

EIGHT SCULPTURES BY

JOAN MIRÓ



Yorkshire Sculpture Park

D I C K I N S O N



INTRODUCTION

Joan Miró expressed his playful, irreverent artistic vision across a wide spectrum of media: painting, sculpture, ceramics, graphic work, illustration, textiles, stained glass windows, and even theatrical stage sets. Historically his work as a sculptor has been overshadowed by his pictorial output from the interwar period and immediate post-war era, but several recent exhibitions have attempted to shed new light on the challenges tackled by Miró towards the end of his long life and career. At age 81, Miró confessed to his friend Alexander Calder “I am an established painter but a young sculptor”.

Joan Miró began crafting three-dimensional works as early as 1929, although sculpture played a far more significant role from the mid-1960s onward. He later recalled: “My interest in sculpture really began when I was nineteen...Francesc Galí was a remarkable teacher and he gave me an exercise so that I would learn to see form: He blindfolded me, and placed objects in my hands, then asked me to draw the objects without having seen them” (interview dated 19 August 1970, quoted in D. Swanson, “The artist’s comments”, in *Miró Sculptures*, exh. cat., Walker Art Center, Minneapolis, 1971). Miró felt that conventional, flat painting had not evolved since the Stone Age, and must therefore be “assassinated” with the creation of works that had volume and substance. His earliest pieces, which he referred to as “peinture-objets”, were made of relatively flimsy materials and many have not survived. These were followed by the “Constructions” or “Objects” of 1930-36, assemblages of diverse forms that were partially or wholly painted. Miró borrowed elements from the Surrealist movement founded by André Breton and his group, but only occasionally and then when it suited him.

Between 1966 and 1983, the year he died, Miró created roughly 400 sculptures, the majority of them in bronze, and many of them monumental in scale. His fascination with sculpture was initially reignited in the 1940s when he began to work with the ceramicist Josep “Pepito” Llorens Artigas at his studio in Gallifa, a village near Barcelona. (Following Llorens Artigas’s death, Miró continued to work with his son Joan Gardy Artigas until the late 1970s.) Miró’s first sculptures in bronze were the small but seminal pair *Lunar Bird and Solar Bird*, cast by Gimeno (FM/OC nos. 31, 29; 1946-49) from figures originally moulded in terracotta. Eventually, these early sculpted works gave way to pieces that combined modelling in clay with found objects in combinations dictated by Miró’s vivid imagination.

Miró had long enjoyed a habit of collecting interesting natural objects on his walks in the countryside and bringing them back to his studio. His favourite spots were along the shore at Mont-roig or in the mountains of Majorca. He often lived with these found objects in his studio for weeks or months before he was inspired to incorporate them into his sculptures. At that point, though, they were transformed into something entirely new. As the artist's friend Joan Prats said: "If I pick up a stone, it's a stone; if Miró picks one up, it's a Miró". Miró had an even larger space in which to collect his found objects when, in 1956-57, the architect Josep Lluís Sert designed a new studio for him at Son Abrines near Palma, Majorca.

In 1962-64, at the request of Aimé Maeght, Miró designed a series of sculptures to be placed outdoors in the gardens of the Fondation Maeght at Saint-Paul-de-Vence in the South of France. The finished project became known as the "Labyrinthe Miró", and Miró was delighted with the way in which his sculptures, with their organic forms derived from nature, interacted with their landscape surroundings. He said: "May my sculptures be confused with the elements of nature, trees, rocks, roots, mountains, plants, flowers..." (quoted in M. Rowell, "Working notes 1941-42", *Joan Miró: Selected Writings and Interviews*, Boston, 1986, p. 175.)

In 1966, Miró embarked on what was to become the significant collaboration in his career as a sculptor, casting at the foundry of Manel Parellada and his sons in Barcelona. At the same time he was casting some of his more monumental works at the Susse Foundry in Arcueil, Paris. While the Susse bronzes were somewhat precise, rather uniform, and often grandiose, those cast at Parellada were more daring and playful. Miró was fascinated by the chance elements of casting sculptures and then waiting to see what emerged, and was throughout his life enthusiastic about the collaborative elements of working with different foundries. In addition to Susse and Parellada, Miró worked with the Valsuani, Scuderi and Clementi foundries in the late 1960s and early 1970s.

Miró's assemblage sculptures cast in bronze can appear wholly spontaneous but are in fact the end result of a lengthy and carefully considered process that incorporates spontaneous elements. Miró said of his creative process: "I just use things I find; I gather things together in my studio, which is very large. I place the objects around the floor, and choose this or that. I combine several objects, and sometimes reuse elements of other sculptures..." (quoted in D. Swanson, *op. cit.*). He liked the juxtaposition of contrasting forms, placing something solid and weighty next to something fragile, or the rough next to the smooth. Miró's biographer Jacques Dupin likened Miró's use of found objects to the formation of words in a new language from the existing letters of the alphabet, referring to the "unpremeditated harvesting" of objects. By repurposing forms that were not in their original state remarkable – stones, tree stumps, fragments of furniture or pottery, and even tools appropriated from the foundry itself – Miró gave them a new and ultimately greater identity.

JOAN MIRÓ WORKING AT
THE PARELLADA FOUNDRY,
BARCELONA, 1970

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Roca – Arxiu Fotogràfic de l'Arxiu
Històric del Col·legi d'Arquitectes de
Catalunya





THE SALE OF EIGHT SCULPTURES BY MIRÓ, IN AID OF YORKSHIRE SCULPTURE PARK

In 1941 Joan Miró held a retrospective of his paintings at MoMA, New York. Around the same time he started to think about sculpture and wrote "... sculptures start from the objects I collect until the object as such no longer exists but becomes a sculpture". In 2012 Yorkshire Sculpture Park organised the largest exhibition of Miró's sculpture to date, exploring every area of his sculptural oeuvre. Over seventy works were displayed in our award winning Underground Gallery and the surrounding landscape, helping to fulfil Miró's dream "... to confuse his sculptures with elements of nature, tree, rocks, roots, mountains, plants, flowers...". This fresh and invigorating presentation helped refocus attention on the importance of Miró the sculptor. The range and exuberance of his approach to making three dimensional work surprised and enthralled many artists and critics. This extraordinary exhibition could not have been achieved without enthusiastic support of the Miró family, particularly through Emilio Fernández Miró and Joan Punyet Miró, who recognised and engaged with the spirit, ethos and integrity of Yorkshire Sculpture Park.

To mark the significance and enduring nature of this relationship, Emilio, supported by his brother Joan, wanted to find a way of contributing to the future success of YSP and agreed to the sale of the eight sculptures that form the basis of this display, in order to help raise vital funds.

Tragically, during the planning stages, Emilio died, but his daughter Lola has worked with Joan to continue the project, which has resulted in this remarkable exhibition. Through the generosity of the Miró family and the guidance of The Dickinson Gallery, sales of the sculptures will help to create a fund for YSP to continue to pursue exciting and innovative exhibitions, and, most importantly, to create opportunities for younger artists.

It is difficult to find the words to acknowledge the perceptive philanthropy of the Miró family and the careful consideration they have given to the selection of these eight sculptures, which reflect many aspects of Miró's creative approach to materials, his love of bronze and the making of sculpture. I would also like to thank Maria de Peverelli, a trustee of YSP, for her help and James Roundell and his colleagues at Dickinson for their support and for providing the opportunities for this collaborative event to take place.

MANEL PARELLADA AND
SON WITH THE ORIGINAL
OBJECTS OF THE SCULPTURE
SOUVENIR DE LA TOUR
EIFFEL, PARELLADA FOUNDRY,
BARCELONA, 1977

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Catalunya

Peter Murray, CBE
Executive Director
Yorkshire Sculpture Park

YORKSHIRE SCULPTURE PARK

Yorkshire Sculpture Park (YSP) is an internationally renowned cultural flagship, presenting work by some of the world's most extraordinary artists in over 500 acres of historic parkland and five indoor galleries. Each year over 400,000 people of all ages and backgrounds enjoy world-class art and 45,000 young people and adult learners explore their creativity through our learning programme. Within a national and European context YSP is unique, offering artists and visitors experiences and opportunities unlike anywhere else. "Great art for everyone" has been YSP's goal since opening to the public in 1977, enabling access, understanding and enjoyment of art and landscape for everyone, whilst dismantling many of the barriers that often exist between the public and contemporary art.

There are over 100 sculptures exhibited in the landscape, as well as five indoor galleries which feature major exhibitions of work by leading modern and contemporary artists. The park's outdoor exhibits include works by Henry Moore, Barbara Hepworth, Anthony Caro, David Nash, Richard Long, Antony Gormley, Andy Goldsworthy, James Turrell, Julian Opie and Dennis Oppenheim. Major gallery exhibitions in recent years have featured international artists such as Yinka Shonibare MBE, Jaume Plensa and Joan Miró.

As well as a commitment to providing access to great art, YSP also aims to protect and enhance its historic landscape setting, enabling artists and visitors to explore and be inspired by art within the context of the natural environment, and to develop a greater understanding and appreciation of the heritage of the Estate.

The 2014 programme included the first major European exhibition of the American artist Ursula Von Rydingsvard, an exhibition by Ai Weiwei in the historic 18th century chapel, and Fiona Banner's ground breaking commission *Wp Wp Wp*. These exhibitions along with our innovative approach to delivering highly complex and ambitious projects contributed to becoming Art Fund Museum of the Year 2014. The chairman of the judges, Steven Deuchar, described it as "A perfect fusion of art and landscape, Yorkshire Sculpture Park has gone from modest beginnings to one of the finest outdoor museums one might ever imagine. In 2013 it really came of age – with art projects such as Yinka Shonibare's extraordinary exhibition; the fruits of the expansion and consolidation of the landscape on both sides of the lake; and with the conversion of the chapel to house (as its inaugural exhibition) a major new work by Ai Weiwei."

This year's programme will include *Henry Moore: Back to a Land*, Anthony Caro, Bob and Roberta Smith and Bill Viola, along with our continued support for younger artists from this country and overseas. This year we will also curate an Ursula Von Rydingsvard exhibition as a collateral event at the 56th International Venice Biennale in the wonderful setting of the Giardino di Marinaressa.

Opposite:

MIRÓ, FEMME MONUMENT,
1970, YSP

Courtesy Successió Miró, Palma de Mallorca. Photo © Jonty Wilde

Overleaf:

MIRÓ: SCULPTOR, 2012
EXHIBITION INSTALLATION
AT YSP

Photo Jonty Wilde © Successió Miró/ADAGP, Paris & DACS, London 2014







JOAN MIRÓ: SCULPTING DREAMS

"IT IS CONTACT WITH THE EARTH THAT ENABLES ME TO FLY". JOAN MIRÓ

It is awfully difficult to categorize or even decipher Miró's often enigmatic and highly-charged sculptures. The visions and images that we are presented with seem to have emerged from the deepest recesses of his subconscious. They come across as a mixture of the archetypal symbols of his oneiric world with that of his daily conscious state in which he absorbs the world around him like a sponge. And it was in the confines of his studio, surrounded by the elements that he collected in his daily promenades, those *objets trouvés* which were cast out by the universe and which he would assemble with such inventiveness, that he was able to create sculptures such as *Personnage*, *Femme*, or *Oiseau*. Cast into bronze, these haphazard elements are made eternal. A cloud, a dream, a vision fired Miró's imagination: this would be the starting point from which he constructed an elaborate visual poem of the highest order and beauty.

But one must not overlook the landscapes in which these sculptures come to life. "A sculpture must stand in the open air, in the middle of nature. It should blend in with the mountains, the trees, the stone; when put together, all these elements must form a whole. Even an insect that lands on the sculpture. The insect or the spider, this bird or this butterfly must become a part of the work. It's camouflage. With nature..."¹ as Miró keenly observed. And this is why I am most pleased with the bond that the Miró family has established with the Yorkshire Sculpture Park. This is an invisible bridge that unites us forever with one of the most beautiful examples of a harmonious understanding between art and nature. At YSP, light, silence, breeze and vastness embrace the visitor with a particular grace that enhances our sensibility to the needed degree, so as to properly absorb the important role that

¹ Margit Rowell, *Joan Miró. Selected Writings and Interviews*, Boston 1986, p. 221.

art plays in our daily existence. Sculptures meld with the horizon, vanish within the morning fog, feel the raindrops and face the wind with elegance and redemption. For someone born in the Mediterranean, in Palma de Mallorca, from under whose scorching sun these sculptures come, I cannot but say that it is a magical experience to see how well they have “taken root” and blended into a landscape and climate totally alien from that in which they were created. Every time I visit YSP, I feel the Park has been “re-sculpted” and “re-invented” by the new exhibits on display and by the wonderful work the staff is doing on a daily basis, both to improve the Park and the visitor’s experience. And I’d also like to add that Peter Murray’s visionary philosophy, his understanding so well the legacy that a human being leaves behind and his ability to project it into the future with such grace, is proof that with perseverance and intelligence all challenges can be overcome.

Further to our willingness to assist in the “sculpting of a dream” that has come true, our goal *vis a vis* YSP is to emphasize that deep down we are all members of the same family; that we sail in the same ship. Some of us may be from the South, others from the North, but we all share the same vision and ultimate goal, which unites us and brings us together in what we strongly believe in: the “sculpting” of a better world where people with strong beliefs and personal engagements can perpetuate our values for the generations to come.

Joan Punyet Miró

Palma de Mallorca, December 15, 2014.

FEMME AU LONG NEZ, 1971

no. 2 of 6 casts, signed and justified

bronze, cast in 1990 by Fundició Parellada, Barcelona

55 x 25 x 30 cm. (21⁵/₈ x 9⁷/₈ x 11³/₄ in.)

PROVENANCE

The Miró Family

LITERATURE

F. Basile, *Joan Miró*, Bologna, 1997, p. 237.

E. Fernández Miró, P. Ortega Chapel, *Joan Miró, Sculptures: Catalogue raisonné, 1928 – 1982*, Paris, 2006, p. 237, no. 247.

EXHIBITED

Yorkshire Sculpture Park, *Miró: Sculptor*, 17 March – 6 Jan. 2013.

It seems clear that this sculpture was inspired by an unusually shaped stump, its exaggerated form ending in a large appendage, which Miró discovered during one of his perambulations in the countryside. This natural form suggested a figure to the artist, and he used it as a jumping off point for his bronze sculpture. We cannot guess how long the stump sat in the artist's studio before he brought it with him to the Parellada foundry. It was surely there, however, that he transformed the stump into a sculpture by combining it with clay forms, other found objects, and even utensils related to the founding process.

The body of the figure is made of an inverted crucible used for smelting, and a large almond-shaped opening in the front stands for the female sexual organ. Like many of Miró's sculpted figures, this work recalls the primitive forms of fertility figures. To this the

artist has added large, round eyes fashioned in clay, as well as small arms attached to either side of the base. He repurposed two refractory bricks to stand out from the back side of the figure. The long nose resembles the trunk of an elephant, and can be related to some of the characters in *Ubu Roi* (1896), a play by the French symbolist writer Alfred Jarry. Miró admired Jarry's work and illustrated episodes from his narrative on a number of occasions. This cast, the second of six, has a colourful patina with shades of green and gold.

Miró always carried a notepad in which he scribbled down ideas and notes to himself, and the preparatory sketches related to this figure help to explain how the concept was developed (Fundació Joan Miró, Barcelona).







FEMME SUR LA PLACE D'UN CIMETIÈRE, 1981

artist's proof, 1/1; signed and justified. There are a further 10 casts
bronze, cast in 1993 by Fundició Parellada, Barcelona
60 x 98 x 51 cm. (23⁵/₈ x 38⁵/₈ x 20¹/₈ in.)

PROVENANCE

The Miró Family

LITERATURE

M.J. Salazar, A. Beristain, *Miró en las colecciones del Estado*, exh. cat., Centro de Arte Reina Sofía, Madrid, 1987, no. 88 (illus. p. 103).

A. Beristain, M.J. Salazar, A. Franzke, H. Gassner, *Miró: Gemälde, Plastiken, Zeichnungen und Graphik*, exh. cat., Schirn Kunsthalle, Frankfurt, 1988, no. 88 (illus. p. 119).

M.J. Salazar, D. Fernández Miró, A. Jauffroy, *Le rêve interrompu de Miró*, exh. cat., Centre Culturel Espagnol, Paris, 1988, no. 42, p. 133 (illus. p. 133).

J. M. Palou, P. Ortega, *Escultures de Miró*, exh. cat., Llonja, Palma de Mallorca, 1990, no. 22, p. 136 (illus. p. 137).

R. M. Malet, J. Dupin, *Lluna Miró: un segle*, exh. cat., Pelaires Centre Cultural Contemporani, Palma de Mallorca, 1993, p. 58 (illus. p. 59).

P. J. Rico, W. Jeffett, *Poesia a l'espai: Miró i l'escultura*, exh. cat., Fundació Pilar i Joan Miró, Palma de Majorca, 1996, no. 69 (illus. p. 185).

T. Türk, P. Ujvári, *Joan Miró 1893 – 1983*, exh. cat., Szépművészeti Múzeum, Budapest, 2004, no. 17, p. 86 (illus.).

E. Fernández Miró, P. Ortega Chapel, *Joan Miró, Sculptures: Catalogue raisonné, 1928 – 1982*, Paris, 2006, p. 341, no. 366.

EXHIBITED

Madrid, Centro de Arte Reina Sofía, *Miró en las colecciones del Estado*, Oct. – Dec. 1987, no. 88.

Frankfurt, Schirn Kunsthalle, *Miró: Gemälde, Plastiken, Zeichnungen und Graphik*, 14 May – 31 July 1988, no. 88.

Paris, Centre Culturel Espagnol, *Le rêve interrompu de Miró*, Oct. – Dec. 1988, no. 42.

Palma de Mallorca, Llonja, *Escultures de Miró*, 21 Dec. 1990 – Feb. 1991, no. 22.

Palma de Mallorca, Pelaires, Centre Cultural Contemporani, *Lluna Miró: un segle*, April 1993.

Palma de Mallorca, Fundació Pilar i Joan Miró, *Poesia a l'espai: Miró i l'escultura*, 30 March – 2 June 1996.

Budapest, Szépművészeti Múzeum, *Joan Miró 1893 – 1983*, 7 July – 30 Sept. 2004, no. 17.

Yorkshire Sculpture Park, *Miró: Sculptor*, 17 March – 6 Jan. 2013.



MINILO

PAYATI

Femme sur la place d'un cimetière is the result of many years of consideration, as well as numerous preliminary drawings and sketches by Miró, such as his 1963 *Couple d'amoureux dans un cimetière*. The figure was ultimately cast in 1981. This prolonged creative process, and a return to ideas and sketches over the course of many years, was characteristic of Miró's working methods.

The original figure was composed on a solid pallet that Miró discovered in the foundry. It is made of four wooden panels with visible joins, and its surface is covered with the remains of various coats of resin, souvenirs of its previous "life". This creates a roughly textured and imperfect surface, qualities that were subsequently translated into bronze. On the base is the cover of a cardboard box, and the piece as a whole demonstrates a reliance on rectangular forms. Miró had used similar objects before, including a hat box in *L'Horloge du vent* (E. Fernández Miró, P. Ortega Chapel, *op. cit.*, no. 87; 1967) and one standing for a spiral-shaped sweet roll in *La Boulangère* (E. Fernández Miró, P. Ortega Chapel, *op. cit.*, no. 188; 1970). Cardboard box forms also appear in paintings such as *Femme devant la lune* (J. Dupin, A. Keloug-Mainand, *Joan Miró, Paintings: Catalogue raisonné*. vol.1, 1976-1981 Paris, 2004. no. 1750; 1976, Fundació Joan Miró, Barcelona). Using a sharp instrument,

Miró has incised the surface of the cardboard and cut out a window in the shape of a teardrop with irregular edges. He had been perforating canvases since the 1970s (and exhibited a series of such works at the Grand Palais in Paris in 1974). The teardrop shape appears with regularity in his work as well; see, for instance, the illustrated poem *Càntic del sol* (1975). To complete this work, Miró has carefully positioned other elements to complement the central forms. Two small cardboard boxes (probably originally containing artists' materials), also incised with tiny perforations in the form of graphisms, are affixed to either face of the main box. This compels the spectator to view the object from different directions. Laid along the top edge of the work is a small cane, which gives the work linearity as well as lightness. On the ledge on which the box stands is a small ball crowned by a half-moon shape, both moulded in clay. The surface of the ball is incised, probably with a nail or other sharp tool discovered in the foundry. The presence of the artist's fingerprints, the wide aperture in the work, and the title are all suggestive: it is up to the viewer to interpret the meaning of the figure.

This cast is the artist's proof. Its patina appears to be more varied and colourful than those of the subsequent casts, with streaks of brown, gold and green.

JEUNE FILLE AU LONG COU, 1981

no. 3 of 6 casts, signed and justified

bronze, cast in 1986 by Fonderia Artistica Bonvicini, Verona

63.5 x 13 x 26 cm. (25 x 5½ x 10¼ in.)

PROVENANCE

The Miró Family

LITERATURE

P. A. Serra, *101 enscultures a la Vall de Sóller*, Palma de Mallorca, 1995, p. 81.

R. M. Malet, J. Dupin, *Lluna Miró: Un Segle*, exh. cat., Pelaires Centre Cultural Contemporani, Palma de Mallorca, 1993, p. 58 (illus. p. 59).

N. P. Stilling, J. O. Fuster, *Mallorca Fra Miró til i dag*, exh. cat., Gammel Holtegaard-Breda Fonden, Søllerød, Denmark, 1995 (illus. p. 37).

F. Basile, *Joan Miró*, Bologna, 1997, p. 223.

E. Fernández Miró, P. Ortega Chapel, *Joan Miró, Sculptures: Catalogue raisonné, 1928 – 1982*, Paris, 2006, p. 350, no. 377.

EXHIBITED

Palma de Mallorca, Pelaires, Centre Cultural Contemporani, *Lluna Miró: un segle*, April 1993.

Søllerød, Denmark, Gammel Holtegaard-Breda Fonden, *Mallorca Fra Miró til i dag*, June – Aug. 1995.

Yorkshire Sculpture Park, *Miró: Sculptor*, 17 March – 6 Jan. 2013.

This work was one of many cast in the Bonvicini Foundry, in the outskirts of Verona, where Miró often worked between 1970 and 1981. The concept for the figure began with a ceramic, *Monument* (1956; Private Collection). Like the artist's other original ceramic pieces, this was a fragile piece, and Miró therefore looked to cast it in bronze for greater durability. It serves as yet another example of how Miró continuously returned to figures first used many years earlier.

The foundation of the work is an irregular stone, while the body is represented by a tall, narrow piece of wood. The figure's head, which is bordered on four sides by bits of masonry, is joined to

the body by a slender stem. The verticality and elongation of the figure recall the figures of Mannerist painters. To counterbalance this strong vertical element, Miró has added a large, prominent nose and two round eyes shaped in clay, which are both humorous and provocative, with their erotic connotations. Miró had employed this vertical format in earlier works such as *Tête* (1968) and *Personnage* (FM/OC no. 296; 1973). There are also many preliminary drawings for the figure, which are typically heavily annotated with working notes.

This is the third cast of six, and the patination is a warm, mottled brown.





MUNUO

3/6

MATERNITÉ, 1981

no. 3 of 6 casts, signed and justified

bronze, cast in 2011 by Fonderia Artistica Bonvicini, Verona

53 x 31 x 17 cm. (20⁷/₈ x 12¹/₄ x 6³/₄ in.)

PROVENANCE

The Miró Family

LITERATURE

E. Fernández Miró, P. Ortega Chapel, *Joan Miró, Sculptures: Catalogue raisonné*, 1928 – 1982, Paris, 2006, p. 352, no. 381.

EXHIBITED

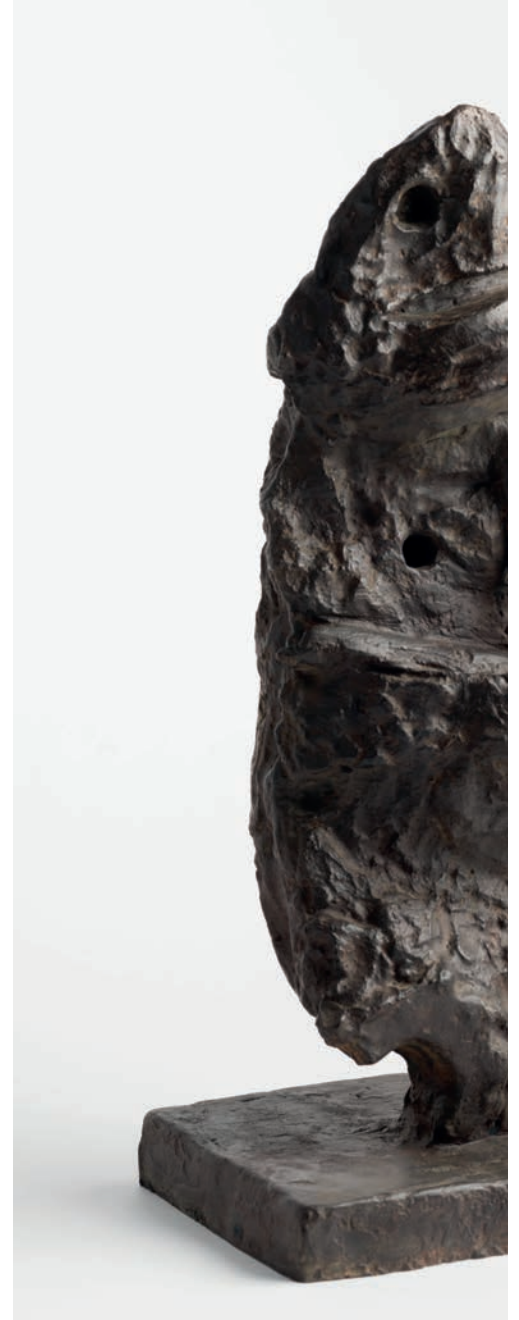
Yorkshire Sculpture Park, *Miró: Sculptor*, 17 March – 6 Jan. 2013.

This work was one of many cast in the Bonvicini Foundry, in the outskirts of Verona, where Miró often worked between 1970 and 1981. The figure was cast first in ceramics in 1956, the year in which Miró's first grandchild, David, was born (sold Sotheby's, London, 23 June 2010, lot 148). The artist then made a plaster cast of the figure, and the piece was cast in bronze in 1981.

This piece celebrates the maternal figure and alludes to both prehistoric female icons and to representations of the Madonna and Child. The main body was originally composed of a stone and a piece of wood, with the broken handle of an amphora representing the arm. The figure of the child is reduced to a hook attached to the end of the curved arm. The eyes and mouth were moulded in clay. This is a representation of the woman as a source of security, affection and protection.

This is the third of six casts, and the patina is a dark, chocolate brown in colour.







MAURE, 1969

no. 6 of 6 casts, signed and justified

bronze, cast in 2004 by Fundició Parellada, Barcelona

139 x 55 x 29 cm. (54¾ x 21⅝ x 11⅜ in.)

PROVENANCE

The Miró Family

LITERATURE

R. M. Malet, J. Dupin, *Lluna Miró: un segle*, exh. cat., Pelaires Centre Cultural Contemporani, Palma de Mallorca, 1993, p. 56 (illus. p. 57).

E. Fernández Miró, P. Ortega Chapel, *Joan Miró, Sculptures: Catalogue raisonné, 1928 – 1982*, Paris, 2006, p. 160, no. 152.

EXHIBITED

Palma de Mallorca, Pelaires, Centre Cultural Contemporani, *Lluna Miró: un segle*, April 1993.

Yorkshire Sculpture Park, *Miró: Sculptor*, 17 March – 6 Jan. 2013.

This sculpture is especially closely linked to nature, since all of the elements are derived from aspects of the Mediterranean landscape, particularly the surroundings of Mont-roig and Mallorca. The landscape was of enduring importance to Miró, who once declared: "When I see a tree, I get a shock, as though it were something that breathes, that talks. A tree is also something human" (quoted in Yvon Taillandier, "I work like a Gardener", *XXe Siècle*, 15 February 1959, Rowell 1986, p. 248.) Miró always felt closely tied to the earth, and he was constantly inspired by animal and plant forms.

The main body of the *Maure* is a prickly pear, which is a cactus with flat stems and prickles and has an edible fruit. It is common throughout the Mediterranean countries. To this Miró has added clay features including round eyes and fanged teeth, which

give the figure a ferocious and even threatening appearance. The slightly crocodilian form reappears in other works such as *Painting* (J. Dupin, A. Keloug-Mainand, *Joan Miró, Paintings: Catalogue raisonné*, vol.1, 1976-1981 Paris, 2004, no. 1728; 1976, Private Collection), and the gaping, fanged mouth is a feature of the *Souvenir de la Tour Eiffel* (FM/OC no. 345; 1977). The entire figure is topped by a round calabash gourd on a thin stem, from which protrudes an appendix in terracotta. Miró often used calabash forms in his iconography, in all forms of art. He has carved almond-shaped incisions on the surface of the wax model before its final casting in bronze, presumably using a nail or other sharp tool from the foundry.

The original title of the piece, *Tête et oiseau*, is inscribed on preparatory drawings relating to the work.







PERSONNAGE À LA PLUME, 1970

no. 1 of 6 casts, signed and justified

bronze, cast in 1990 by Fundició Parellada, Barcelona

37 x 16 x 16 cm. (14⁵/₈ x 6³/₈ x 6³/₈ in.)

PROVENANCE

The Miró Family

LITERATURE

F. Basile, *Joan Miró*, Bologna, 1997, p. 233 (illus. in colour).

E. Fernández Miró, P. Ortega Chapel, *Joan Miró, Sculptures: Catalogue raisonné, 1928 – 1982*, Paris, 2006, p. 190, no. 189.

EXHIBITED

Yorkshire Sculpture Park, *Miró: Sculptor*, 17 March – 6 Jan. 2013.

Personnage à la plume is one of the bronzes Miró cast at the Parellada Foundry in Barcelona, in collaboration with Manel Parellada, son of the original founder. Its base was formed from a metal can, probably a container for paint solvent; rather than a label, it bears a star mark incised into the wax model by Miró. The figure's intermediate body, which rests on this base, was moulded from clay. Its surface is covered with additional incisions in the form of dots made with a burin (a tool used for engraving). Further incisions on the upper part of this body (on either side) stand for eyes. Perched on the top of the sculpture is a feather, slightly tilted, which again links the work to nature and gives it a sense of lightness that contrasts with the heavy solidity of the base. Feathers first began appearing in Miró's *Peinture-Objects* of the 1930s, as well as featuring in works such as *Portrait d'une danseuse* (FM/OC no. 4; 1928, Centre Georges Pompidou, Paris).

This is the first of six casts, and the patination features shades of brown and green.





The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for ensuring the integrity and reliability of financial data. This section also covers the various methods used to collect and analyze data, highlighting the need for consistency and transparency in the reporting process.

In the second section, the focus shifts to the challenges faced by organizations in implementing effective financial controls. The text explores how external factors, such as market volatility and regulatory changes, can impact an organization's ability to maintain accurate records. It also discusses the role of internal audits in identifying and addressing these challenges, and provides practical advice on how to strengthen internal controls to mitigate risks.

The third section of the document addresses the issue of data security and privacy. It highlights the growing concern over data breaches and the potential consequences for organizations that fail to protect their sensitive information. The text outlines best practices for ensuring data security, including the use of encryption, access controls, and regular security audits. It also discusses the importance of employee training and awareness in preventing data breaches.

Finally, the document concludes by emphasizing the need for continuous improvement in financial reporting and internal controls. It encourages organizations to stay up-to-date on the latest industry trends and best practices, and to regularly review and update their internal policies and procedures. The text also notes that maintaining accurate records and strong internal controls are essential for building trust and credibility with stakeholders, and for ensuring the long-term success of the organization.

PERSONNAGE, OISEAU, 1977

no. 1 of 6 casts, signed and justified

bronze, cast in 1993 by Fundició Parellada, Barcelona

66 x 33 x 45 cm. (26 x 13 x 17¾ in.)

PROVENANCE

The Miró Family

LITERATURE

J. Punyet Miró, *Joan Miró*, exh. cat., Pelaires Centre Cultural Contemporani, Palma de Mallorca, 1999, p. 80 (illus. p. 81).

E. Benesch, I. Brugger et. al., *Miró: Später Rebell*, exh. cat., Kunstforum, Vienna, 2001, p. 116, no. 56 (illus. p. 178).

E. Fernández Miró, P. Ortega Chapel, *Joan Miró, Sculptures: Catalogue raisonné, 1928 – 1982*, Paris, 2006, p. 322, no. 340.

EXHIBITED

Palma de Mallorca, Pelaires, Centre Cultural Contemporani, *Joan Miró*, 28 Sept. 1999 – Feb. 2000.

Vienna, Kunstforum, *Miró: Später Rebell*, 14 March – 4 June 2001, no. 56.

Yorkshire Sculpture Park, *Miró: Sculptor*, 17 March – 6 Jan. 2013.

Personnage, Oiseau is put together using an object from the Gallifa ceramics workshop of Josep Llorens Artigas, an artist who worked closely with Miró on his ceramic pieces and on many of his bronze sculptures. The object, a rectangular ceramic plate which served as a screen or tray on which pieces to be baked in the kiln were placed, serves as the sculpture's base; the small perforations covering its surface help to distribute the heat more evenly to the works being fired. Miró was, of course, familiar with such objects from his own work as a ceramicist. A large aperture carved from the surface of the tray resembles a gaping, grinning mouth, while nails stand for eyes and bits of kneaded clay form the feet. The figure stands on a circular base, and the entire sculpture is topped with a sort of antenna made from wire, presumably the "oiseau" to which the title refers.

There are many preparatory studies and sketches relating to this work, the earliest of which is from 1963. The wide shape of the mouth also recalls the arches that recur in Miró's work, particularly in monumental pieces such as *L'Arc* (FM/OC no. 66; 1963, Fondation Maeght). Miró enjoyed working on this scale, and was amused by the thought of visitors passing underneath and through his sculptures. This figure also recalls the traditional Majorcan *siurell*, clay whistles in the form of fanciful characters.

This is the first of six casts, and the colourful patina features shades of green, brown and dark brown.







SOUVENIR DE LA TOUR EIFFEL, 1977

no. 4 of 6 casts, signed and justified

bronze, cast in 2011 by Fundició Parellada, Barcelona

334 x 54 x 80 cm. (131½ x 21¼ 31½ in.)

PROVENANCE

The Miró Family

LITERATURE

J. M. Palou, P. Ortega Chapel, *Miró damunt paper*, exh. cat., Llonja, Palma de Mallorca, 1993 (illus. p. 12).

F. Basile, *Joan Miró*, Bologna, 1997, p. 257 (illus. in colour).

E. Fernández Miró, P. Ortega Chapel, *Joan Miró, Sculptures: Catalogue raisonné, 1928 – 1982*, Paris, 2006, p. 325, no. 345.

EXHIBITED

Palma de Mallorca, Llonja, *Miró damunt paper*, Dec. 1993 – Jan. 1994.

Yorkshire Sculpture Park, *Miró: Sculptor*, 17 March – 6 Jan. 2013.

This work is one of the clearest illustrations of Miró's creative process, from his initial ideas jotted down on paper to the finished casts in bronze. Some of the preliminary drawings pre-date the 1977 sculpture by many years, and Miró frequently revisited and reused ideas and sketches over the course of years or even decades. As Miró's biographer Jacques Dupin wrote of the artist: "He never felt pressured to finish them or to finally set [his sculptures]. He was listening to them. He lived with and through them...He waited for the things that carried the images and energy to speak to one another..." (J. Dupin, "Miró and his Sculpture", in *Joan Miró: Sculptures and Works on paper*, exh. cat., Annely Juda Fine Art, London, 1995).

The four-legged body of the figure was originally the base of a wicker lamp whose shape recalls that of the Eiffel Tower. Instead

of a lampshade, though, the body is crowned by a head with a large aperture for a mouth. The large teeth give the figure a ferocious look, and the artist himself declared: "It is in sculpture that I will create a truly phantasmagoric world of living monsters; what I do in painting is more conventional" (quoted in M. Rowell, *Joan Miró: Selected Writings and Interviews*, Boston, 1986, p. 175, "Working notes 1941-42"). The face was modelled on Groucho Marx, whose cartoonish bust can be seen in a 1968 photograph of Miró's Son Boter Studio in Palma, Majorca. Other individual objects can also be detected in old photographs from different times; the lamp, for instance, appears in a photograph from the 1970s in the same studio.

A length of fabric is wrapped around the head of the figure and hangs down from it in folds, and at mid-height, a box filled with





used paint tubes is affixed to the body of the figure; the tubes are spent yet now immortalised in bronze. The piece is topped with a pitchfork, standing on end and tilted slightly forward. This emphasises Miró's enduring link to the earth, and the pitchfork was one of the elements he reused on multiple occasions, for instance in his sculpture *La Fourche* (FM/OC no. 55; 1953). This was characteristic of the artist's working methods, as Dupin noted: "Miró frequently used the same object, attributing to it various functions in different sculptures. This recurrent object did not imply formal repetition, rather, it ironically reappeared with a new attribute. In one work the object may be a figure's arm, in the next its head or hat..." (Dupin, *op. cit.*, 2012, p. 376).

Large-headed figures such as this one were known in Mediterranean tradition as "Caparrots", and they dance in local festivals held throughout the year.

EIGHT SCULPTURES BY

JOAN MIRÓ

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Design: Lara Pilkington

Photography: Jonty Wilde

Images Courtesy

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Femme au long nez, 1971
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Jeune fille au long cou, 1981
Maternité, 1981
Maure, 1969
Personnage à la plume, 1970
Personnage, Oiseau, 1977
Souvenir de la Tour Eiffel, 1977



Yorkshire Sculpture Park

D I C K I N S O N

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James Roundell

