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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	VII. A. 24

PIERRE MATISSE GALLERY

Fuller Building • Madison Avenue at 57th St.

JANUARY 10 — FEBRUARY 9

# Joan Miro

## 1933 - 1934

### PAINTINGS - TEMPERA - PASTELS

1. THE FARM (Collection Ernest Hemingway)
2. THE SINGER
3. TWO FIGURES
4. THE BLUE STAR
5. MAN SMOKING A PIPE
6. WOMAN ON A GREEN BACKGROUND
7. GOUACHE ON BLACK PAPER (Loaned anonymously)
8. GOUACHE ON BLACK PAPER
- 9-13. PAINTINGS ON SAND PAPER
- 14-19. GOUACHE—DRAWINGS
- 20-24. PASTELS
- 25-26. DRAWINGS ON COLORED PAPER
- 27-28. PAINTINGS ON PAPER
29. FIGURE
30. DRAWING ON SAND PAPER

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**JOAN MIRO** was born the 20th of April, 1893, in Barcelona. At the age of fourteen he was studying painting at the Beaux Arts School under the direction of professors whose liberal teachings had a beneficial influence on the young artist.

In 1910 Miro had to give up painting to work as a clerk and it was not until five years later that he was able to return to his studies, this time at the Gali Academy. From then on he worked continuously either in Barcelona or at Montroig, a village near Tarragona.

His first exhibition opened in Barcelona in 1918 at the Gallery Dalmau. As a result he was able to go to Paris where an exhibition of his work from 1917 to 1920 was arranged in 1921 with a presentation to the public by Maurice Raynal.

In 1925 his work was being reproduced in "La Revolution Surrealiste," a magazine exclusively concerned with the activities of the Super-Realist movement under the leadership of the poet André Breton. There he joined forces with Pablo Picasso, André Masson, Giorgio di Chirico and Max Ernst, all of whom had been contributing to the magazine since its foundation in 1924.

The freshness of the artist's vision and the creative ability of his imaginative mind won him a prominent place among the leaders of the Super-Realist group.

After the tumultuous post-war years in Paris, when young artists had to reinvent a language of their own, Miro, with approaching maturity, and like all artists engaged in real creative work, felt the need of solitude. Now he works most of the time on his farm at Montroig, in his native Catalonia.

There is no better acknowledgment of his creative contribution to contemporary art than the interest shown in his work by such men as Picasso, Leger, Matisse, Braque, Breton, Eluard, Tzara, etc. Picasso himself owns a fine portrait of the young artist by himself (reproduced in "Cahiers d'Art" 1-4, 1934. This issue is almost entirely devoted to the reproductions of Miro's work with written contributions by James Johnson Sweeney, Ernest Hemingway, George Antheil, Herbert Read, etc.).

Although the present exhibition is composed of works done during the period of 1933-1934, we have included "The Farm", a painting of unusual importance in the history of the artist's work. It was started in 1921 at Montroig on Miro's farm, and finished in Paris after more than eight months of constant work. This painting is the synthesis of the artist's first period.

Very seldom has Miro been induced to make any comments on his own work. The following statement made about a year ago, is very enlightening:

"It is very difficult for me to talk about my own painting because it is always conceived in a state of hallucination created by a shock either objective or subjective, of which I am utterly irresponsible.

"As far as my means of expression are concerned, I am striving to attain more than ever the maximum of clarity, power and plastic aggressiveness, that is to say first to create a physical reaction and then to reach the soul."

## EXHIBITIONS

- 1918. Galerie Dalmau, Barcelona
- 1921. Galerie La Licorne, Paris
- 1925. Galerie Pierre, Paris
- 1928. Galerie G. Bernheim, Paris
- 1929. Galerie Le Centaure, Brussels
- 1929. Valentine Gallery, New York
- 1930. Galerie Pierre, Paris
- 1931. Galerie Pierre, Paris
- 1932. Galerie Pierre Colle, Paris
- 1932. Pierre Matisse Gallery, New York
- 1933. The Mayor Gallery, London
- 1933. Galerie G. Bernheim, Paris
- 1934. Pierre Matisse Gallery, New York
- 1934. Kunsthaus, Zurich

## THEATRE

### "ROMEO ET JULIETTE"

In collaboration with Max Ernst for Serge Diaguilew's Russian Ballet

### "JEUX D'ENFANTS"

For the Monte Carlo Ballets Russe

## MUSEUMS

- Grenoble, France
- Moscow, U. S. S. R.
- Stockholm, Sweden
- Museum of Living Art, New York City
- Wadsworth Atheneum, Hartford, Conn.

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# Joan Miro

Paintings — December 29th — January 18th, 1934

Pierre Matisse Gallery

51 East 57th Street

Fuller Building

New York City

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After Miro had painted "The Farm"\* and after James Joyce had written "Ulysses" they had a right to expect people to trust the further things they did even when the people did not understand them and they have both kept on working very hard. If you have painted "The Farm" or if you have written "Ulysses" and then keep on working very hard afterwards you do not need an Alice B. Toklas!!!

... In the open taxi the wind caught the big canvas as though it were a sail and we made the taxi driver crawl along. At home we hung it and everyone looked at it and was very happy. I would not trade it for any picture in the world. Miro came in and looked at it and said "I am very content that you have "The Farm". When I see him now he says "I am always content, *tu sais*, that you have "The Farm".

**ERNEST HEMINGWAY**

Excerpt from an article on "The Farm" to be published in the coming issue of CAHIERS D'ART which will be mostly devoted to Joan Miro's work.

\*"The Farm", a large and important painting by Miro in the collection of Ernest Hemingway.

**PAINTINGS ON WOOD**

- 1 FEMME NUE
- 2 LES AMOUREUX
- 3 FEMME EN EXTASE
- 4 FIGURE
- 5 BAIGNEUSE
- 6 FEMME ASSISE
- 7 TETE D' HOMME
- 8 JEUNE FILLE FAISANT  
DE LA CULTURE PHYSIQUE
- 9 UNE FEMME

(PRIVATE COLLECTION)

**PAINTINGS ON CANVAS**

- 10 COMPOSITION 5-6-33
- 11 COMPOSITION 10-6-33
- 12 COMPOSITION 4-4-33
- 13 COMPOSITION 8-5-33
- 14 COMPOSITION 4-3-33
- 15 COMPOSITION 31-3-33
- 16 COMPOSITION 12-4-33
- 17 COMPOSITION 8-3-33
- 18 COMPOSITION 3-3-33
- 19 COMPOSITION 12-5-33

The essential for an artist is an unspoiled eye. The pure eye is the dream eye. It is the dream eye, or the eye subordinated to the workings of the subconscious, that alone in our physical maturity is closely enough linked to our basic organic rhythms to reawaken through them the emotional intensity of direct response we knew in our child-phantasies. An immediacy of vision undulled by the intrusion of any intellectualization. And today, among recognized contemporary painters, Joan Miro stands out primarily for this—his success in preserving and stimulating such a freshness of eye.

Miro's color has always been young, clear and confident. Still in his early work, one frequently sensed a lack of ease. Particularly in the rhythms of his compositions. In a canvas for example crowded with small fantastic, quasi-representational motives a jerky note would often betray itself. A note of uncertainty—a consequent failure of the elements to fuse cleanly into unity. But in Miro's latest work all trace of uneasiness has disappeared.

Fundamentally a traditionalist, Miro is first and last a Catalan. We see this even in his persistent interest in tempera. Also in his olives, browns and deep blues with their distinct relationship to the color gamut of the early church murals of Catalonia. But it is finally beneath Miro's gayer tones and his rhythms that we have the true key to his quality—what grew into his mind in childhood: the rude paintings of the people and those gay, raw-colored, quaintly conventionalized animals, whistles, vases and the like, so popular in that region. And it is the memory of these, the austere rhythms of his native landscape and the slow animal-movements of the peasants that he has kept fresh and today translated into the forms of these latest canvases—easily the maturest distillations of his sensibility he has yet offered.

**JAMES JOHNSON SWEENEY**

Excerpt from an article to be published in the coming issue of CAHIERS D'ART.