

Touch of dreams - Joan Miro ceramics and bronzes, 1949-1980 : an exhibition at the Sainsbury Centre for Visual Arts ... 1 October - 8December 1985

Sainsbury Centre for Visual Arts - Exhibitions



Description: -

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Miró, Joan, -- 1893-1983. touch of dreams - Joan Miro ceramics and bronzes, 1949-1980 : an exhibition at the Sainsbury Centre for Visual Arts ... 1 October - 8December 1985

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Joan Miró Artwork for Sale at Online Auction

Surprisingly, the sketch of the front of the projected work shows the figure with arms projecting from the body and small breasts. Only a few years after the completion of Peinture, Miró created enormous ceramic murals see fig.

Joan Miró Artwork for Sale at Online Auction

What finally precipitated Miró's move into the field of bronze sculpture was his collaboration with the ceramicist Llorens Artigas in Barcelona in the years 1944-6. The use of one or two intensely rich colors became a hallmark of the period, and in Peinture-Poésie a series in which Miró combined symbols with text to create works that reflected his interest in dreams Miró declared that blue was the color of his dreams.

Joan Miró Prints

Such works included Catalan Landscape The Hunter 1923 and the Tilled Field 1924. During the 1960s, he began to work intensively in sculpture and was particularly captivated by glass as is evidenced in his commissioned mural Personnage Oiseaux 1972-1978 which combines one million pieces of marble and Venetian glass. Like his other bronzes, Woman developed out of detailed preparatory drawings, although the original sketch included both male and female characteristics.

Joan Miró Prints

Miró had made and constructions from 1929 but it was not until the late 1930s that he began to work in the traditional of moulded sculpture. Anything lighter, more airy, more detached, I had never seen. Miró could not put down a dot without it being in just the right place.

'Woman', Joan Miró, 1949

In the experimentation that followed his lithographs, Miró produced hundreds of aquatints, a process that presents variations of darkness on the paper. One hallmark of Joan Miró paintings is the mixing of precisely rendered imaginary objects along with commonplace objects.

Joan Miró Prints

In 1925 Miró began a series of pictures in which he abandoned the more figurative manner of representation he had used and concentrated on a new visual idiom. Always trying to find new ways to express himself, it was during 1948—49 when Miró lived in Barcelona, and made frequent visits to Paris that he began to experiment with his printmaking techniques at the Mourlot Studios and the Atelier Lacourière. What clearly identifies the drawing as a progenitor of this sculpture, however, is the fact that from a narrower central split and a round, womb-like cavity there emerges a similarly ambiguous projection, suggestive of a phallus or an umbilical cord.

Exhibitions

Finding international success, with the opening of the Pierre Matisse Gallery in New York, Miró became an influential part of the Modern Art Movement in America. In an article published in *XXième Siècle* in 1938 Miró said that it was only a lack of material facilities, notably a large enough studio, that prevented him from experimenting with sculpture, ceramics and printing quoted in Ades 1985, p.

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