

LUXEMBOURG + CO.

Joan Miró:
Feet on the Ground, Eyes on the Stars
Works from 1924 to 1936

September 7–November 26, 2022

Private View: September 7

Luxembourg + Co., New York



Joan Miró
*Peinture (Les
amants – Adam
et Eve)*, 1925

“The real is this solid, firm thing on which we can lean, take our momentum to launch ourselves into the void. [...] Feet on the ground, eyes on the stars [...] I always jump between earth and sky.”

In September 2022 Luxembourg + Co. will officially open its new gallery space in New York City at the Fuller Building (on the corner of 57th Street and Madison Avenue) with an exhibition of paintings and drawings by Joan Miró from the years 1924–36. Held on the site of the historical Pierre Matisse Gallery (1931–89), where Miró made his North American debut in 1932, the exhibition will dive into the most formative and experimental decade in the artist’s career. Miró’s unique exploration

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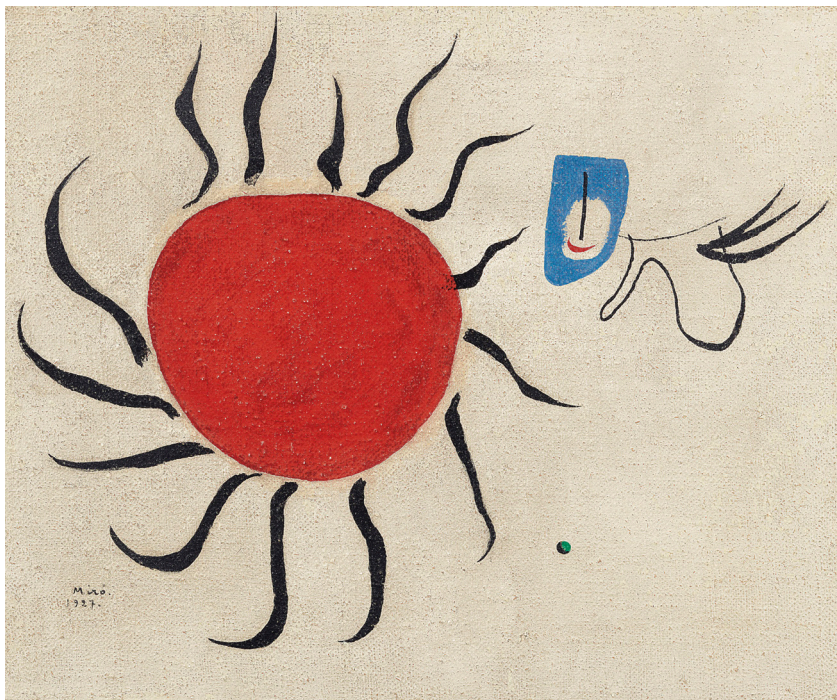
FULLER BUILDING, 595 MADISON AVENUE, 6TH FLOOR, NEW YORK, NY 10022

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of painting, drawing, collage and writing during this moment in time would define his unique visual vocabulary and his ground-breaking regard to painting and poetry alike.

The exhibition is held on the occasion of the fiftieth anniversary of Miró's seminal retrospective *Joan Miró: Magnetic Fields*, which was organised by Rosalind Krauss and Margit Rowell at the Solomon R. Guggenheim Museum, New York, in 1972. In an attempt to rethink Miró's legacy in art of the last century, the show at Luxembourg + Co. follows a new scholarly proposition outlined by expert Eric Robertson, who suggests that the key to Miró's work of the 1920s begins with his fascination with ground – both as a subject that connects to his Catalan roots (the brown soil represented so often in his paintings from this period) and as a technical interest in constructing the background of his pictorial universe. The exhibition, alongside Robertson's argument, then continues to explore the formal language developed by Miró during the 1920s and early 1930s and the emergence of his unique symbolic vocabulary, encompassing numbers, letters and a whole range of idiosyncratic signs.

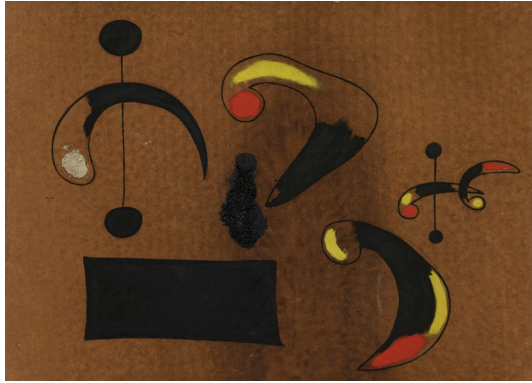
The exhibition *Joan Miró: Feet on the Ground, Eyes on the Stars* will include loans from several collections in Europe and the United States, including the Pierre and Tana Matisse Foundation in New York and a prominent private collection in Germany that gathers a rare suite of drawings from the period. The project will be accompanied by a new book co-published with Ridinghouse, London, including a preface by Miró expert Jean-Louis Prat and an essay by Eric Robertson, Professor of Modern French Literary and Visual Culture at Royal Holloway, University of London.



Joan Miró
Peinture (Le Soleil),
1927

Miró | Fischli

The Independent 20th Century Art Fair
8–11 September 2022



Joan Miró
Peinture, 1936



Peter Fischli
Untitled, 2022

In parallel with the exhibition at the gallery, Luxembourg + Co. will mark its participation in the first edition of the Independent 20th Century Art Fair, New York, with a presentation of a radical cycle of paintings that Miró executed in the summer of 1936 on Masonite boards. These works from the 1930s are among the artist's most aggressive assaults against painting, exploiting the raw texture of Masonite surfaces and the ability of the material to be worked in ways dramatically different from conventional canvas. Thrilled by his new creations, the artist told his New York dealer, Pierre Matisse, not to be concerned if any of the materials he applied to his Masonites came loose during their shipment overseas, since it would 'make these recent works lose their beautiful objective quality and by that gain even more power. It will make the surface of the ground look like an old crumbling wall, which will give great force to the formal expression.'

Miró's unrestrained approach to painting, testing the limits of the medium on both material and conceptual grounds, has come to play a significant role in the practices of many contemporary artists, who continue to rethink the legacy of this practice under new technological and ideological terms. Taking a leading role in the renewed exploration of painting over the last few years, the artist Peter Fischli recently set out to curate a monumental exhibition and book project titled *Stop Painting*. Luxembourg + Co.'s presentation at the Independent 20th Century Art Fair will continue this engagement by inviting Fischli to respond to and intervene in the display of Miró's Masonites. Fischli's response will include a group of sculptures resembling cans, coated in different shades of matt and glossy paint. An ongoing project developed since 2017, the *Cans* embody an unspecified attribution (are these paint containers? Tinned food cans? Abstract sculptures?) and their condition – some open, some closed – raises questions not only about their status as art objects

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but also concerning their relationship to painting and sculpture alike. Placed in conversation with one of history's greatest assassins of painting, Fischli's curatorial and artistic intervention brings to the fore the relevance of an age-old debate about the nature of the art object.

About Luxembourg + Co.

Luxembourg + Co. presents curated, museum-quality exhibitions of works by modern masters and contemporary artists in its spaces in New York and London. Since its opening, the gallery has presented a number of critically acclaimed exhibitions, ranging from individual presentations of artists such as Paul Cezanne, René Magritte, Alberto Burri, Richard Prince and Derrick Adams to thematic survey exhibitions such as *Grisaille*, *Unpainted Paintings*, *The Shaped Canvas*, *Revisited* and *The Ends of Collage*.

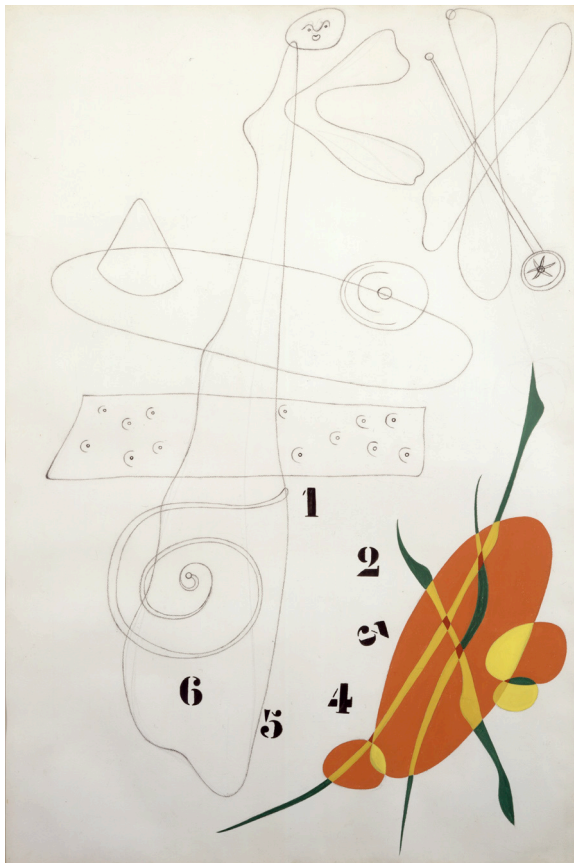
Luxembourg + Co.'s opening times are Tuesday to Friday, 10am–5pm; Saturday, 12pm–4pm; and by appointment.

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Joan Miró
Gouache-Dessin,
1934
The Pierre and
Tana Matisse
Foundation,
New York