



JOAN MIRÓ  
1893 - 1983

CLASE *CA* FINE ART

*Miró*

5/15











Front cover: *La Fronde* (detail), cat. no. 14

Inside cover: *Ubu Roi, I. Naissance d'Ubu* (detail), cat. no. 8

# JOAN MIRÓ

Barcelona 1893 – 1983 Palma de Mallorca



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## Clase Fine Art

Since founding Clase Fine Art in 2005, Andrés Clase has become known for his eclectic taste in paintings and drawings from the 16th to the 21st centuries. Given his Swedish heritage, Andrés has a natural interest in Nordic artists. Having travelled extensively, he also maintains a strong interest in European artists of many nationalities. Together with his wife, Francesca Fiumano, he is a co-director of Fiumano Clase, which represents contemporary artists.

Since childhood, Joan Miró has been a constant presence for Andrés. What at first appeared to be very playful works (and thus easy to appreciate for a child) gradually became more and more fascinating as the true complexity of the artist's oeuvre became apparent. In 2023, Francesca and Andrés visited the Fundació Miró in Barcelona and Miró's studio Sert, and the Finca Son Boter in Palma de Mallorca, together with their five-year-old son. In doing so they found that Miró's timeless art speaks as strongly to the children of the new millennium.

## Acknowledgements

Firstly, I must thank my wife Francesca for joining me on the long journey searching for fine examples of Joan Miró's prints, and in the research and writing of the text. I would also like to thank Ian Henry Wright for his support. Jane Carter, Alastair Frazer and Sarah Bowler at Healeys Printers have been of great help in producing this catalogue. It was a pleasure to work with Andrew Smith on the photography and essential colour-proofing. My thanks also go to Saven Morris for his invaluable editing and proofreading.

I would also like to thank Dr. Jonathan Pascoe Pratt for writing the essay "Above all, Miró... reinvigorated his art through printmaking", and for sharing his expertise in the field of prints.

Andrés Clase

Sizes given in this catalogue are always of the full sheet of paper, height followed by width. For measurements including mount and frame contact the gallery.

## A Glimpse Into The Career of an Exceptional Artist

Joan Miró was given his first solo exhibition in 1918, at Galería Sala Dalmau, in Barcelona. Two years later Miró found himself in Paris and soon encountered Pablo Picasso. Arguably the two modern Spanish masters stood at opposite ends of Paris art circles of that time. Picasso was the self-assured egoist who sought the attention of everyone everywhere. Meanwhile Miró never sought the limelight but rather delighted in spending quiet time with poets, intellectuals, fellow artists, and of course his beloved wife Pilar Juncosa, whom he married in 1929. As Desmond Morris puts it “Miró was wildly abandoned in front of his easel, but calmly controlled in his private life”.<sup>1</sup>

By the late 1920s Miró’s paintings were being shown in New York, and 1932 saw his inaugural solo exhibition at Pierre Matisse Gallery. This important gallery would go on to mount another thirty-seven exhibitions dedicated to the artist. By the time Miró first travelled to New York in 1947 the Museum of Modern Art (MOMA) had already staged their first retrospective of his work six years earlier. There is no doubt that gallerist Pierre Matisse was instrumental in this rapid ascent to stardom.

Similarly, the English public encountered Miró for the first time in 1933, when the Mayor Gallery in London held an exhibition of his work co-curated by art historian Douglas Cooper and gallerist Fred Mayor. Miró first travelled to London in 1936 for the opening of the International Surrealist Exhibition. It was organised by David Gascoyne and Roland Penrose and held at the New Burlington Galleries. Included were ten works by Picasso and twenty-one works by Miró.<sup>2</sup>

It is likely that Joan Miró and Roland Penrose first met in Paris in 1928 and the close friendship that developed over many years was arguably fundamental to Miró’s artistic career and fame. Roland Penrose married Lee Miller and co-founded the Institute of Contemporary Art (ICA) in London in 1947. When the retrospective exhibition *Miró* was held at the Tate in 1964 it was organised and curated by Roland Penrose. Simultaneously the ICA, then on Dover Street, held the exhibition *Joan Miró: Thirty Years of his Graphic Art*. The suite *Treize lithographies* and a selection of *Série noire et rouge* (cat. nos. 3 & 2) were included. The most recent retrospective of Miró’s work in England was *Miró: The Ladder of Escape* at Tate Modern in 2011 (later also held at Fundació Joan Miró, Barcelona, and the National Gallery of Art, Washington). The most recent monographic exhibition was *La realidad absoluta* at the Guggenheim Bilbao in 2023.

In a career of over seven decades Miró worked across many media, including oil painting, ceramics, bronze sculptures, and most importantly, print making. The artist’s mastery of etching and lithography is to an extent owed to the close relationships he built up with masters within these fields. Miró worked with intaglio master Roger Lacourière in Paris, print maker Stanley William Hayter (initially in Paris and then in New York), Mourlot Editions (Paris and New York) and, later on, art dealer, collector, lithographer, and publisher Aimé Maeght, Paris. His prowess as a printmaker was always widely recognised; in 1954 he was awarded the Venice Biennale print making prize and his work was included in the inaugural Documenta exhibition in Kassel in 1955.

At the age of 84, Miró was still experimenting with print making techniques, creating his first monotypes. In 1982, aged 89, he returned to making the black ink etchings which had been so important to him in the 1930s (cat. nos. 1 & 2). A year later Miró “finally reached for the stepladder, always close at hand, and climbed into the night of times, his beloved night,”<sup>3</sup> passing away on Christmas Day.

2024 marks the centenary of the publication of André Breton’s *The Surrealist Manifesto*. After the passage of a hundred years it is clear that Joan Miró “has come to overshadow all other surrealists”.<sup>4</sup>

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1 Desmond Morris, *The lives of the Surrealists*, London, Thames & Hudson, 2021, p. 241

2 *The International Surrealist Exhibition Catalogue*, London, The Women’s Printing Society Ltd, 1936, pp 22-23 & p 26

3 Eduardo de Benito in Roland Penrose, *Miró*, London, Thames & Hudson, 2022, p. 193

4 Desmond Morris, op. cit, p. 191

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## ***La Baigneuse*, 1938**

Signed *Miró* in graphite l.r. and numbered *9/30* in graphite l.l.

Drypoint on Arches wove paper

33 × 45 cm

13 × 17 <sup>3</sup>/<sub>4</sub> in

Engraved at Atelier Marcoussis

Printed by Atelier Lacourière, Paris

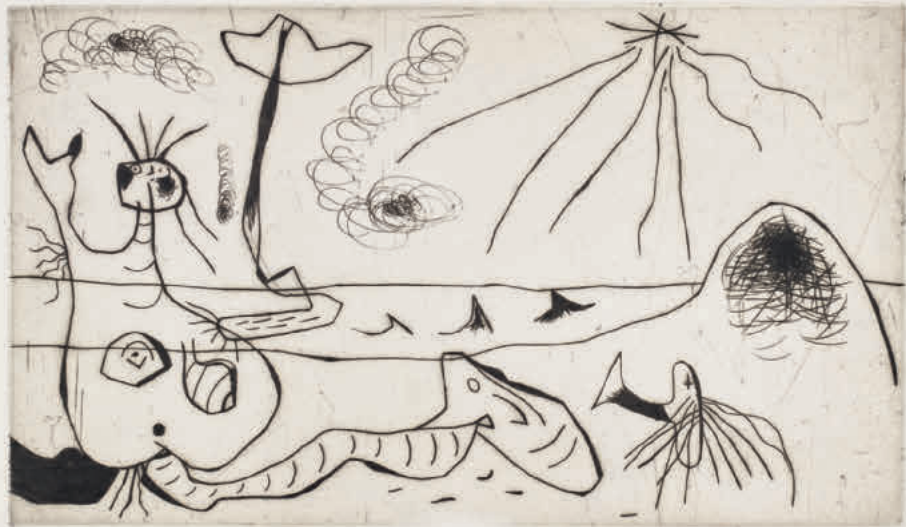
Published by Pierre Loeb, Paris and Pierre Matisse, New York

### **Literature**

Dupin 23.

This etching was made in the same year as Miró painted *Woman in Front of the Sun*. For Miró the female figure had a fundamental connection with divinity. She was the giver of life, possessing a certain authority that placed her before the sun, moon and stars.





**From Série noire et rouge, 1939**

Inscribed and signed *épreuve pour madame Lacourière, / affectueusement/ Miró* below image. Dated *Avril 39* l.r. Further inscribed *1939 II.*

Etching on BFK Rives paper (watermark u.l.)

32.5 x 25 cm

12 ¾ x 9 ⅞ in

Artist's proof aside from the numbered edition of 30

Engraved at Atelier Marcoussis

Printed by Atelier Lacourière, Paris

Published by Pierre Loeb, Paris and Pierre Matisse, New York

**Provenance**

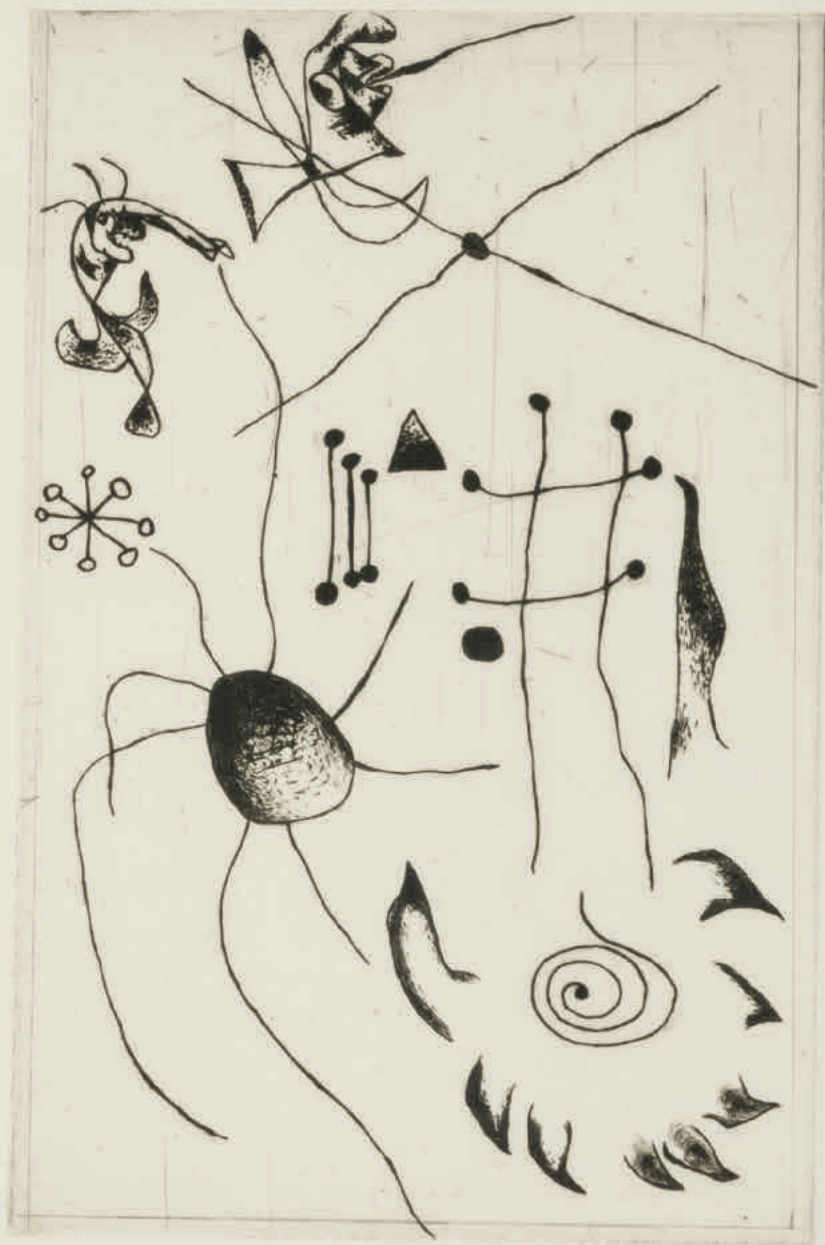
Galerie Lelong, Paris

From which acquired by a private Swedish collector

**Literature**

Dupin 32.





épreuve pour matame Lacouria,  
Pentaxensis,  
Miro

1934

ans 34

**Plate 9 from *Treize lithographies*, 1948**

Signed and dated in graphite *Miró / 1948* in graphite l.r., numbered 22/75 in graphite l.l. and inscribed *IX* in graphite u.l.

From the portfolio of thirteen lithographs in black ink on Vélin purfil du Marais paper (watermark u.l.)

44.5 x 56 cm

17 ½ x 22 in

Printed by Mourlot, Paris

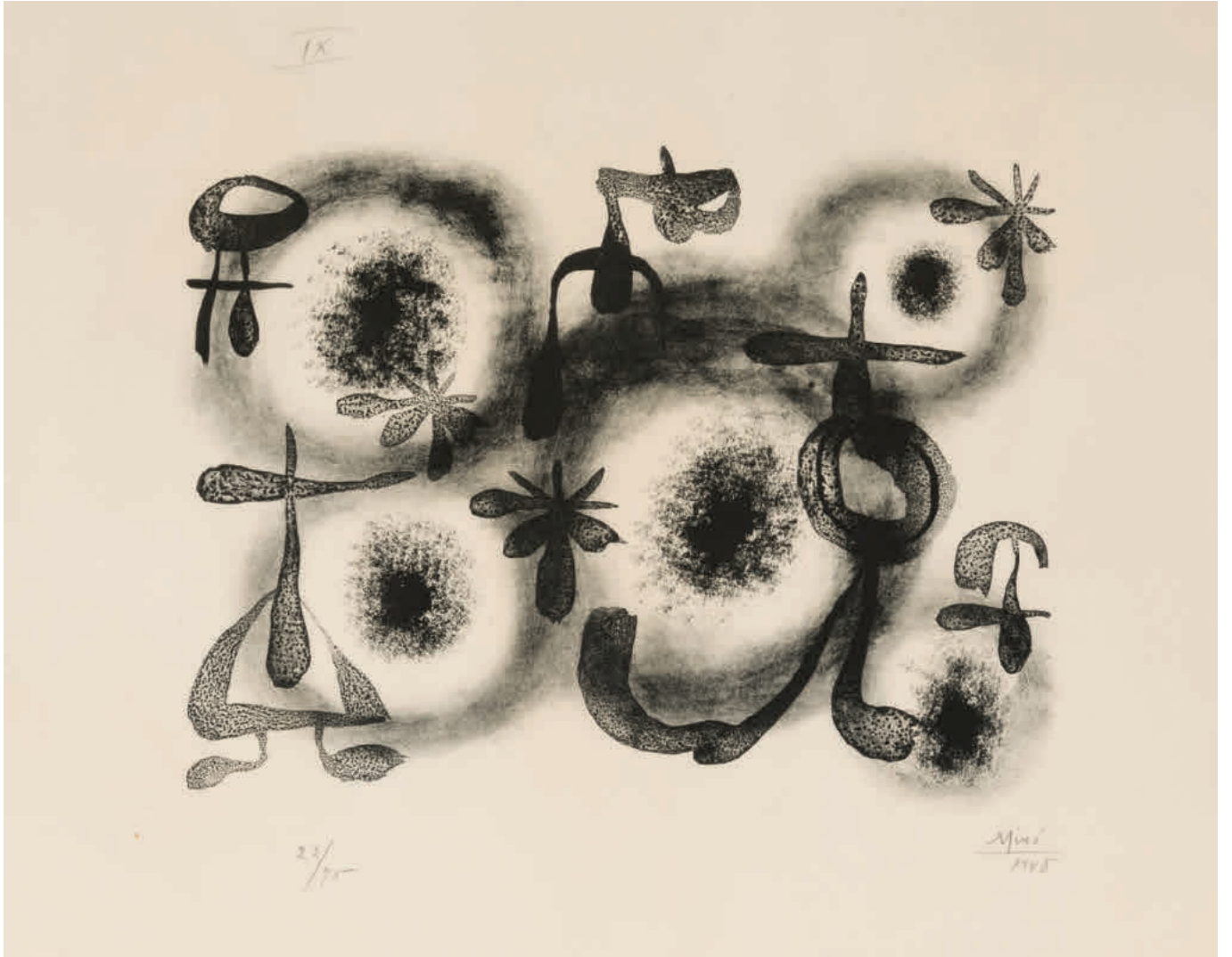
Published by Maeght Éditeur, Paris

**Literature**

Mourlot, 81.

Patrick Cramer, *The illustrated books*, No. 18.





## “Above all, Miró... reinvigorated his art through printmaking”<sup>1</sup>

It has now been 60 years since the major retrospective of Joan Miró at the Tate Gallery, London, in August 1964. This groundbreaking exhibition of important paintings and sculptures introduced the works of Miró to a British audience, many for the first time. Miró was at the peak of his career, and at a time when he was beginning to concentrate on his print making activities. The current exhibition focuses on this side of his artistic practice which was often the result of his relationships with the poets of the day.

Joan Miró began his life in the narrow streets at the heart of Barcelona. His father, a successful jeweller and clock-maker, had a shop in a fashionable, overcrowded part of the city, with his family living in the apartment above. The sun seldom penetrated through the massive walls and ancient fortifications into the narrow streets of the old city. Such claustrophobic restrictions provoked in the young Joan an overwhelming desire to escape, not only from the cramped surroundings, but also the limits of his father's trade and the restrictions it placed on the young man.

In 1915 Miró attended certain classes at the Sant Lluch circle where he met two other young artists that were to influence him throughout his career: Joan Prats and Joseph Llorens Artigas. The artist Joan Prats became a fervent promoter of Miró, arranging several of his exhibitions and finally establishing the Fundació Miró in Barcelona. Llorens Artigas, a celebrated ceramicist, introduced Miró to the art of ceramics and encouraged him to develop his clay sculptures. This circle owed its reputation to a former student, Antoni Gaudí. “His use of flowing organic shapes and revolutionary techniques, have influenced Miró deeply throughout his life”.<sup>2</sup> In spring 1917 Miró visited the exhibition of French paintings sent to Barcelona by the dealer Ambroise Vollard. This exhibition was to open his eyes to French painting and he pursued this interest through the works of Picasso and Georges Braque, albeit mostly from reproductions. In 1917 the ballet *Parade* arrived in Barcelona and the young artist was immensely impressed with the set designs by Pablo Picasso.

In 1919-20 Miró moved to Paris, where he was quick to establish contact with the poets Max Jacob, Pierre Reverdy and Tristan Tzara, and began to participate in Dada activities. He was passionate about the works of the French poets Arthur Rimbaud, Comte de Lautremont (author of the seminal Surrealist text, *Chants de Maldoror*), Alfred Jarry (author of *Ubu Roi*, cat. no. 8) and Guillaume Apollinaire. André Breton recorded later that “the tumultuous entrance of Miró in 1924 marks an important point in the development of surrealist art”.<sup>3</sup>

Miró explained to Yvon *Taillandier* (see cat. no. 6), “I like Surrealism... because the Surrealists didn't consider painting as an end... it sows seed from which other things will spring”.<sup>4</sup> In March 1926 he exhibited alongside André Masson, Yves Tanguy, Giorgio de Chirico, Francis Picabia, Pablo Picasso and Max Ernst in the new Galerie Surréaliste.

Miró's relationship with Picasso centred around the development of Surrealism. He never joined the circle of Picasso's Spanish artist friends, continuing to embrace Surrealism while Picasso was beginning to distance himself from the Surrealists. “What was wrong with Surrealists was that they did not go inside, they took the surface effects of the subconscious. They did not understand the inside of the object or themselves”.<sup>5</sup>

However, at this time Miró was of great interest to Picasso, he recognised the supremacy of Miró's work: “You are the one who is opening a new door”.<sup>6</sup> Indeed John Richardson records in his biography of Picasso that Picasso thought “his [Miró's] work was more of an inspiration ... than he would like to admit”.<sup>7</sup> It was at this time that Picasso bought the 1919 painting *Self-Portrait* by Miró which he kept in his collection all his life, and is now in the Musée National Picasso, Paris.

While in Paris, Miró indulged his love of French poetry, slowly becoming convinced that poetry and painting were inseparable,



where "...poetry expressed visually, speaks its own language".<sup>8</sup> Not only was Miró inspired by the writers and poets, but the poets saw in Miró an artist who went beyond painting.

From the period of 1923-24, when Miró painted *The Field*, his inspirations changed and he moved away from the nature around him. He was now guided by his imagination which provided a vast array of images. The next painting was *Catalan Landscape (The Hunter)* from 1923-24 where his signs and motifs became dominant. From this period the artist began to paint from his subconscious visual sensations. By 1925 he was drawing almost entirely from hallucinations. It was these dream-like images that inspired Picasso to suggest to Serge Diaghilev of the Ballet Russes that Max Ernst and Miró should be commissioned to design the costumes and scenery for the ballet *Romeo and Juliet*.

From the painting *The Field*, this new vision led to the invention of his own language of signs that would lead the eye through the image. Miró crossed the boundary of figurative art and entered into the world of signs and symbols. His aim was to provoke the subconsciousness of the viewer with the poetical force of his signs and symbols. He made no distinction between painting and poetry. His skill lay in seeking the free expression of what the text suggested to him, not in producing an illustration of it. Through his fantasy, he was able to create an aesthetic that could be understood and enjoyed. It has been suggested that he used the process of abstraction as a revolt against the conventional aesthetic and to evoke images through symbols.

In an interview with Georges Duthuit in 1936 he commented "As you see, I attach an increasing importance to the content of my works... In this way poetry expressed visually speaks its own language".<sup>9</sup> As his works developed, he used his forms to stimulate the imagination without being constrained by a specific meaning. It was this freedom from a specific meaning that gives his work a sense of the magical.

"Things come slowly. My vocabulary of forms, for example – I didn't discover it all at once. It formed itself almost in spite of me. Things follow their natural course. They grow. They ripen. I must graft..."

- Joan Miró in an interview with Yvon Taillandier<sup>10</sup>

"I find my titles gradually as I work, as I link one thing to another... When I have found the title I live in its atmosphere. The title then becomes a hundred percent reality for me... Instead of purely visual pleasures, the titles and pictures now create together new metaphors for space, movement and life".<sup>11</sup> Night stars are a recurring symbol for Miró, visible at night and invisible during the day. For Miró the night has additional significance. It is the source of dreams, it is the subconscious which contrasts with the conscious of the waking hours. It offers spiritual freedom, *L'Oiseau de la Nuit (Bird of the Night)* (cat. no. 7) is associated with the flight away from the constraints of the day. The ladder, which figures in *Série Noire et Rouge*, also offers a means of escape.

Although Miró was not an overtly political artist, his feelings were clear in the silkscreen print *Aidez l'Espagne* which shows the powerful raised fist of a Catalan Republican against the invading fascists. The *Série Noire et Rouge* (cat. no. 2) has also been interpreted as the artist's reaction to the Spanish Civil War with an overall narrative of oppression and fear. This important set was made in the Louis Marcoussis studio and printed by Lacourière in Paris. Pierre Matisse in New York and Pierre Loeb in Paris were the joint publishers. They were to become critical to the success of Joan Miró.

When in 1936 the Spanish Civil War erupted, Miró was effectively prevented from making his regular visits to Spain and settled in France; he was not to return to Spain until 1940. Europe was in turmoil; war had broken out and the Germans were advancing on Paris. Miró left Paris and headed for the relatively peaceful Normandy, to Varangeville-sur-Mer, close to his friend Georges Braque. However, the continuous bombing of Normandy forced Miró to move back to Paris, where he stayed until just before the Germans occupied the city. Fleeing Paris in haste, he arrived back in Barcelona, where he gathered a few belongings and departed for the relative safety of Mallorca. This was an extremely stressful time for the artist. "I was very depressed. I believed in an inevitable victory for Nazism and that all we love and that gives us reason for living was sunk forever in the abyss...".<sup>12</sup>

Miró's work of the late 1940s owes much to the pictorial language he explored in the *Constellations* he had created ten years earlier during the war years. While employing a similar combination of coloured shapes and line drawing, he progressively limited the number and type of symbols that appear in each work, restricting them to such recurrent motifs as the moon and stars, birds and female figures.

Miró continued to explore print making techniques. What appealed to him about this medium was the opportunity for intervention to create unpredictable results. The different processes allowed him to take advantage of unexpected effects and create works with unintentional outcomes. After the first lithographs in 1930, Miró continued to explore the possible variations of the technique. The freedom of the lithographic technique suited his work. In the lithographs from *Album 13* (cat. no. 3) he overcame the restrictions of using a single colour by varying the density and tone of the black ink, giving depth and vibrancy to the works.

From the 1960s Miró's printed output grew at an ever-increasing pace. With this increasing output came experimentation and development of technique. In order to give a third dimension to his works Miró developed the use of deep embossing with carborundum. During this time the format of Miró's works also increased in size, making larger works such as *Le Grand Sorcier* (cat. no. 13) and *La Fronde* (cat. no. 14) as well as the series *La Partie de Campagne* (cat. no. 12) and *Tracé sur la Paroi* (cat. no. 10).

The reality of Miró's work is inseparable from his inner vision. This vision was expressed in his paintings, ceramics, sculptures and prints. The prints in this exhibition bring together works from Miró's most important print making periods, tracing the expansion of the artist's vocabulary, from the smaller works in black to the larger works in many colours.

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1 Ann Dumas and Nicholas Watkins, *Behind the Mirror: Aime Maeght and his Artists*, London, Royal Academy of Arts, 2008, p. 138

2 Roland Penrose in *Miró*, London, Thames & Hudson, 1985, p. 12

3 Quoted by Roland Penrose, op.cit., p. 32

4 Quoted by Roland Penrose, op. cit., p. 34

5 John Richardson, *A Life of Picasso*, London, Pimlico, 2009, p. 285

6 John Richardson, op. cit., p. 330

7 John Richardson, op. cit., p. 322

8 Quoted by Roland Penrose, op. cit., p. 68

9 Quoted by Roland Penrose, op. cit., p. 68

10 Quoted by Roland Penrose op. cit., p. 174

11 Quoted by Roland Penrose, op. cit., pp 176-177

12 Quoted by Roland Penrose, op. cit., p. 101

**Fusées, from *Nous avons*, René Char, 1959**

Signed *Miró* in graphite l.r. and numbered 22/50 in graphite l.l.  
Etching and aquatint on BFK Rives paper (watermark l.l.)  
29.8 x 50.5 cm  
11  $\frac{3}{4}$  x 19  $\frac{7}{8}$  in

Printed by Crommelynck and Dutrou, Paris  
Published by Louis Broder Éditeur, Paris

**Literature**

Dupin 253.

Patrick Cramer, *The illustrated books*, No. 54.





5

**L'Oiseau dressé, 1960**

Signed *Miró* in graphite l.r. and numbered 24/90 in graphite l.l.

Soft-ground etching with aquatint in colours on wove paper

31.5 x 45 cm

12  $\frac{3}{8}$  x 17  $\frac{3}{4}$  in

Printed and published by Maeght, Paris

**Provenance**

Burén Collection, Stockholm, Sweden

Their sale, Auktionsverket, Stockholm, Sweden, 11 March 2009, Lot 31

**Literature**

Dupin 286.



**Miró and Yvon Taillandier 1959-60, 1961**

Each etching with aquatint signed *Miró* in graphite l.r. and numbered *XI/XXV* in graphite l.l. (7)

Six etchings with aquatint printed in colours on Japan nacre paper and one etching with aquatint printed in colours on Rives wove paper from the edition of 25, numbered from I to XXV

In the original case with additional unsigned lithographs as published (consult literature for extensive details)

Each unfolded

31.4 x 38 cm

12 3/8 x 15 in

Printed by Atelier Maeght, Levallois

Published by Pierre Matisse Gallery, New York

Literature

Dupin 291 – 297.

Patrick Cramer, *The illustrated books*, No. 69.

“It was in a quiet Paris bar where Miró and I sat looking over some photographs of his recent works. We were both trying to find titles for the forms that float and fly through all of them. We had compared them to fishes, to air bubbles, which are tiny fishes, to birds, which are fishes of the air; to stars, which are both birds and fishes of the distant sky. But in the end we observed that it was space that – whether gaseous, liquid, or solid doesn’t matter – seemed to carry them.”

– Excerpt from Yvon Taillandier’s accompanying text *Miró*, translated from the French by Louise Varèse





7

**L'Oiseau de Nuit, 1962**

Signed *Miró* and numbered 26/50 in graphite l.l.

Colour aquatint on Rives wove paper

55.5 x 76.3 cm

21 7/8 x 30 in

Printed and published by Maeght, Levallois and Paris

**Literature**

Dupin 336.





***Ubu roi (King Ubu), 1966***

Signed *Miró* in graphite and numbered 104 (printed in Arabic numerals) on the justification (this was an edition of 180, with an additional 25 *hors commerce* numbered in Roman numerals, and there was also an edition of 75 with large margins)

The complete set of 13 lithographs in colour, on Arches paper, the full sheets folded (as issued), with title and justification pages, and text by Alfred Jarry, all contained in the original grey-green linen-covered portfolio and slip case  
Each unfolded 42.2 x 64.8 cm, 6  $\frac{5}{8}$  x 25  $\frac{1}{2}$  in

Printed by Mourlot, Paris  
Published by Tériade, Paris

## Provenance

Hotel Drouot, Paris, 1st April 1999

Acquired at the above by Rosa and Aaron Esman

Their sale, Phillips, New York, 20th April 2023, lot 60

## Literature

Fernand Mourlot 462, 465, 468, 471, 474, 477, 480, 483, 486, 489, 492, 495, and 498.

Patrick Cramer, *The illustrated books*, No. 108.



Fig. 1 Ubu Roi, XI. La nuit, L'ours



Fig. 2 Ubu Roi, III. Chez le Roi de Pologne



Fig. 3 Ubu Roi, V. Le massacre du Roi du Pologne





Fig. 4 Ubu Roi, VIII. Chez le Tsar

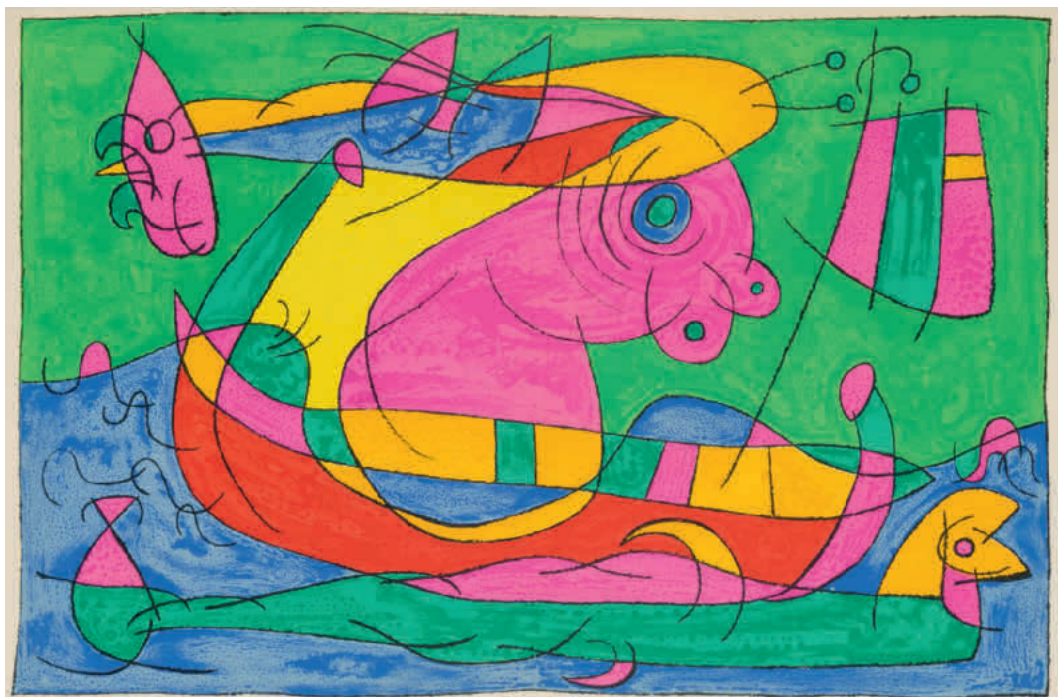


Fig. 5 Ubu Roi, XIII. Le voyage de retour



***Le Lézard aux plumes d'or, 1st version, plate XVII, 1967***

Signed *Miró* in graphite l.r. and numbered *9/50* in graphite l.l.

Lithograph on Japan paper with pearlescent finish

41 × 56 cm

16 1/8 × 22 in

Published by Louis Broder Éditeur, Paris

Literature

Mourlot 461.



10

***Tracé sur la paroi III, 1967***

Signed *Miró* in graphite l.r. and numbered 53/75 in graphite l.l.

Inscribed in graphite on the verso *Tracé sur la paroi III, Nm 1247, 110/80*

Etching and aquatint with carborundum on Chiffon de Mandeure wove paper

73.5 x 104 cm

29 x 41 in

Printed by Arte Adrien Maeght imprimeur, Paris

Published by Maeght, Paris

**Literature**

Dupin 442.





***L'Oiseau solaire, l'oiseau lunaire, étincelles (The Solar Bird, the Lunar Bird, Sparks), 1967***

Signed *Miró* and numbered *XIII/XXV* in graphite l.r.

Etching and aquatint with carborundum in colours on Arches paper

31.4 x 71.5 cm

12 3/8 x 28 1/8 in

Printed by Arte Adrien Maeght, Paris

Published by Pierre Matisse Gallery, New York

**Provenance**

Pierre Matisse

Acquired from the above by Rosa  
and Aaron Esman in 1967

Their sale, Phillips, New York, 20th  
April 2023, lot 62

**Literature**

Dupin 447.

Patrick Cramer, *The illustrated books*  
No. 117.





12

***La Partie de Campagne III, 1967***

Signed *Miró* in graphite l.r. and numbered 40/75 in graphite l.l.

Etching and aquatint printed in colours on Arches paper

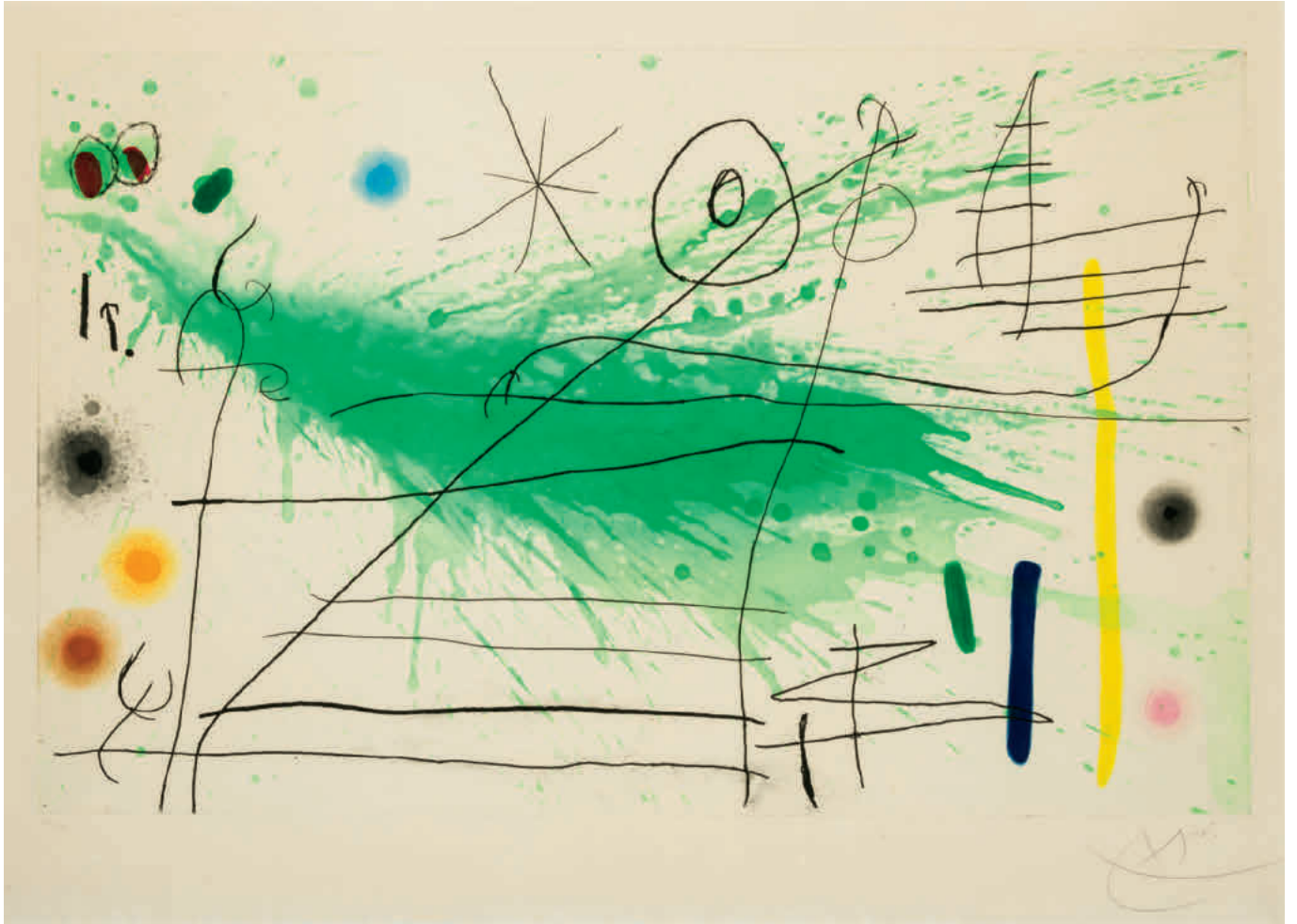
73 × 104 cm

28 ¾ × 41 in

Printed and published by Maeght, Paris

**Literature**

Dupin 432.





13

**Le Grand Sorcier, 1968**

Signed *Miró* in graphite c. r. and numbered 63/75 c.l.

Etching, aquatint and drypoint with carborundum in colours on

Chiffon de Mandeuve paper

89.5 x 67.5 cm

35 ¼ x 26 ⅝ in

Printed and published by Maeght, Paris

**Literature**

Dupin 453.



14

**La Fronde, 1969**

Signed *Miró* in white crayon l.r. and numbered 5/75 in white crayon l.l.

Etching, aquatint and carborundum in colours on Arches paper

106.5 × 70.2 cm

41  $\frac{7}{8}$  × 27  $\frac{5}{8}$  in

Printed by Morsang, Paris

Published by Maeght, Paris

**Provenance**

Galleri Nordqvist, Malmö, Sweden

Thence by descent to the previous owner

**Literature**

Dupin 501.





## Chronology

- 1893 Joan Miró i Ferrà born in Barcelona on the 20th April
- 1910 School of Industrial and Fine Arts
- 1912–1915 Attended Francesc Gali's Escola d'Art
- 1917 Met Francis Picabia
- 1918 First solo exhibition at Galerias Dalman, Barcelona
- 1924 Joined the Surrealist Group
- 1925 First solo show at Galerie Pierre (Pierre Loeb), Paris
- 1926 First exhibition in the USA
- 1929 Started experimenting with lithography
- 1933 His first etchings
- 1936 Exile in France
- 1938 ***La Baigneuse*** (see cat.no. 1)
- 1939 ***Serie noire et rouge*** (see cat.no. 2)
- 1941 First major museum retrospective Museum of Modern Art (MOMA), New York
- 1948 *Treize lithographies* (see cat.no. 3)
- 1959 ***Nous Avons, Fusées*** (see cat.no. 4)
- 1960 ***L'Oiseau dressé*** (see cat.no. 5)
- 1961 ***Miró and Yvon Taillandier 1959-60*** (see cat.no. 6)
- 1962 ***Oiseau de Nuit*** (see cat.no. 7)
- 1966 Miró travels to Japan for retrospective comprising 170 works
- 1966 ***Ubu Roi*** (see cat.no. 8)
- 1967 ***Le Lézard aux Plumes d'Or*** (see cat.no. 9)
- 1967 ***Tracé sur la Paroi*** (see cat.no. 10)
- 1967 ***L'Oiseau solaire*** (see cat.no. 11)
- 1967 ***Partie de Campagne*** (see cat.no. 12)
- 1968 ***Le Grand Sorcier*** (see cat.no. 13)
- 1969 ***La Fronde*** (see cat.no. 14)
- 1974 Retrospective, Grand Palais, Paris
- 1978 *Mori et Merma*, a theatrical spectacle based on *Ubu Roi* (see cat. no. 8)  
Miró made the stage props and advised on stage sets
- 1980 Miró is awarded the Gold Medal of Free Arts, Spain
- 1983 Dies in Palma de Majorca, on the 25th December

Inside back cover: *Ubu Roi*, VII. *Les Nobles à la trappe* (detail), cat. no. 8  
Back cover: *Série noire et rouge*, cat. no. 2











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