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The Phillips Collection Presents *Miró and the United States*

Exploring the vibrant and reciprocal exchanges between Joan Miró and the burgeoning American art scene in a pivotal moment of 20th-century art.



WASHINGTON, DC—The Phillips Collection is pleased to present [*Miró and the United States*](#), a major traveling exhibition organized in collaboration with the Fundació Joan Miró in Barcelona. This groundbreaking exhibition recounts a little-known yet decisive period of transatlantic exchange between Joan Miró and American artists, revealing how the United States informed his artistic development and influenced post-war art on both sides of the Atlantic. For Miró, the United States represented more than just geography—it offered expansive horizons, new audiences, and the possibility of creative freedom. Assembling significant loans and notable first-time showings, the exhibition stages rare juxtapositions that foreground the generative impact of these cross-cultural encounters, revealing how Miró and his American contemporaries mutually influenced one another and advanced new artistic directions. **First shown at the Fundació Joan Miró in Barcelona, the exhibition opens in Washington, DC, on March 21, 2026, and runs through July 5, 2026.**

While Miró's relationship with France and his native Spain is well-documented, *Miró and the United States* centers the US as a key point of contact in the artist's career. An established international figure

by the 1940s, Miró engaged in the US with new ideas, large-scale projects, public commissions, and an influential network of American artists, institutions, and collectors. His partnership with his longtime dealer Pierre Matisse, his seven visits to the United States between 1947 and 1968, and two retrospectives at the Museum of Modern Art in New York (1941 and 1959) all proved instrumental. Coming from a Spain devastated by the Franco dictatorship, the United States represented for Miró not only a creative frontier but also a landscape of hope, democracy, innovation, and endless possibilities.

“Presenting this exhibition in Washington, DC, underscores art’s role in fostering cross-cultural exchange and affirms the Phillips as a space where global conversations in modern art unfold,” says **Jonathan P. Binstock, Vradenburg Director & CEO of The Phillips Collection**. “At a moment when the geopolitics of culture are being reexamined, Miró’s transatlantic journey feels acutely relevant. His movement between Spain and the United States—from repression to optimism, from constraint to openness—speaks powerfully to the role of art as both a personal and political act. The Phillips Collection invites visitors to reflect on this history and to imagine broader horizons.”

The exhibition brings together approximately 75 works—paintings, sculptures, works on paper, films, and archival material—from American and European collections, including significant loans from the Fundació Joan Miró. Major works by more than 30 American artists whose paths intersected with Miró’s, among them Alexander Calder, Louise Bourgeois, Lee Krasner, Jackson Pollock, Helen Frankenthaler, Norman Lewis, and Adolph Gottlieb, represent two generations of Abstract Expressionists. Together, the artworks chart a dynamic period of artistic dialogue and experimentation.

Miró’s interactions with American artists spurred some of his most inventive work, from sculptural explorations informed by Calder and Bourgeois to gestural, energetic painting in conversation with Pollock and Abstract Expressionism. Creative exchanges with architect Josep Lluís Sert expanded Miró’s ambitions for murals, public art, and monumentality. Through repeated visits to the United States, Miró met artists in their studios, collaborated on prints and architectural projects, and closely followed exhibitions at galleries and museums, connections that transformed his practice and reverberated across post-war American art.

Highlights of Miró’s work include *Somersault* (1924) and *Person Throwing a Stone at a Bird* (1926), which helped launch his reputation in the US early in his career; the monumental *Mural Painting, 20 March 1961* (1961), on loan for the first time from Harvard Art Museum; and 22 pochoirs on paper from his *Constellations* series of 1959.

“*Miró and the United States* reframes Miró’s legacy by tracing the exchanges his work ignited with a rising generation of American artists—encounters that accelerated modern art on both sides of the Atlantic,” says **Elsa Smithgall, Chief Curator at The Phillips Collection** and curator of the museum’s presentation in collaboration with Marko Daniel, Matthew Gale, and Dolores Rodríguez Roig from the Fundació Joan Miró. “The exhibition is a glowing testament to the vitality of transnational exchange as a driver for experimentation in contemporary art. We invite audiences to rediscover a pioneering Catalan artist whose art of human feeling continues to resonate today.”

By tracing the fertile exchange between Miró and American artists, *Miró and the United States* deepens understanding of the artist's legacy and the transatlantic networks that defined the post-war era.

ARTISTS

William Baziotes	Grace Hartigan	Barnett Newman
Louise Bourgeois	Franz Kline	Isamu Noguchi
Alexander Calder	Lee Krasner	Alfonso Ossorio
Elaine de Kooning	Norman Lewis	Jackson Pollock
Willem de Kooning	Len Lye	Jeanne Reynal
Perle Fine	Alice Trumbull Mason	Mark Rothko
Sam Francis	Peter Miller	Rufino Tamayo
Herbert Ferber	Joan Mitchell	Sonja Sekula
Helen Frankenthaler	Joan Miró	Theodoros Stamos
Arshile Gorky	Robert Motherwell	Janet Sobel
Adolph Gottlieb	Louise Nevelson	Michael Corinne West

EXHIBITION SUPPORT

This exhibition is organized for The Phillips Collection by Elsa Smithgall, in collaboration with Marko Daniel, Matthew Gale, and Dolores Rodríguez Roig, at the Fundació Joan Miró, Barcelona.

The Phillips Collection gratefully acknowledges Northern Trust as the Presenting Sponsor of *Miró and the United States* in Washington, DC.



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Ednah Root Foundation

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With thanks to the international tour sponsors of *Miró and the United States*.

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EXHIBITION CATALOGUE

The show is accompanied by a 296-page publication containing 260 illustrations, as well as new contributions from renowned scholars on the subject of Miró's artistic evolution.

IMAGES: Joan Miró in Carl Holty's studio, in front of the mural painting for the Terrace Plaza Hotel in Cincinnati, Photo: Arnold Newman © Arnold Newman / Getty Images; Joan Miró, *The Red Sun*, 1948, Oil on canvas, 36 1/4 × 28 3/4 in. (92 × 73 cm), The Phillips Collection, Washington, DC, Acquired 1951 © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2025

IMAGE GALLERY

High-resolution press images are available upon request. Please contact lcantrell@phillipscollection.org.

ABOUT THE PHILLIPS COLLECTION

Founded in 1921, The Phillips Collection is a welcoming home for all where the vision and spirit of artists thrive in intimate settings. As the first museum of modern art in the United States, the Phillips houses one of the world's most celebrated Impressionist, Post-Impressionist, and modern art collections, and continues to grow its permanent collection with the work of important living artists. Its distinctive domestically scaled architecture combines three structures built over more than 125 years, among them the former home of the founders, Duncan and Marjorie Phillips. The Phillips's impact extends nationally and internationally through its diverse, scholarly exhibitions; award-winning education programs for educators, students, and adults; and renowned Phillips Music series. Popular and impactful programs include those focused on art and wellness, its festive monthly Phillips after 5 events, and intimate Living Room talks. Through authentic programs and partnerships at Phillips@THEARC, the museum's satellite location in Southeast DC, the Phillips extends its reach into Wards 7 and 8 and Prince George's County, Maryland. The Phillips Collection is a private, non-government museum, supported primarily by donations.

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