

The Trinity College Dublin Art Collections

Artist: Joan Miró
Title: *L'oiseau Solaire, l'Oiseau Lunaires Étincelles - Galerie Maeght*
Medium: limited edition exhibition poster designed by the artist

b. Barcelona, 1893; d. Palma de Mallorca, 1983

Joan Miró was born in Spain in 1893, the son of a goldsmith. He became a pre-eminent figure in the history of abstraction and an important example to several generations of artists around the world. However, he initially obeyed his family's wishes that he follow a business career by studying at the Escuela de Comercio in Barcelona from 1907 to 1910, but in 1911, an attack of typhus, coupled with nervous depression, forced him to abandon the course. While recuperating at his parent's country house for several months, his artistic vocation and interest in nature flourished.

Miró began his artistic training in Barcelona at the Escuela de Artes y Oficios de la Lonja, where Picasso had studied 12 years earlier. His teacher noticed that he had an aptitude for colour but difficulty in delineating shapes, and therefore blindfolded him so that he would acquaint himself with the forms by touching them before drawing them or modelling them in clay. Miró moved to Paris in 1920, holding his first exhibition there the following year. Here, he was introduced to the Dada and Surrealist movements, but never became an active member of the groups themselves.

His work often combines recognizable natural forms with abstract shapes, usually executed in bright, primary colours. His works often contain elements of deliberate naivety, focusing on natural elements such as skies filled with stars, birds, goats and schematic female figures all engaged in a sacred dance. As his career developed, Miró began experimenting with collage, often incorporating sand and cardboard in his compositions to create unusual and unexpected surface textures.

His work is represented in many important international collections, including the Museum of Modern Art in New York, the National Gallery of Art in Washington D.C., the Guggenheim New York, the Centre Georges Pompidou in Paris and the Tate Modern in London.

Information contained in this article is from The Modern Art Collection Trinity College Dublin (David Scott 1989), www.oxfordartonline.com, www.groveart.com

This information has been compiled by Art Collections assistants, interns, and volunteers
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