

To mark the first anniversary of its inauguration, the Olympic Museum is devoting its summer exhibition, from 4th May to 4th September, to Miró Matter and Colour, This is an exceptional event which, with the sculptures created between 1946 and 1974 and a series of etchings from the Miró Foundation in Barcelona, presents an important aspect - and one less well-known than the paintings - of the Catalan artist,

Summer with Miró



There is a kind of sporting gesture in the initiatory journey through 41 sculptures by Miró arranged like a set of chess pieces, a childlike visionary

game of chance which recreates for the visitor the time when the young Joan, blindfolded under the guidance of Francesc Galí, took hold of forms



and volumes and subsequently formed them in plaster using only the memory retained by his fingers. A cerebral sport, through which abstruse and poetic combinations roam. The first bronzes date from the end of the 1940s. Later, Miró's universe was built in a derisory concrete form of nothing or not-a-lot cast into the bronze. The impertinent assembling of objects, slender or rough, "... *A predilection for pure debris, objects so commonplace that they have become invisible: bent nails, rusty iron, fragments of planks, pieces of brick, a broken jug, pipes, stoppers old lids, bits of wood...*" writes Jacques Dupin in his book "Miró sculpteur" (Miró sculptor). Rubbish dump bits and pieces, to which the brilliant handyman, the sculptor, lover of impressions, assigns burlesque Pinocchio lives. Improbable puppets, weird or sombre, sensual or cruel, born of

incandescent dreams like the imagination of which Baudelaire says: "*He had no need to stoke the fire of his ever-burning imagination*". The bronzes are rough. The patinas have suffered the assaults of the recognition marks which the sculptor stamped in wax before casting, like the fencer's blow at the moment of the final thrust. The well-known Miró is the man of colour and its effects. We remember his poster for Barcelona's Olympic candidature. Crude colours like the fires of the Iberian sun, gushing forth like the waters of the great fountains in Barcelona, illuminated in the velvety Catalan night. With the 13 great etchings on display, another work is superimposed. Starting with traditional techniques, the artist uses various elaborate proce-

dures to attack. the copper with carborundum to breathe relief into the paper he is transforming. His inventions as a graphic designer and colourist of genius do the rest, one might say... And it's beautiful.

A PERSONAGE AS SIGNAL

Last year was one of anniversaries for the Catalan genius: the one hundredth of his birth, the tenth of his death. But the sculpture works did not play their full part, and the exhibition offered by the Olympic Museum, chosen and prepared by Rosa Maria Malet, director of the Miró Foundation, fills a gap. Could anyone find a better place for this tribute than the museum, where the sports movement and its forms are celebrated? Two years after the Games in Barcelona, this exhibition brings with it some dazzling visions of an extraordinary era.

Immediately on entering the museum lobby, the visitor is challenged. In the light well, *Personage* has taken up residence, a clothes peg topped with an eye in the form of a precious stone. A superb mosaic sculpture which unites the artist's craftsman's vision and his sense of modernity. The property of the Caixa d'Estalvis i Pensions in Barcelona, this work will remain on loan at the museum for several years. Finally, the Olympic Museum, which is now an established fixture in the Lausanne cultural landscape, has joined forces with the neighbouring Museum of Contemporary Art to offer a combined ticket. Visitors can thus enjoy two exhibitions rather than one, the second a well-chosen complement, as it consists of works by Picasso.



D.E.