new icons, transforming them into dream-like compositions combining elements from many scales and dimensions onto one flat plane.



Bird in the Night, 1967



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

Colophon

Title: Macro Micro Miro

Subject: A Comparison

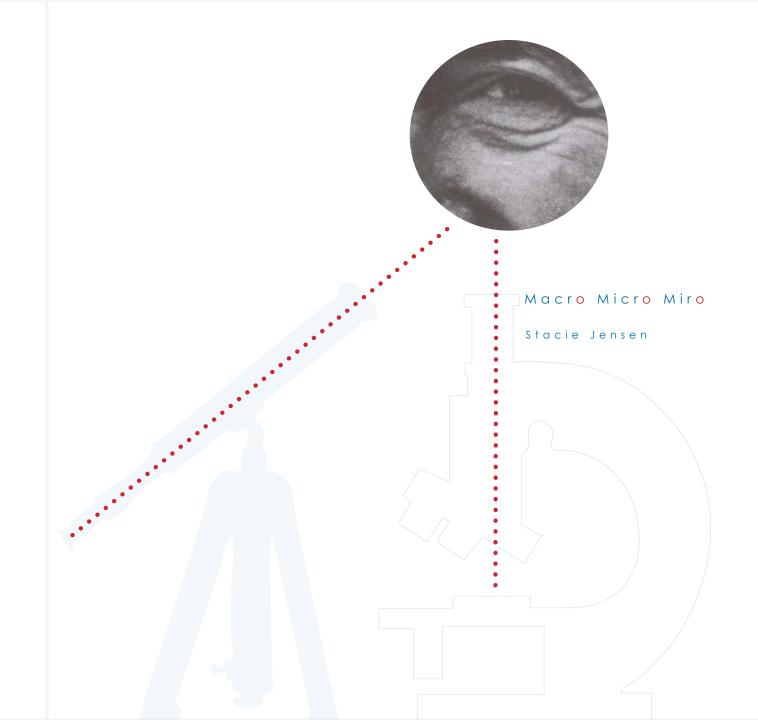
Designed by: Stacie Jensen

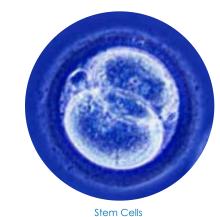
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Miró was born April 20,1893, in Barcelona and studied at the Barcelona School of Fine Arts and the Academia Galí. His work before 1920 shows wide-ranging influences, including the bright colours of the Fauves, the broken forms of Cubism, and the powerful, 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.



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

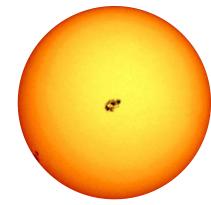
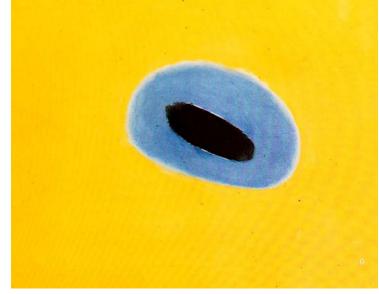


Image of sun spots and solar flares

He made assemblages from materials and objects that he found; he painted, drew and collaged on paper, masonite, sandpaper, copper. Miro created a series of pictures after his sketches-collages. Those collages were used for future paintings; in his artistic compositions all those technical parts and blocks turned into organic mildly shaped forms, which remind of animal organs, human limbs, and embryos. Fulfilled in bright colors, these works represent some of Miró's most abstract works.



The Lark's Wing Encircled with the Golden Blue Rejoins the Heart of the Poppy Sleeping on the Diamond-Studded meadow, 1967



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 Armpit Combing Her Hair by the Ligt 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



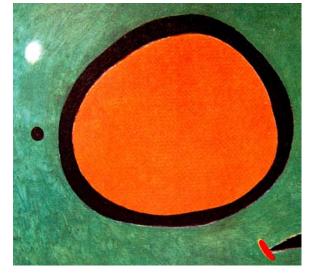
First Trip to the Moon

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.

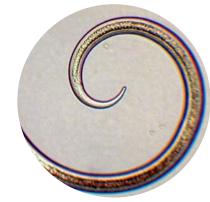


The Gold of the Azure, 1967

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



Nemitode

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