

Clashes and Words: Miró and Ten Catalan Poets of Today

21.04 – 02.07.2022

The exhibition “Miró and Ten Catalan Poets of Today”, with the collaboration of Vicenç Altaió and Blanca Llum Vidal, is a dialogue between nine pieces by Joan Miró and ten poems of today. Miró’s works, historical and timeless, are presented alongside poets who are ephemeral and at the same time ahistorical, like art and poetry. The dialogue provides a sense of continuity, and therefore of rupture, and at the same time a link to a whole tradition. Continuity is given to an activity that Miró enjoyed, reading poetry, with collaborations from Pere Gimferrer, Joan Navarro, Biel Mesquida, Enric Casasses, Dolors Miquel, Maria Callís, Marçal Font, Maria Sevilla, Mireia Calafell and Pol Guasch.

Miró, who was a great reader of poetry and produced 109 books in collaboration with poets during his lifetime - mostly poets from the French school (Tzara, Breton, Éluard, Dupin, etc.) and fewer, but equally significant, Catalan poets -, was a poignant, rebellious and nonconformist artist with poetic language. The Surrealists, who were essential for Miró, offered a new and revolutionary approach: poetry is a revolt and enables a way of being and acting in a completely

different world. They demonstrated in favour of a revolution of the spirit, with art and poetry becoming a policy. Joan Miró was faithful to these principles and a clear example of an art that proclaims its principal of freedom linked to an ethical conscience. Pere Gimferrer, the only living poet who collaborated with Miró, is present in the exhibition with “Lapidari” (“Lapidary”), a poem about stone, which we present alongside a magnificent 1956 ceramic by Miró/Artigas.

For Miró, poetry involved synthesis and a clash. The artist, who was clearly aware of the life cycle or of the universal cycle, often chose to dignify poor materials through art and poetry, as we observe in works such as *Peinture* (Painting) (1976), in which he uses an open cardboard box to work on the idea of the fragment and of the whole. Miró thus gives continuity to a spatial framework, which is the square, and paints a scene on each of the delimited spaces, and at the same time continuities in all of them. As observed by the poets Vicenç Altaió and Blanca Llum Vidal: “The physical medium conditions it like the structure of a poem and frees it. [...] He is writing visually, listening to the music of the eye and the music of the splash, fullness and void, in other words everything which forms part of contemporary poetry: that the pause, the silence, the outline is far more important and expressive than the dominant excess of the figurative word, all semantic content”. Talking about this work, Altaió highlights how Miró succeeds in giving movement to such a static thing, an



Peinture (1976)
(Painting)
Mixed media
on unfolded
cardboard box
113 x 108 cm

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**Femme aux trois cheveux,
constellations** (1976)
Oil on canvas
27 x 19 cm

act characteristic of the great obsession of poets: stopping the reading time to provoke silence, for the word to become mute and to speak in its echo...

We would also like to mention *Femme aux trois cheveux, constellations* (1976) and *Peinture (Painting)* (1966-73), which is defined by Altaió as a fragment of the universe painted with the roughness of a wooden panel. Miró paints the specific nature of each planet with a different colour, and does so with the phonetic diversity of vowels, giving each vowel a colour. "This comes from Rimbaud, who gives each colour a group of significant correspondences. Here

Vicenç Altaió and Blanca Llum Vidal

Vicenç Altaió is a poet, essayist, art critic, curator, Op-Ed columnist, cultural agitator and ideas dealer. He was director of the KRTU centre and of Arts Santa Mònica, and is currently president of the Board of Trustees of the Fundació Joan Brossa.

Blanca Llum Vidal is a poet, editor and Catalan translator.

Mayoral

Founded in 1989, Mayoral is a gallery located in Barcelona and Paris. The gallery articulates an exhibition programme focused on post-war and contemporary art with artists such as Tàpies, Chillida, Millares, Saura, Zóbel, Francés, Guerrero, Rivera and Chordà, as well as key twentieth-century *avant-garde* artists such as Miró and Picasso.

The gallery develops projects that are rigorously curated and grow out of an exhaustive process of research. The gallery relies upon the support of the artists' families, foundations and other institutions as well as

we have blue, yellow, red, green, black... these are the elements of nature, the moods of the human body, the minimum divisions of the objects of nature. This is how Miró creates a landscape of the universe like someone writing a poem, like someone singing it, like someone discovering". At the top of the work we see a line which could be the line of someone sentenced to death, the line of the horizon, also a line of continuity and of music. Joan Navarro was inspired by *L'esperança del condemnat a mort* (*The Hope of a Condemned Man*) (1974) by Joan Miró for the unpublished poem that he has produced for the exhibition.

The exhibition is completed with a selection of documents, including the catalogue book published for the exhibition "Miró Barcelona 1964", held in three Barcelona galleries, which simultaneously presented works by Miró, above all graphic work, with the collaboration of poets from the time and who were close to Miró (J. V. Foix, Brossa, Perucho, Teixidor, Cirlot, Cirici and Santos Torroella himself). It is also possible to consult the great anthology *Miró i els poetes catalans* (*Miró and the Catalan poets*), by Vicenç Altaió, which analyses in detail Joan Miró's collaboration with ten poets, as well as the artist books *Oda a Joan Miró* (*Ode to Joan Miró*) (1973) and *És quan dormo que hi veig clar* (*I see clearly when I sleep*) (1975).

Invitation to the poets by Vicenç Altaió and Blanca Llum Vidal

Pere Gimferrer	Mireia Calafell
Enric Casasses	Marçal Font
Biel Mesquida	Maria Callís
Joan Navarro	Maria Sevilla
Dolors Miquel	Pol Guasch

collectors and museums, both public and private, when it comes to accomplishing its mission.

In recent years Mayoral has presented projects such as "Miró's Studio," and retrospectives dedicated to Millares, Tàpies, Saura and Chordà, as well as dialogues between artists such as Miró/Zao Wou-Ki and Francés/Vieira da Silva, which delved into the creative process of the artists and analysed how their work continues to be relevant today.

The gallery participates in art fairs such as Art|Basel Miami Beach, Art|Basel Hong Kong, TEFAF Maastricht, TEFAF New York and ARCOmadrid.