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# Fundació Joan Miró





# Edit-a-thon





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Norsk (nynorsk)  
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↑ Legacy and influence

4.1 Awards

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## Biography

[edit]

Born to the families of a [goldsmith](#) and a cabinet-maker, he grew up in the Barri Gòtic neighborhood of Barcelona.<sup>[2]</sup> His father was Miquel Miró Adzerias and his mother was Dolores Ferrà.<sup>[3]</sup> He began drawing classes at the age of seven at a private school at Carrer del Regomir 13, a medieval mansion. In 1907 he enrolled at the fine art academy at La Llotja, to the dismay of his father. He studied at the [Cercle Artístic de Sant Lluc](#)<sup>[4]</sup> and he had his first solo show in 1918 at the Dalmau Gallery, where his work was ridiculed and defaced.<sup>[5]</sup> Inspired by [Cubist](#) and surrealist exhibitions from abroad, Miró was drawn towards the arts community that was gathering in [Montparnasse](#) and in 1920 moved to Paris, but continued to spend his summers in Catalonia.<sup>[2]</sup>

## Career

[edit]



*The Farm*, 1921–1922, National Gallery of Art, Washington, DC.

Miró initially went to business school as well as art school. He began his working career when he was a teenager as a clerk, although he abandoned the business world completely for art after suffering a nervous breakdown.<sup>[6]</sup> His early art, like that of the similarly influenced [Fauves](#) and [Cubists](#) exhibited in Barcelona, was inspired by [Vincent Van Gogh](#) and [Paul Cézanne](#). The resemblance of Miró's work to that of the intermediate generation of the avant-garde has led scholars to dub this period his Catalan Fauvist period.<sup>[7]</sup>

A few years after Miró's 1918 Barcelona solo exhibition, he settled in Paris where he finished a number of paintings that he had begun on his parents' farm in [Mont-roig del Camp](#). One such painting, *The Farm*, showed a transition to a more individual style of painting and certain nationalistic qualities. [Ernest Hemingway](#), who later purchased the piece, compared the artistic accomplishment to James Joyce's *Ulysses* and described it by saying, "It has in it all that you feel about Spain when you are there and all that you feel when you are away and cannot go there. No one else has been able to paint these two very opposing things."<sup>[8]</sup> Miró annually returned to Mont-roig and developed a symbolism and nationalism that would stick with him throughout his career. *Catalan Landscape (The Hunter)* and *Tilled Field*, two of Miró's first works classified as Surrealist, employ the symbolic language that was to dominate the art of the next decade.

In 1924, Miró joined the Surrealist group. The already symbolic and poetic nature of Miró's work, as well as the dualities and contradictions inherent to it, fit well within the context of dream-like automatism espoused by the group. Much of Miró's work lost the cluttered chaotic lack of focus that had defined his work thus far, and he experimented with collage and the process of painting within his work so as to reject the framing that traditional painting provided. This antagonistic attitude towards painting manifested itself when Miró referred to his work in 1924 ambiguously as "X" in a letter to poet friend [Michel Leiris](#).<sup>[9]</sup> The paintings that came out of this period were eventually dubbed Miró's dream paintings.



Miró did not completely abandon subject matter. Despite the Surrealist automatic techniques that he employed extensively in the 1920s, sketches show that his work was often the result of a methodical process. Miró's work rarely dipped into non-objectivity, maintaining a symbolic, schematic language. This was perhaps most prominent in the repeated *Head of a Catalan Peasant* series of 1924 to 1925. In 1926, he collaborated with [Max Ernst](#) on designs for ballet [impresario Sergei Diaghilev](#). With Miró's help, Ernst pioneered the technique of *grattage*, in which he troweled pigment onto his canvases.<sup>[citation needed]</sup>

Miró returned to a more representational form of painting with *The Dutch Interior of 1928*. Crafted after works by Hendrik Martensz

name

**Born** 20 April 1893  
Barcelona, Spain

**Died** 25 December 1983 (aged 90)  
Palma, Majorca, Spain

**Spouse** Pilar Juncosa Iglesias (1929–1983)

**Nationality** Spanish

**Field** [Painting](#), [Sculpture](#), [Mural](#) and [Ceramics](#)

**Training** *Escuela de Bellas Artes de la Llotja*, and *Escuela de Arte de Francesco Galí*, *Círculo Artístico de Sant Lluc*, 1907–1913

**Movement** [Surrealism](#), [Dada](#), [Personal](#), [Experimental](#)

**Influenced by** [André Masson](#), [Pablo Picasso](#), [Tristan Tzara](#) and [André Breton](#)

**Influenced** [Arshile Gorky](#)

**Awards** 1954 [Venice Biennale Grand Prize for Graphic Work](#), 1958 [Guggenheim International Award](#), 1980 [Gold Medal of Fine Arts](#), Spain

# QRpedia on stage





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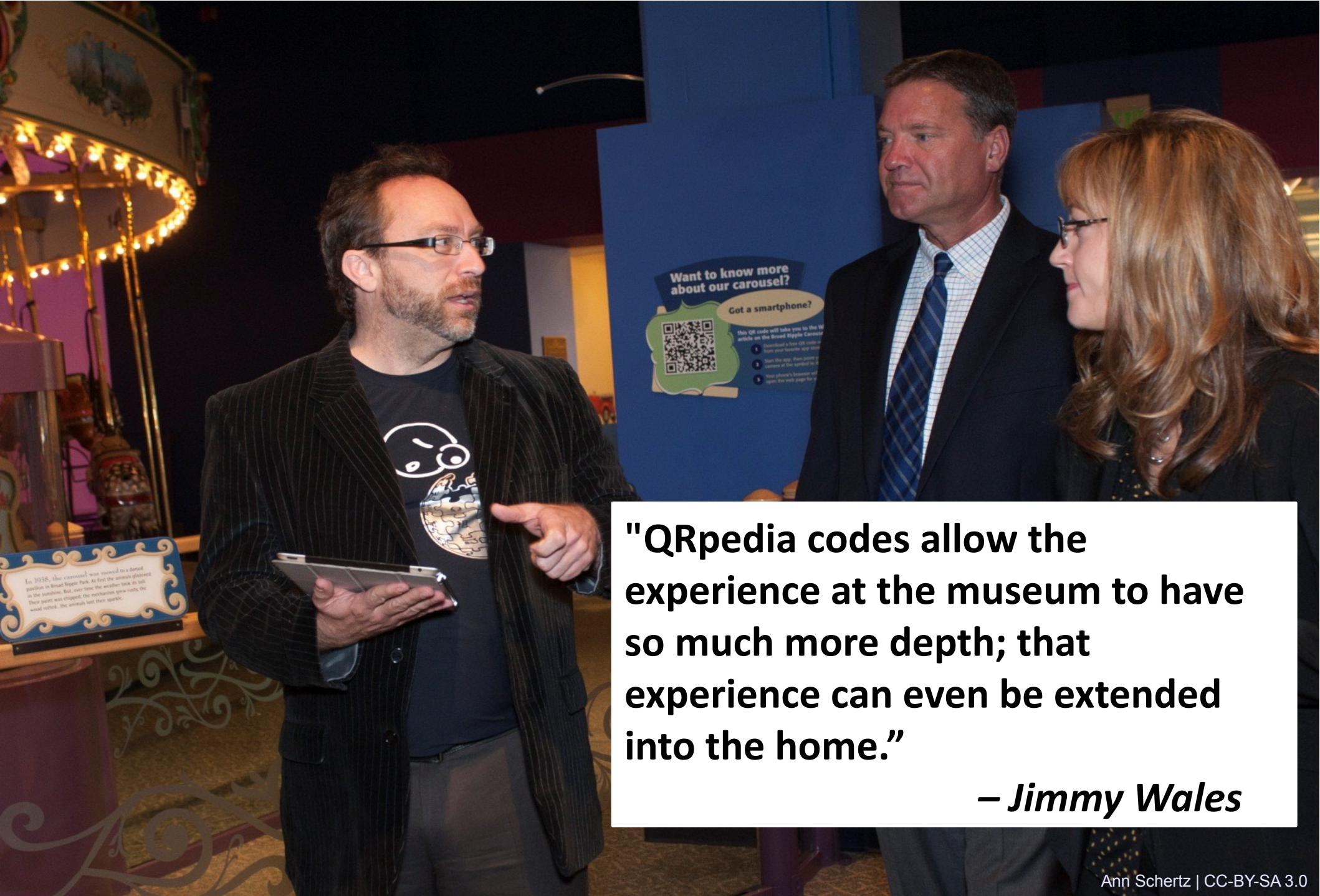
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***— Jimmy Wales***



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