

# FONDAZIONE MAGNANI-ROCCA

PARMA ITALIAN CAPITAL OF CULTURE 2021

## MIRÓ

The colour of dreams

Fondazione Magnani-Rocca  
Mamiano di Traversetolo - Parma  
11th September - 12th December 2021

*The exhibition is organised by the Fondazione Magnani-Rocca  
in collaboration with Fundación MAPFRE*

Press release

The Fondazione Magnani-Rocca announces an original exhibition on Miró. Curated by Stefano Roffi, Foundation's scientific Director, with contributions of Spanish and Italian scholars. "Miró. The Colour of Dreams", the title of the exhibition, will be displayed in the sumptuous "Villa dei Capolavori" in Mamiano di Traversetolo, close to Parma, from September 11<sup>th</sup> to December 12<sup>th</sup>, 2021.

"An innocent with a smile on his lips, strolling in the garden of his dreams": this is how the poet Jacques Prévert described Joan Miró, the famous Spanish artist who lived in one of the most fervent period in the history of art. His art was based not much on the traditional image, but on sensations, immediate emotions and suggestions: bright colours and strong contrasts, fine lines and hallucinated, dreamlike subjects.

Miró (Barcelona 1893 - Palma de Mallorca 1983) painted," notes Director Roffi, "inspired by the forms of nature, as well by music; for a period he also composed poems in a surrealistic style, following psychological mechanisms similar to those adopted in painting. He clearly aspired to the divine and music and poetry were his sources of inspiration. Sometimes the words also appear in the paintings, constituting their key to interpretation. A relationship between painting-music-poetry that fits in well with the interests and sensitivity of Luigi Magnani, founder of Magnani-Rocca".

The exhibition, realised in collaboration with Fundación MAPFRE, based in Madrid, through fifty works between the 1930s and the 1970s, mostly oil on canvas, proposes an itinerary that, orchestrated like a musical score, highlights the artist's continuous challenge to traditional painting, "with works such as *Cheveaux mis en fuite par un oiseau* where Miró literally massacres painting as we know it, with a certain parallelism with American Expressionism in the idea that painting should be a continuous flow of paint resulting from a profound creative explosion, while guaranteeing its forms a

disruptive individual integrity despite the metamorphoses it has undergone".

Particularly documented in the exhibition are the last decades of Miró's activity, with canvases of great format and poetic beauty such as *Personnage et oiseaux devant le soleil* and *Personnage devant la lune*, and the recurring themes that he frequently reinvented - with the constant use of symbols such as the stars, birds or woman, and fanciful representations of heads - while at the same time emphasising influences as diverse as folk tradition, Asian calligraphy or urban graffiti. Miró's painting tends towards abstraction; however, in the colourful, fantastic forms juxtaposed together, there is almost always a trace of the real: an eye, a hand, the moon. Some of the paintings in the exhibition are reminiscent of starry skies, such as *Personnage, oiseau, étoiles* of 1944 or *Après les constellations* of 1976.

Miró's extraordinary activity as an illustrator is represented in the exhibition at the highest level, thanks to the artist's book with poetic texts by Tristan Tzara *Parler seul* (1950), with seventy-two colour plates by the Catalan artist, displayed in large showcases.

Transgressive and non-conformist, the artist combines his more contemplative soul with a unified poetics of dream and colour, to escape banality and conventionalism, giving life to a universal artistic language, at the same time unique and original. As Miró said: "A simple brushstroke can give freedom and happiness".

"Visiting the exhibition means," concludes Director Roffi, "travelling inside Miró's dreams because this is the plot of his art".

The exhibition catalogue (Silvana Editoriale) features essays by Spanish, German and Italian scholars. Worth mentioning are those about the relationship between Miró and music, and between Miró and Italy, written both by Joan Punyet Miró, the artist's grandson, as well as the curator's essay and a particular interview Miró gave to Walter Erben in 1959. In the tradition of the Fondazione Magnani-Rocca's exhibitions and catalogues, Mauro Carrera explores the artist's work as an illustrator.

### **Miró. The Colour of Dreams**

Fondazione Magnani-Rocca, via Fondazione Magnani-Rocca 4, Mamiano di Traversetolo (Parma).  
From 11th September to 12th December 2021. Hours: Tuesday to Friday 10am-6pm (ticket office closes at 5pm) - Saturday, Sunday and public holidays 10am-7pm (ticket office closes at 6pm). Also open 1st November and 8th December. Closed Mondays (open Monday 1st November).

Admission: € 12,00 also valid for the permanent collections, the focus exhibition dedicated to Pier Paolo Pasolini and the park - € 10,00 for groups of at least fifteen people - € 5,00 for schools.

Information and group bookings:

tel. 0521 848327 / 848148 info@magnanirocca.it www.magnanirocca.it

On Saturdays at 4 p.m. and Sundays and public holidays at 11.30 a.m., 3.30 p.m., 4.30 p.m., visit to the 'Miró' exhibition and to the focus exhibition dedicated to Pier Paolo Pasolini with a specialised guide; bookings can be made at segreteria@magnanirocca.it or at the entrance to the museum subject to availability; cost € 17.00 (admission and guide).

Restaurant tel. 0521 1627509 whatsapp 393 7685543 email marco@bstro.it

See [www.magnanirocca.it](http://www.magnanirocca.it) for safe visiting procedures.

Exhibition and catalogue (Silvana Editoriale) edited by Stefano Roffi

Catalogue essays by Joan Punyet Miró, Pablo Jiménez Burillo, Leyre Bozal Chamorro, Mauro Carrera, Walter Erben, Stefano Roffi; entries by María-Josep Balsach, Rocío Herrero Riquelme, Jordi Ibáñez Fanés, Robert Lubar Messeri, Joan Punyet Miró.

The exhibition is realised thanks to the contribution of:

**FONDAZIONE CARIPARMA, CRÉDIT AGRICOLE ITALIA.**

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