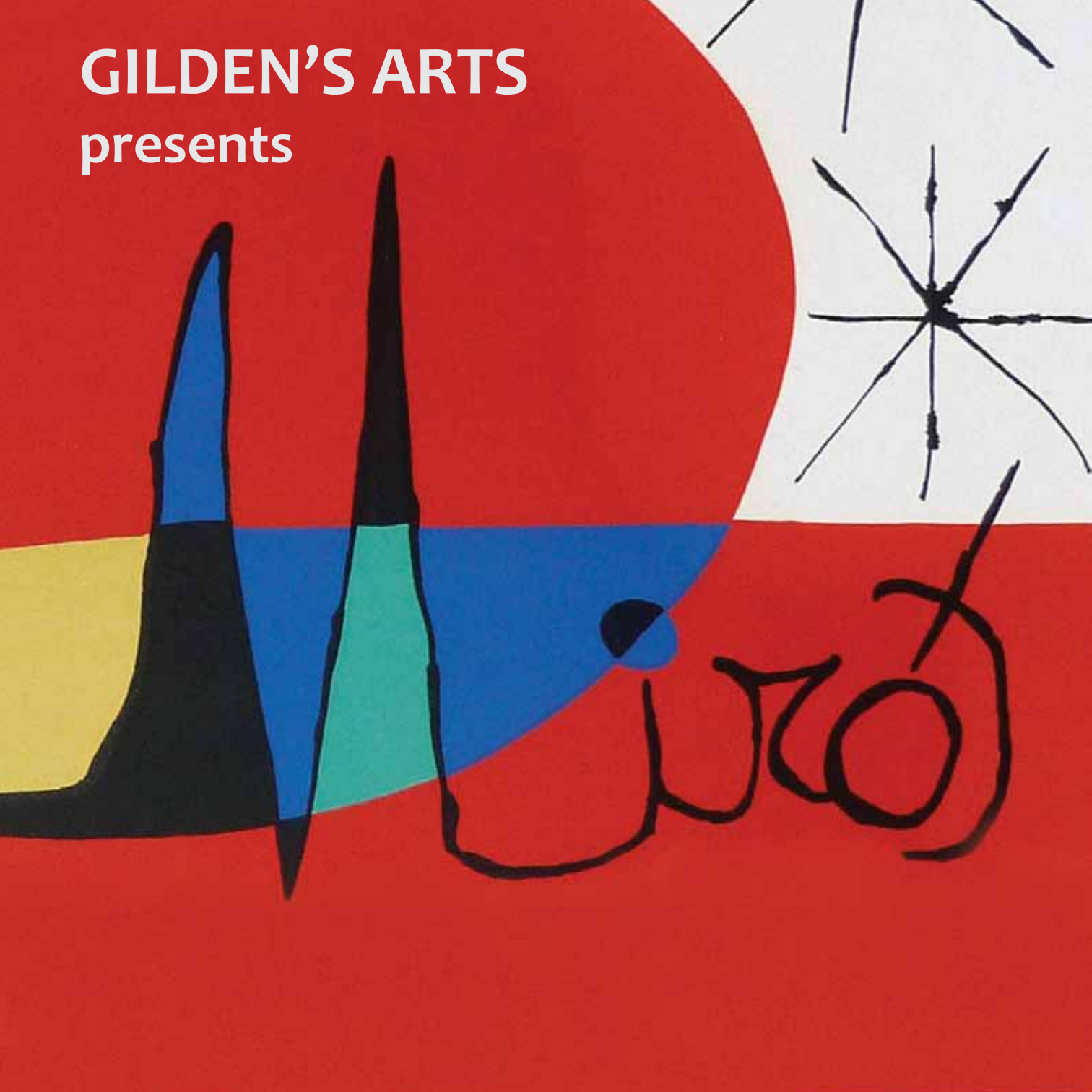


GILDEN'S ARTS
presents



Gilden's Arts Gallery



Miró Exhibition 2012





Joan Miró was born in Barcelona in 1893. The city would become a symbol and a great inspiration for the master. As a matter of fact Miró would first be recognised as a Catalan painter before being a Spanish one. Miró was, the critic Robert Hughes wrote in his book *Barcelona* (1992), "the greatest artist Catalunya had produced since the 12th century. And not only that, Hughes contended that he was emblematic of the Catalan mentality, a combination of the two qualities known as *seny* (rationality) and *rauxa* (wildness)."

After studying fine arts in Barcelona, Miró travelled to Paris in 1920. Thanks to Picasso's help, Miró's tiny studio at rue Blomet received regular visits from his new Surrealist friends among them the poet Paul Éluard. It was in Paris that Miró started to explore printmaking as a technique to express his creativity.

Miró's relationship to printmaking was tentative at first. For example, *Daphnis and Chloé* (see on page 6) was realised for the periodical *Minotaure*. It was only after he met the painter Louis Marcoussis, who maintained a print shop in his studio, which Miró's natural inclinations toward new tools and materials blossomed. In the 1940's, Miró continued his exploration of intaglio techniques at Stanley William Hayter's Atelier 17 workshop in New York.

Soon after, he began his active involvement in lithography supported by the Parisian dealer Aimé Maeght. He realised numerous individual prints, as well as affiches (see page 23), invitations, catalogue covers, and even holiday cards. He also illustrated books (see page 38), a format he had attempted earlier in his career.

For half century he used virtually every technique of the printer's art. In 1948–49 Miró made frequent visits to Paris to work on printing techniques at the Mourlot Studios and the Atelier Lacourière. He developed a close relationship with Fernand Mourlot and that resulted in the publication of over one thousand different lithographic editions at the end of his life.





This etching, realised in 1933 for the periodical *Le Minotaure*, is inspired by the classical myth of Daphnis and Chloe.

The Surrealist poets and painters Joan Miró met in Paris in the 1920s deeply affected his visual language of signs. With curvilinear lines and biomorphic shapes, he sought to meld the realm of the unconscious to essential life forms, veering toward abstraction but always maintaining links to humanity, nature, and the cosmos.

An impression of this edition is exhibited in the permanent collection of the Museum of Modern Art in New York.

Daphnis and Chloe, 1933
Original Hand Signed and Inscribed Drypoint on Arches vellum paper
50 x 64cm / 19.7 x 25.2 in

Miró continued his exploration of intaglio techniques at Stanley William Hayter's Atelier 17 workshop in New York in the 1940s, especially aquatint and lithography.

Following his move to Varengeville in Normandy (France), the German invasion of France and Franco's control of Spain, Miró concentrated on symbolism. His works, like this *Woman and Bird in Front of the Moon*, revealed a shifting focus to the subject of women, birds, and the moon, which would dominate his iconography for much of the rest of his career.

As the one on the left, an impression of this edition is exhibited in the permanent collection of the Museum of Modern Art in New York.



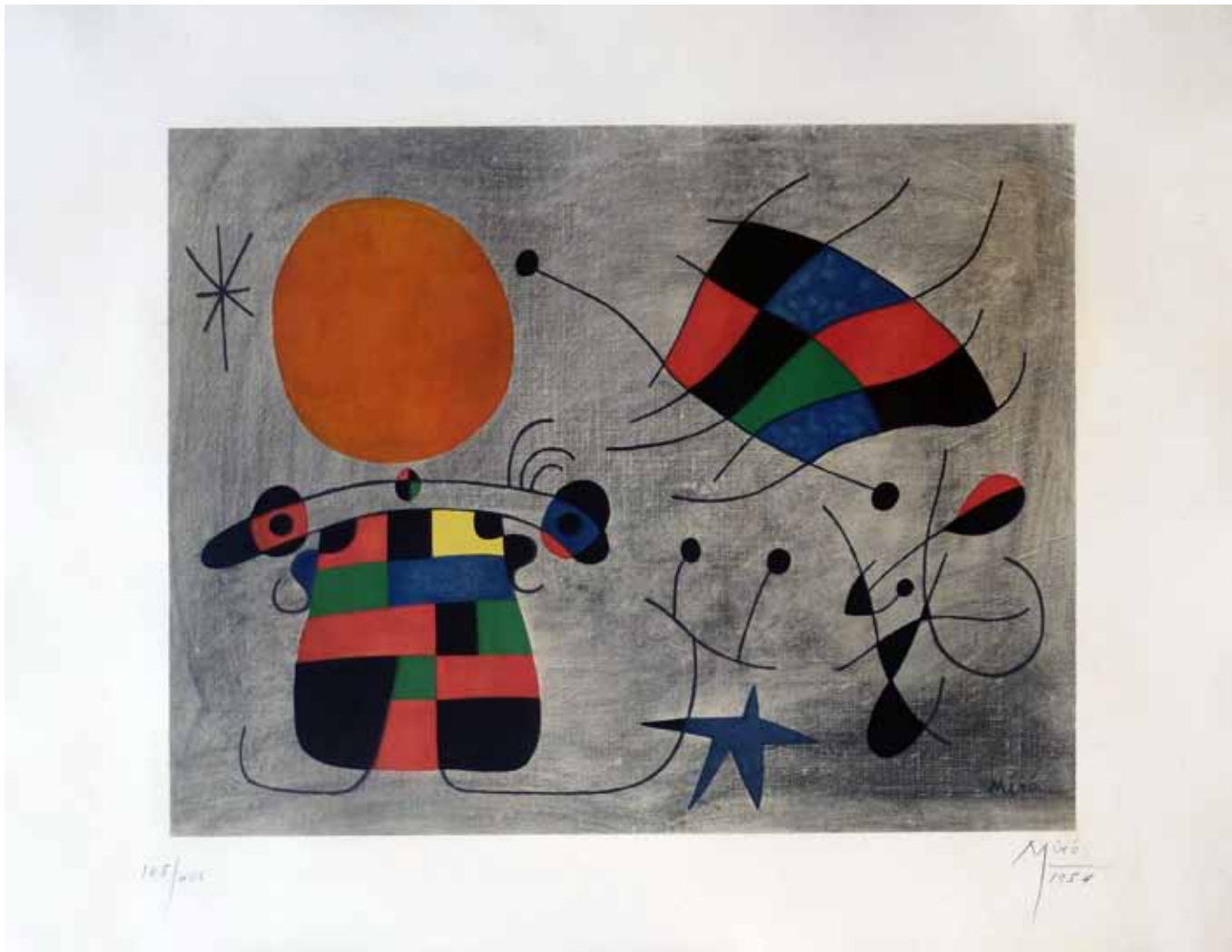
Woman and Bird in Front of the Moon, 1947
Original Hand Signed and Numbered Aquatint on Arches paper
21 x 25.5 cm / 8.3 x 10 in



Figure with Red Sun I, 1950
Original Hand Signed and Numbered Lithograph in Colours on Arches vellum paper
64 x 50 cm / 25.2 x 19.6 in



Bird-Catchers Family, 1955
Original Hand Signed and Numbered Lithograph in colours on Arches vellum paper
76 x 56.5 cm / 29.9 x 22.2 in



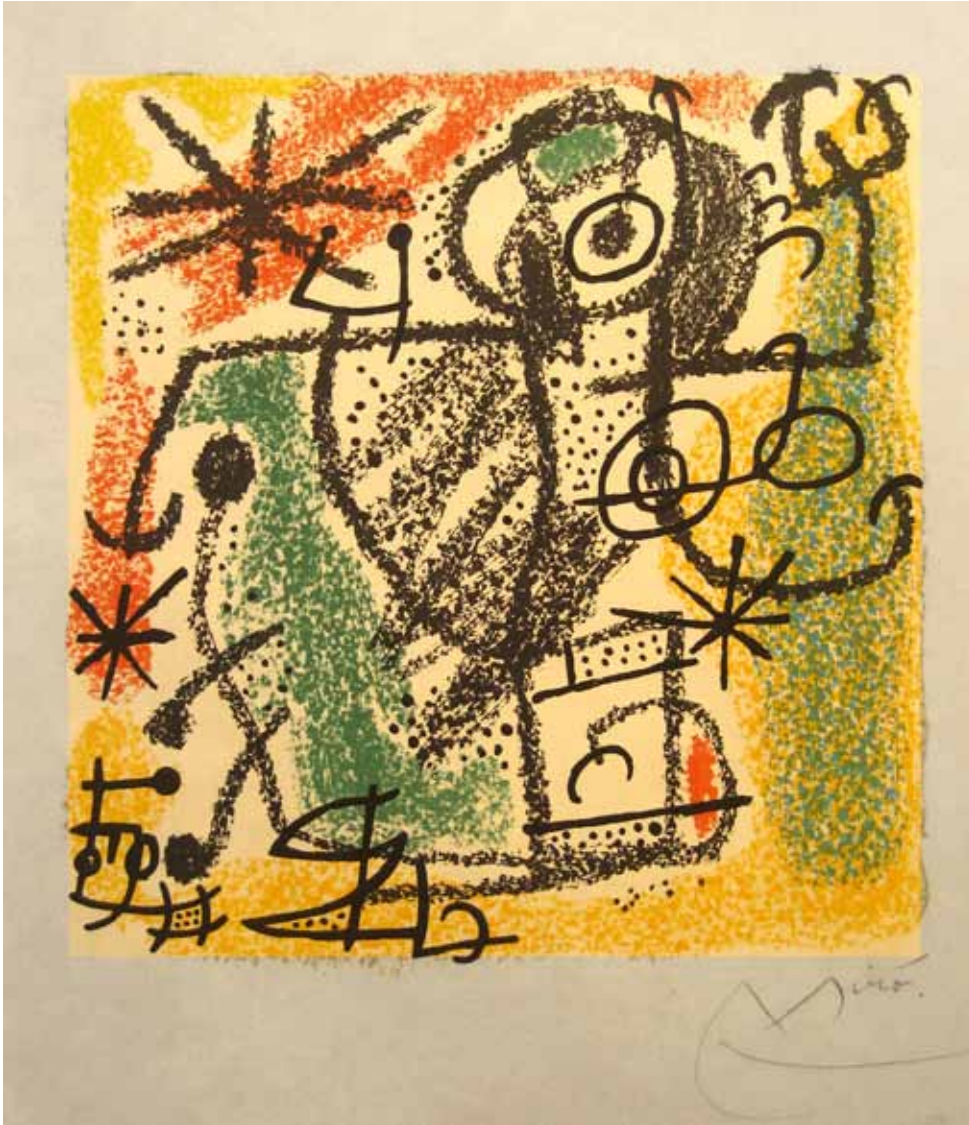
The Smile with Flaming Wings, 1954

Hand Signed, Dated and Numbered Lithograph in colours on Arches vellum paper

48.5 x 64.8 cm / 19.1 x 25.5



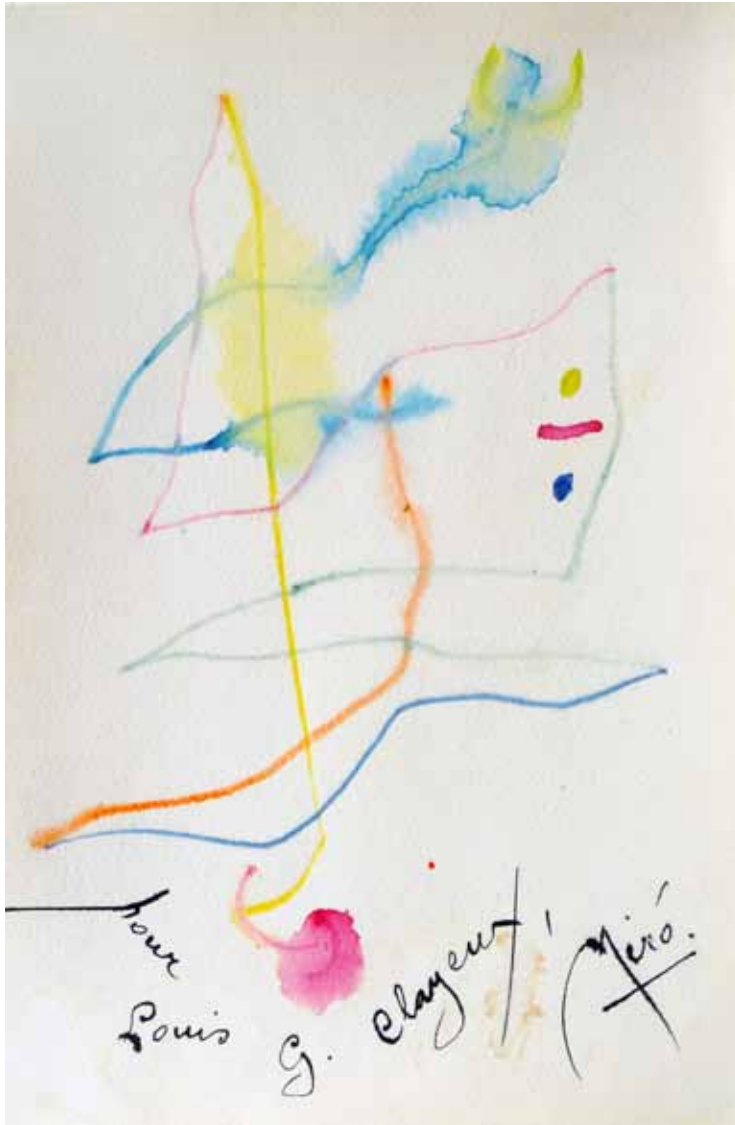
Bird Escaping Towards the Pyramides, 1954
Hand Signed, Dated and Numbered Etching and Aquatint in colours on wove paper
75.1 x 31 cm / 29.6 x 12.2 in



The Essences of the Earth, 1968
Hand Signed and Numbered Lithograph in colours on Japon nacre paper
50 x 35,5 cm / 19.7 x 14 in



The Dog Barking at the Moon, 1952
Hand Signed and Numbered Lithograph in colours
36.5 x 54.5 cm / 14.2 x 21.5 in



Untitled, ca 1958
Original Hand Signed and Dedicated Watercolour on paper
19 x 13.8 cm / 7.6 x 5.5 in

Provenance: Louis G. Clayeux (a gift from the artist)
Galerie Gravure Actuelle, Paris

Literature: Jacques Dupin and Ariane Lelong-Mainaud, Joan Miro Catalogue Raisonne, The Drawings 1938-1959, Paris, 2010 vol II, no. 1582

Louis Gabriel Clayeux was a French dealer and critic. From 1948 to 1965, he was the director and curator at the Galerie Maeght in Paris. He was a very close friend as well as Giacometti's first patron. Very close to the late French President Francois Mitterand, he was the one to suggest the concept of Le Grand Louvre.

Drawings are key for an artist. They are proofs of artistic reflection and concerns. For any collector, it will be a way to achieve a better understanding of the artist's creative process, his methodical way of working, and his tastes.

Created in a very playful way, as always in Miró's oeuvre, this drawing is made with watercolour. This medium would allow the artist to be very free and create very instinctive marks with the colour and the water. The composition is beautifully balanced with a character flying in the middle of the paper like a kite. The nose and the eyes are simplified to the extreme and the mix of colours gives this drawing a very contemporary look.



The Land of Great Fire, 1960
Original Hand Signed and Numbered Lithograph in colours on Arches vellum paper
48 x 65 cm / 18.8 x 25.5 in



The Red Entertainer, 1969
Original Hand Signed and Inscribed Lithograph in colours on BFK Rives paper
84.4 x 60.2 cm / 33.2 x 23.7 in

The following works are great examples of abstraction in Miró's oeuvre. All realised in the 1960's, they show how Miró was greatly influenced by American Abstract Expressionism, the artistic movement that was founded in New York in the 1950's. In Miró's lithographs and etchings from that period, we can notice clear references to American artists, such as Jackson Pollock, known for his famous "dripping paintings". Pollock was also influenced by Miró and Surrealism. Surrealist artists thought that true art comes from a part of the mind called the unconscious. The unconscious controls the area of the mind that produces dreams. This statement is a crucial point in understanding the art of the Catalan Master.

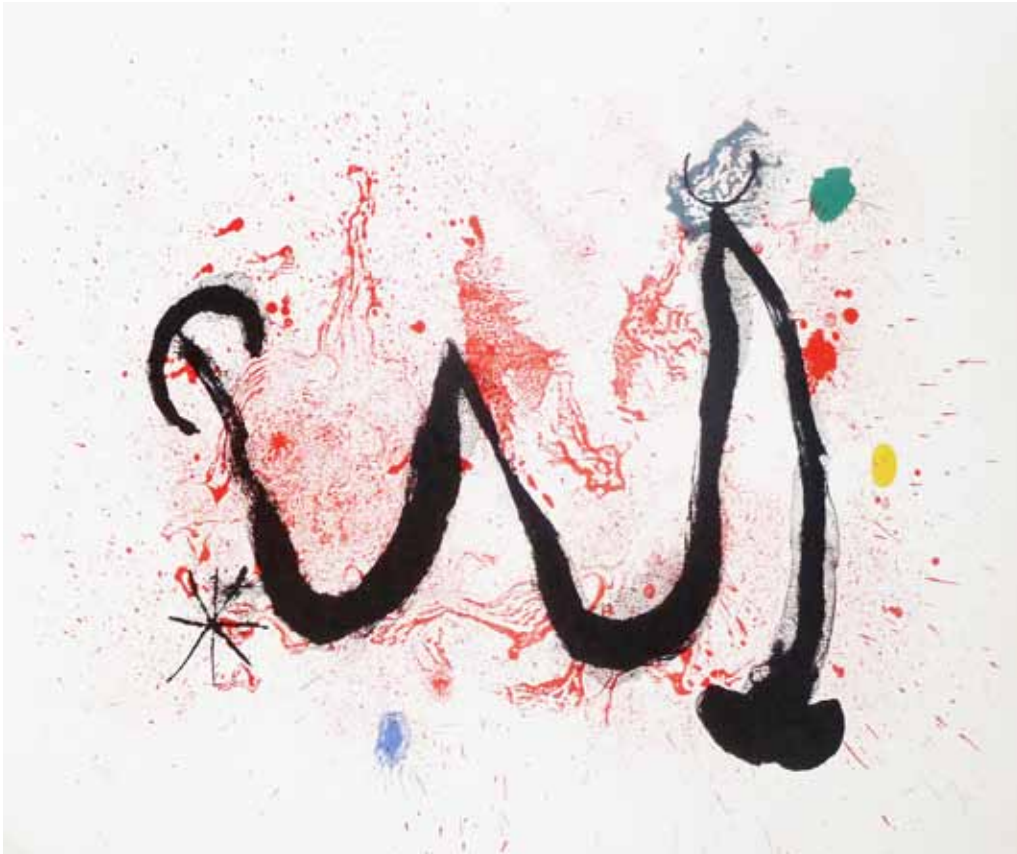
Miró revisited abstraction using his own language of symbols to reflect his personal vision, sense of freedom, and energy in the Arts. He expressed himself as a Surrealist through poetry, with no obligation of showing recognisable objects.

"As regards my means of expression, I try my hardest to achieve the maximum of clarity, power, and plastic aggressiveness; a physical sensation to begin with, followed up by an impact on the psyche."

Joan Miró



The Water Carrier IV, 1962
Original Hand Signed and Numbered Aquatint in colours on Rives paper
56 x 75.3 cm / 22 x 29.6 in



This lithograph is a celebration of Miró's collaborations with the ceramicist Jospe Llorens Artigas. The title probably refers to the action of the fire on the clay in Artigas' Japanese wood-fired ceramics.

Fire Dance, 1963
Original Hand Signed and Numbered Lithograph in colours on BFK Rives paper
47.2 x 65.5 cm / 18.5 x 25.7 in



“The works must be conceived with fire in the soul but executed with clinical coolness”

Joan Miró

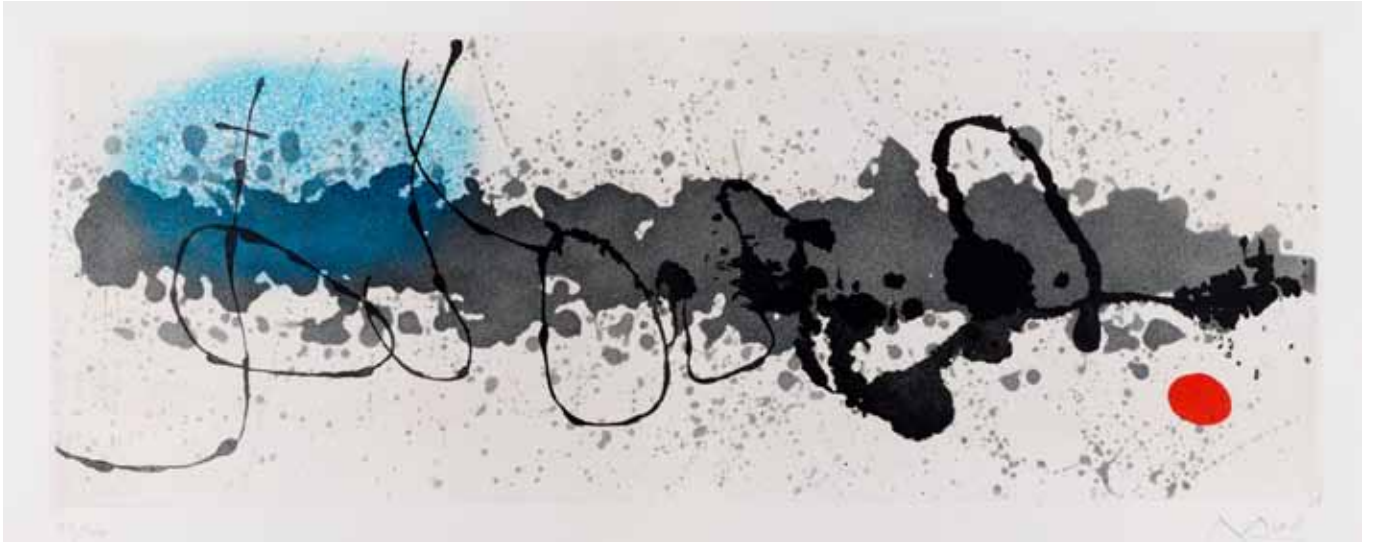
Seabed II, 1963
Original Hand Signed and Numbered Aquatint in colours on BFK Rives paper
76.2 x 56.3 cm / 30 x 22.1 in



Bird of Fire, 1963

Original Hand Signed and Numbered Etching and Aquatint in colours on BFK Rives paper

75 x 105 cm / 29.5 x 41.3 in



Traces on the water, 1963
Original Hand Signed and Numbered Aquatint in colours on Rives paper
32 x 74 cm / 12.5 x 29 in



Joan Miró used Ubu Roi as a subject of his most famous series made of 50 1940 lithographs known as “the Barcelona Series”. These pictures could be Ubu Roi but they also satirise General Franco and his generals after he had won the Spanish Civil War.

He revisited this subject many times in his oeuvre. For example, in 1976 he collaborated with the theatre company La Claca to produce the show *Mori el Merma* (“Death to the Bogeyman”) – a recreation of Ubu’s Roi.

Ubu’s Childhood / L’Enfance d’Ubu, 1975

Original Hand Signed and Numbered Lithograph in colours on Arches paper

32.1 x 50.5 cm / 12.6 x 19.8 in



Ma de Proverbis, 1970
Original Hand Signed and Numbered Lithograph in colours on Arches vellum paper
55 x 77 cm / 21.6 x 30.1 in

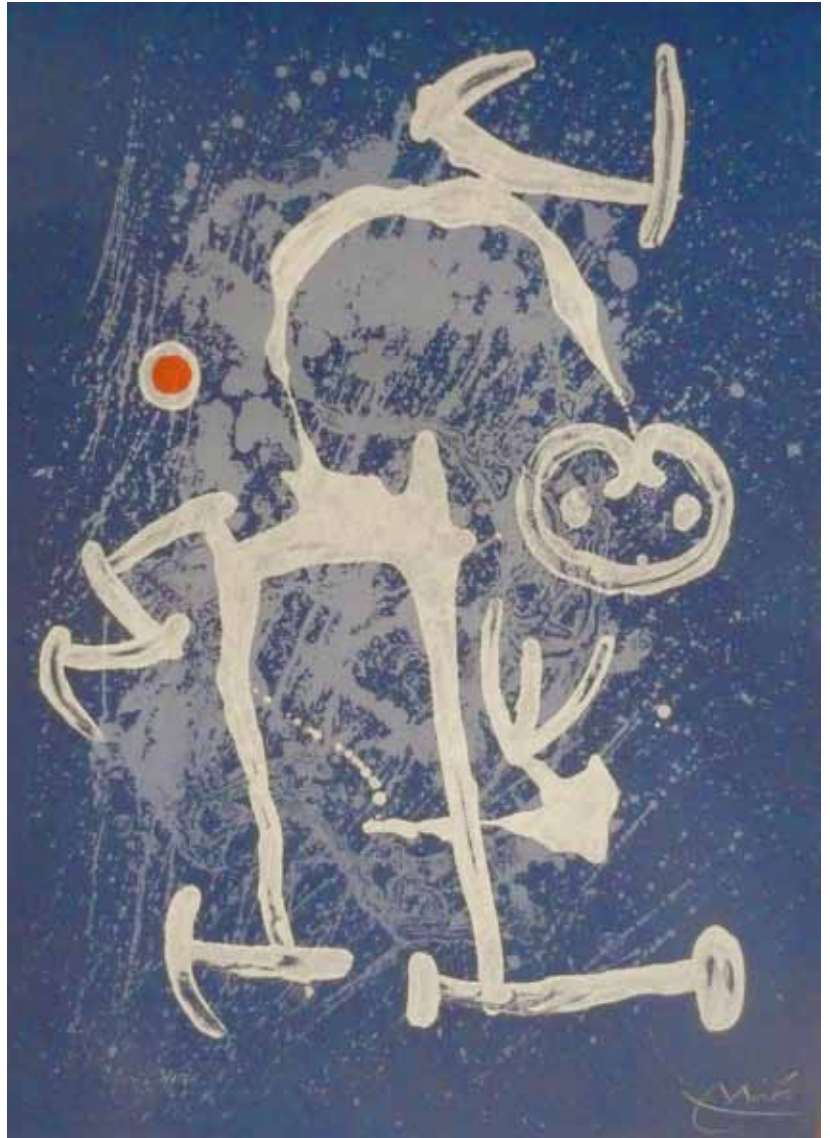


The Tempest - indigo, 1969
Original Hand Signed and Numbered Lithograph in indigo on BFK Rives vellum paper
85 x 60,5cm / 33.4 x 23.8 in

Among Miró's notes of the 1960's there was a clipping from a local newspaper showing a single sentence by Victor Hugo "L'art c'est l'azur" literally "Art is Blue". The phrase was highlighted by Miró.

The blue colour is definitely one that has a crucial importance in his oeuvre.

In 1961, Miró produced a marvellous Triptych "Blue I/III, Blue II/III and Blue III/III" that really emphasized his fascination for this colour.



The Illiterate in Blue, 1969
Original Hand Signed and Numbered Lithograph in colours on Arches vellum paper
84 x 60 cm / 33.3 x 23.7 in



Miró worked a lot on posters and affiches to celebrate his own exhibitions but also to support various political and social events around the world. His posters works would allow him to reach a larger audience. Miró started working on these in the 1960's even if he had designed a poster in 1919 for the magazine L'Instant.

Miró as a poster artist developed more forcefully with Franco's death and during the transition towards democracy that followed. His affiches or posters were an attempt to make his figures and his language of signs into a popular art form, demonstrating his commitment to society.

The following prints are all great examples of Miró's posters in the 1970's.

Fondation Maeght Sculptures and Ceramics, 1973
 Original Hand Signed and Inscribed Lithograph in colours on vellum paper
 85.8 x 59 cm / 33.7 x 23.2 in



Exhibition Miró at the Galerie Maeght, 1978/1979
Original Hand Signed and Numbered Lithograph in colours on Arches vellum paper
78 x 57 cm / 30.7 x 22.4 in



This lithograph was created by Miró especially for his exhibition at the Fundacio Joan Miró in 1975. It was printed in this deluxe edition without the text by “La Polígrafa S.A.” in Barcelona.

Fundacio Joan Miró, 1975
Original Hand Signed and Numbered Lithograph in colours on Arches vellum paper
70 x 50 cm / 27.5 x 19.7 in



Joan Prats was a Spanish artist born in 1891. He was trained in the Llotja School, where he first met Joan Miró, who was also training there. Prats organised exhibitions for leading Iberian artists such as Salvador Dalí, Pablo Picasso, Alexander Calder and his good friend Miró.

Prats together with Josep Lluís Sert and Joaquim Gomis founded the artistic group ADLAN. Miró formed his foundation with Prats, this foundation eventually led to the gallery in Barcelona known as Fundació Joan Miró.

Homage to Joan Prats, 1971
Original Inscribed Lithograph in colours on paper
60 x 89,5 cm / 23.6 x 35.2 in



Enchantments with Variations in Miro's Garden - SIGNED, 1975
Original Hand Signed and Numbered Lithograph in colours on BFK Rives paper
50 x 71 cm / 19.7 x 28.3 in



James Johnson Sweeney (1900–1986) was a curator, and writer about modern art. From 1935 to 1946, he was curator for the Museum of Modern Art. He was the second director of the Solomon R. Guggenheim Museum, from 1952 to 1960 and a close friend to the artist.

Sweeney, 1974
Original Hand Signed and Numbered Lithograph on Guarro paper
35 x 51.6 cm / 7 7/8 x 15 3/4 in



From an early age and as we can see in his early paintings, Miró was inspired mainly by his childhood spent in the Catalan countryside in Mont-Roig. In 1922 Miró showed a painting called “The Farm” (1922) which explores the world of surrealism as well as the life of countrymen with its animals, insects and fields.

Over decades, Miró created myriad personal symbols of monstrous feet, clustering stars, dancing insects, playful demons, ink-spot birds, stick animals, escape ladders, angry cats, barking dogs and much more.

Nature would be a recurrent theme in Miró’s language, especially the insects always so busy and full of life.

“Enchantments with Variations in Miró’s Garden” (page 32) shows the involvement of Miró’s depicting the active life happening in everyone’s garden, a world full of the most wonderful forms and colours one can find on earth.



Enchantments with Variations in Miró's Garden, 1975
Original Lithograph in colours on BFK Rives paper
50 x 71 cm / 19.7 x 28.3 in





Enchantments with Variations in Miró's Garden, 1975
Original Lithograph in colours on BFK Rives paper
50 x 36 cm / 19.6 x 14.1 in



Detail of Gaudí XXI, 1979
Original Hand Signed and Numbered Aquatint on Arches vellum paper
114 x 70.5 cm / 44.9 x 27.8 in

Miró greatly admired Gaudí, the Catalan Modernist architect, considering his work among his sources of inspiration.

Today, The Fundació Pilar i Joan Miró holds all the original designs Miro used as a starting point for his Gaudí series, as well as a large number of plates and color proofs.

After Miró has established his printing studio in his Son Boter studio in 1975, he was able to start his major project: a series dedicated to the great Catalan architect Antoni Gaudí.

The Gaudí series comprises 21 prints in which Miró's used all conceivable resources, ranging from traditional techniques to the most innovative methods, such as etching, sugar-lift aquatint, carborundum, embossing, and collage. The creative process for this series took place at the Son Boter studio beginning in 1976. The series was printed in Barcelona in 1979, in an edition of 50.

The result of this process is a gallery of images in which the sobriety of the black hues contrasts with the palette of blues, reds, yellows, and greens. All these colours often configure a sort of multi-shaped, uneven grid whose changing geometry suggests the kaleidoscopic, irregular mosaic work used by Gaudí to envelop his architectural elements.



Gaudí XXI, 1979
Original Hand Signed and Numbered Aquatint on Arches vellum paper
114 x 70.5 cm / 44.9 x 27.8 in



Gaudi No. 5, 1979
Original Hand Signed and Numbered Etching with Aquatint on vellum Arches paper
65.2 x 50 cm / 25.6 x 19.6 in




“I try to apply colours like words that shape poems, like notes that shape music”. Joan Miró



La Mélodie Acide, 1980
Original Signed in the Plate and hand numbered Lithograph in colours on Arches vellum paper
33 x 25 cm / 13 x 10 in

Gilden's Arts was founded in 1981. In June 2006, we have opened our new gallery in Hampstead, north London. We specialise and deal in 20th century Modern Art, with a focus on works on paper including original prints from the 20th Century: Our collection of International Art includes the Modern Masters such as Pablo Picasso, Marc Chagall, Joan Miro, Salvador Dali, Henri Matisse, George Braque, Moise Kisling, Max Ernst, Lesser Ury and many other highly acclaimed artists.



An abstract artwork featuring a complex composition of bold, primary and secondary colors (red, blue, yellow, green, black, and white). The composition includes large, irregular shapes, some of which are solid, while others are defined by thin black outlines. A prominent feature is a large, curved, red shape on the right side, resembling a stylized 'C' or a partial circle. Below it, a yellow shape is visible. On the left, there are vertical bands of red, blue, and black. In the center, there are several thin, black, intersecting lines that form a star-like or web-like pattern. At the bottom, there are more geometric shapes, including a green triangle and a yellow shape with a red circle inside. The overall style is reminiscent of mid-20th-century abstract art, possibly influenced by Piet Mondrian or similar figures.

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