

JOAN MIRÓ / Presence of black.

Opening

September 11, 2025
C/ Blanca de Navarra 9 – Madrid



Fig. 1. Joan Miró, *Tête, 07/20/1976*. Oil on canvas, 100 x 81 cm. © Successió Miró, 2025.

“ I aim to achieve maximum intensity with minimal means. ”

Joan Miró

JOAN MIRÓ / Presence of black.

September 11 — October 31, 2025
Madrid

As we mark the twentieth anniversary of the gallery's opening in November 2005, we are proud to present **Joan Miró / Presence of Black**, the second solo exhibition dedicated to Joan Miró (Barcelona, 1893 – Palma de Mallorca, 1983) at Cayón.

This project is not—as the title clearly indicates—just an exhibition that brings together a selection of the artist's works from various collections, which is already impressive in Miró's case. Instead, it offers a **completely new way of looking at Joan Miró through what, for him, was undoubtedly the most sublime and “richest of colors” (Alexandre Cirici): black.**

This black—the purest color in Miró's palette—appears more and more strongly and boldly over the years, especially after his first trip to Japan in 1966. It shows up throughout his entire career. At times, it asserts, through a confident gesture, his creative will and the certainty of the purity of his art; at others—though closely linked to this purpose—it serves as the color that allows him to present reality in its barest, most distilled form, stripped of everything deemed unnecessary.

The exhibition will present a selection of oils (ranging from canvases to paintings on wood or cardboard), drawings, and prints that demonstrate the recurring presence of black. In some cases, for obvious reasons—such as with the monochrome prints—black is everything in the work. The seven prints gathered span 40 years of work, from *La Baigneuse* and the monumental *La Géante* or the remarkable *Portrait of Miró*, created with Marcoussis (all three from 1938), to *La Constitución española* from 1980, in which the artist clearly expresses his unwavering support for the newly established democratic institutions.

In other works—whether oil, ink, wax, pastel, or gouache—black binds, defines, or dominates everything, embodying Miró's own idea of **“achieving maximum intensity with minimal means.”** As Rosa María Malet insightfully points out, this gives these works great power and aggression—an aggression that lies more in their form than in their content. Still, Miró's aggression remains gentle and full of hope, even though the presence of black is extraordinarily expressive.

Such is the case with *Femme, oiseaux, constellations* and *L'Oiseau annonciateur* (both from 1976), as well as the striking *Tête*, also from 1976. These works bring to mind Longhi's words about the corporeal Caravaggio and his blacks—the “shape of the darkness that interrupts them”—referring to the bodies the Italian painter depicted. These words could just as well apply to Miró, whose figures emerge just as powerfully from his black compositions.

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This black is applied either after or before the color spots (in the artist's own words: "the first stage, the blacks; the other stages come afterward, defined by the blacks") and it frames the surfaces of other pigments to present that neat—but at the same time chaotic—final vision so characteristic of Miró's work, where black outlines planes of vivid color.

But beyond acting as a sort of boundary for the underlying color, the thick black stroke appears gentler or more restrained when Miró balances it with the noticeably finer strokes of other colors.

In *Personnage, oiseaux* (1975), we see two floating black strokes dancing through the space alongside white cloud-like shapes and small patches of color. In the remarkable *Personnage, oiseaux, étoile* (1943), black guides our gaze toward what we recognize as the character's head. In *Femme, oiseau* (1976), a new black presence loses its harshness when set against yellow, red, and green spots—which, we are fortunate to witness in a film that shows the artist working on this wonderful piece—complementing the black with strokes of color.

The same happens with *Chien I* (1972) and *Personnage, oiseaux* (1976); meanwhile, in *Personnage* (1977), the surrealist technique of grattage in which Miró was with Ernst one of the pioneers—takes on a striking effect as it is worked on black cardboard, creating a negative image.

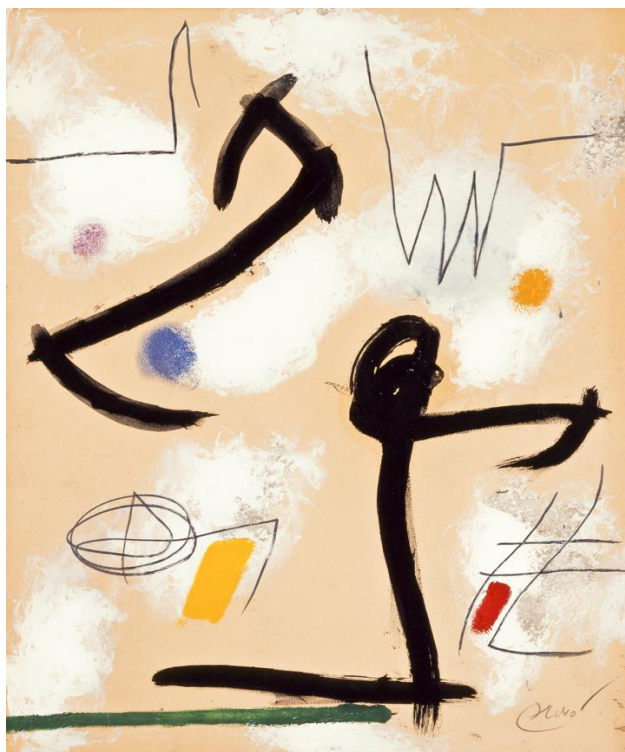


Fig. II. *Personnage, oiseaux*, 1975.
Oil, India ink, and graphite pencil on cardboard, 73 x 50 cm.
© Successió Miró, 2025

Ultimately, *Joan Miró / Presence of Black* stands as one of the most ambitious projects Cayón has undertaken since opening to the public in 2005. In any case, the exhibition serves as a tribute to one of the most important, modern, and influential artists in the history of art: Joan Miró.

[The exhibition will be accompanied by a publication featuring the previously unpublished text by Joan Punyet Miró, "*Joan Miró and the Color Black*."]

— Joan Punyet, the artist's grandson, is CEO of Successió Miró and Vice President of ADOM.

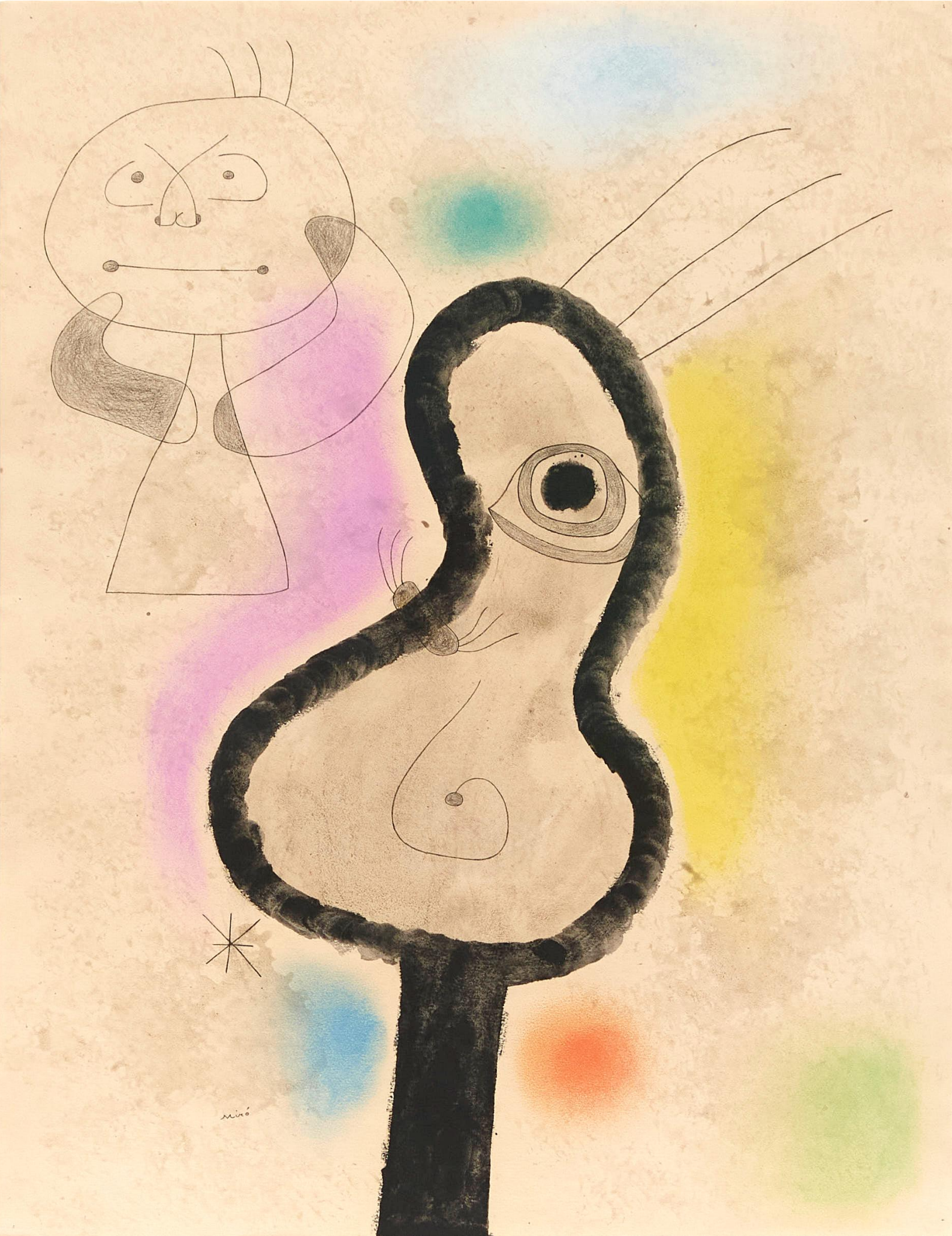


Fig. III. Joan Miró, *Personnage, oiseaux, étoile*, 1943.
Gouache, pastel, and Conté pencil on paper, 65 × 51 cm.
All photographs of Joan Miró © Successió Miró, 2025.

Joan Miró

About the artist

Joan Miró was born in Barcelona in 1893, but the emotional landscapes that shaped him as a person and artist were, above all, Mont-roig, Paris, Mallorca—and later, New York and Japan. Mont-roig, a small town in the Baix Camp region, would serve as a counterpoint to the intellectual excitement he experienced in 1920s Paris alongside the Surrealist poets, and to the energy of Abstract Expressionism, which he discovered in New York in the 1940s. During World War II, Miró abandoned his exile in France and settled in Palma de Mallorca—a place of refuge and creation—where his friend Josep Lluís Sert would go on to design the studio he had always dreamed of.

Miró's deep connection to the landscapes of Mont-roig, and later Mallorca, would play a decisive role in his work. His bond with the land, along with his interest in everyday objects and the natural environment, formed the backdrop for many of his technical and formal explorations. Miró distanced himself from academicism, constantly searching for a global, pure form of art, unaffiliated with any specific movement. Contained in the forms and public expressions, it was through the act of creation where he revealed his rebellious spirit and his deep sensitivity to the political and social events that surrounded him. This tension between forces led him to develop a unique and highly personal language, placing him among the most influential artists of the 20th century.

[The opening of this new Miró project at the gallery coincides with Apertura 2025, the weekend when the Madrid galleries belonging to ArteMadrid kick off the new season.]

Press

If you would like more information about any of the works in the exhibition, please contact:

Convoca Agency
Miriam Mateu, directora
miriam@convoca.com

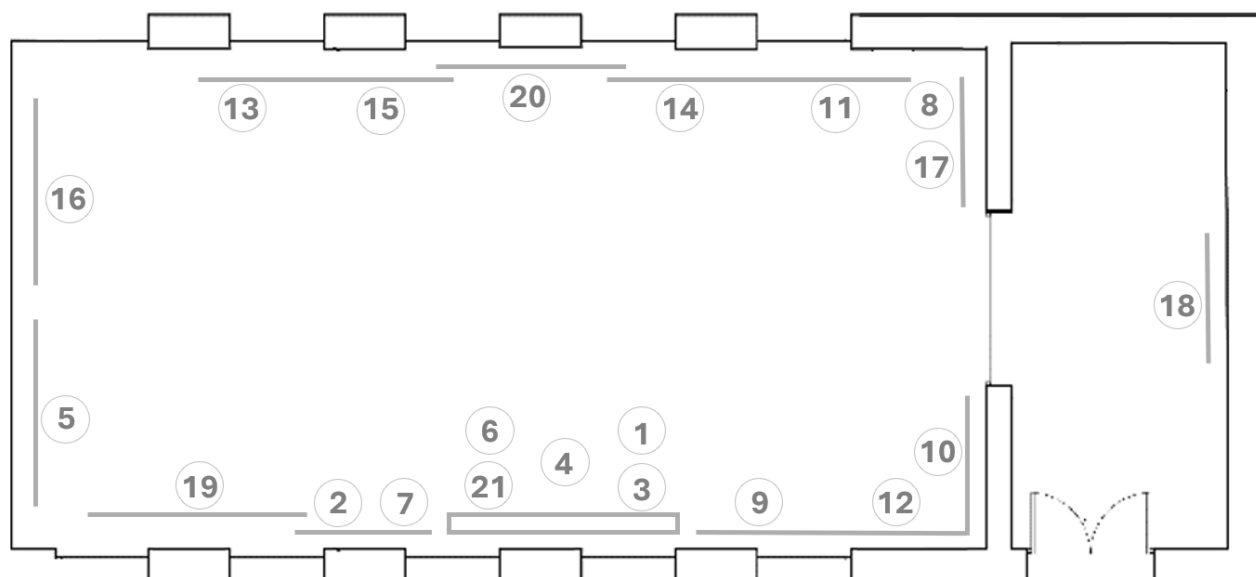
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For all works by Joan Miró © Successió Miró, 2025

Joan Miró

Location map



[You can find the details of the exhibited works below]



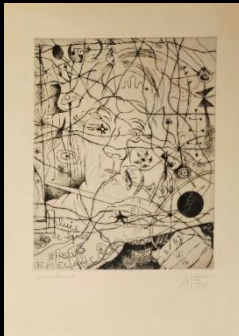
1

La Baigneuse

1938

Etching and Drypoint on Arches Paper

33 x 45 cm.



2

JOAN MIRÓ y LOUIS MARCOUSSIS

Portrait de Miró

1938

Etching and Drypoint on Arches Paper

49 x 38 cm.



3

La Géante

1938

Drypoint on Arches Paper

44,5 x 33 cm.



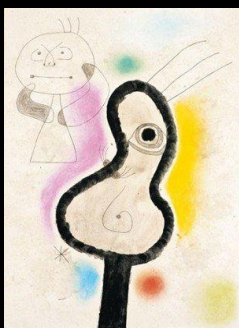
4

Paysage Meurtrier

1938

Etching and Soft Ground on Arches Paper

44,6 x 32,6 cm.



5

Personnage, oiseau, étoile

26/01/1943

Gouache Pastel and Conté Pencil on Paper

65 x 51 cm.



6

Petite fille sautant à la corde, femmes, oiseau

1947

Black Etching on Vellum Paper

42 x 33 cm.



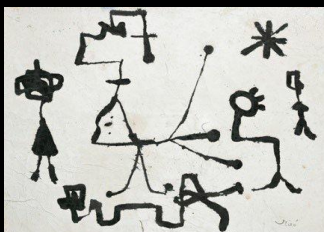
7

An Alien World for Dolores Miró, The Ruthven Todd Album

1947

Black Etching on Vellum Paper

33,5 x 25,5 cm.



8

Sans titre

1949

India Ink on Grey Corrugated Cardboard (Cover of the 'Edition Peters' Music Score Catalog)

23,5 x 31 cm.



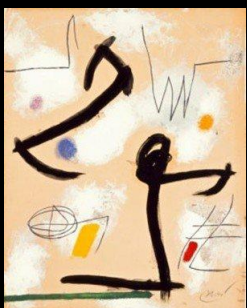
9

Chien I

10/11/1972

Oil and Wax Crayons on Brown Corrugated Paper Mounted on Kraft Paper

81,5 x 70 cm.



10

Personnage, oiseaux

1975

Oil, India Ink, and Graphite Pencil on Cardboard

63 x 49,3 cm.



11

L'Oiseau annonciateur

10 de marzo, 1976

Oil and Vinyl on Panel

71 x 54,2 x 2 cm.



12

Personnage, oiseaux

13/04/1976

Oil and Wax on Tarred Paper Mounted on Wood (Box Lid)

76,5 x 50 cm.



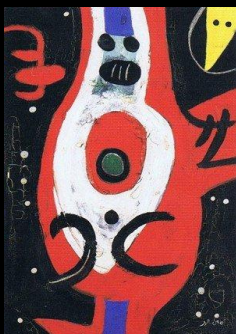
13

Femme, oiseau

28/04/1976

Oil and Synthetic Enamel on Masonite

90 x 63 cm.



14

Femme, oiseaux, constellations

29/04/1976

Oil on Canvas

73 x 50 cm.



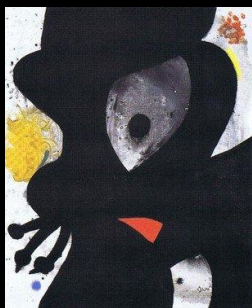
15

Personnage et oiseau entourés de rossignols

17/07/1976

Oil Pastel and Wax on Cardboard

79 x 59 cm.



16

Tête
20/07/1976
Oil on Canvas
100 x 81 cm.



17

Personnage
24/09/1977
Grattage on Black Cardstock
20 x 20 cm.



18

Personnages, oiseau, étoiles
17/IV/1978
Wax and Graphite on Cardboard
52 x 38,8 cm.



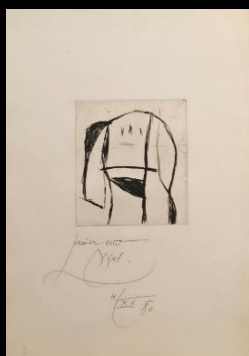
19

Sans titre
c. 1979
Oil, India Ink, and Wax on Guarro Paper
104,5 x 70 cm.



20

Sans titre
c. 1980
Oil and Pencil on Cardboard
100 x 70 cm.



21

Constitución Española 1978

1980

Etching and Drypoint on Guarro Paper

50 x 36 cm.