

February, 19 – April 7, 2022

Opening

February 19, 2022. 11 - 14 h

JOAN MIRÓ / AL TAYLOR

On paper

"Miró is, above all, a drawing."

Pierre Georget, 1978

"I started as a painter looking for the essence, which led me to paper."

Al Taylor, 1992

In *Joan Miró/Al Taylor, on paper* brings together, for the first time, the work of Joan Miró (Barcelona, 1893-Palma de Mallorca, 1983) and Al Taylor (New York, 1948-1999). From Miró, one of the most extraordinary draftsmen in the history of art, eight drawings of different techniques from the 70's will be exhibited together with eight drawings by Taylor -these from the 80's and 90's-, artist to whom the gallery dedicates, with this, its second exhibition.

Of Miró's drawings, Emili J. Fernández Miró has written that, although curiosity is one of the characteristics of Miró's work, this special attention to everything is particularly evident in his work on paper -his drawings- the medium in which he felt most comfortable¹.

In Miró, the creative experience does not originate in many occasions on white paper, but starts from a support "that has a life of its own"² of a support that already contributes to the creation and that, therefore, goes from being a simple support to an indivisible part of the work itself. Thus, this exhibition presents works on the most varied bases (cardboard and watercolor papers, Japan or woodcut Arches), on which a number of media are used (wax, oil, gouache, grease pencil, graphite and wax) in order to explore, with total freedom (the artist's freedom), all the possibilities offered by the quality and texture of the different papers³, creating works that are the product of impulse, risk, [and] "spontaneity"⁴.



Joan Miró, *Personnage*, 1977. Cera sobre papel acquarela. 44,5 x 33,5 cm. © Successió Miró 2022

¹ Emili J. Fernández Miró, in the preface of *Miró damunt paper (1893-1983)*, Llonja of Palma de Mallorca, December 1993-Janua., 1994, pág. 13.

² *Ibid.*

³ José M. Pardo, *D' Altamira a son Boter: entre el ritu i la màgia. Aproximación al procediment pictòric de Joan Miró*. Estudis Baleàrics 47-48. Septiembre-abril, 1993-4, pág. 77.

⁴ Jacques Dupin, *Cuadernos Guadalimar*, 1978. Número 19. Págs. 10-20; en *Ibidem*.

The drawing qualities of Miró and Taylor are fully expressed in this exhibition which, in addition to showing the inspiration that the last Miró represents for Taylor, allows us to contemplate works full of humor and shrewdness⁵ in the exploration of the mystery of man (in the case of Miró's drawings) and in what it means to give importance to inconsequential objects such as an old wheel, a wire or a boat (in the case of Taylor's), waste objects, on the other hand, which also meant everything in Miró's sculptural work. From the American's notes we extract this quote that could well be attributed to Miro's work: "What I am really looking for is to make a lot of drawings [...] like a billiard player, I want to have all the angles covered"⁶.

From among Al Taylor's unpublished notes, we quote this one that exemplifies his thoughts about his work on paper: "I usually make drawings to record something I have been looking at; but this is usually counterproductive as it leads me to look for another motif to draw"⁷.

Recently, Taylor's superb draftsmanship, full of winks and games, has been recognized in "The Drawings of Al Taylor" held at the Morgan Library in New York last 2020.



Al Taylor, *Bondage Duck*, 1998. Técnica mixta sobre papel. 51 x 37.5 cm.

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⁵ In the English presentation of volume V of the catalog raisonné of drawings (those belonging to the year 1977) it is said that Miró's drawings (in this year) are "mischievous and full of humor", p. 9.

⁶ Al Taylor's statement, July 1987. Estate of Al Taylor archives, Nueva York.

⁷ Al Taylor, excerpt from the artist's application to the Gottlieb Foundation, December 1998.