Birth of Joan Miró Ferrà on 20 April at Passage del Crèdit 4, Barcelona. His father, Miquel Miró Adzerias, son of a blacksmith in Cornudella, was a watchmaker and silversmith. His mother, Dolors Ferrà Oromí, was the daughter of a cabinet-maker in Palma de Mallorca.

Begins primary school at Carrer del Regomir 13, where he attends drawing classes given by Sr. Civil.

The earliest extant drawings date from this year.

Enrolls at the School of Commerce in Barcelona, and at the same time attends classes at the School of Arts & Crafts and Fine Arts (the Llotja) until 1910. His teachers there are Modest Urgell and Josep Pascó.

Earliest extant oil painting.

Works as an accounts clerk for the Dalmau i Oliveres hardware and chemicals firm in Barcelona.

Is unable to settle in his job. Catches typhoid fever and spends time convalescing in Mont-roig (Tarragona), at the farm recently purchased by his parents.

Decides to devote himself entirely to painting and enrolls in the art school run by Francesc Galí, which he attends until 1915. Among his fellow students are Joan Prats, Josep Francesc Ràfols, Enric Cristòfol Ricart and possibly Josep Llorens Artigas.

Joins the Cercle Artístic de Sant Lluc, where he attends life classes.

Shares a studio with E.C. Ricart in Carrer de l’Arc de Jonqueres until October 1916.

Meets the dealer Josep Dalmau, who shows an interest in his work.
Rents a studio with E.C. Ricart in Carrer de Sant Pere més Baix 51, Barcelona, which they share until 1918.

1917 Meets Maurice Raynal and Francis Picabia, probably through Josep Dalmau. Takes an interest in poetry and reads Catalan and French avant-garde reviews such as Pierre Reverdy’s *Nord-Sud* and Albert Birot’s *SIC*. Visits the ‘Exhibition of French Art’ in Barcelona.

1918 Forms part of the Agrupació Courbet together with Josep Llorens Artigas, J.F. Ràfols, E.C. Ricart, Rafael Sala, Francesc Domingo and Marià Espinal, all students at Galí’s art school and the Cercle Artístic de Sant Lluc. Two of his drawings are published in *Arc Voltaic* and *Trossos*. First solo exhibition at the Galeries Dalmau, Barcelona.

1920 Travels to Paris for the first time, where Josep Dalmau tries to organise an exhibition for him. Meets Pablo Picasso.

1921 In Paris, where he stays until 1925, he has the use of Pablo Gargallo’s studio at 45 Rue Blomet during term time while Gargallo is teaching art in Barcelona. Spends most of the rest of the year at Mont-roig. First solo exhibition in Paris, at the Galerie La Licorne. The introduction to the catalogue is written by Maurice Raynal. Starts work on his famous painting *The Farm*, which he finishes the following year.

1922 In Paris he lives and works at 45 Rue Blomet. Becomes friends with André Masson, his neighbour, and with Roland Tual.

1923 Through Masson he meets Michel Leiris and probably Antonin Artaud, Robert Desnos, Jean
Dubuffet, Paul Eluard, Marcel Jouhandeau, Georges Limbour, Raymond Queneau and Armand Salacrou. At Montroig he begins painting *Tilled Field, Catalan Landscape (The Hunter)* and *Pastoral*, which mark a turning point in his art.

1924 Avant-garde poets and writers gather in Masson’s studio to discuss poetry. Miró’s friends during this period are Max Jacob, Michel Leiris, Georges Limbour, Benjamin Péret, Armand Salacrou and Roland Tual.

1925 Meets André Breton, who visits the studio in Rue Blomet. Signs a contract with Jacques Viot, who organises Miró’s first one-man show at the Galerie Pierre in Paris that year. Starts working on the *Dream Paintings*. Two of his paintings are published in *La Révolution surréäliste*. Shows two paintings in ‘Exposition: La peinture surréäliste’.

1926 Moves into a new studio at 22 Rue Tourlaque in the Cité des Fusains. His neighbours are Max Ernst, Hans Arp and probably Paul Eluard and Camille Goemans. The dealer Pierre Loeb represents him after this point in Europe. With Max Ernst he designs the sets and costumes for the ballet *Romeo and Juliet*, performed by Diaghilev’s Ballets Russes.

1928 Produces the first of his object-collages, entitled *Spanish Dancer*. Solo exhibition at the Galerie Georges Bernheim et Cie. Visits Belgium and the Netherlands and, influenced by the seventeenth-century Flemish masters, paints *Dutch Interiors* on his return.

1929 Works on the series known as *Imaginary Portraits*. Produces his first lithographs, for Tristan Tzara’s *L’arbre des voyageurs*, which is published in 1930. Solo exhibition at the Galerie Le Centaure

**1930** Works on a series of large-format canvases, though with the idea of abandoning painting, albeit temporarily, to spend time on other art forms such as bas-relief and sculpture. One-man exhibitions at the Galerie Pierre in Paris. Takes part in ‘La Peinture au défi’ at the Galerie Goemans in Paris. Birth of his only daughter, Maria Dolors, in Barcelona. At Mont-roig he produces his first *Constructions*. First one-man show in the United States, at the Valentine Gallery in New York.

**1931** Produces his first *object-paintings*. Solo exhibition at the Galerie Pierre in Paris.

**1932** Through Joan Prats, he meets the architect Josep Lluís Sert. As a consequence of the worldwide economic crisis, he moves back to the family home in Barcelona. Works on a new series of objects. Designs the curtain, sets, costumes and objects for the ballet *Jeux d’enfants* performed by the Ballets Russes de Monte-Carlo, with scenario by Boris Kochno, music by Georges Bizet and choreography by Léonide Massine. First solo exhibition at the Pierre Matisse Gallery in New York.

**1933** Works on a series of eighteen paintings based on collages. Solo exhibitions at the Mayor Gallery in London and at the Galerie Georges Bernheim in Paris. Publication of *Enfances* by Georges Hugnet, the first book illustrated by Miró with etchings.

**1934** Signs a contract with Pierre Matisse, who represents him in the United States.

**1935** Starts a series of paintings on copper and on masonite.
1936 Outbreak of the Spanish Civil War. Travels to Paris with his latest works – a series of paintings on masonite – which are to be exhibited in New York. Because of the war, he decides to stay in Paris and is joined by his wife and daughter.

1937 Living and working in an apartment at 98 Boulevard Auguste Blanqui. Paints *Still-life with Old Shoe*. Attends life classes at the Académie de la Grande Chaumiére, where he does a large number of drawings. Produces a large mural painting, *The Reaper (Catalan peasant in revolt)*, for the Spanish Republic's pavilion, designed by Josep Lluís Sert and Luis Lacasa, at the World's Fair in Paris. The pavilion also included Picasso's *Guernica*, the *Mercury Fountain* by Alexander Calder, and *Montserrat* by Julio González.

1938 Works on etchings and dry-point engravings with Marcoussis and prints these at the studios of Roger Lacourière and Stanley W. Hayter. Finishes *Self-portrait I*, started the previous year.


1940 Starts a series of 23 gouaches, which he continues in Palma and finishes at Mont-roig in 1941. These works are later known as the *Constellations*. The Nazis bomb Normandy at the end of May and Miró decides it is safer to return to Spain. He settles in Palma.

1941 First major retrospective exhibition at the Museum of Modern Art in New York.

1942 Works exclusively on paper. Returns to Barcelona and moves into the family home at Passatge del Crèdit 4.
1944 Produces his first ceramics, using material from an unsuccessful firing in 1941 by Josep Llorens Artigas. This is the start of the first period of collaboration between the two, which continues until 1947. Publication of the set of 50 lithographs known as the Barcelona series, under the auspices of Joan Prats. Returns to painting on canvas, which he had virtually given up since 1939.


1946 Produces his first bronze sculptures.

1947 First trip to the United States, where he produces a mural painting for the Terrace Plaza Hotel in Cincinnati. During his stay in New York he frequents Stanley W. Hayter’s studio, Atelier 17, where he experiments with engraving techniques. Takes part in ’Le Surréalisme en 1947: Exposition internationale du surréalisme’ at the Galerie Maeght in Paris, organised by André Breton and Marcel Duchamp.

1948 First one-man exhibition at the Galerie Maeght in Paris. Aimé Maeght becomes his new representative in France.

1949 Starts to spend more time on graphic works, doing lithography at the Mourlot printing studio and engraving at the Atelier Lacouriè. His work in ceramics and sculpture becomes increasingly intensive. Exhibition at the Galerías Layetanas in Barcelona, sponsored by Cobalto 49 magazine.

1950 Starts work on the mural painting for the dining hall at Harkness Commons, Harvard University, commissioned by Walter Gropius. Moves to a flat at Carrer de Folgueroles 9, Barcelona, although he keeps on the studio in Passatge del Crèdit.
1952  Second visit to the United States.

1954  Starts a new period of collaboration with Josep Llorens Artigas in Gallifa, near Barcelona. Over the next two years he produces more than 200 ceramic pieces. Retrospective exhibition at the Kaiser-Wilhelm Museum in Krefeld.

1956  Retrospective exhibition at the Palais des Beaux-Arts in Brussels. Exhibition of ceramics by Miró and Artigas at the Galerie Maeght in Paris and at the Pierre Matisse Gallery in New York. Starts work on the two ceramic murals for the UNESCO headquarters in Paris. Moves permanently to Palma, where he has had a house built and Josep Lluís Sert has designed a large studio for him.

1957  Start of a long period spent organising the new studio and reviewing his earlier work.

1958  Unveiling of the two UNESCO murals, which receive the Guggenheim International Award.


1960  Paints a new Self-portrait on a copy of one he had done in 1937-38.

1961  Completes the large-format paintings Blue I, Blue II and Blue III. Publication of Jacques Dupin’s book on Miró.


1964  Opening of the Fondation Maeght, designed by Josep Lluís Sert, and of the Labyrinth containing sculptures by Miró and Artigas, at Saint-Paul-de-Vence. Retrospective exhibition at the Tate Gallery in London.
1966  Produces his first monumental sculptures in bronze, *Sun Bird and Moon Bird*. Visits Japan for the first time for a retrospective exhibition at the National Museum of Art in Tokyo. There he meets the poet Shuzo Takiguchi, author of the first monograph on Miró.


1968  Last visit to the United States. Awarded an honorary doctorate by Harvard University. Retrospective exhibitions at the Fondation Maeght in Saint-Paul-de-Vence, and at the Antic Hospital de la Santa Creu in Barcelona.

1969  Retrospective exhibition at the Haus der Kunst in Munich. *Miró otro* exhibition at the Col·legi d’Arquitectes de Barcelona. Miró also paints the glass front of the building (an ephemeral action that is erased when the exhibition is over).

1970  Ceramic mural and mural painting for the Laughter Pavilion sponsored by Japanese gas companies at Expo ’70 in Osaka. In conjunction with Artigas, he produces a monumental ceramic mural for Barcelona Airport.


1975 The Fundació Joan Miró in Barcelona, designed by the architect Josep Lluís Sert, opens to the public. A large selection of paintings, sculptures, textiles and prints donated by the artist are exhibited. Death of General Franco.


1977 Produces a large tapestry in conjunction with Josep Royo for the National Gallery, Washington D.C., and starts work on the Tapestry of the Foundation.

1978 Retrospective exhibition at the Museo Español de Arte Contemporáneo in Madrid, organised in collaboration with the Fundació Joan Miró in Barcelona. First performance of Mori el Merma, by the Teatre de la Claca company at the Gran Teatre del Liceu in Barcelona, with puppets, masks and sets by Miró. Unveiling of the monumental sculpture Lovers Playing with Almond Blossom in the district of La Défense in Paris.

1979 Unveiling of the stained-glass windows at the Fondation Maeght, produced in collaboration with Charles Marcq, with whom Miró also worked on the Chapelle Royale de Saint-Frambourg, Fondation Cziffra, Senlis. Awarded an honorary doctorate by Barcelona University.

1980 King Juan Carlos I of Spain presents him with the Gold Medal for Fine Arts.

1981 Unveiling of the monumental sculpture known as Miss Chicago in Brunswick Plaza, Chicago.

1982 Unveiling of the monumental sculpture Woman and Bird in the Parc de Joan Miró, Barcelona.