

ENG

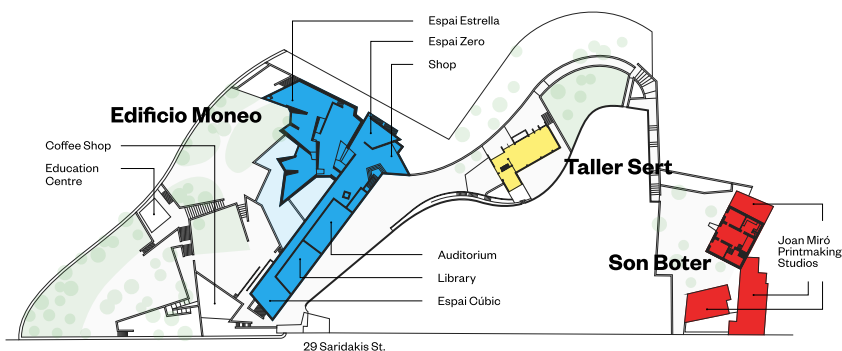
MIRÓ

Fundació Miró Mallorca

**I HAVE WITHDRAWN
TO MALLORCA BECAUSE IT
ISOLATES ME AND, ABOVE ALL,
BECAUSE I HAVE THE SENSATION
OF BEING SHELTERED IN
MY MOTHER'S WOMB**

To Lluís Permanyer

El arte ha de tornar a la pureza
de sus orígenes, 1981



MIRÓ AND MALLORCA

Miró's long, intermittent relationship with Mallorca was defined by three key moments: his stays with his maternal grandparents in Sóller during his childhood and youth; his marriage to Mallorcan-born Pilar Juncosa in 1929; and his final move to the island at the age of 63, in 1956, where he lived until his death in 1983.

The landscapes of Mont-roig (that other key geographical reference in understanding Miró's work) and Mallorca had a profound influence on him—to such an extent that he decided not to go into exile abroad like his friend Josep Lluís Sert. A connection with the force of the earth, the light and the sky of both places was crucial to him. They were a source of inspiration, giving rise to a multitude of iconographic features found in his work.

Mallorca represented a new beginning for him. In his final years, there was a frantic increase in his activities. This was the starting point of the true Miró, leading through to the end of his final period as an artist.

Joan Miró and Pilar Juncosa, 1982
© Oscar Pipkin
Fundació Pilar i Joan Miró
a Mallorca Archive



HIS LEGACY

Joan Miró and Pilar Juncosa stand out for their generosity and the legacies that they bequeathed to the city of Palma. On March 7th 1981, they signed a deed donating the Son Abrines and Son Boter studios and the work they contained to the Fundació Pilar i Joan Miró a Mallorca. Miró's widow added to them when, in 1986, she donated 42 works by the artist so that they could be auctioned by Sotheby's and the proceeds given to the Foundation. She also donated the land on which the Foundation's headquarters now stand.



THE MONEO BUILDING

Architect Rafael Moneo was commissioned with planning the new building. It has a closed-in design and fragmented geometry that protects it from the surrounding buildings. At the same time, links with the sea's horizon were regained through the water that crowns the main section of the Espai Estrella. The Moneo Building was opened to the public on December 19th 1992.

When Moneo visited the site of the Foundation's future headquarters, he was dismayed by the disastrous urban panorama and this conditioned the design of the building. From the very entrance, the building is reminiscent of a fortress whose bulwarks defend it from a hostile surrounding urban landscape. In contrast, its interiors are an invitation to meditate and to wander, in almost ritual style, through its galleries.

**FOR ME, DIRECT
CONTACT WITH
THE PLACE WHERE
A WORK WAS
CONCEIVED
IS CRUCIAL TO ITS
UNDERSTANDING**

To Pierre Matisse

Paris, 17th September, 1960

THE SERT STUDIO

The Sert Studio was a dream come true for Joan Miró. In the autumn of 1956, the construction of the new studio, designed by Catalan architect Josep Lluís Sert, had finished and Miró was thrilled with the final outcome. The studio's construction also reflects a tale of friendship between Miró and Sert. They first met in the early 1930s and they gradually went on to forge long-lasting, fructiferous personal and professional ties, built on a shared interest in integrating art with architecture.

From his exile in the United States, through an exchange of correspondence, Sert took good note of the artist's wishes and faithfully interpreted them in the lines of his architecture: a big workspace that denotes Miró's growing interest in public works of art; a raised gallery that looked down onto the works in progress; artisanal floor tiles that guaranteed contact with the earth; and shapes conceived to echo Miró's own cosmos of images, with skylights in the roof that opened onto the sky and textured walls firmly anchored to the ground. Sert opted for a plastic, sculptural style of architecture, evident in the almost pictorial treatment of the façades, splashed with Miró's reds, blues and yellows.

**IT IS THE
FULFILMENT
OF ALL
MY DREAMS**

To Georges Raillard

Miró. Ceci est la couleur de mes rêves, 1977



Joan Miró and Josep Lluís Sert in the Sert Studio, 1977

© Robert Gardner

Joan Miró working in the Sert Studio, 1960

© Berthold Van Bork Family Trust

Successió Miró Archive



SON BOTER

Son Boter is the oldest building at the Foundation, dating back to the 18th century. The artist bought it in 1959 with the proceeds of the Guggenheim International Award which he received for the creation of the ceramic murals he made for the UNESCO headquarters in Paris. Joan Miró used the walls of Son Boter like an enormous notebook, making preliminary drawings on them in charcoal and jotting down the titles of future works so that the walls are an artistic space in themselves.

**ONE DAY PICASSO
SAID TO ME:
PURE CREATION
IS A SMALL PIECE
OF GRAFFITI,
A MINOR GESTURE
ON A WALL. THAT
IS TRUE CREATION**

To Georges Raillard

Miró. Ceci est la couleur de mes rêves, 1977

Although it was originally destined to be a sculpture studio, Son Boter became his second painting studio and a refuge. Years later, the big house would also contain engraving and lithography studios so that Miró could work on printmaking without having to leave the island.



Joan Miró at Son Boter, 1968

© Josep Planas i Montanyà

Planas Archive. All rights reserved



THE COLLECTION

exposicions@miromallorca.com

The Foundation's collection is made up of the works of art that were in Joan Miró's studios. They range from preliminary drawings to paintings, many unfinished, reflecting the artist's non-conformist, transgressive spirit during his final years in Mallorca.

PILAR JUNCOSA LIBRARY

biblioteca@miromallorca.com

A public library, with free admittance, specializing in contemporary art, with a bibliographical collection focused on Joan Miró and his cultural context. The collection includes correspondence, newspapers and periodicals, photographs and different materials associated with Joan Miró.

PRINTMAKING WORKSHOPS

tog@miromallorca.com

Joan Miró's Printmaking Workshops are the artist's legacies to young creators. In 1994, their equipment and materials were modernized. Courses are currently held there, and they are hired out to artists for them to work on projects.

EDUCATION

educacio@miromallorca.com

Educational activities are offered through a series of cross-cutting projects on the subject of Joan Miró, with contemporary art as a basis in its capacity as a transformative cultural driver. These activities are directed at a wide range of target groups: social and education centres, families, adults, and the public in general.

THE PILAR JUNCOSA GRANTS AND AWARDS

premibeques@miromallorca.com

In keeping with the wishes of its founders, since 1993, a series of yearly grants and awards have been made by the Fundació Pilar i Joan Miró a Mallorca for categories that include printmaking, artistic creation, education and research in order to foster and disseminate contemporary creative values.

SERVICES & INFORMATION OF INTEREST

Free parking

Shop: Floor -1 – Moneo Building

Coffee shop-restaurant: In the foundation gardens

Guided tours: See our website for details

Safekeeping of belongings: Ask Security for information

Photos and videos: Photographs and videos without a flash are permitted

An accessible museum: The Foundation's architecture has been adapted to make it accessible, with a lift and ramps

Closed

December 25th & January 1st

Free open days

March 1st, May 18th, June 24th, September 12th & December 19th.

If any of these dates falls on a Monday, the museum will remain closed

Fundació Pilar i Joan Miró a Mallorca

All Joan Miró's works: © Successió Miró, 2024

Translation: © Rachel Waters Tingle

@miromallorca

