

## THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

## MUSEUM OF MODERN ART OPENS MIRO EXHIBITION

The Museum of Modern Art, 11 West 53 Street, announces a retrospective exhibition of the work of Joan Miro to open to the public Wednesday, November 19, and to continue through Sunday, January 11. The exhibition, directed by James Johnson Sweeney, will be composed of 51 paintings, 14 etchings, 5 drawings, 2 tapestries and 1 rug. Simultaneously with the Miro exhibition the Museum will present an exhibition of the work of Salvador Dali. After closing at the Museum both exhibitions--sometimes singly and sometimes together--will be circulated to museums, art galleries and colleges throughout the country.

Joan Miro, a Catalan like his fellow artist Salvador Dali, was born at Montroig, near Barcelona, on April 20, 1893. At the age of fourteen he entered the School of Fine Arts in Barcelona. He was not a quick pupil and his earliest efforts were discouraging to his parents. After three years they prevailed on him to give up art school for a position in an office. Between 1910 and 1912 Miro did no painting whatsoever. In 1912, however, he took it up again and entered the Academy Gali at Barcelona. Since 1915 he has devoted himself entirely to painting.

In 1918 Dalmau, an art dealer interested in the work of the Cubists, gave Miro his first one-man show in Barcelona. The exhibition consisted of sixty-four canvases and many drawings, all done between 1914 and 1917. In 1919 Miro made his first trip to Paris. He arrived there in March and returned to Spain a year later. The following winter found him in Paris again and shortly thereafter he was installed in the studio of his countryman, Pablo Gargallo. In April 1921 he had his first one-man show in Paris under the sponsorship of the critic Maurice Raynal. From that time, although his art has passed through many highly individual phases of development, Joan Miro has been one of the leading modern artists of Paris. Since the occupation of France he has been living in Mallorca, Spain.

Simultaneously with the opening of the exhibition the Museum

will publish a book on Miro with the first comprehensive analysis of the artist's work ever written in English. The analysis appears as a running text interspersed with reproductions of the artist's work. It has been written by Mr. Sweeney, lecturer and writer on modern art and author of Plastic Redirections in 20th Century Art. Mr. Sweeney directed the Museum's exhibition of African Negro Art in 1935 and prepared the catalog. The book will also include four full-color reproductions and sixty-six halftones, lists of the artist's exhibitions, the books he has illustrated and the ballets on which he has collaborated. The book will sell for \$2.00.

In his analysis of Miro and his work Mr. Sweeney writes in part as follows:

"Gaiety, sunshine, health--color, humor, rhythm: these are the notes which characterize the work of Joan Miro.

"Joan Miro is above all else a painter. This is what distinguishes him from so many of his best known contemporaries. This is the key to his own stylistic evolution. This is the basis on which he has built the most revolutionary contribution made within the strictly pictorial form by any painter of the generation immediately following that of Pablo Picasso.

"But Miro is also a poet. 'What really counts,' he has said, 'is to strip the soul naked. Painting or poetry is made as we make love; a total embrace, prudence thrown to the wind, nothing held back.' ... 'Have you ever heard of greater nonsense than the aims of the abstractionist group? And they invite me to share their deserted house as if the signs that I transcribe on a canvas, at the moment when they correspond to a concrete representation of my mind, were not profoundly real, and did not belong essentially to the world of reality! As a matter of fact, I am attaching more and more importance to the subject matter of my work. To me it seems vital that a rich and robust theme should be present to give the spectator an immediate blow between the eyes before a second thought can interpose. In this way poetry pictorially expressed speaks its own language.'

"These are the ideals which give Miro's work its character and have dominated his evolution as a painter. To follow his growth is to follow the pattern of his efforts toward embodying these ideals in his art. The need of Miro's generation was a recall of the imagination to painting. In combating the abuses which had derived from an exaggerated interest in the descriptive possibilities of painting, Miro's immediate seniors, the cubists and others, had gone dangerously far in the direction of denying those features any value whatsoever. The young men of the early 1920's recognized the importance of a renewed stress on spiritual values in painting....

"At the same time another even deeper urge moved Miro. This was his desire to ally poetry with painting, to give a spiritual color, a suggestive quality to his pictures. He realized this could not be achieved so fully as he desired it through the use of conventional descriptive forms....

"In his work Miro is essentially a Catalan--that type of fantasist visionary which, in the Middle Ages, produced the manuscript illuminations of Beatus' commentaries on the Apocalypse. Miro's color rarely offers the sombre tonalities we associate with so much Spanish painting, particularly that of the great masters of the post-Renaissance, El Greco, Zurbaran, Velasquez and Goya. His has a blither

note. In it there are echoes of the early provincial church decorators of Catalonia; frequently, the bold contrasts of yellows, blues, scarlets and greens of the Beatus background; throughout we feel the gay spirit of contemporary Catalan folk art. Within the rhythms of his compositions the slow movements of a Spanish dance will suddenly burst into those of a Catalan Sardana with its intoxicating swing and crying brass.

"Because of his fundamental devotion to painting, Miro has been able to recognize the value of the lessons learned by those generations immediately preceding his who sternly emphasized the formal bases of painting. Because he was a poet, he saw the weakness of a pictorial expression which discouraged any enrichment by means of extra-pictorial suggestion. Through the combination of these two sides of his talent, he has been able to bring a new tonic element into contemporary painting without compromising an essential pictorial approach. And the record of Miro's development to date is a history of the constant single-minded effort he has made toward combining and perfecting these abilities....

"In Miro's researches we have the reflection of a restless, unsatisfied age. But his work is not a scoffing, satirical, or defeatist expression of this period-character. It is the record of a persistent constructive effort to achieve a sound balance of the spiritual with the material in painting--an esthetic paradigm for a fuller, richer life in other fields. Disillusion and reflections on decadence have no place in it. Miro's work belongs to the youth of a period that is opening, rather than the old age of a closing one. A pictorial poetry in which Oriental and Occidental traditions fused was an essential part of his Catalan heritage reaching back to the Beatus illuminations of the Middle Ages. A loyalty to the traditional folk expressions of his native land kept his feet solidly on the ground. Miro's vitality, laughter, naive lyricism and love of life are, today, auguries of the new painting in the new period which is to come."

Museums lending pictures to the exhibition include the Albright Art Gallery, Buffalo; Wadsworth Atheneum, Hartford; The Société Anonyme Collection, Yale University; Museum of Living Art, New York University, New York; and the Pierre Matisse Gallery, Nierendorf Gallery, and the Valentine Gallery, New York.

Among the individual lenders to the exhibition are:

NEW YORK, N. Y.: Mrs. Cornelius N. Bliss, Mme. Marie Cuttoli, The Chester Dale Collection, Mrs. Valentine Dudensing, Miss Valentine Dudensing, A. Conger Goodyear, Mrs. George Helm, Mr. and Mrs. Pierre Matisse, Peter, Paul and Jack Matisse, Henry McBride, Mme. Helena Rubinstein

HOLLYWOOD, CALIF.: Mr. and Mrs. Walter C. Arensberg  
LOS ANGELES, " Dr. and Mrs. Leslie M. Maitland

BALTIMORE, MD.: Mrs. Saidie A. May

DOWNINGTON, PENNA.: Mr. and Mrs. C. Earle Miller  
HAVERFORD, " Mrs. H. Gates Lloyd  
RADNOR, " Mr. and Mrs. Henry Clifford.

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EXHIBITION OF JOAN MIRO

THE MUSEUM OF MODERN ART, 11 WEST 53 STREET, NEW YORK

NUDES. 1917. Pencil, 7 1/4 x 5 7/8 inches and 7 3/8 x 5 5/8 inches.  
Lent anonymously.

LANDSCAPE WITH OLIVE TREES. 1919. Oil on canvas, 28 1/4 x 35 1/4 inches. Lent by the Pierre Matisse Gallery.

NUDE WITH MIRROR. 1919. Oil on canvas, 44 1/2 x 40 1/8 inches.  
Lent by the Pierre Matisse Gallery.

GLOVE AND NEWSPAPER. 1921. Oil on canvas, 46 x 35 inches. Lent  
by Pierre Matisse.

FLOWERS AND BUTTERFLY. 1922-1923. Tempera on wood, 32 x 25 3/8 inches. Lent by Dr. and Mrs. Leslie M. Maitland

THE CARBIDE LAMP. 1922-1923. Oil on canvas, 15 x 18 inches.  
Collection the Museum of Modern Art.

THE EAR OF GRAIN. 1922-1923. Oil on canvas, 14 7/8 x 18 1/8 inches.  
Collection the Museum of Modern Art.

THE FARMER'S WIFE. 1922-1923. Oil on canvas, 31 3/4 x 25 1/2 inches. Lent by Pierre Matisse.

THE TILLED FIELD. 1923-1924. Oil on canvas, 26 1/8 x 36 3/4 inches.  
Lent by Mr. and Mrs. Henry Clifford.

CATALAN LANDSCAPE (THE HUNTER). 1923-1924. Oil on canvas,  
25 1/2 x 39 1/2 inches. Collection the Museum of Modern Art.

IN REVERSE. 1924. Oil, pencil, charcoal, tempera on canvas,  
36 1/4 x 28 5/8 inches. Lent by Yale University, Société Anonyme.

THE HARLEQUIN'S CARNIVAL. 1924-1925. Oil on canvas, 25 3/4 x 36 inches. Lent by the Albright Art Gallery.

GLOVE WITH FACE. 1925. Tempera on canvas, 45 3/4 x 35 inches.  
Lent by the Valentine Gallery.

PERSON THROWING A STONE AT A BIRD. 1926. Oil on canvas, 29 x 36 1/4 inches. Collection the Museum of Modern Art.

NUDE. 1926. Oil on canvas, 36 1/8 x 28 1/4 inches. Lent by Mr. and  
Mrs. Walter C. Arensberg.

DOG BARKING AT THE MOON. 1926. Oil on canvas, 28 3/4 x 36 1/4 inches.  
Lent by the Museum of Living Art, New York University.

LANDSCAPE BY THE SEA. 1926. Oil on canvas, 29 x 36 5/8 inches.  
Lent anonymously.

THE SUN. 1927. Oil on burlap, 14 7/8 x 18 inches. Lent by  
Mrs. Valentine Dudensing.

PORTRAIT. 1927. Oil on canvas, 57 1/2 x 45 inches. Lent by  
Mme. Helena Rubinstein.

LANDSCAPE WITH ROOSTER. 1927. Oil on burlap, 51 1/4 x 77 inches.  
Lent anonymously.

COMPOSITION. 1927. Oil on canvas, 13 x 9 1/2 inches. Lent  
anonymously.

THE FRATELLINI. 1927. Oil on canvas, 51 1/4 x 38 1/4 inches. Lent  
by the Museum of Living Art, New York University.

THE HORSE. 1927. Oil on canvas, 51 3/8 x 38 1/4 inches. Lent by  
the Chester Dale Collection.

THE POTATO. 1928. Oil on burlap, 39 5/8 x 32 1/8 inches. Lent  
anonymously.



DUTCH INTERIOR. 1928. Oil on canvas, 50 3/4 x 38 inches. Lent by Mme. Paul Cuttoli.

DUTCH INTERIOR. 1928. Oil on canvas, 36 x 28 3/4 inches. Lent by the Bignou Gallery.

PORTRAIT OF MRS. MILLS IN 1750. 1929. Oil on canvas, 45 1/2 x 35 inches. Lent by Mrs. Valentine Dudensing.

RELIEF CONSTRUCTION. 1930. Wood and metal, 35 7/8 x 27 5/8 inches. Collection the Museum of Modern Art.

COMPOSITION. 1931. Watercolor, 25 x 18 1/2 inches. Lent by Henry McBride.

SEATED WOMAN. 1932. Oil on wood, 18 1/4 x 15 inches. Lent by the Pierre Matisse Gallery.

DRAWING-COLLAGE. 1933. Crayon and postcards, 24 1/2 x 18 1/2 inches. Lent by the Pierre Matisse Gallery.

COMPOSITION. 1933. Oil on canvas, 57 5/8 x 45 inches. Lent anonymously.

COMPOSITION. 1933. Oil on canvas, 45 x 57 1/2 inches. Lent by the Valentine Gallery.

PAINTING. 1933. Oil on canvas, 51 1/2 x 64 inches. Lent by Dr. and Mrs. Leslie M. Maitland.

COMPOSITION. 1933. Oil on canvas, 68 1/2 x 77 1/4 inches. Collection the Museum of Modern Art.

COMPOSITION. 1933. Oil on canvas, 51 1/4 x 64 inches. Lent by the Wadsworth Atheneum.

FIGURE. 1934. Pastel, 41 3/4 x 27 7/8 inches. Lent by A. Conger Goodyear.

THE BLUE STAR. 1934. Gouache and pencil on red paper, 19 3/4 x 25 3/4 inches. Lent anonymously.

THE LOVERS. 1934. Pastel, 42 x 38 inches. Lent by Mr. and Mrs. Walter C. Arensberg.

PERSONS. 1934. Pastel and ink, 24 3/4 x 18 1/2 inches. Lent by the Pierre Matisse Gallery.

DRAWING ON SANDPAPER WITH COLLAGE. 1934. Oil and pencil, 9 1/8 x 14 1/2 inches. Lent by the Pierre Matisse Gallery.

TWO FIGURES ON GREEN PAPER. 1934. Ink, 27 1/2 x 19 1/2 inches. Lent by the Pierre Matisse Gallery.

ROPE AND PERSONS. 1935. Oil on cardboard with coil of rope, 41 1/2 x 29 1/2 inches. Collection the Museum of Modern Art.

DANCER. 1935. Oil and duco on cardboard, 41 x 29 3/4 inches. Lent by the Pierre Matisse Gallery.

PERSONS. 1936. Watercolor and ink, 15 7/8 x 12 1/2 inches. Lent by the Valentine Gallery.

THE GARDENER. 1936. Watercolor, 12 x 14 1/2 inches. Lent by Dr. and Mrs. Leslie M. Maitland.

PERSONS ATTRACTED BY THE FORM OF THE MOUNTAIN. 1936. Tempera on composition board, 13 x 19 3/4 inches. Lent by Mrs. Saidie A. May.

PERSON IN THE PRESENCE OF NATURE. 1936. Gouache on cardboard, 29 3/4 x 41 1/2 inches. Lent by Mr. and Mrs. Walter C. Arensberg.

TAPESTRY. Designed by Miro before 1937. 77 x 70 inches. Lent by the Nierendorf Gallery.

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WOMAN, FLOWER AND STAR. Tapestry. designed by Miro. Lent by Mme. Paul Cuttoli.

WOMEN BATHING. 1937. Oil on canvas, 5 1/2 x 7 1/8 inches. Lent by Mrs. Pierre Matisse.

STILL LIFE WITH OLD SHOE. 1937. Oil on Canvas, 32 1/4 x 46 1/4 inches. Lent by Mr. and Mrs. C. Earle Miller.

MONGOOSE. Rug designed by Miro, 1938. 62 x 80 inches. Collection the Museum of Modern Art.

NURSERY DECORATION "POUR JACKY, PETER ET PAULEY MATISSE." 1938. Oil on canvas, 31 5/8 inches x 10 feet 4 inches. Lent by Jack, Peter and Paul Matisse.

SEATED WOMAN I. 1938. Oil on canvas, 63 3/4 x 51 1/4 inches. Lent anonymously.

SELF PORTRAIT. 1938. Pencil and oil on canvas, 57 1/2 x 38 1/4 inches. Lent by Pierre Matisse.

9 ETCHINGS. 1939. Lent by the Pierre Matisse Gallery.

PORTRAIT I. 1938. Oil on canvas, 64 x 57 1/4 inches. Lent by Mrs. Saidie A. May.

PAINTING-POEM. 1938. Oil on burlap, 51 x 76 1/2 inches. Lent by the Pierre Matisse Gallery.

NOCTURNE. 1938. Oil on composition board, 22 x 29 inches. Lent anonymously.

PERSONS MAGNETIZED BY THE STARS WALKING ON THE MUSIC OF A FURROWED LANDSCAPE. 1939. Oil on canvas, 18 x 13 1/8 inches. Lent by Mrs. H. Gates Lloyd, Jr.

WOMEN AND KITE AMONG THE CONSTELLATIONS. 1939. Oil on burlap, 31 7/8 x 23 5/8 inches. Lent by Mrs. George Helm.