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| Joan Miró (1893–1983) |
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| Joan Miró i Ferrà was a Spanish painter, printmaker, sculptor and ceramicist. His work is classified as Surrealist because it involves reflections of memory, unconsciousness, dreams, and imagination. His singular style is at the same time childlike, innocent and sophisticated.  Joan was the first son of Michel Miró Adziras and Dolores Ferrà. His father was a goldsmith and jewelry maker in Barcelona. He first studied art at the Lonja School of Fine Arts in Barcelona, in 1907. However, his parents wanted him to work as a serious businessman, therefore parallel to art, he took also business classes. Joan even worked as an accountant for nearly two years until he had a nervous breakdown. His parents finally accepted his choice of following the artistic career and in 1912 he started studying at the Gali School of Art also in Barcelona.  Between 1915 and 1918 Miró painted nudes, portraits and landscapes, mainly influenced by the colorful style of *Fauvism*. At this point he began to ‘geometricize’ the forms and to work with symbolic and metaphorical expressions. His greatest influences in the early career were Paul Cézanne and Vincent Van Gogh. |
| Joan Miró i Ferrà was a Spanish painter, printmaker, sculptor and ceramicist. His work is classified as Surrealist because it involves reflections of memory, unconsciousness, dreams, and imagination. His singular style is at the same time childlike, innocent and sophisticated.  Joan was the first son of Michel Miró Adziras and Dolores Ferrà. His father was a goldsmith and jewelry maker in Barcelona. He first studied art at the Lonja School of Fine Arts in Barcelona, in 1907. However, his parents wanted him to work as a serious businessman, therefore parallel to art, he took also business classes. Joan even worked as an accountant for nearly two years until he had a nervous breakdown. His parents finally accepted his choice of following the artistic career and in 1912 he started studying at the Gali School of Art also in Barcelona.  Between 1915 and 1918 Miró painted nudes, portraits and landscapes, mainly influenced by the colorful style of *Fauvism*. At this point he began to ‘geometricize’ the forms and to work with symbolic and metaphorical expressions. His greatest influences in the early career were Paul Cézanne and Vincent Van Gogh. In 1918 he had his first solo exhibition in Barcelona and the next year he had his first trip to Paris, where he met Pablo Picasso and some members of the *Dada* movement.  From 1919 on Joan spent the winters in Paris and summers on his parent’s farm in Montroig. In 1921, Miró had his first one-man show in Paris. His paintings of this period reflect some cubist influences. One of the best-known works of this period is *The Farm*. It is a view of his parents’ farm that shows particular details and the precision of a naïve primitive painter. During all his life Joan was influenced by his Catalan heritage, frequently reflected in his work.  *The Tilled Field* marked a turning point in Miró’s art toward a personal style. Its fanciful juxtaposition of human, animal, and vegetal forms and its array of schematized creatures constitute a realm visible only to the mind’s eye, and reveal the great range of Miró’s imagination. This pictorial sign language would be central throughout the rest of his career. In *Harlequin’s Carnival*, there is a clear continuation of this kind of metaphorical painting. These paintings also mark Miró’s move toward a more overall composition, in which there is no use of a single focal point, the composition is rather equally worked as an entire surface.  In 1924 Joan joined the *Surrealist* group led by André Breton. He showed his work in surrealist exhibitions and was especially influenced by surrealist poets, but he never accepted any surrealist doctrine. He seemed rather more connected to the modern fantastic art or *Magical Realism*. Later, after a trip to Netherlands in1928, Joan returned to a more representational kind of painting. He painted images derived from postcards of Dutch interiors and also some figures derived from Catalan folk art. He gradually simplified the forms and stripped the image down, using geometric divisions and curving movements in his compositions. In 1929 he married Pilar Juncosa and in 1931 their daughter, Dolores, was born.  After 1930’s Miró became more experimental, working with unusual sources, like diesel motor. He also developed some techniques of collage and sculptural assemblage and created sets and costumes for ballets.  During World War II he returned to Spain, where he painted *Constellations*, a series of small works scattered with symbols representing the cosmos. He also produced ceramics that were often intentionally misshapen and fragmented. After the War his work became internationally recognized and during the 1960’s he devoted more time to the mediums of printmaking, ceramics, murals and sculpture.  Joan Miró suffered from a heart disease and he died in 1983 in his home in Palma de Majorca. Timeline of Life and Works [[pasted in as an image to preserve spacing]] |
| Further reading:  (Joan Miró)  (Miró, Joan)  (Henning)  (Hopkins)  (Rowell) |