

Home / Art ↓ / Collection ↓ / **Carnaval d'Arlequin (Carnival of Harlequin)**



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Joan Miró

Spanish, 1893-1983

Carnaval d'Arlequin (Carnival of Harlequin), 1924-1925

oil on canvas

support: 26 x 36 5/8 inches (66.04 x 93.0275 cm); framed: 36 3/4 x 47 x 3 1/2 inches (93.345 x 119.38 x 8.89 cm)

Collection Albright-Knox Art Gallery, Buffalo, New York

Room of Contemporary Art Fund, 1940

RCA1940:8

More Details

Inscriptions

signature, dated / front, bottom left / Miró. / 1924-25

signature, dated / back / Joan Miró / Carnaval d'Arlequin / 1924-25

Provenance

by November 1925, collection M. P. E., Paris [possibly Monsieur Paul Eluard];
collection André Breton, Paris, 1926;
collection René Gaffé, by June 1929;
sold to Zwemmer Gallery, July 1936;
sold to Mr. and Mrs. Jonathan Griffin, July 22, 1936;
sold through Zwemmer Gallery, London, to Douglas Cooper (The Mayor Gallery), London, 1937;
to Pierre Matisse Gallery, March 5, 1937;
sold to the Albright Art Gallery, March 9, 1940

Class

Paintings (visual works)

Work Type

Oil painting (visual work)

This information may change due to ongoing research. [Glossary of Terms](#)

Verbal Description Audio

“Carnival of Harlequin” is a climactic work from a series of paintings Joan Miró infused with the color scheme and landscape of his native Catalonia, Spain. The curious figure depicted in the central-left portion of the canvas with a half-red, half-blue mask and diamond pattern on his tunic references Italy’s commedia dell’arte. In this popular form of theater, the Harlequin is a foolish stock character who is perpetually unsuccessful in love. Artists often used the Harlequin as a stand-in for themselves. Miró came to know of this tradition through the work of Pablo Picasso (Spanish, 1881–1973). At the time Miró created this painting he had so little money that all he could afford to serve a friend for dinner were radishes. He described coming home at the end of a day without food

and, in a kind of trance, drawing the forms that were the genesis of this painting. Hence, the hole in Harlequin's stomach may allude to Miró's own poverty and hunger. The other characters throughout the composition, however, seem to be having a wonderful time. It is believed that the title of the painting refers to Mardi Gras, the celebration that precedes fasting during the season of Lent in the Catholic liturgical calendar. Many revelers have characteristics of both humans and animals, and some are anthropomorphized objects, such as the ladder with an eye and ear. The hybrid creatures are playing, singing, dancing, and celebrating, with music literally in the air.

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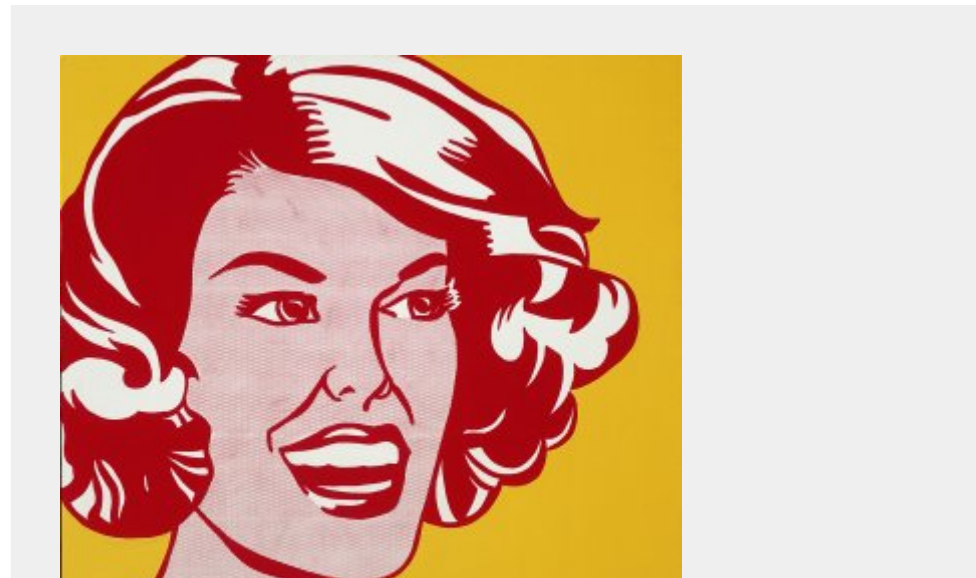


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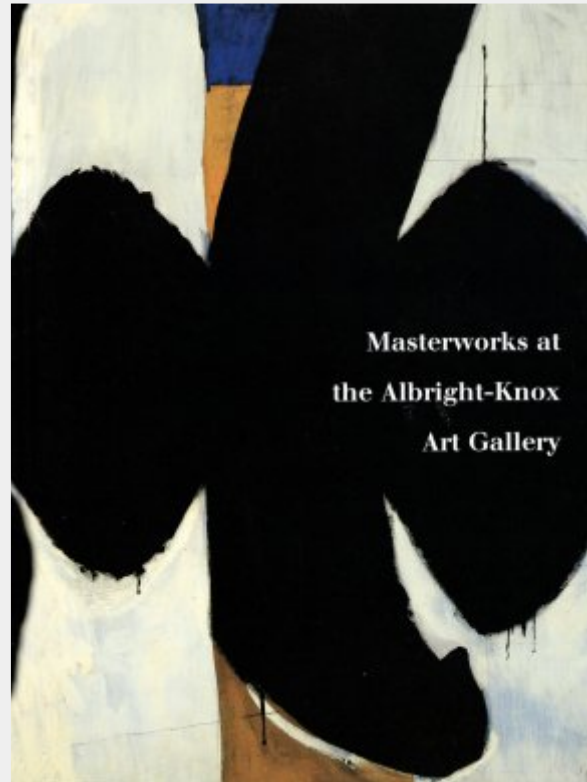


LECTURES AND TALKS

Director's Lecture Series 2016–2017, Lecture 2: *Joán Miró's Harlequin's Carnival, 1924–25*

Tue, Oct 18, 2016 • 6:30 pm – 8 pm

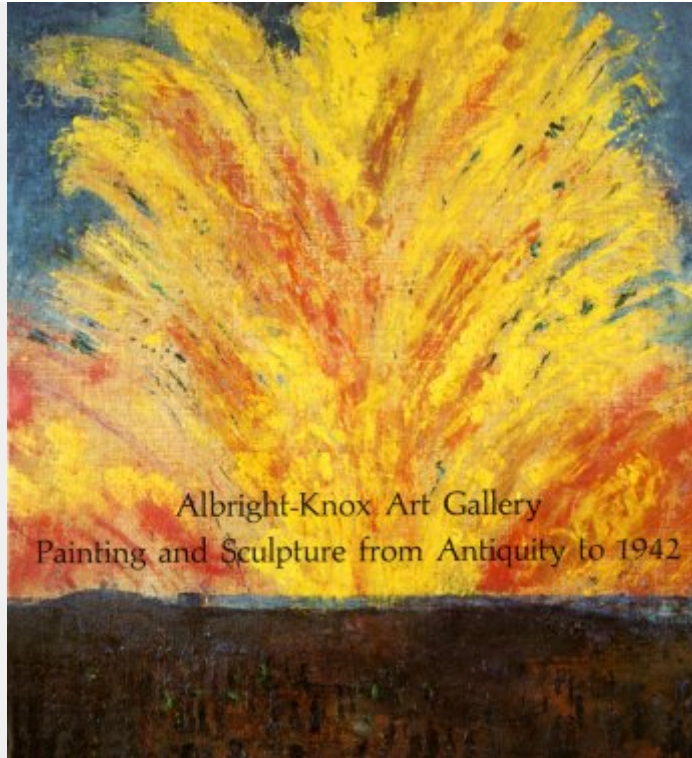
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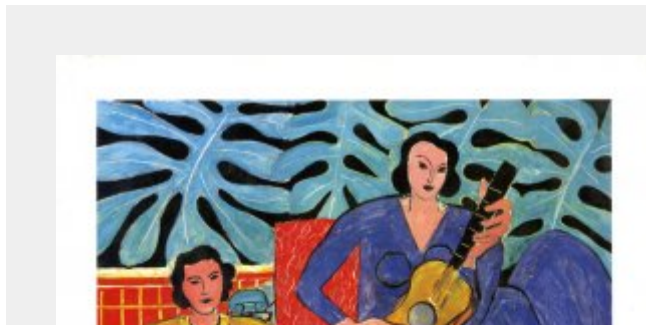
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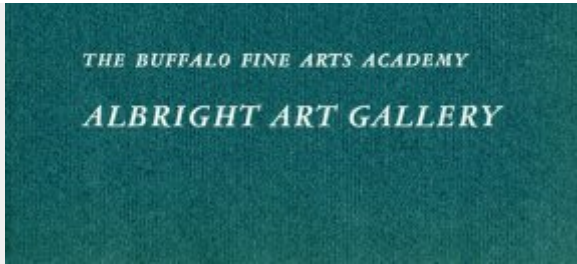
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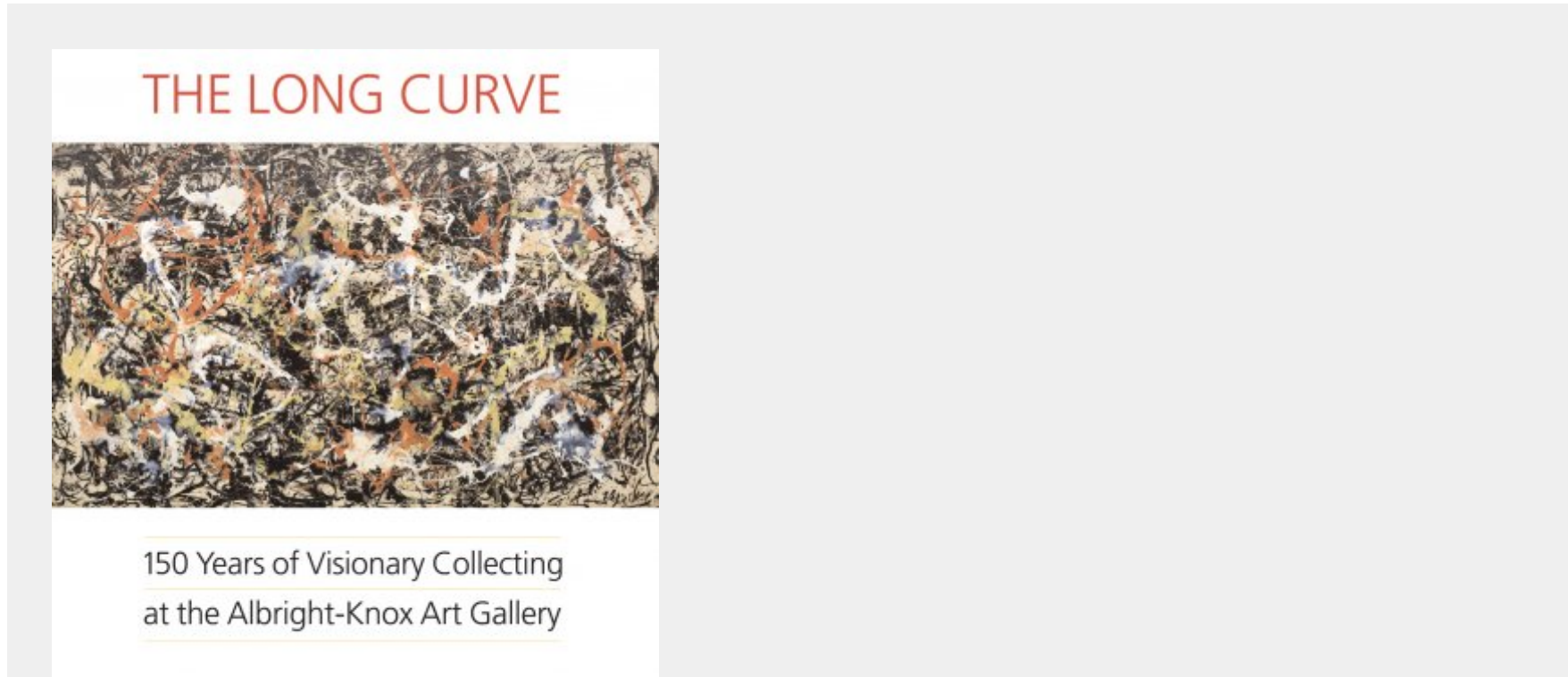
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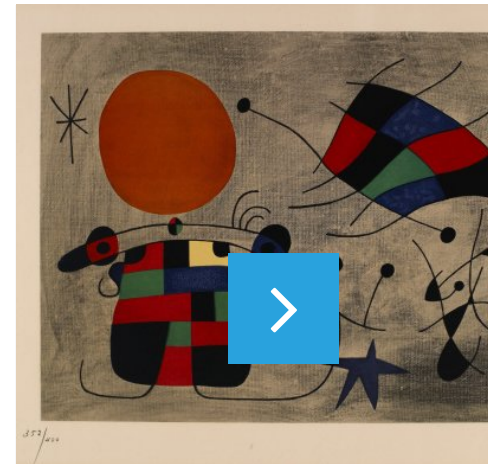
Joan Miró

Gravures pour une exposition (Engravings for an exposition), 1973

Joan Miró

Dwelling Places of Sleep,
1976

Joan Miró

Le Jour (Day), 1953

unknown

after Joan Miró

La Sourire aux Ailes Flamboyant (Smile with Blazing Wings), 1954

Animals



Milton Avery
Bucolic Landscape, 1945



Giacomo Balla
Dinamismo di un cane al guinzaglio
(*Dynamism of a Dog on a Leash*), 1912



Edward Hicks
Peaceable Kingdom, ca. 1848



Fra
Ma

Surrealism



Jean (Hans) Arp
Homme vu par une fleur (Man seen by a flower), 1958



Jean (Hans) Arp

L'Etoile, 1956



Jean (Hans) Arp

Le petit sphinx, 1942



Jean
Non lune far from moon, 1962

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