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JOAN MIRÓ: 1908-1928
Evolution of His Personal Style:

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TABLE OF CONTENTS

Illustrations	4
INTRODUCTION	5
CHAPTER ONE: EARLY INFLUENCES	9
The Spanish Influence	
The Romanesque Influence	
Early Studies	
CHAPTER TWO: PRE-PARIS INFLUENCES	20
The Influence of Post-Impressionism	
The Influence of Cezanne	
The Influence of Cubism	
CHAPTER THREE: PARIS 1920-1924	35
The Move to Paris	
Paintings 1921-1923	
The Introduction of Symbols	
CHAPTER FOUR: THE INFLUENCE OF SURREALISM	49
Paintings 1924-1925	
Paintings 1925-1928	
CONCLUSION	62
APPENDICES	
Miro: Biographical Outline	66
List of Colour Reproductions Examined	69
BIBLIOGRAPHY	75

LIST OF ILLUSTRATIONS

'Portrait of E.C.Ricart' (1917)	23
'Le Pere Tanguy' (1888)	23
'Village of Montroig' (1916)	25
'The Blue Bottle' (1916)	26
'Prades, Tarragona' (1917)	28
'Self-Portrait' (1919)	30
'The Table' (1920)	31
'Horse, Pipe and Red Flower" (1920)	31
'Portrait of a Spanish Dancer' (1921)	37
'Spanish Dancer' (1921)	37
'The Farm' (1921-22)	39
'The Farmers Wife' (1922-23)	39
'The Ploughed Field' (1923-24)	41
'Catalan Landscape' 1923-24)	43
'Maternity' (1924)	43
'Portrait of Madame K.' (1924)	43
'Harlequin's Carnival' (1924-25)	45
'Man with a Pipe' (1925)	52
'Ceci est la Couleur de mes Reves' (1925)	52
'Le Corps de me Brune' (1925)	52
'Dog Barking at the Moon' (1926)	57
'Person Throwing a Stone at a Bird' (1926)	57
'Nude' (1926)	57

INTRODUCTION

Joan Miro is recognised as one of the major artists of the Twentieth Century; acclaimed by the critics, he has had major retrospective exhibitions in many countries, his works are included in major permanent exhibitions in some forty Galleries [1], he was invited to undertake commissions for a number of international organisations and major institutions including the UNESCO building in Paris, Harvard University and Barcelona Airport and his work has had an important influence on the Abstract Expressionists, in the United States from the 1940's onwards, Pollock, Baziotes and Gorky in particular [2]. Although Miro is often labelled a Surrealist, his mature work cannot be easily placed in the context of any one Artistic School or Movement. It represents rather an authentic, personal response to the challenge of art, and is readily recognised as Miro's style.

The evolution of this personal vision was a slow and gradual process,

extending over many years, and in particular over the period 1908 to 1928. During this period in particular Miro was exposed to, and absorbed, many influences, especially those of Post-Impressionism, Cubism and Surrealism. Miro's works in the period 1908 to 1928 provide an insight into the evolutionary process which underlay the development of his personal style. An analysis of his paintings of this period is of interest in that it allows one to trace the process through which one of the major artists of this Century developed before he found his own personal vision.

The aim of the thesis is to trace the evolution of Miro's style and his approach to painting through an appraisal of his works up to 1928, and to attempt to identify and assess the major artistic influences on the formation of his style. The objectives of the thesis are to examine a selection of important paintings completed by Miro in the period 1908 to 1928 and, through an appraisal of his style and approach and the comments of art historians and critics, to identify the artists and movements which influenced Miro in the execution of these works.

The scope of the thesis is confined to the period 1908 to 1928. The appraisals will be based on an examination of the paintings of this period as represented in reproductions in the available books, catalogues and periodicals. Apart from the occasional reference to later works to elucidate the text, the thesis will not cover works after 1928. The reasons for this are that by 1928, Miro had developed his own individual style and vision, enjoyed critical and popular acclaim, and that at this stage Miro was familiar with the

artists and artistic movements that were to have a major influence on his work.

Chapter One attempts to place Miro against the background of Spanish painting in the period from the Sixteenth Century to that of his contemporaries. It considers whether or not there are characteristics that are particular to Spanish painting and whether the themes and approaches used by his countrymen are reflected in Miro's work. The Romanesque paintings of Catalonia are studied and the important influence they had on Miro is traced in some of his work. Chapter One also deals with Miro's early studies and the influence of his early teachers. Chapter Two is concerned with Miro's work in the period to 1920. The influences Miro was familiar with before he went to Paris are considered together with the effects they had on his work. In this chapter also the influences of Post-Impressionism, Cezanne and Cubism are traced in Miro's paintings of this period. In Chapter Three, the effects of Miro's move to Paris and his paintings of 1921 to 1924 are considered. This period marks a turning point in Miro's art and his move away from representational painting is traced in the paintings of the period. This chapter also deals with the introduction of symbols into his work and his use of symbols is studied in his work of 1923 and 1924. In Chapter Four the most important artistic influence on Miro's work, the influence of Surrealism, is examined. It deals with how Miro became involved with the Surrealist painters and poets, what it's doctrines did for the evolution of Miro's style and in what ways Miro differed from the Surrealists.

FOOTNOTES. Introduction.

1. See Chronology.
2. Anthony Everitt, Abstract Expressionism, pp. 11-16

CHAPTER ONE
Early Influences

CHAPTER ONE EARLY INFLUENCES

Miro was born and lived the first twenty-six years of his life in Catalonia, in North East Spain. He often spoke of it with fondness, and in particular of the importance of the landscape and people of Montroig for the development of his art. "The vigorous Catalan landscape, without any trace of anecdotal description, has been a capital element of my plastic and poetic conception." [1] Certainly, the landscape and people of Montroig formed the direct subject-matter of his work until the early years in Paris, and were the source of many of the symbols which he devised and used in his later paintings. Some writers however, have sought to go further and to see in Miro's Spanish and Catalan origins, the essential source of his creative energies. Riva Castleman, for example, wrote that "While there is a pleasurable character to Miro's work in general, most of it includes a degree of mystery that seems related not only to Surrealism but also to the unique personality

of the Spanish." [2] Generic influences of this latter kind, being grounded in the personality or collective psyche of a people, are of their nature impossible to prove or disprove. The history of art however provides a means of at least placing the work of an artist in the context of that of his countrymen, both those who have gone before him and his contemporaries, and who have been subject to broadly similar influences of landscape and people. It seems essential at the outset to address this issue, and to consider whether the themes and approaches of Spanish painting are reflected in Miro's work. Before doing so however, it is necessary to consider whether it can be said that there are characteristics that are distinctly Spanish.

THE SPANISH INFLUENCE

The history of Spanish painting, for the last four hundred years, is dominated by a few masters. In the pre-modern era these comprise four painters of pre-eminent stature: El Greco, Zurbaran, Velasquez and Goya. El Greco (1541-1614), came to Spain by way of Italy, where he had studied under Titian and worked for some years. He was thirty six years old when he came to live and work in Toledo. In spite of this, and of his Cretan origins and years in Italy, El Greco is universally acknowledged as one of the masters of Spanish painting. The subjects of his work were predominantly religious; paintings of saints, martyrs and monks. These pictures, in common with his landscapes of Toledo, were painted with an extreme intensity of expression; the elongation of forms; and the chiaroscuro treatment of alternating lights and shades lend a

mystical, spiritual character to his figures of saints and martyrs and invoke an aura of religious ecstasy. The distortions and emphasis in treatment has led many writers to use the term 'expressionist' in categorising his work, even though it was not for three hundred years that the term came to be applied to an artistic movement.[3]

Zurbaran (1598-1664), was a Court painter to Philip IV and his works include portraits of the Spanish aristocracy. He is best known however for his pictures of austere monks, saints, and martyrs. His subject matter therefore is generally similar to that of El Greco. A further characteristic they shared was the chiaroscuro treatment of light and the pervading aura of intense religious zeal. Velasquez (1599-1660), was a Court painter also who, like Zurbaran was said to have been influenced by Caravaggio. Velasquez was perhaps the most influential of these three painters on later generations of artists. Certainly Picasso painted a series based on Velasquez's paintings of the Infantas. Goya(1746-1828) works included paintings of the grotesque and macabre. While his works do not have the overt religious focus of those of El Greco and Zurbaran, his graphic works in their castigation of brutality, and especially of the frightfulness of war, suggest a strong moral response. These four artists do not constitute the totality of post-Medieval painting in Spain; however they, together with lesser artists such as Murillo, dominate the historical accounts of the period, and may be taken as representative of the best of Spanish painting of that time.

Before addressing the issue of Miro's debt to his Spanish origins, it is necessary to consider whether and to what extent the works of these four artists can be said to exhibit a distinctly Spanish character. Given the two and a half centuries which their works encompass, it would be surprising if the differences were not more evident than the similarities; and yet it is possible to discern at least one common and dominant thread: the intense religious/moral focus of Spanish painting. This focus is perhaps most obvious in the works of El Greco and Zurbaran, and least evident in the works of Velasquez, although it is well summed up in the words of his teacher, Francisco Pacheco, "Art has no other task than that of showing mankind the way to faith and to God"[4].

Miro's paintings are not overtly religious in theme; yet we know that he was intensely religious in outlook. When he lived on the outskirts of Palma, during the First World War, Miro went to the Cathedral every afternoon, and regularly read the religious, mystical poetry of St. John of the Cross and the writings of St. Teresa. When discussing this period of his life with James Johnson Sweeney he said " I saw practically no one all those months. But I was enormously enriched during this period of solitude. I read all the time: St. John of the Cross, St. Teresa, and poetry - Mallarme, Rimbaud. It was an ascetic existence: only work."[5] More important still his approach to painting was in essence religious. In his essay 'On The Meaning of Painting' written in 1939 he wrote, "If we do not endeavor to discover the religious essence, the magical significance of things, we shall merely add to the sources

of stupefaction, so freely proffered to man in our day"[6]. This apparent search for the spiritual essence in art was central to his approach to painting, but is obscured to some degree by the light-hearted and lyrical appearance of much of his work. When speaking to Yvon Taillander in 1959, Miro declared:

"If my painting contains a humorous element, I did not seek it out consciously. Perhaps this humor comes from the need I feel to escape from the tragic side of my temperament. It's a reaction but it's involuntary. On the other hand, what is intentional in my work is the state of spiritual tension."[7]

Dali was obsessed with religion after 1959, but the absence of an overt religious focus in Miro's work is a characteristic which he shared with his other Spanish contemporaries: Picasso, Gris, Picabia, and Gonzalez. It is true that Picasso painted religious pictures of profound feeling e.g. his 'Head of Christ' and 'Crucifixion'. However it is in the paintings of Picasso's Blue Period, with their themes of poverty, loneliness and anguish, that he most movingly expresses an essentially religious/moral response to the suffering of everyday life. As with Goya, this moral response is evident also in Picasso's reaction to war and especially, in his painting of 'Guernica', to the Spanish Civil War. Miro also exhibited this moral response in 'The Reaper' painted also during the same period. The central place of religion in Miro's art, albeit implicit rather than explicit, sets his work firmly in the historical context of Spanish painting.

A second, less dominant, thread in Spanish painting is the distortion of forms and heightened emphasis which has come to be

accorded the term 'expressionist'. This approach, so evident in the work of El Greco and Zurbaran, is re-echoed in the paintings of Picasso and in particular in the violent distortions of his Expressionist paintings of the 1930s. Miro does not employ violent distortions of this kind. As with the religious dimension, his expressionism is implicit rather than explicit, it exists rather in the emotional intensity and passion which underlay his approach to painting as is evident from his statement to George Duthuit:

"Painting and poetry are like love - an exchange of blood, a passionate embrace, without restraint, without defence...The picture is born...of an overflow of emotions and feelings. It is nothing else than the product of an act of self-expression, to which we never again return." [8]

Finally, a third thread is evident in the work of Miro's Spanish contemporaries, the creative, innovative and inventive approach to art. Here also Picasso, whose work throughout his long life was characterised by continual invention, is the primary example. Yet Picabia was among the most inventive of the Dadaist and Surrealist artists; Gris played a vital role in the development of Cubism, especially in the transition from the 'analytical' to the 'synthetic' phase; and Gonzaless was leader of a school which included Jacobsen in Denmark and David Smith in America. Miro also demonstrated this inventiveness in his readiness to experiment with different media and techniques, particularly in the 1930's.

We see therefore that Miro shares a number of important characteristics with his predecessors and contemporaries in Spanish painting, yet can we conclude that the sum of these characteristics

represents something that is distinctly Spanish? We know for example, that Spanish painting was open to outside influences - El Greco, although he is generally considered a Spanish painter was Cretan, Velasquez and Zurbarron were influenced by Caravaggio and Picasso and Gris made their most influential work in France and are considered members of the School of Paris. Attempting to trace Spanish roots in Miro's work raises major questions of cultural influences and identity, nevertheless we may conclude that his Spanish origins were one important influence on the development of his art.

THE ROMANESQUE INFLUENCE

We know that Romanesque painting had a profound influence on Miro; he attributes the first important impression he received from a work of art to these Romanesque frescoes. Catalonia is rich in Romanesque sanctuaries, Lassaigue lists over one hundred sites in North East Spain [9]. We do not know how many of these sites Miro visited, however it is reasonable to assume that he at least visited those within travelling distance of his home and the Museum of Catalan Art in Barcelona which contains many examples of Romanesque Art. Miro found these frescoes in the Cathedrals of Catalonia of great interest and returned to see them again and again throughout his life. Is it fanciful to see a relationship between these murals and the development of Miro's art?

In considering this issue three frescoes have been selected as generally illustrative of Romanesque Catalan Art. The first painting, a late Thirteenth Century fresco of the Last Supper is in

the Museum of Catalan Art in Barcelona. In this fresco, Christ and the Apostles are at table against a background of stars, representing the firmament of Heaven. The figures of Christ and the Apostles, in common with the chalices and carafes on the table are painted as seen by a viewer standing in front of the table, but the table itself and the plates on it are seen as if from above. This simple, almost primitive view of tangible reality and its integration with the symbol of stars representing Heaven has echoes in Miro's work between 1923 and 1925, particularly in 'The Ploughed Field', 'Harlequin's Carnival' and 'Dialogue of Insects', which integrate the concrete and the poetic. The use of multiple viewpoints has of course connotations in the development of Cubism and may perhaps have facilitated Miro's acceptance of the devices of that movement in his paintings of 1917-1924. The use of the stars to represent Heaven was a device which Miro used frequently in his later paintings and his early familiarity with Romanesque painting may perhaps have first given him the idea of using symbols to express a poetic reality. Miro was certainly familiar with the device of the halo in Romanesque painting to represent the idea of holiness or sainthood and it is interesting that in some of his later paintings of the 1960s he used large black circles to represent heads. This echoes the use of these symbols in the Romanesque paintings of the period.

The second fresco chosen is the painting of 'St. John the Evangelist'. The interesting feature of this Romanesque painting is the large flat areas of reds, browns and earthy golds. Miro

himself in his paintings of Montroig used colours of this kind and in his later work, he used large flat areas of colour. It is of course impossible to draw direct connections between Miro's work and these Romanesque frescoes or to suggest that one was the origin of the other. The most obvious feature of these frescoes is the delineation of form in black outline. Miro used this device at various stages throughout his career but particularly in the period between 1918 and 1924.

The third fresco, like the other two is in the Museum of Catalan Art in Barcelona. Its title is 'Funeral Processions' and it depicts a procession of mourners at a funeral. The composition of this painting is beautifully balanced with two dark areas to stabilize the picture. The colours are limited but the artist used them effectively, with the use of pattern and texture to create the rich quality of this fresco.

EARLY STUDIES

Miro embarked upon the serious study of art at the age of nineteen. Before this he had attended a commercial school for three years but had studied at the School of Fine Arts at La Lonja at the same time. It was here that he met Urgell and Pasco his teachers. We know that Urgell influenced Miro's work and that Miro did a drawing after one of his paintings. Many years later Miro in discussing his work said:

" I was very aware of wide, empty spaces punctuated by one tiny object. There was a painter called Modesto Urgell at my first art school, La Lonja in Barcelona, who painted desert landscapes with cypress trees and cemeteries, and he always included the line of the horizon, a broad tract of space above the horizontal

composition of the houses. I never forgot that."[10]

The tiny objects punctuating empty spaces, that Miro spoke of, can be seen in his work of the 1960s. 'The skylarks wing encircled by the blue of gold rejoins the heart of the poppy that sleeps on the meadow adorned with diamonds' (1967) is a good example. Pasco also had an important influence on Miro's work, but it was his sculpture and ceramics that he influenced rather than his painting. By trying to develop Miro's drawing, Pasco instilled in him a sensitivity to form and the three dimensional. Miro acknowledged this influence in his interview with James Johnson Sweeney in 1948:

"Pasco was the other teacher whose influence I still feel. He was extremely liberal and encouraged me to take every liberty in work. Colour was easy for me but with form I had great difficulty. Pasco taught me to draw from the sense of touch by giving me objects which I was not allowed to look at, but which I was afterwards made to draw. Even to-day, thirty years after, the effect of this touch-drawing experience returns my interest in sculpture;"[11]

Miro's commercial studies ended in disaster in 1910. He then worked as a clerk for two years and having survived a nervous breakdown and an attack of typhoid fever, he enrolled in Francisco Gali's School of Art in Barcelona in 1912. Gali's school offered more liberal and lively teaching than the Academy at La Lonja. The time Miro spent here played an important part in his development as an artist. Not only did he become familiar with the major artistic movements in Europe at the time, but he learned to appreciate the other arts. Many years later, in a letter to James Thrall Soby, Miro wrote "Francisco de Asis Gali, in his Academy, apart from teaching us painting, at the same time enriched our spirit through music and poetry."[12]

FOOTNOTES. Chapter One.

1. James Thrall Soby, Miro, p. 9
2. Riva Castleman, Prints of the Twentieth Century, p. 79
3. However, El Greco was a Mannerist, and some of the characteristics of this Movement, such as the vibrant use of colour and the distortion of form, were like those of Expressionism.
4. Olive Cook. The Picture Encyclopedia of Art, p. 334
5. Barbara Rose. Miro in America, p. 118
6. Walter Erben, Miro, p. 36
7. Jacques Dupin, Miro, (no page numbers)
8. Erben, p. 135
9. Jacques Lassaigue, Spanish Painting, p. 35
10. Gaetan Picon, Catalan Notebooks, p. 15
11. Rose, p. 117
12. Soby, p. 10

CHAPTER TWO: Pre-Paris Influences

CHAPTER TWO PRE-PARIS INFLUENCES

THE INFLUENCE OF EARLY EXPERIMENTATION

Impressionism was a word coined by Berenson, but in the last quarter of the nineteenth century, the impressionists, Manet, Degas, Renoir and others, introduced us to a new and fresh way of representing landscape and people, away from the confines of the conventional studio. Inspired by the 1855 Salon of artists, who came to be known as Impressionists, were coming away from the traditionalist of artists, towards the realization of a personal response to the subjects of their paintings. The most important artists among them were Courbet, Manet, and the Imps, all of whom were represented in the first Impressionist Exhibition of 1874 in the studio building at Paris. The reaction to the Impressionists of the exhibition, which was written by Auguste Rodin and Auguste Rodin, stated that:

CHAPTER TWO PRE-PARIS INFLUENCES

THE INFLUENCE OF POST IMPRESSIONISM

Impressionism was a major force in European Art in the last quarter of the Nineteenth Century. The plein-air painters, Manet, Monet, Degas, Pissarro and others, introduced an exciting and fresh means of representing landscape and people, away from the confines of the conventional studio. However by the 1890s a number of artists, who came to be known as Post-Impressionists, were moving away from the representation of nature, towards the expression of a personal response to the subjects of their paintings. The most important artists among these were Cezanne, Gauguin, and Van Gogh, all of whom were represented in the Post-Impressionist Exhibition of 1910 in the Grafton Galleries in Paris. The Preface to the Catalogue of the Exhibition, which was written by Roger Fry and Desmond McCarthy, states that:

" In no school does individual temperament count for more. In fact, it is the boast of those who believe in this school, that it's methods enable the individuality of the artist to find completer (sic) self-expression in his work than is possible to those who have committed themselves to representing objects more literally.....the Post-Impressionists consider the Impressionists too naturalistic." [1]

Cezanne and Gauguin were perhaps the most influential of these painters. Cezanne's concern to re-introduce structure and form into painting, in response to the Impressionists focus on the effects of light, produced some of the most beautiful paintings of the period, and had a profound and lasting impact through his influence on the development of Cubism. Gauguin's strong, simple colours in his paintings of Brittany and Tahiti, and Van Gogh's vibrant and colourful landscapes of Arles, were influential in the development of Fauvism. The Fauves began to emerge as a group in 1905, when the organizer of the Salon d'Automne chose to hang the most violently coloured works in the same room: the painters involved in the exhibition included Matisse, Derain and Vlaminck. However, there were several artists, including Braque, who went through a brief Fauve period. The Fauves stopped working as a group around 1908, although Matisse continued to paint familiar forms in strong, simple colours.

Miro was familiar with the work of these artists and it is obvious from his work of the period that he allowed himself to be influenced by this diversity of styles. Miro painted a series of portraits in 1917-18 in an essentially representational style, but showing a diversity of influences. In the 'Portrait of J. F. Rafols' the treatment of the table with it's raised plane and division into

triangular planes shows the influence of Cubism, while the apple is reminiscent of Cezanne's work. The strong stripes of the clothing on the figures in, 'Portrait of E. C. Ricart' (Ill. 1), and, 'Portrait of Juanita Obrador', and the patterned background in the latter echoes Matisse's work. However, the overall impression indicates a strong influence of the portraits Van Gogh painted in Arles in the late 1880's. The use of a Japanese print on the wall behind 'E. C. Ricart' is something Van Gogh did in, 'Le Pere Tanguy' (Ill. 2), and, 'Self-portrait with Mutilated Ear'. THE

INFLUENCE OF CEZANNE

Miro was familiar with Cezanne's work through his three years study at Francisco Gali's School of Art, in Barcelona, from 1912 to 1915, [2]. We know that he had seen reproductions of Cezanne's work, and later saw originals in the Exhibition of French Art in Barcelona, in 1916, Miro's still life of 1915 - 'Coffee Pot' - and his, 'Still Life With Knife', painted the year after, show a strong influence of Cezanne. In the former painting this influence is evident in the sculptural treatment of the apples and tablecloth, and in the use of overlapping planes to suggest depth. Even the colours are reminiscent of Cezanne, although the execution lacks the refinement of Cezanne's later work. The sculptural treatment is further accentuated in the later painting, the bottle and vase being treated in a particularly robust manner bordering on distortion. The placement of the knife, leading the eye into the painting, was a device used by Cezanne in, 'Black and White Still Life', as was the use of a high plane to suggest tactile space. This device is



Ill. 2 'Le Pere Tanguy' (1888)

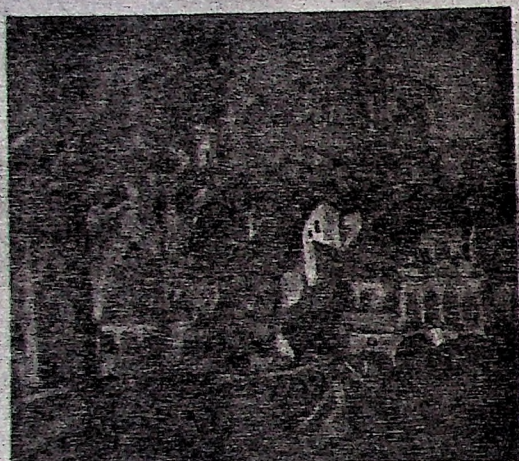


Ill. 1 'Portrait of E.C. Ricart' (1917)

reinforced by the angular folds of the table cloth receding into the picture. The sculptural treatment of form is carried over into Miro's landscape painting of 1916, 'Village of Montroig' (Ill. 3), reminiscent of Cezanne's 'Village of Gardanne'. Here again Miro's treatment is clumsy, lacking the refinement of Cezanne's painting. Or indeed of Braque's treatment of similar subject matter at L'Estaque in the Summer of 1908, or at La Roche-Guyon in 1909. A still-life painted by Miro in 1916 'The Blue Bottle' (Ill. 4), shows an evolution of his style. The subject matter is similar to the still-lives discussed above, however the device of the oblique knife is replaced by the corner of a multi-coloured rug or table cloth, projecting into the depth of the picture. The objects on the table cloth overlap the background planes painted with dynamic linear patterns. The treatment of colour is strong;- reds, greens, blues and yellows.

THE INFLUENCE OF CUBISM

In 1907, Picasso painted 'Les Demoiselles d'Avignon', which marked the beginning of the first phase of Cubism. Cubism could be seen to have grown partly out of early Post-Impressionism as both Picasso and Braque were influenced by Cezanne's later, analytical work, and by primitive sculpture. The movement is regarded as one of the most influential of this Century. The Gallery Dalmau in Barcelona presented an exhibition of Cubist art in 1912 which included paintings by Braque, Picasso, Gris and several other artists of the Cubist School. We do not know whether or not Miro attended this exhibition, but it is clear from his paintings of this period that



Ill. 3 'Village of Montroig' (1916)



Ill. 4 'The Blue Bottle' (1916)

he was at least familiar with some of the devices of Cubism.

Three landscapes painted by Miro in 1917, 'The Path, Ciurana', 'Church of Ciurana', and 'Prades, Tarragona' (Ill. 5), demonstrate his use of these devices. In the first of these, the landscape of ploughed fields, trees and hills, is treated as rhythmic patterns. The dynamic treatment of forms has echoes of Van Gogh, however overall the impression is one a quasi-Cubist approach. The almond shaped vegetation in the tree in the top right of the painting, for example, is similar to Dufy's treatment of trees in his paintings at L'Estaque in 1908. In the other two landscapes the mixture of styles is incongruous, suggesting that Miro had not fully mastered the techniques of Cubism. In the foreground of 'Church of Ciurana' Miro used broad, sweeping, linear curves, and overlapping planes, to lead the eye into the painting and to create a feeling of depth. However, he treated the church and buildings in the background in a purely representational manner, going so far as to indicate the stones in the church walls. This incongruity creates a feeling of unease and uncertainty. This feeling is even more pronounced in 'Prades, Tarragona', where in the foreground, Miro repeats the multi-coloured patterns of the table cloth in his still-life, 'The Blue Bottle', and adds brightly coloured serrated lines, perhaps to represent ploughed fields. The bright pinks, yellows and greens of these mechanical patterns are at odds with the soft browns and blues of the naturalistic church in the background.

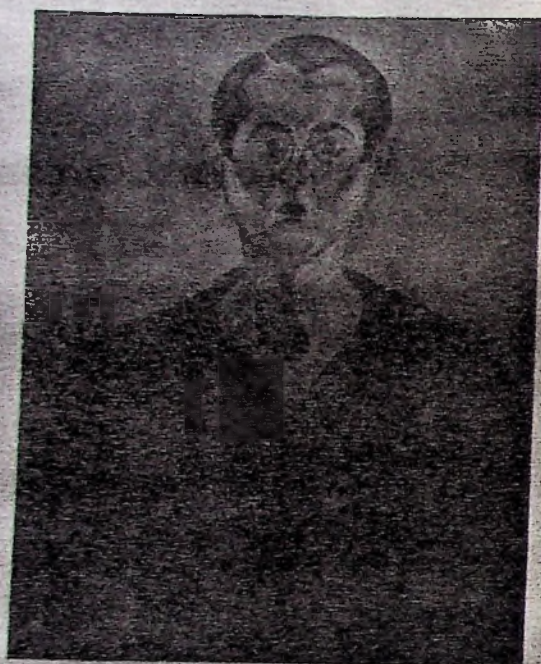
Miro's work in the years immediately prior to his going to Paris is characterised by a precise attention to detail, and the delineation



III. 5 'Prades, Tarragona' (1917)

of forms. This approach can be seen in his treatment of foliage in 'Garden With Donkey' 1918, where Miro painted in every leaf and flower in meticulous detail, and in 'Vines and Olive Trees at Montroig', 1919. It is evident also in Miro's treatment of, 'Portrait of a Little Girl', 1918 in which the facial features are stylised and the eyes enlarged and outlined in black, and in his 'Self Portrait', 1919 (Ill. 6).

By the time Miro arrived in Paris the influence of Cubism was ebbing. Picasso and Gris, aware of the limitations of a naturalistic approach to reality, were trying to find out those of Cubism, and were coming to the conclusion that the naturalistic approach to reality was no less valid than that of Cubism. Miro's early work in Paris continued to embrace a variety of styles. He had made some important changes in his work before he arrived in Paris, after his first exhibition in Barcelona at the Dalmau Gallery in 1918. Miro continued this attention to detail in the still life paintings of the initial years in Paris, but with a strong Cubist influence. This influence is evident in the raised plane of the table top in, 'The Table' also titled 'Still Life with Rabbit', 1920 (Ill. 7), and in, 'Horse, Pipe and Red Flower' (Ill. 8), painted the same year, and in the faceted treatment of the floor and background in the former painting. The subject of the latter painting - a table top crowded with everyday objects, wine glass, clay pipe and open book - was familiar to Miro from the works of Picasso, Braque and Gris. In spite of these similarities Miro's paintings lack the subtlety and sophistication of late Cubism.



Ill. 6 'Self-Portrait' (1919)



III. 7 'The Table' (1920)



III. 8 'Horse, Pipe and Red Flower' (1920)

Miro's works were essentially representational, bordering on illustration, and retained the brash colouring of his Montroig landscapes. It is not clear whether Miro was attempting to paint in a Cubist manner, but with an imperfect understanding of the philosophy and objectives of the Cubist painters; or whether he was using Cubist devices, and sub-ordinating them to his own personal ends.

How important was Cubism in the context of Miro's work? Greenberg argues that it was very important. He states:

"Miro did not accept all of Cubism for himself, and I doubt whether he ever understood all of it - especially its late "analytical" and early "synthetic phases-but he did understand and accept enough of it to make it directives the most important basis of his art. What he got from Cubism can be defined as a sense of concrete style, a sense, more particularly, of the flat picture plane and of the fruitfulness the limitations it was imposing on more and more of 20th-century painting", [3].

Certainly Miro's work shows a direct influence of Cubism until at least his early years in Paris. The development of his later work was in a quite a different direction, and shows little evidence of the direct influence of Cubism. Miro himself speaks of becoming free of its influence, [4]. Nevertheless, Cubism provided Miro with a means of overcoming the constraints of conventional perspective. However Miro was always a follower, rather than an innovator; the Movement was well developed by the time he moved to Paris, not surprisingly therefore he contributed nothing to its development.

This period was for Miro, an opportunity to experiment and to allow himself to be influenced by other artists. He was using devices from the artistic movements that were prevailing in Europe at the

time. Thus, many of his paintings of this period, were an amalgamation of different styles. It is clear from his work at this time, that he had not yet found his own voice.

FOOTNOTES. Chapter Two.

1. Alan Bowness, Post-Impressionism, p. 10
2. Mario Bucci, Miro, p. 11
3. Clement Greenberg, Joan Miro, p. 16
4. Picon, p. 21

CHAPTER THREE:

Paris 1920-1924

CHAPTER THREE
PARIS 1920-1924

The period 1920-24 marked a turning point in Mondrian's art, in which he moved from being representational, depicting reality as perceived, to being abstract, and freed from the constraints of depicting external reality. This was not done in this transition. The same took the rejection of reality to the rejection of the entire legacy through the end of the past century. From the beginning of the 20th century.

The relevant concept has been applied to the image. It is known that the image possesses power that can be used and that must not be justified by the intention of an object or the intention of a subject. Introduced by the discovery, the image has applied itself to the study of the structure of the visual image, to the study of the image and its design based on these elements. From the time of the earliest attempts, we have witnessed the development of "plastic" design." (1)

There was no more to the work of 1920, and the work of 1924.

CHAPTER THREE PARIS 1920-1924

The period 1921-24 marked a turning point in Miro's art, in which he moved away from representational realism towards a personal style, born in the imagination and freed from the constraints of depicting external reality. Miro was not alone in this transition. The move from the depiction of reality to the expression of the artist began towards the end of the last century. Rene Huyghe wrote:

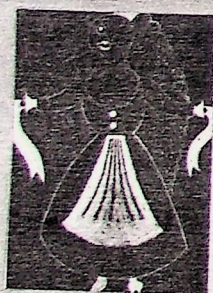
"The twentieth century has restored autonomy to the image. It knows that the image possesses powers that are its own and that need not be justified by the imitation of an object or the exposition of a subject. Intoxicated by this discovery, the century has applied itself to the study of the elements of the visual image, to line and colour and to designs based on these elements. From Cubism to the abstract school, we have witnessed an irresistible tide of "plastic" explorations." [1]

Miro went to Paris in the Winter of 1919, and having spent the

Summer in Spain, returned to Paris in 1920, where he moved to a studio in the rue Blomet, close to that of Andre Masson, the Surrealist painter. Miro spent the next years in Paris living and working in a series of hotels, boarding houses, and occasional studios. We know from Miro's own account [2] that the early years in Paris were ones of considerable privation, when on occasion he had little to eat other than dried figs, with only one full meal a week. Miro was to claim that the experience of acute hunger, and the consequent hallucinations, were an important source of inspiration, and may have assisted his breakthrough to an art centred on the internal imagination, rather than as heretofore, on the representation of external reality.

In 1921 Miro painted 'Portrait of a Spanish Dancer'(Ill. 9). This painting in on canvas oils is in the representational style of his 'Self Portrait' 1919, although without the Cubist faceting of the earlier work. The treatment of facial features is generally similar to that of his 'Portrait of a Little Girl' 1918. Miro painted 'Spanish Dancer'(Ill. 10), the same year, in oil on black card. The stylistic treatment of this second work is dramatically different to that of the other. The one-eyed figure, with truncated hands and ill-matching feet, has surrealist overtones, and the treatment is cartoon like. The work is large in scale - 105x74cm - and represents the first tangible evidence of a movement from the representation of external reality towards the depiction of the inner world of the imagination.

The La Licorne Gallery presented Miro's first one man show in Paris

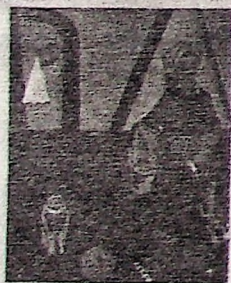
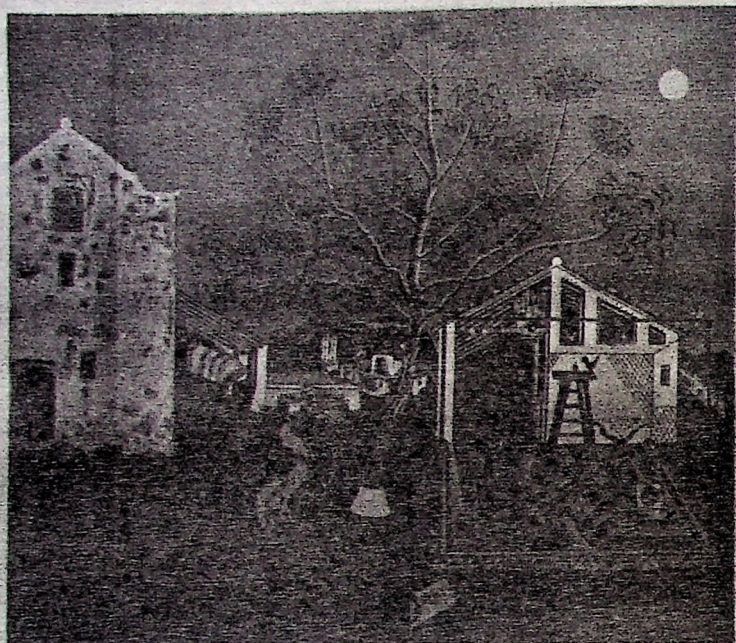


Ill. 9 'Portrait of a Spanish Dancer' (1921)

Ill.10 'Spanish Dancer' (1921)

in 1921. The exhibition was a failure. Later that year he commenced work on 'The Farm' (Ill. 11). Miro drew on his memories and sketches of Montroig in this painting, which was essentially representational in style, although the black circle out of which a giant eucalyptus tree grows, hints at the symbolism of Miro's later imagery. The overall impression is one of clutter, and yet we know that Miro laboured hard at achieving the balance of the composition. Miro later said that the search for equilibrium had forced him to sacrifice reality to some degree in 'The Farm' - "The smooth wall had to have the cracks to balance the wire of the chicken coop on the other side of the picture. It was this need for discipline which forced me to simplify in painting things from nature just as the Catalan primitives did." [3] This movement towards a simpler and more disciplined form of painting was to characterise Miro's work over the ensuing years.

He commenced work on 'The Farmer's Wife' (Ill. 12), in 1922. The work has as its centrepiece a figure of a woman, modelled on a plaster figurine. This peasant figure, holding a rabbit in one hand and with a basket over the other arm, has classical overtones in the folds of the dress. The feet of the figure are huge, and suggest that Miro may have been influenced by Picasso's 'Seated Woman', painted in Paris two years before. The remainder of the picture is given over to a statuesque cat, with the elements of the farmhouse treated in a severe geometrical manner. The overall impression is one of balance and calm. The introduction of quasi-abstract forms appears symbolic, but this interpretation was



III.11 'The Farm' (1921-22)

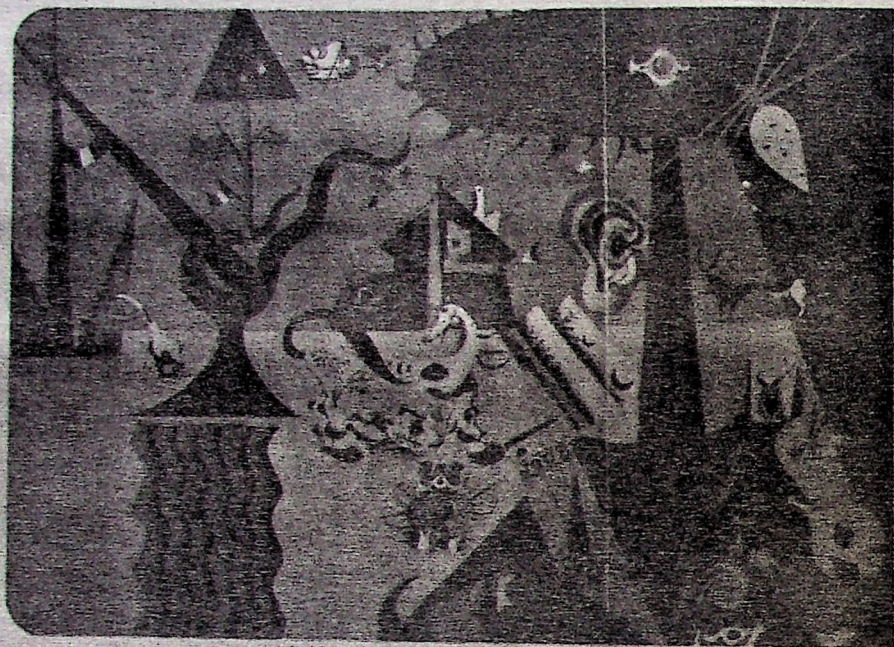
III.12 'The Farmer's Wife' (1922-23)

discounted by Miro:

"In painting 'The Farmer's Wife', I found that I had made the cat too large, it threw the picture out of balance. This is the reason for the double circles and the two angular lines in the foreground. They look symbolic, esoteric: but they are not fantasy. They were put in to bring the picture into equilibrium." [4]

Miro painted 'The Ploughed Field' (Ill. 13), two years after 'The Farm'. The subject matter of both paintings is similar - the gable with its cracked plaster, the tree rising up out of the ground, the ploughed field and the moon. Even the colours are similar, the yellows, ochres, and dark browns are repeated in both paintings. However, the treatment in 'The Ploughed Field' is dramatically different and is a measure of the seminal change in Miro's work at this time. The realistic rendering of the eucalyptus tree in 'The Farm', contrasts with the elliptical shape of the tree in 'The Ploughed Field', with its leaves shaped like tongues of fire. The representational forms of 'The Farm' are replaced by symbols. The relationship of one animal to another is no longer limited by perspective, as in 'The Farmer's Wife'. The other major change is the incongruous juxtaposition of images. The eye staring out of foliage and the ear sticking out of the tree gives to the painting as a whole its air of Surrealism. However in spite of its fantastical shapes there is a feeling of balance and calm. The painting marks a great change in Miro's work. There is a departure from a depiction of the external world of reality towards the expression of the inner world of the imagination.

The use of symbols was an important component of Miro's work in



Ill.13 'The Ploughed Field' (1923-24)

this period. In a painting of this time, 'Catalan Landscape' (Ill. 14), otherwise known as 'The Hunter', Miro's forms became even more symbolic. Although not immediately obvious, the hunter is discernible by his large watchful eye, his attentive ear, his beard, moustache, heart and smouldering pipe. In one hand he is holding a small animal and in the other a large black cane with a flame at the end, representing a gun. Another important development in this painting is the introduction of lettering. The painting is divided almost in half by a wavy horizon line, echoing the outline of the sardine and separating the pink earth from the yellow sea. The colours are reminiscent of his landscape of 1917.

Miro has provided an explanation of the symbols in this painting:

"This is the Carob tree, the characteristic tree of Montroig.... There's the sea in the background, an eye, an egg-shaped sun with its rays... The Catalan peasant has become a triangle with an ear, eye, pipe, the hairs of his beard and a hand. This is a 'barretina', the Spanish peasant headdress, you can hardly see it. And the man's heart, entrails and sexual organs. I've shown the Toulouse-Rabat airplane on the left; it used to fly past once a week. In the painting, I showed it by a propeller, a ladder and the French and Catalan flags. You can see the Paris-Barcelona axis again, and the ladder, which fascinated me. A sea and one boat in the distance, and, in the very foreground, a sardine with a tail and whiskers gobbling up a fly.... A broiler waiting for the rabbit, flames and a pimento on the right. And waves and seagulls." [5]

Miro used the same device as in 'The Ploughed Field', of two areas of flat colour to divide the painting horizontally, to stabilize the composition. This indicates a raised plane, but also created a solid background for Miro's signs. However the signs and symbols used in 'The Hunter' are lighter and appear to float around the



Ill.14 'Catalan Landscape' 1923-24)

Ill.15 'Maternity' (1924)

Ill.16 'Portrait of Madame K.' (1924)

painting. The painting is more dreamlike than 'The Ploughed Field', even in the colours used.

Why did Miro use symbols? We can perhaps best address this issue by considering his paintings of women. Women featured prominently in Miro's work of 1924, and indeed were quite a major theme in his work throughout his career. In three of his paintings of 1924, 'Maternity' (Ill. 15), 'Portrait of Madame K' (Ill. 16), and 'Spanish Dancer', Miro emphasised the presence of a woman through the use of symbols. In these paintings Miro dissected the female form, as he had dissected form in 'The Hunter', and developed a language of symbols. This dissection was a means to an end; the development of a language of symbols, more powerful aesthetically, philosophically and as images than the realistic depiction of individuals which had characterised his work of 1917-18. In these three paintings he used the same basic symbols and compositionally the paintings are structured in a similar manner; however there is a difference of approach.

In 'Portrait of Madame K', Miro used the same beating heart and attentive ear (the same ear we have already seen in 'The Ploughed Field'). The painting is carefully balanced and the image of the woman is stable and secure, standing firmly within the rectangle, in spite of the threatening plant and animal-like forms thrusting upwards from the bottom corners of the painting. This is not a painting of a particular woman, but rather the universal concept of woman. This universal dimension of the painting's imagery is noted by Roland Penrose:



III.17 'Harlequin's Carnival' (1924-25)

"The language invented by Miro in this painting creates a symbol which, I would claim, has a validity parallel to that of the word 'woman'. Indeed, it evokes an image of even more universal significance, since the understanding of a work is limited to those who speak one language."[6]

Miro continued to develop the use of symbols in 'Spanish Dancer', which is also a very stable composition, and like 'Portrait of Madame K' was divided into a grid of diagonal, horizontal and vertical lines, within which the image was structured. The sketches for this painting are completely different. In the first two sketches, the head was drawn realistically, and the stylized helmet of the painting was only developed in the third drawing which was also divided into squares. Miro described this drawing to Gaetan Picon: "I did a large painting in Rue Blomet in 1924. Here you see the two drawings I started out from. The third drawing is carefully squared: I cross-ruled the paper and numbered each division. Yes, I worked like that for a short time".[7] This drawing and the painting have very little in common.

The painting 'Maternity', is not so carefully structured, although it is well balanced, with various marks painted in the upper corners to stop the painting being bottom-heavy. The two drawings for this painting are very interesting. In the first, Miro drew the woman realistically and suggested only the clouds in the top right hand corner, and the symbols for the breasts, which were developed and retained in the painting. All the details of the second drawing were retained in the painting, but there was another figure in this drawing, carrying a flag or a newspaper, inscribed

'Jour', which was left out of the painting completely.

'Maternity' is much simpler than both 'Spanish Dancer', and 'Portrait of Madame K', but there are specks and dashes of pure colour, used sparingly in the painting, whereas the other two paintings are monochrome. In this painting, Miro gives us less information than in the other two. There is no beating heart, flower, or headdress. The woman's body is condensed into a black cone, pierced by a round hole. There are two small creatures hanging out of the shapes that represent her breasts. They appear both human and insect-like. They could be children or parasites, or both.

The interesting thing about all three of these paintings is that they demonstrate the further development of Miro's use of symbols. He kept simplifying and economizing on his use of signs to produce a compact, legible, but broader statement about woman and motherhood.

FOOTNOTES. Chapter THREE.

1. Rene Huyghe, Discovery of Art, p. 62
2. Rose, p. 113
3. Ibid., p. 117
4. Ibid., p. 117
5. Picon, pp. 64-66
6. Roland Penrose, Miro, p. 58
7. Picon, p. 80

CHAPTER FOUR: The Influence of Surrealism

CHAPTER FOUR THE INFLUENCE OF SURREALISM

Surrealism was the major art movement to break its way beyond
the confines of the twentieth century. Initially surrealism emerged
as a literary movement. From the early 1920s of Dada, during the
years 1920-17, Dadaism was the only major artistic movement that
was still active when World War II broke. The Dada group
originated in Berlin in 1918 and had become an international
movement by the late 1920s. The Dada group centered around Tristan
Tzara and was characterized by literary movements. The Dadaists believed
that the revolutionary nature of surrealism lay in the
function of thought and in the creative imagination.
Surrealism provided the means of attacking the dominant and of
being different, especially the dream as the subject of artistic
creation.

Surrealism, the 20th century, had a promise of a new
world where the human mind was only limited by
the prevailing conditions, by their imagination.

CHAPTER FOUR THE INFLUENCE OF SURREALISM

Surrealism was the major art movement in Paris in the second quarter of the Twentieth Century. Initially Surrealism evolved as a literary movement, from the Paris Wing of Dada, during the years 1920-23. Dadaism was the only major artistic movement that was still active when Miro arrived in Paris. The Dada group originated in Zurich in 1916 and had become an international movement in the arts. The Paris group centred around Andre Breton and was essentially a literary movement. Some theorists however argue that the fundamental origins of Surrealism lay in the theories of Freud and his discoveries in psychoanalysis. Surrealism provided the means of harnessing these theories and of using accident, symbols and dreams as the subject or source of artistic works:

"Surrealism, for it's part, had a glimpse of a less known power: the image signifies not only thought, as the preceding centuries, in their intransigent

intellectualism, imagined; the image can be, and almost always is, an emanation from areas over which thought does not extend it's rule. It is set off by what is most resistant to thought, namely, the unconscious." [1]

The Paris Surrealists established themselves as a group in 1924, when Breton published his first Surrealist Manifesto. The Movement was essentially a literary one in the beginning, and the visual arts were neglected in the Manifesto. Miro also was more influenced by the poets of the movement than by the painters. Breton published his first experiments with automatic writing in 1919, and Andre Masson made his first automatic drawings in 1923. Miro and Masson had studios beside each other for some time and it may be that Masson's drawings influenced Miro's 'Dream Paintings' of 1925 and 1926. We know that Masson was influential in introducing Miro to the Surrealist poets, Appollinaire, Aragon, Rimbaud and Eluard, who in turn introduced him to Surrealist thought. Miro told James Johnson Sweeney that "Masson was always a great reader and full of ideas. Among his friends were practically all the young poets of the day. Through Masson I met them. Through them I heard poetry discussed".[2]

Surrealism was the most important artistic influence on Miro's work. It was an influence that stayed with him throughout his career. It was also the only movement of which Miro was considered a member. He took an active part in many Surrealist exhibitions in Paris between 1924 and 1930. Certainly the influence of Surrealism on Miro's work is evident in the period 1924-28. In the Winter of 1924/25 Miro seemed to become more interested in invention of forms, writhing snakelike creatures,

biomorphic balloonlike shapes, and symbols of ladders, ears and eyes. These teeming forms comprised the subject matter of his paintings such as 'Dialogue of Insects' and 'Harlequin's Carnival' (Ill. 17). In these paintings Miro adapted the size and shape of his creatures to give them the characteristics and movement he wanted. As in the 'Ploughed Field' he evidently felt free to place his creatures where he wished, unconstrained by conventional perspective. He created the space for this invention and exaggeration through the device of a simple horizon line, in this perhaps echoing the lesson learned from Urgell, his first teacher.

However, one of the major differences between Miro and the Surrealists was that Miro's paintings were usually very carefully balanced and structured. In 1975, Miro told Gaetan Picon "I've always been very much concerned with pictorial construction, not just poetic associations, and that's where I differed from the Surrealists." [3] Although the creatures are exaggerated and inventive the control Miro exercised in these works is apparent in the well ordered composition and the rhythm which unified the forms and colours. This is true also of the "Hunter" where the outline of the sardine echoes the line of the horizon. This control was important to Miro, and although Surrealism taught him to work from the unconscious, he was concerned with the structure and balance of a painting, in this no doubt he was drawing on the lessons he had learned from Cubism. Nevertheless his paintings in the three years after "Harlequin's Carnival" were the least carefully balanced of his career.



III.18 'Man with a Pipe' (1925)

III.19 'Ceci est la Couleur de mes Rêves' (1925)

III.20 'Le Corps de me Brune' (1925)

The creatures in 'Harlequin's Carnival' recall the work of Hieronymus Bosch, and it is possible that Miro saw some of his work in the Louvre during his time in Paris. Certainly Miro would also have been influenced by his Dadaist friends and their interest in "nothingness" and by their negation of reality during this period. However, by rejecting external reality Miro invented a reality of his own. The release from the constraint of representing external reality, and the freedom to create images from his imagination, allowed Miro to tap hitherto unused creative energies. Walter Erben said about 'Harlequin's Carnival' "Up to this point Miro has painted pictures like a musician playing a tune with one finger. Now he uses all ten fingers as well as the pedal, he orchestrates a technically brilliant concerto." [4]

Certainly it is evident that a lot of things came together for Miro in this painting. It is a combination of his turning away from the depiction of external reality and his use of symbols. Some of the symbols used in previous paintings are brought together in this work. There is the ladder, which has come to symbolise escape. The ladder was a recurring form in Miro's work, even before it became a symbol:

"In the first years it was a plastic form frequently appearing because it was so close to me - a familiar shape in 'The Farm'. In later years, particularly during the war, while I was on Majorca it came to symbolise escape: essentially form at first - it became poetic later. Or plastic first; then nostalgic at the time of painting the farm; finally symbolic." [5]

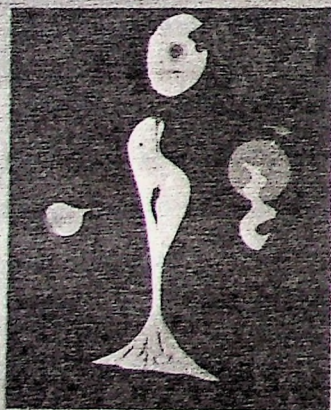
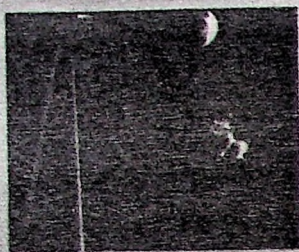
The ear that was attached to the tree in, 'The Tilled Field', and

to the heads of, 'The Hunter', and 'Portrait of Madame K', is here attached to the ladder. The Harlequin looks very like the Catalan peasant in 'The Hunter' with his beard, moustache, and pipe. The draughtsman's triangle on the wall in the background was also present in 'Portrait of Madame K'. Miro clearly drew on the rich store of images and symbols which he had devised in previous paintings. It may be that he also drew on images of other artists, the draughtsman's triangle may have been suggested by images in de Chirico's metaphysical works. The puppet-like feel to the figures may have been influenced by Alfred Jarry's 'Ubi Roi', which was written for puppets as Jarry was one of Miro's favourite writers at the time Andre Breton said that no-one came closer than Miro to bringing together completely incongruous elements and combining the uncombinable. In some of his later work, some of his drawings of the 1930's for example, Miro often used one sign or symbol to suggest several shapes. A toe-nail and a crescent moon, for example, are represented by the same symbol in 'The Toe and the Toenail', 1930. However, this bringing together of incongruous images was not something that Miro learned from the Surrealists. In fact, Gaetan Picon wrote that, "Miro's idiosyncratic meshing of heterogeneous elements actually contrasts with Surrealism in which anomalous objects are kept apart." [6]

During the period between the completion of 'The Harlequin's Carnival' and his trip to Holland in 1928, Miro produced a body of work, simpler, and closer to abstraction than anything he had done beforehand. However, although Miro was moving away from the

representation of reality and was working from his subconscious, his forms were never abstract. Clement Greenberg wrote, "I feel justified in terming Miro's art from 1924 on as more or less abstract." [7] Taking into account Greenberg's theory on modern art, one would expect this point of view, however, I would not agree with this. For me, abstract art is something which makes no identifiable reference to the visible world, and this was not so in Miro's work. Miro himself said, "For me, a form is never something abstract; it is always a sign of something. It is always a man, a bird, or something else. For me painting is never form for form's sake." [8] These paintings became known as 'The Dream Paintings', not because they were based on dreams, but because the images came from his subconscious. At this time Miro was beginning to gain some recognition, he exhibited in the Salon d'Automne in 1923, and held quite a successful exhibition in the Galerie Pierre in 1925. The fact that he was beginning to sell some of his work improved his financial situation considerably, and perhaps he stopped hallucinating from hunger. Whether he did or not, he certainly stopped using them as imagery "Little by little I turned from dependence on hallucinations to forms suggested by physical elements, but still quite apart from realism" [9] However, this relief from poverty could not have been the only reason that Miro began to work in a different way. Penrose claims that, "A reaction against the pictures composed of isolated details encouraged him to banish such complications from his painting in favour of a more simple statement". [10]

At first sight, these paintings look more simplified or restrained than his previous work. The shapes are relatively large and simple as in 'Head of a Pipe Smoker' and there is very little attention to detail. However, this was not restraint, but the lack of conscious control. It is the elaborations, details, and even the symbols created by the conscious mind that are not present in these paintings. This lack of conscious control is apparent in the unstructured composition of these paintings. Composition was one of Miro's prime concerns in his paintings, this period being the only exception. His compositions were always carefully constructed, whereas in his 'Dream Paintings', he let spontaneity take over. Clement Greenberg criticizes this period in Miro's career. He felt that "For the time being Miro had taken too seriously the Surrealist injunction to surrender to spontaneity and refrain from intervening with his conscious mind, and he was painting too fast and applying too little of his indisputable taste to the results." [11] Perhaps Greenberg was going too far. There is something very appealing about the large simple shapes, energetic brushwork and delicate line drawing of paintings like 'Man with a Pipe' (Ill. 18), and 'Fratellini'. Miro obviously needed to paint in this free and uninhibited manner for a while. Perhaps it was to rid himself of some of the details and more decorative elements of paintings like 'The Farm' and even 'The Ploughed Field' and 'Harlequin's Carnival'. There are aspects of these 'Dream Paintings' like the flat rounded shapes, in contrast with the delicate black lines that almost look like scratches and the isolated areas of saturated colour that would



I11.21 'Dog Barking at the Moon' (1926)

I11.22 'Person Throwing a Stone at a Bird' (1926)

I11.23 'Nude' (1926)

remind one of Miro's work of the late 1960's. However, the later work is more balanced and more carefully constructed.

When discussing Miro's 'Dream Paintings', James Thrall Soby commented that, "At any rate during the mid-1920s Miro painted a superb series of freely organised and relatively abstract works".[12] These paintings were also very popular among the Surrealists. However, I would not think of them as being in any way abstract. The images are not as readable as some of his earlier and later works but they do represent ideas and most of them have been given titles. It is true however that Miro was using a completely different approach, and that is what is so important about this group of paintings. Until this time Miro had painted objectively, whether from real life as in 'The Farm', or from hallucinations as in 'Harlequin's Carnival', or even with the use of symbols to create a more generic view of his subject as in 'The Ploughed Field' and 'Maternity'. He had started out with a subject or an idea, and worked from there.

But why this sudden spontaneity and change in working methods? Well, at this stage, Miro had not yet broken through to his own personal style. He still seemed to be struggling with it and allowing himself to be influenced by other artists and movements. He had come through his phase where he had been influenced by Cubism and now retained only the rules that suited him from the movement. He was now allowing himself to be influenced by Surrealism, but it would take time for him to realise what he could and could not use from it. Clement Greenberg put it well

when he said "He was toiling at the final approaches to one of the great personal styles of the Century and, slow worker that he ordinarily was, he still had to take much time in arriving at it".[13]

These poets influenced him enormously. In an interview with James Johnson Sweeney in 1948, Miro discussed this influence:

"The poets Masson introduced me to interested me more than the painters I had met in Paris. I was carried away by the new ideas they brought and especially the poetry they discussed. I gorged myself on it all night long - poetry principally in the tradition of Jarry's 'Surmale'..."[14]

This poetic influence came across very strongly in the 'Dream Paintings'. Miro began to introduce letters, numbers and phrases into his work, something he had begun in 'The Hunter' and would use again in the 1960s. Many of his paintings of this period were actually poem-paintings. 'Ceci est la couleur de mes rêves' (Ill. 19), (This is the colour of my dreams), is simply an oval shape painted in blue on bare white canvas with the title of the painting written underneath it. Another example is 'Le Corps de ma brune....' (Ill. 20), where Miro wrote a short poem across symbols of breasts and hair. Translated, it reads "My brown girls body/ since I love her/ like my she-cat dressed in green salad/ like hail/ it's the same". In, 'Un oiseau, poursuit une abeille et la baise' (A bird pursues a bee and ravishes it) which was painted a year later, the word 'poursuit' seems to follow the course of a bird's flight.

Two paintings executed in 1926, 'Dog barking at the moon' (Ill.

21), and 'Person throwing a stone at a bird' (Ill. 22), seem less ambiguous and more carefully drawn than the others. They do not contain any writing and instead of a background of chance happenings Miro used a long' bisecting horizon line like the one he described in the paintings of his old teacher Modesto Urgell. These two paintings, as well as 'Nude' (Ill. 23), which was painted in the same year are more accessible than the others. Clement Greenberg wrote about Miro that "His Surrealist experience supplied him permanently with the conviction of having a message." [15] It certainly gave him a way of working. In the beginning, it's influence was apparent in 'Harlequin's Carnival' when Miro began to draw from hallucinations. But gradually, Miro stopped working from hallucinations and began to work from forms suggested in other ways. In the 1930's Miro began to use collage to suggest forms to him and used this as a starting point.

"In 1933, for example, I used to tear newspapers into rough shapes and paste them on cardboards. Day after day I would accumulate the shapes. After the collages were finished they served me as points of departure for paintings. I did not copy the collages. I merely let them suggest shapes to me..." [16]

In the 1940's Miro began to let the materials he was working with suggest things to him. In fact, throughout his whole life, the influence of Surrealism was an important influence on the origin of his ideas.

FOOTNOTES. Chapter Four.

1. Huyghe, p. 62
2. Rose, p. 117
3. Picon, p. 66
4. Erben, p. 118
5. Rose, p. 117
6. Picon, p. 23
7. Greenberg, p. 23
8. Rose, p. 117
9. Ibid., p. 118
10. Penrose, p. 72
11. Greenberg, p. 32
12. Soby, p. 45
13. Greenberg, p. 33
14. Rose, p. 117
15. Greenberg, p. 33

CONCLUSION:

CONCLUSION

It will be evident from the examination of these materials that the
presenting evidence is very strong and that the conclusions are
correct. It is further noted that the evidence is
clear and that the results are very satisfactory. The
evidence is very strong and that the conclusions are
correct. It is further noted that the evidence is
clear and that the results are very satisfactory.

The following table is the result of the examination of these
materials and is very satisfactory. It is further noted that the
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very strong and that the conclusions are correct.

CONCLUSION

It will be evident from the examination of Miro's paintings in the preceding chapters of this thesis and from consideration of comments of art historians and critics that the influences on Miro's work were diverse; ranging from the Romanesque frescoes in Cathedrals around Catalonia to the works of Surrealist poets and painters.

The interesting issue is the manner in which Miro absorbed these diverse influences and harnessed them into an authentic, personal and highly individual style.

These influences did not all have equal weight. Some were relatively shortlived whereas some stayed with him throughout his life. Neither can we be certain that some of these influences are

not conjectural, like the influence of the Spanish Masters for example, whereas other influences, like that of Cezanne can be seen in his work and others, Surrealism and Cubism in particular, can be supported by comments from the artist.

The interesting question is, in what manner did Miro subsume these influences into his own voice? What did he select and what did he discard? In essence, the manner in which influences of this kind work on an artist's work are very subtle, but we can at least trace the evidence of these influences in his work.

In summarising, the evolution of Miro's personal style is best examined by looking at three important aspects of his work - his use of symbols, his sense of composition and structure and his experimental way of working and generating ideas. It is likely that Miro became familiar with the use of symbols through looking at Romanesque paintings in the Cathedrals around Catalonia. However, we know that some of the poets Masson introduced him to contributed to the development of his interest in using symbols. Mallarme, for example was part of the Symbolist movement in literature in the late Nineteenth Century. Miro may have learnt something about composition from the Romanesque frescoes and from his early teachers. However, much of his sense of balance and structure must have come from Cezanne and from Cubism. He told James Johnson Sweeney in 1948 "Then there was the discipline of Cubism. I learned the structure of a picture from Cubism...."[1] The influence of Surrealism gave Miro a way of working, and of generating ideas. From Surrealism he learned how to use the

accident as a starting point and under their influence he became more experimental with his materials and techniques until in the 1940's he was using the material he was working with to suggest shapes to him. In the same interview with James Johnson Sweeney in 1948 he said:

"Nowadays I rarely start a picture from an hallucination as I did in the twenties, or, as later, from collages. What is most interesting to me today is the material I am working with. It supplies the shape which suggests the form just as cracks in a wall suggested shapes to Leonardo." [2]

In the foregoing chapters, I have examined the evolutionary process of Miro's work. His landscapes and portraits of his early years in Montroig are representations of the external world. It is clear therefore, that he was tied to the representation of external reality. However, between 1921 and 1924, Miro moved from the painting of a farm to painting the idea of a farm in 'The Farm'. Miro is still concerned with basing the painting in reality but it is more generic. The balance and structure of these paintings was paramount. Miro used Cubist devices in 'The Farmers Wife' to balance the painting. Surrealism allowed Miro to move on by unlocking his imagination. For Miro, this meant that instead of painting representationally he could express ideas. However, Miro took Surrealism further by unlocking multiple images. He felt a need to bring discipline back into his work and he did this by bringing balance and structure back into his paintings and by using symbols. He was still using images from the real world, but they expressed ideas that were much more powerful.

FOOTNOTES. Conclusion.

1. Rose, p. 117

2. Rose, p. 118

APPENDICES

MIRO: BIOGRAPHICAL OUTLINE

- 1893 Born Barcelona, 20th. April.
- 1900 Started School, Barcelona.
- 1901 First drawings.
- 1905 First books of sketches.
- 1907 Attended a commercial school in Barcelona. At same time Miro took lessons at School of Fine Art of La Lonja. Teachers Urgell and Pasco.
- 1910 Took job as clerk in Barcelona.
- 1911 Fell ill with typhus and went into convalescence at Montroig. Decided to pledge himself entirely to painting.
- 1912 Started at Gali's School of Art.
- 1915 Finished at Gali's. Shared first studio with his friend Ricart.
- 1916 Showed his first canvases to the dealer, Dalmau.
- 1917 First portraits and Montroig landscapes.
- 1918 First exhibition at the Dalmau Gallery.
- 1919 First trip to Paris. Met Picasso who helped him to find his place in the artistic milieu of Paris.
- 1920 First winter in Paris. Took a studio in rue Blomet.
- 1921 First exhibition in Paris which was a failure. Started 'The Farm' which he finished the following year.
- 1922 Became a member of the rue Blomet Group.
- 1923 Met Hemingway and Jacques Prevert.
- 1924 Met the Surrealist poets. Painted 'Harlequin's Carnival'.
- 1925 Exhibition at the Galerie Pierre, acclaimed by the public and critics.
- 1926 Collaborated with Ernst in producing the sets for Romeo and Juliet.
- 1927 Took rooms in Montmartre near Ernst, Arp and Eluard.

- 1928 Following trip to Netherlands painted Dutch Interiors.
- 1929 Married Pilar Joncosa and settled at 3, rue
Francois-Mouthon.
- 1930 Second exhibition at the Galerie Pierre, first exhibition
in the United States.
- 1931 Daughter Dolores born in Barcelona.
- 1932 Designed sets for the ballet, Jeux d'Enfants, presented in
Monte Carlo. Exhibited at the Pierre Matisse Gallery in
New York.
- 1933 Exhibition at the Bernheim Gallery.
- 1935 Took part in the Surrealist exhibition at Tenerife in the
Canaries.
- 1936 Exhibition of Contemporary Art at the Jeu de Paume Gallery
in Paris. Left Spain during first months of Civil War,
returning in 1940.
- 1937 Painted nudes at the Grande Chaumiere.
- 1940 Returned to Spain and settled in Palma, Majorca.
- 1941 A retrospective was held in the Museum of Modern Art in New
York. First monograph on him, by J.J. Sweeney,
published.
- 1942 Mother died. Settled at family home in Barcelona.
- 1944 First ceramics, in collaboration with Artigas.
- 1945 The Constellations and ceramics exhibited at the Pierre
Matisse Gallery in New York.
- 1947 First trip to United States.
- 1948 Return to Paris and exhibition at the Galerie Maeght.
- 1949 Juvenile works were exhibited at Barcelona.
- 1950 Left Pasaje del Credito, where his studio remained, and
settled in Calle Folgorolas
- 1952 Exhibition at the Kunsthalle, Basle.
- 1953 Exhibition at the Kunsthalle, Berne, at the Pierre Matisse
Gallery and at the Galerie Maeght.
- 1954 First prize for exgravating at the Venice Biennale.

19

- 1954- Produced a large series of ceramics with Artigas, exhibited
1956 at the Galerie Maeght and the Pierre Matisse Gallery.
- 1956 Settled permanently in Majorca.
- 1957- Ceramic panels for the UNESCO building in Paris.
1958
- 1959 Received the Guggenheim prize for the UNESCO panels.
- 1961 Third trip to United States. Graphics exhibition at
Geneva.
- 1962 Retrospective at the Musee d'Art Moderne in Paris.
- 1963 Exhibition at the L'Indiano Gallery, Florence.
- 1964 Exhibition at the Tate Gallery, London.
- 1966 Large retrospective exhibition at Museum of Western Art,
Tokyo, and the Museum of Modern Art, Kyoto. Miro went
to Japan for exhibition.
- 1967 Awarded Carnegie Prize for painting.
- 1968 Homage to Miro at Festival of Vienne. Large one man
exhibition at Maeght Foundation. Large retrospective
exhibition at Barcelona.
- 1969 Retrospective exhibition at Haus der Kunst, Munich.
Exhibition "Miro Otro" organised by the young architects
of Barcelona. Exhibition (itinerant) of recent
engravings at Museum of Modern Art, New York.
- 1970 Collaborates with Artigas on ceramic mural for Barcelona
Airport.
- 1972 Exhibition at Museum of Art, Cleveland.
- 1973 Exhibitions of paintings at Rome, Palma and Galerie Maeght,
Paris.
- 1974 Large retrospective exhibition of his work at the Grand
Palais, Paris.

List of Colour Reproductions of Miro's Prints and Paintings
Examined in Preparation of Thesis.

Classsified by Year and Medium.
With Reference to Bibliographic Source and Location.

Title.	Year	Medium	Bib	Loc
CORNUDELLA	1905-06	Drawing	006	NCA
THE PEASANT	1912	Oil on Canvas	007	NCA
COFFEE-POT	1915	Oil on Cardboard	007	NCA
VILLAGE OF MONTROIG	1916	Oil on Cardboard	007	NCA
THE BLUE BOTTLE	1916	Oil on Cardboard	007	NCA
MONTROIG	1916	Oil on Cardboard	008	NCA
CHURCH OF CIURANA (TARRAGONA)	1917	Oil on Canvas	008	NCA
PRADES (TARRAGONA)	1917	Oil on Canvas	008	NCA
SELF PORTRAIT	1917	Oil on Canvas	008	NCA
PORTRAIT OF E.C.RICART	1917	OIL and Collage	008	NCA
PORTRAIT OF V.NUBIOLA	1917	Oil on Canvas	008	NCA
PORTRAIT OF J.F.RAFOLS	1917	Oil on Canvas	008	NCA
THE PATH, CIURANA	1917	Oil on Canvas	005	NCA
STANDING NUDE	1918	Oil on Canvas	005	NCA
NUDE WITH BARE FEET	1918	Oil on Canvas	007	NCA
PORTRAIT OF HERIBERTO CASANY (THE D.	1918	Oil on Canvas	008	NCA
KITCHEN AND GARDEN WITH DONKEY	1918	Oil on Canvas	008	NCA
PORTRAIT OF A LITTLE GIRL	1918	Oil on Paper	005	NCA
VILLAGE AND CHURCH OF MONTROIG	1919	Oil on Canvas	008	NCA
VINES AND OLIVE TREES, MONTROIG	1919	Oil on Canvas	005	NCA
NUDE WITH MIRROR	1919	Oil on Canvas	005	NCA
SELF PORTRAIT	1919	Oil on Canvas	005	NCA
HORSE, PIPE AND RED FLOWER	1920	Oil on Canvas	005	NCA
STILL LIFE WITH RABBIT	1920	Oil on Canvas	005	NCA
NUDE. PARIS	1921	Oil on Canvas	008	NCA
PORTRAIT OF SPANISH DANCER	1921	Oil on Canvas	008	NCA
THE FARM	1921-22	Oil on Canvas	005	NCA
THE FARMER'S WIFE	1922-23	Oil on Canvas	005	NCA
THE PLOUGHED FIELD	1923-24	Oil on Canvas	005	NCA
THE TILLED FIELD	1923-24	Oil on Canvas	006	NCA
CATALAN LANDSCAPE (THE HUNTER)	1923-24	Oil on Canvas	006	NCA
MOTHERHOOD	1924	Oil on Canvas	007	NCA
THE WIND	1924	Sketch	006	NCA
PORTRAIT OF SENORA K	1924	Oil and Charcoal	008	NCA
MATERNITY	1924	Oil on Canvas	005	NCA

HEAD OF CATALAN PEASANT	1924-25	Oil on Canvas	008	NCA
THE DIALOGUE OF INSECTS	1924-25	Oil on Canvas	008	NCA
LANDSCAPE	1924-25	Oil on Canvas	008	NCA
HARLEQUIN'S CARNIVAL	1924-25	Oil on Canvas	005	NCA
PAINTING	1925	Oil on Canvas	007	NCA
LE CORPS DE MA BRUNE	1925	Oil on Canvas	005	NCA
HEAD OF CATALAN PEASANT	1925	Oil on Canvas	005	NCA
FIGURE	1925	Oil on Canvas	007	NCA
HEAD OF A PIPE-SMOKER	1925	Oil on Canvas	005	NCA
CECI EST LA COULEUR DE MES REVES	1925	Oil on Canvas	005	NCA
PAINTING	1925	Oil on Canvas	007	NCA
BULLFIGHT	1925	Oil on Canvas	006	NCA
THE BIRTH OF THE WORLD	1925	Oil on Canvas	005	NCA
THE SIESTA	1925	Oil on Canvas	006	NCA
PERSON THROWING A STONE AT A BIRD	1926	Oil on Canvas	005	NCA
DOG LOOKING AT THE MOON	1926	Oil on Canvas	005	NCA
HAND CATCHING A BIRD	1926	Oil on Canvas	006	NCA
LANDSCAPE (THE GRASSHOPPER)	1926	Oil on Canvas	006	NCA
LANDSCAPE (LA SAUTERELLES)	1926	Oil on Canvas	008	NCA
DUTCH INTERIOR	1928	Oil on Canvas	007	NCA
DUTCH INTERIOR I	1928	Oil on Canvas	005	NCA
DUTCH INTERIOR II	1928	Oil on Canvas	008	NCA
QUEEN LOUISE OF PRUSSIA	1929	Oil on Canvas	006	NCA
THE BAKER'S WIFE	1929	Oil on Canvas	007	NCA
PORTRAIT OF MRS MILLS IN 1750 (CON.	1929	Oil on Canvas	008	NCA
PAINTING	1930	Oil on Canvas	007	NCA
PAINTING	1933	Oil on Canvas	005	NCA
PAINTING	1933	Oil on Canvas	005	NCA
PAINTING	1933	Oil on Canvas	008	NCA
WOMAN	1934	Pastel on Paper	005	NCA
MAN AND WOMAN IN FRONT OF..EXCREMENT	1935	Oil on Copper	005	NCA
TWO PERSONAGES	1935	Oil + Collage	005	NCA
PERSONS IN THE PRESENCE OF NATURE	1935	Oil on Cardboard	005	NCA
PAINTING ON MASONITE	1936	Oil and Casein	005	NCA
PAINTING ON FIBREBOARD	1936	Oil	007	NCA
PAINTING ON FIBREBOARD	1936	Oil	007	NCA
STILL-LIFE WITH AN OLD SHOE	1937	Oil on Canvas	005	NCA
SERIE NOIRE ET ROUGE	1938	Etching	001	NG
WOMAN'S HEAD	1938	Oil on Canvas	005	NCA
PORTRAIT I	1938	Oil on Canvas	005	NCA
SEATED WOMAN	1938	Oil on Canvas	007	NCA
PORTRAIT III	1938	Oil on Canvas	007	NCA

THE LADDER OF ESCAPE	1940	Gouache and Oil	005	NCA
WOMEN ON THE BEACH	1940-41	Notebook Sketch	006	NCA
THE DAY'S AWAKENING	1941	Gouache	008	NCA
WOMAN IN THE NIGHT	1945	Oil on Canvas	007	NCA
BULLFIGHT	1945	Oil on Canvas	006	NCA
WOMAN LISTENING TO MUSIC	1945	Oil on Canvas	006	NCA
DANCER LISTENING TO THE ORGAN IN A..	1945	Oil on Canvas	005	NCA
CHARACTERS WITH MOON AND STAR	1946	Gouache	008	NCA
THE RED SUN KNAWS AT THE SPIDER	1948	Oil on Canvas	008	NCA
ACROBATE AU JARDIN DE NUIT	1948	Lithograph	001	NG
PARLER SEUL	1948-50	Lithogrpah	001	NG
WOMAN FACING THE SUN	1949	Oil on Canvas	007	NCA
UP-TURNED FIGURES	1949	Oil on Canvas	007	NCA
WOMAN IN FRONT OF THE SUN	1949	Oil on Canvas	005	NCA
WOMAN AND BIRD IN THE MOONLIGHT	1949	Oil on Canvas	005	NCA
PEOPLE IN THE NIGHT	1950	Oil on Canvas	005	NCA
PAINTING	1950	Oil/Cords/Casein	005	NCA
MURAL PAINTING FOR HARVARD GRAD.SCH.	1950-51	Ceramic Panels	008	NCA
THE FAMILY (SERIE I)	1952-53	Etching	001	NG
PAINTING	1953	Oil on Canvas	005	NCA
PAINTING	1953	Oil on Canvas	007	NCA
RED DISC IN PURSUIT OF A LARK	1953	Oil on Canvas	007	NCA
BLUE COMPOSITION	1953	Oil on Canvas	008	NCA
A LA SAUTE DU SERPENT	1954	Litho. Col.	001	NG
WOMAN TRYING TO ATTAIN THE IMPOSSIBLE	1954	Oil on Canvas	007	NCA
PALOTIN GIRON	1955	Lithograph	001	NG
LES MAGDALENIENS	1958	Etching	001	NG
A TOUTE EPREUVE	1958	Lithograph	001	NG
ATMOSPHERE MUE	1959	Lithogrpah	001	NG
WOMAN AND BIRD II/X	1960	Oil on Burlap	005	NCA
WOMAN AND BIRD II/IX	1960	Oil on Canvas	007	NCA
MAN AND WOMAN IN FROMT OF A LANDSCA.	1960	Oil on Cardboard	008	NCA
THE RED DISK	1960	Oil on Canvas	008	NCA
MAN AND WOMAN FACING THE SUN	1960	Oil on Cardboard	008	NCA
CHARACTER AND BIRD	1960	Oil on Cardboard	008	NCA
ALBUM 19	1961	Lithograph	001	NG
BLUE II	1961	Oil on Canvas	007	NCA
BLUE III	1961	Oil on Canvas	005	NCA

WOMAN AND BIRD	1963	Oil on Canvas	007	NCA
L'ENVOLEE	1963	Painting on Card	008	NCA
QUEEN LOUISE OF PRUSSIA	1965	Oil on Canvas	008	NCA
THE SKIING LESSON	1966	Oil on Canvas	007	NCA
WOMAN IN LOVE WITH SHOOTING STAR	1966	Oil on Fabric	008	NCA
WOMAN AND BIRD	1966	Painted on Paper	008	NCA
PORTRAIT OF A YOUNG WOMAN	1966	Oil on Canvas	008	NCA
HOMAGE TO COROT	1967	Oil on Canvas	005	NCA
THE GOLD OF THE AZURE	1967	Oil on Canvas	005	NCA
THE SKYLARK'S WING ENCIRCLED BY...	1967	Oil on Canvas	005	NCA
WOMAN IN FRONT OF THE ECLIPSE,..	1967	Oil on Canvas	005	NCA
WOMAN AND BIRD IN THE NIGHT	1967	Oil on Fabric	008	NCA
WOMEN AND BIRDS	1967	Oil	008	NCA
LE SAMOURAI	1968	Etching	001	NG
EQUINOX	1968	Etching	002	RDS
LETTERS AND NUMBERS ATTRACTED BY A S.	1968	Oil on Canvas	005	NCA
DANCE OF PEOPLE AND BIRDS AGAINST A.	1968	Oil on Canvas	005	NCA
WOMAN AND BIRDS AT NIGHT	1968	Oil on Canvas	005	NCA
SILENCE	1968	Oil on Canvas	005	NCA
POEM III	1968	Oil on Canvas	005	NCA
WOMAN SURROUNDED BY A FLIGHT OF B..	1968	Oil on Canvas	005	NCA
WORDS OF THE POET	1968	Oil on Canvas	005	NCA
LA RALENTIE	1969	Etching	001	NG
THE MATADOR	1969	Etching	004	OWN
LA SORCIERE	1969	Etching	003	NCA
L'OISEAU MONGOL	1969	Etching	003	NCA
LA PRESIDENTE	1970	Etching	003	NCA
LE ROI DAVID II	1970	Etching	003	NCA
LA FRONDE	1970	Etching	003	NCA
LE MONDE	1970	Painting on News.	006	NCA
LA PRESIDENTE NYMPHOMANE	1971	Lithograph	001	NG
HOMENATAGE A JOAN PRATS	1971	Lithograph	001	NG
LA MEGERE ET LA LUNE	1973	Etching	001	NG
GODALLA	1973	Lithograph	002	RDS
GRAVURES POUR UNE EXPOSITION	1974	Etching	001	NG
LE SOLEIL EBOUILLANTE	1974	Etching	003	NCA
LE GRAND ORDINATEUR	1974	Etching	003	NCA
LE VIEIL IRLANDAIS	1974	Etching	003	NCA
WOMAN BIRD DRAWING	1975	Drawing	006	NCA
PAINTING ON TORN CARDBOARD	1975	Oil on Cardboard	006	NCA
PAINTING ON PAPER	1975	Painting on Pap.	006	NCA
PAINTING ON PAPER	1975	Painting on Pap.	006	NCA

LA PICNE PHILOSOPHALE	1976	Etching	003T	NCA
SOURIS ROUGE A LA MAUTILLE	1976	Etching	003	NCA
L'ENTRANGLE	1976	Etching	003	NCA
LA CONTRE-BALANCEE	1976	Etching	003	NCA
LE PITRE ROSE	1976	Etching	003	NCA
LA HARPIE	1976	Etching	003	NCA
LA TAUPE HILARE	1976	Etching	003	NCA
DANSEUSE CREOLE	1978	Etching	003	NCA
VOYANT No.IV	N/A	Litho. Col.	003	NCA
LE LEZARD AUX PLUMES D'OR DOUBLE II	N/A	Litho. Col.	003	NCA
VOYANT No.VI	N/A	Litho. Col.	003	NCA
PERSIDES No.I	N/A	Litho. Col.	003	NCA
PERSIDES No.I	N/A	Litho. Col.	003	NCA
VOYANT No.III	N/A	Litho. Col.	003	NCA
LE LEZARD AUX PLUMES D'OR DOUBLE I	N/A	Litho. Col.	003	NCA
PERSIDES No.I	N/A	Litho. Col.	003	NCA
VOYANT No.II	N/A	Litho. Col.	003	NCA
PERSIDES No.I	N/A	Litho. Col.	003	NCA
VOYANT No.V	N/A	Litho. Col.	003	NCA
VOYANT No.I	N/A	Litho. Col.	003	NCA
PERSIDES No.I	N/A	Litho. Col.	003	NCA
LE LEZARD AUX PLUMES D'OR No.VI	N/A	Litho. Col.	003	NCA
OISEAUX MIGRATEURS No.IV	N/A	Litho. Col.	003	NCA
LE LEZARD AUX PLUMES D'OR No.I	N/A	Litho. Col.	003	NCA
OISEAUX MIGRATEURS No.V	N/A	Litho. Col.	003	NCA
LE LEZARD AUX PLUMES D'OR No.V	N/A	Litho. Col.	003	NCA
OISEAUX MIGRATEURS No.III	N/A	Litho. Col.	003	NCA
LE LEZARD AUX PLUMES D'OR No.III	N/A	Litho. Col.	003	NCA
LE LEZARD AUX PLUMES D'OR No.II	N/A	Litho. Col.	003	NCA
OISEAUX MIGRATEURS No.I	N/A	Litho. Col.	003	NCA
LE LEZARD AUX PLUMES D'OR No.IV	N/A	Litho. Col.	003	NCA
OISEAUX MIGRATEURS No.II	N/A	Litho. Col.	003	NCA
MOUNTAIN	N/A	Notebook Sketch	006	NCA
MEDITERRANEAN LANDSCAPE	N/A	Notebook Sketch	006	NCA
THE MAGIC OF COLOUR	N/A	Notebook Sketch	006	NCA
PASTED LEAVES	N/A	Notebook Sketch	006	NCA
PAINTING-COLLAGE	N/A	Oil on Cardboard	007	NCA

Location Reference:

NCA = National College of Art and
Design Library
RDS = Royal Dublin Society Library
NG = National Gallery Library
OWN = Home

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