

CAHIERS D'ART



Man Ray, Juan Miró, c. 1930, gelatin silver print, 23 x 17.2 cm,
Centre Pompidou, Musée National d'Art Moderne – Centre de Création Industrielle

14, RUE DU DRAGON, PARIS VI^e

GALERIE CAHIERS D'ART

14 ET 15, RUE DU DRAGON PARIS VI^e



EXHIBITIONS SINCE 2012

OCTOBER 18, 2012 – JANUARY 26, 2013

ELLSWORTH KELLY

FEBRUARY 10 – JULY 20, 2013

ALEXANDER CALDER

OCTOBER 23, 2013 – JANUARY 18, 2014

PHILIPPE PARRENO

MARCH 28 – MAY 24, 2014

ROSEMARIE TROCKEL

JUNE 11 – JULY 29, 2014

HIROSHI SUGIMOTO

SEPTEMBER 4, 2014 – FEBRUARY 21, 2015

THOMAS SCHÜTTE

MARCH 4 – JUNE 6, 2015

MARTIN KIPPENBERGER, INGE MAHN

JUNE 11 – SEPTEMBER 30, 2015

MONIKA SOSNOWSKA

OCTOBER 20, 2015 – APRIL 9, 2016

PABLO PICASSO : DANS L'ATELIER

AVRIL 19 – OCTOBER 11, 2016

ROBERT LONGO

OCTOBER 21, 2016 – FEBRUARY 25 2017

ADEL ABDESSEMED

MARCH 2 – SEPTEMBER 30, 2017

JOHN GIORNO

OCTOBER 17, 2017 – JANUARY 20, 2018

PER KIRKEBY : BLACKBOARDS AND BRICK WORKS

APRIL 11 – SEPTEMBRE 1^{er}, 2018

KIM YONG-IK : UNTITLED UTOPIAS

SEPTEMBER 20, 2018 – JANUARY 31, 2019

JOAN MIRÓ

FROM OCTOBER 18 2018

LUCAS ARRUDA

MIRÓ

FOREWORD

Joan Punyet Miró, Staffan Ahrenberg, Rémi Labrusse

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**"WHEN I LOOK AT MIRÓ,
I SEE ALL THE THINGS
THAT I OWE HIM"**

Miquel Barceló in conversation with Staffan Ahrenberg

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HELEN MARTEN

A white dog next to a tree laden with white blossom sits in tepid light, crystalline like a moderate mid-wife birth.

A doctor skims his eyes over recent test results and reads a palm tree in the numbers.

At the grocery, aubergines in bags printed with their risograph doubles produce texts for the unwritten world and its capacity for speech.

The nurse who practiced her own taciturn version of tenderness waves goodbye from behind plastic.

The psychiatrist, stiffer than protocol, explains how he wants to say something. That vernacular models and patterns of certainty might twist towards a new rude plasticity. That things might get fruity, blurred, emulsified, but it's all on file.

Humans have 32 teeth and 12 molars. The outpatient offers a mouth newly slim-lined, lightweight, gapped. He walks on a curve, eyes straight ahead. The life of the asphalt receives him.

There is feeling then in everything. Every hairline crack is a great chasm to explore. To wound when fallen into.

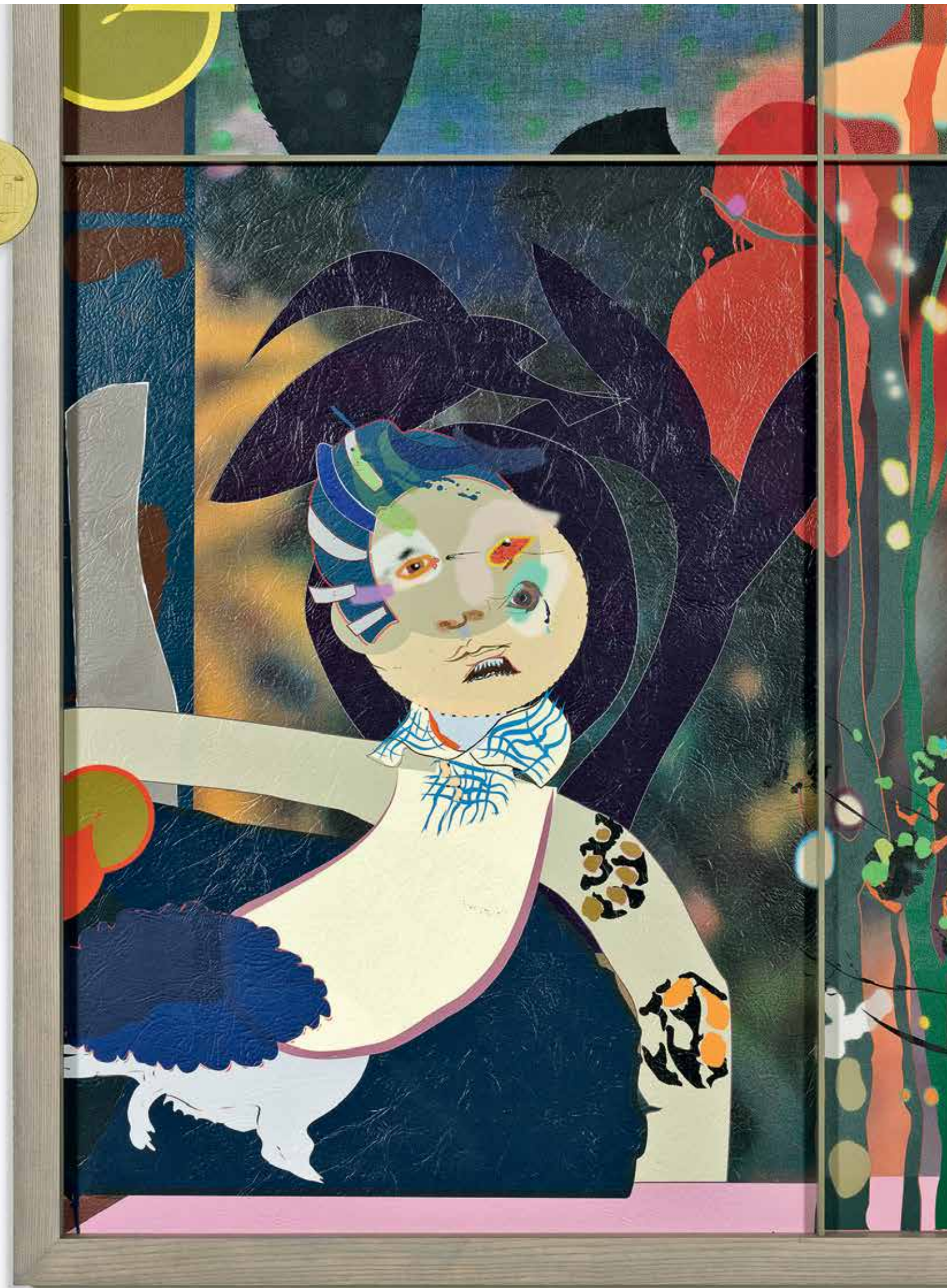
And there is the figure who newly sees shops with their un-bought buns twinkling in rows, fat icing and Santa waists puffed with cream. They would taste different for everybody. Some tongues rough and pink with custard knuckles. Some tongues slow, stippled blindly with holes for long, drawn-out flavour.

That body kept hands in pockets, fumbling the round brass of keys and their heads like small cold potatoes. That body looked ahead to women tapping over the stones, bee-lining the glass of the stores. That body smelled men and children crossing over tramlines, watering out new paths on the freshly wetted paves. That body blew out a plume of spoke from the lips, a shock of primrose air amid the features of a face, a train of smoke that with all its fresh atomic curiosity might have spelled out words: *hello, how do you do?*

Excerpt from, *The Boiled in Between*, a novel, forthcoming 2019

Right-hand page
Helen Marten, *1094 Bones* (detail), 2018
Nylon paint on fabric, stained ash, cast Jesmonite, pencil, enamel,
overall size 310.3 x 264 x 9.5 cm

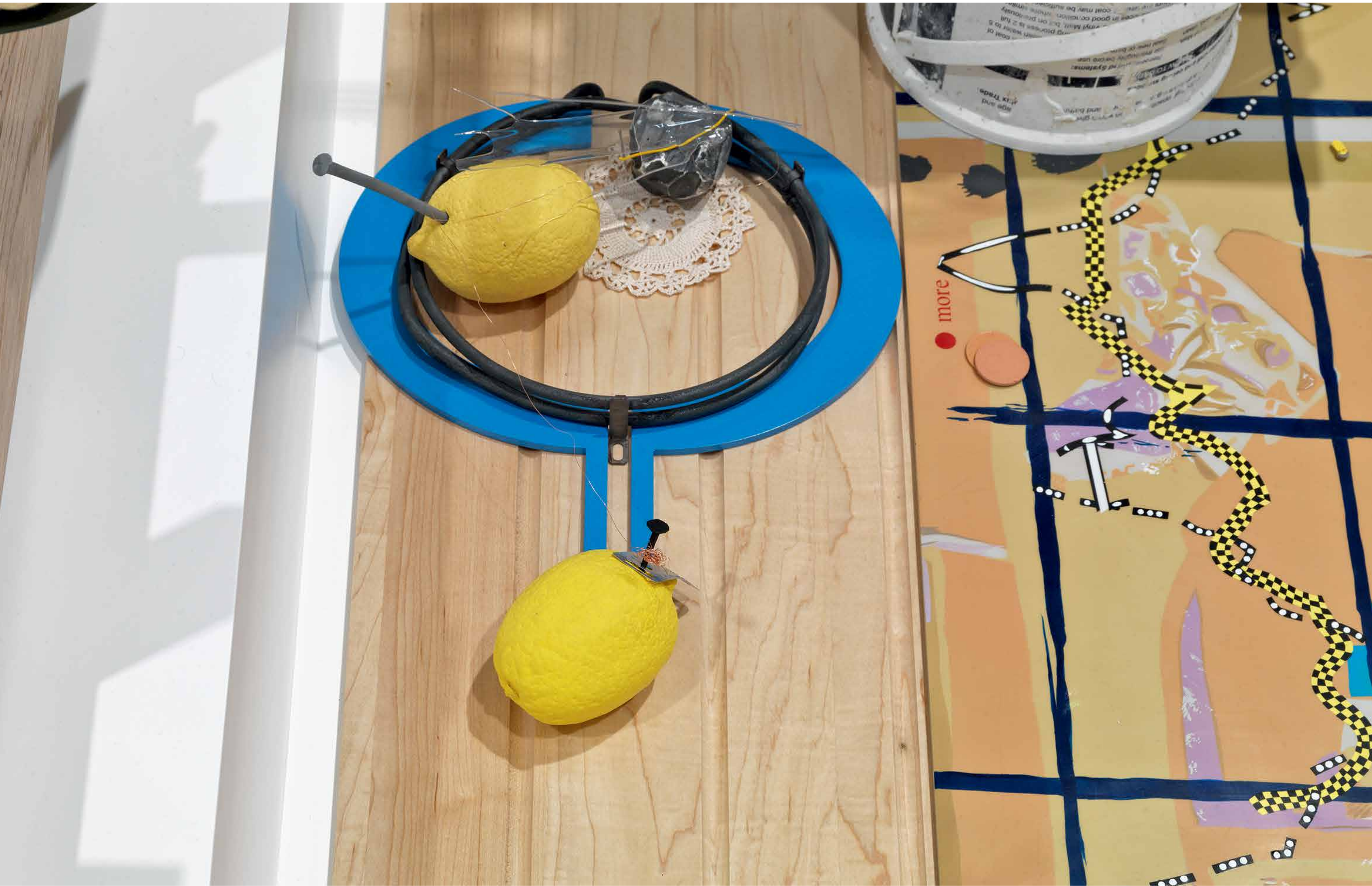
Following double page
Helen Marten, *Wax Rehearsal* (details), 2016
Mixed media, 262 x 382 x 57 cm





Right and following double page
Helen Marten, *The Lemon* (detail), 2016
Steel, aluminium, hand-thrown glazed ceramic, airbrushed steel, model board,
maple, walnut, fur, cast resin, cast Jesmonite, stitched fabric, brass, xenophora
shell, oyster shell, stitched and embroidered fabric, burnt Fimo, glass, model
trees, recycled paper, clay, ribbon, chipboard, painted polyurethane, sequins,
overall size 212.1 x 673.7 x 368.3 cm







Here and following double page
Helen Marten, *Mr Fatmate's Litmus* (details), 2016
mixed media, variable dimensions

