



**JOAN MIRÓ – THE POWER OF MATTER**  
**24<sup>th</sup> May to 23<sup>rd</sup> August**

Institute Tomie Ohtake organizes and brings to Brazil the country's largest exhibition dedicated to the artist Joan Miró (1893-1983). The exhibition is divided into three major chronological blocks that coincide with critical moments in the artist's life, in which he will assign a primary role to matter. In the **1930s and 1940s**, the paintings and drawings from the time of the Spanish Civil War and World War II express the beginning of Miró's interest in matter. His transgressive character is also made evident in this period, particularly in the field of technical procedures. It was in the late 1920s that Miró explicitly expressed his intention to 'assassinate painting', in reference to the intent of ending the classical conception of easel painting. This is where Miró begins to work on his well-known collages and objects from an assemblage of various types of materials.

In the **1950s and 1960s**, relying on a greater presence of several techniques, the artist's continued interest in conducting experiments with the matter is worth highlighting, which will make him work profusely in the field of sculpture, while in the **1970s** the spectator can realize how Miró, using most unusual supporting means, keeps on questioning the ultimate meaning of art. In this period, an important collection of engravings indicates the artist's keen ability to challenge the technical standards.

Paulo Miyada, curator of Instituto Tomie Ohtake, argues that Miró's work calls into question an aspect as crucial as surreptitious in the history of modern art: spontaneity. "The freedom of Miró's stroke would be an iconoclastic force, a gesture of physical delivery of himself right into the unknown and the unnamed, which is not quite the unconscious, but spontaneous channeling of energy and will through the materiality of painting", affirms.

**Joan Miró** was born in Barcelona, Catalonia in the late nineteenth century (1893). Still very young, he participated in the artistic avant-garde that shook the Spanish cultural life in the early twentieth century. Since the beginning, Miró has worked on a brightly colored painting, strongly influenced by the Fauvist movement, which in France had artists Henry Matisse and Maurice de Vlaminck as its main exponents. A serious illness led Miró to spend a long period in Montroig. By then, he decided to devote himself entirely to painting. Life, work in the field and the intense landscape of the region wielded great influence in shaping his visual language. Miró traveled to Paris for the first time in 1920, and the artistic and cultural impact of the city on him was such that he decided not to paint throughout all his stay in Paris. He nonetheless approached the avant-garde arts: he met the revolutionary cubist Pablo Picasso and was impressed with the ideas of Tristan Tzara, the greatest agitator of the Dada movement, having

befriended André Masson and numerous intellectuals. André Breton, the leader of the surrealist movement said that “Miró is the most surrealist of us all”, when referring to other artists who were members of that movement. Miró has nourished great sympathy for the movement, yet has always remained independent. Freedom will be, throughout his life, a way of thinking and painting.