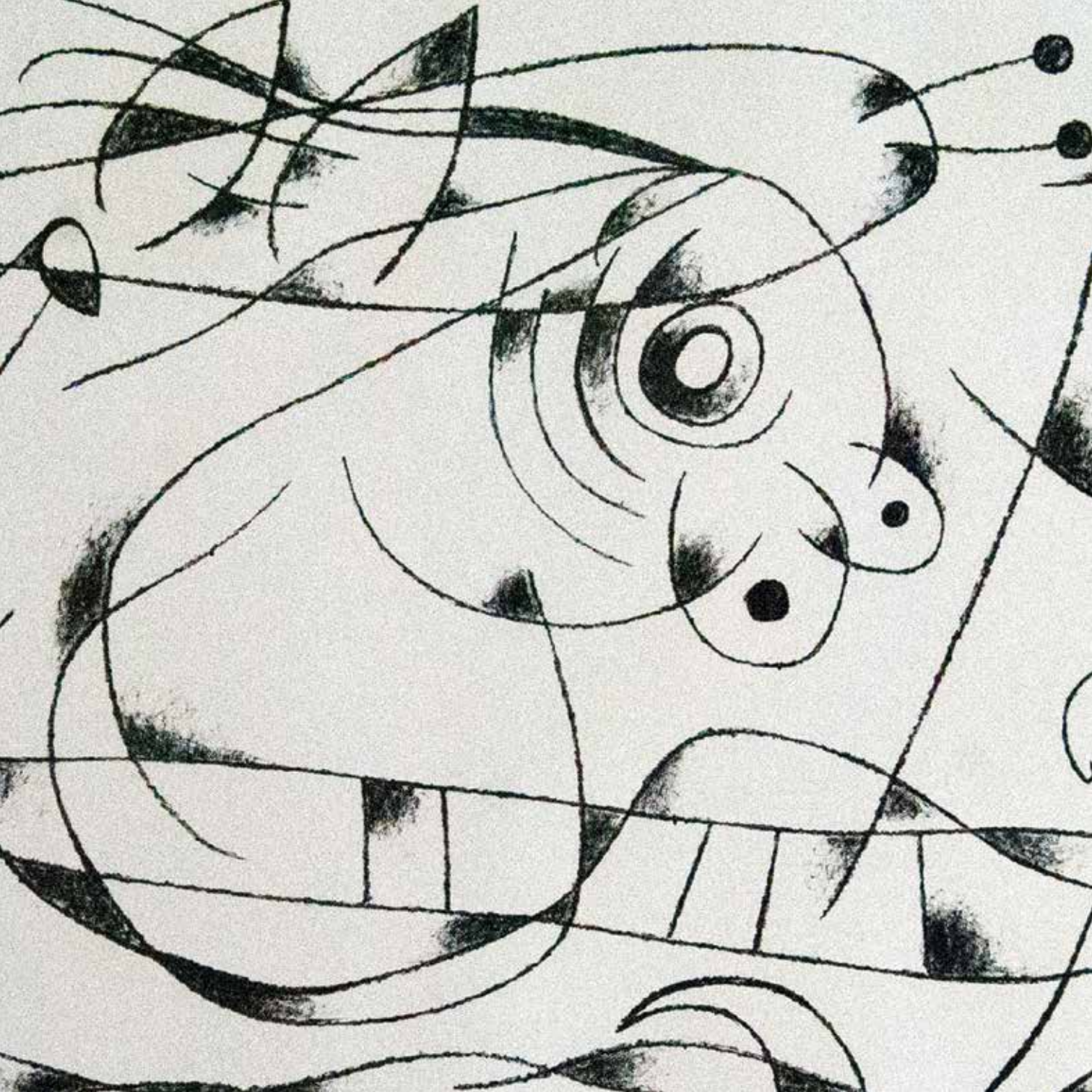


MIRÓ

MODERN MASTER PRINTMAKER



GILDEN'S ART GALLERY

NOVEMBER – DECEMBER 2017



MIRO

MODERN MASTER PRINTMAKER

INTRODUCTION





Joan Miró (1893-1983) studied art at the Barcelona School of Fine Arts and at the Academia Gali. In an effort to please his parents, Miró worked as an accountant for nearly two years until he had a nervous breakdown. After this moment he knew he had to embrace his passion. In 1921 he settled permanently in the French capital where he met Pablo Picasso and many of the other great painters and artists living in Paris. From 1924 on, Miró joined the circle of the Surrealist theorist André Breton. His painting style took a turn to Surrealism. His comrades were André Masson and Max Ernst, but he never integrated himself completely into this group dominated by André Breton. He remained an outsider, though his ideas had a great impact on the wider movement.

His work is characterised by brilliant colours combined with simplified forms and most strikingly he integrated elements of Catalan folk art into his works and he liked to compare his visual arts to poetry. In the 1930s the artist's fame and recognition became international, yet he continued to work and develop his own artistic vision as well as push the boundaries of the media he employed. This is particularly true with printmaking as the artist is distinguished as one of the 20th Century's greatest Painter-Printmakers.

It is this skill and success as a printmaker in numerous forms of printmaking that we are delighted to highlight in our exhibition. We begin by considering his work in lithography, moving through to the use of etching and aquatint. Finally we are pleased to present unique hand-coloured impressions from three of the artist's best known series.

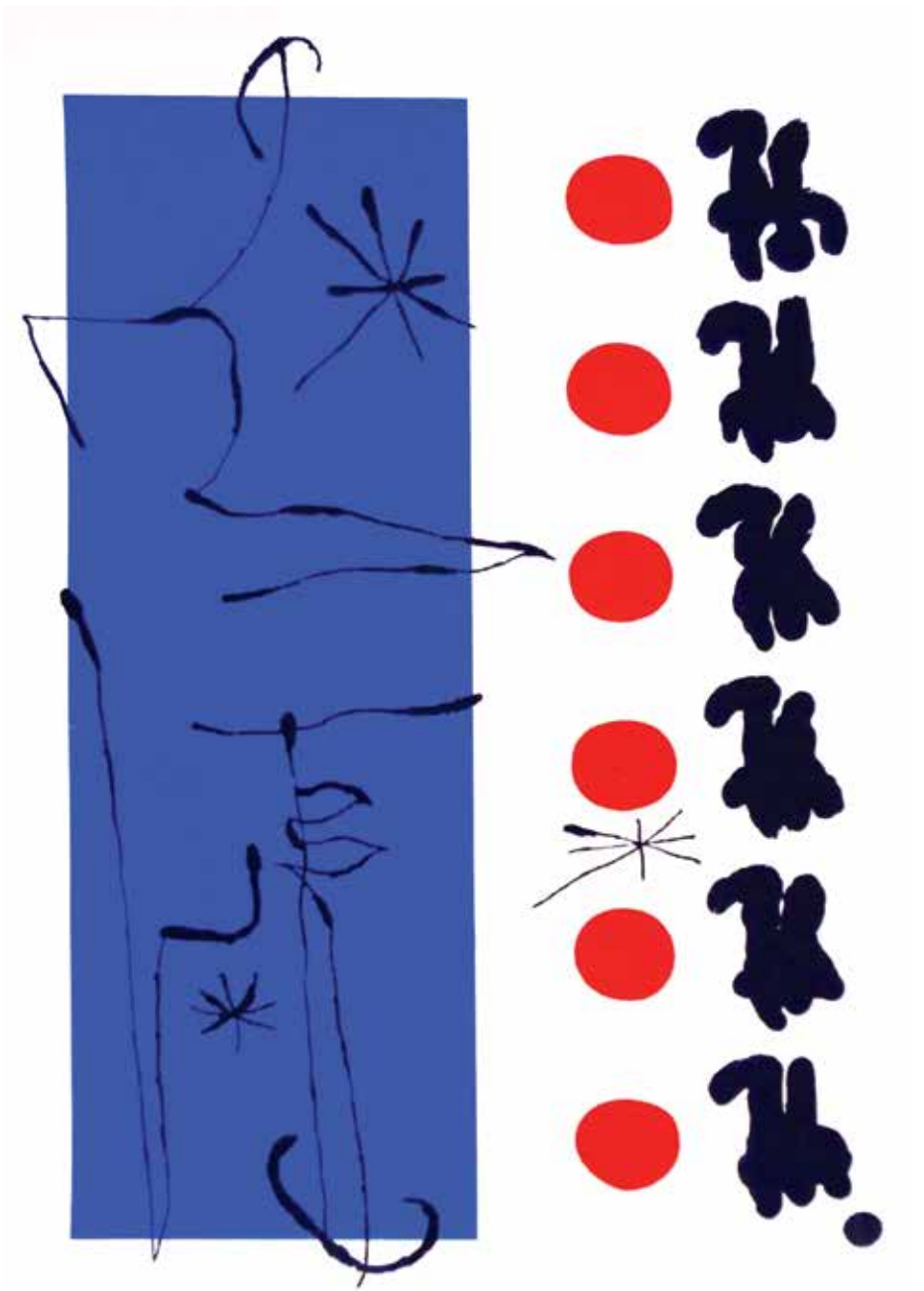
It is with pleasure that we present a large number of lithographs in black, colour and final impressions from the socially and politically important *Roi Ubu* [King Ubu], a pre-cursor to Surrealism and the source of much inspiration for the 20th Century Avant-Garde. Miro's personal self-reflection and experience as a Spaniard, indeed a Catalan, in exile is evident in his ubiquitous style.

LITHOGRAPHY: MAKING STONES SPEAK

Although in 1948 Miró was living in Barcelona, the artist made frequent trips to Paris where he had been introduced to the Mourlot Studios and Atelier Lacourrière by his publisher. In particular it was the artist's work with Mourlot that led to the vast creation of more than 1,000 lithographic compositions encompassing all aspects of life, death, poetry, prose and most importantly imagination. It is clear it did not take Miró long to become accomplished and in fact master this printing process.

Lithography was originally invented in 1798, as a way of making posters and reached its height of popularity amongst artists in Paris in the 1890s, when those such as Bonnard and Toulouse-Lautrec used it to design posters for cabarets and revues. Lithographs were initially made on slabs of stone (usually limestone), although, in the 20th century, the heavy stones began to be replaced by sheets of zinc.

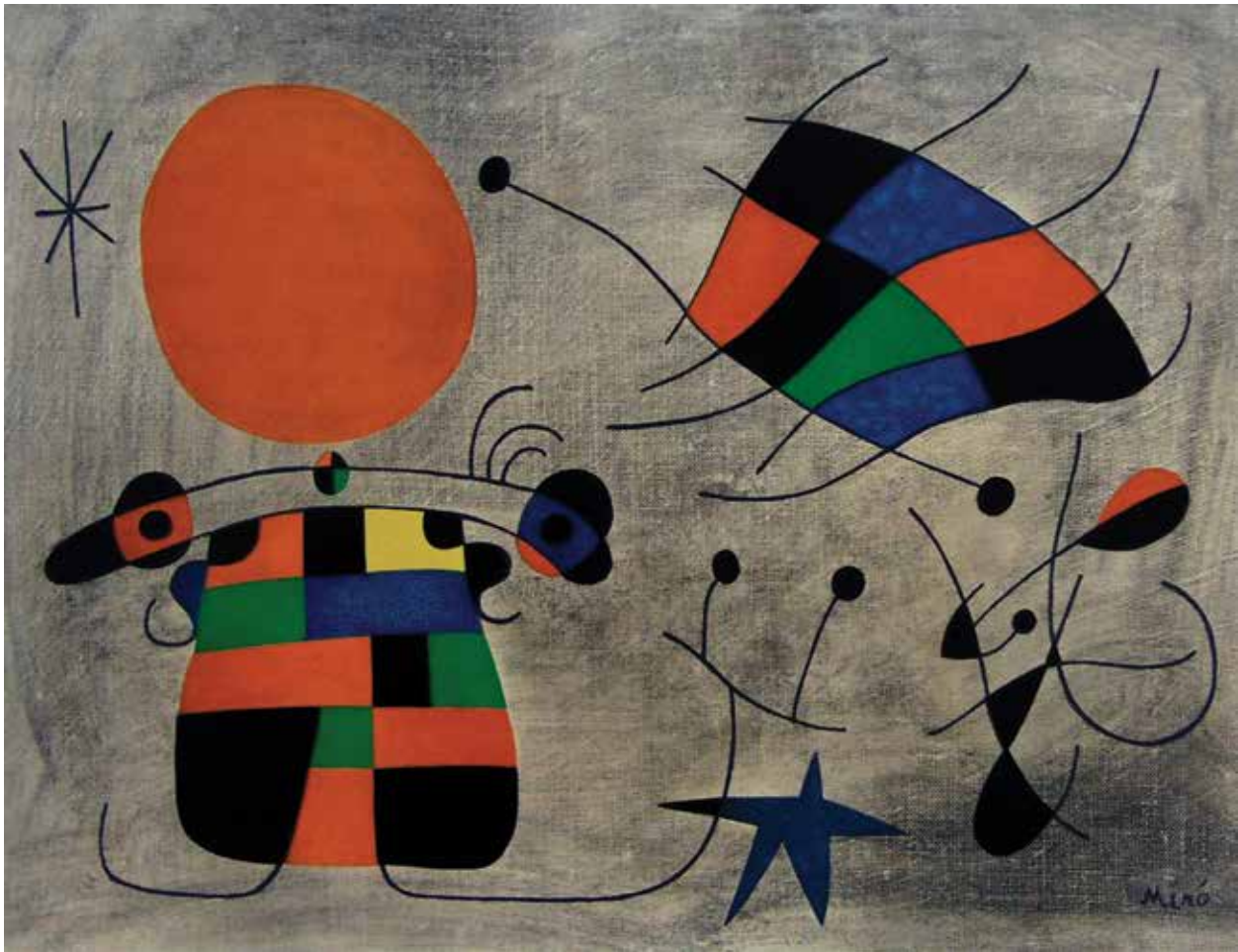
The process is closely linked to drawing in that the artist draws on the stone or zinc plate using a greasy medium, such as a wax crayon. The surface is then dampened with water, which is repelled by the greasy areas, sticking only to the sections of the plate that have not been drawn on. Ink is then applied to the plate with a roller and this sticks only to the greasy sections, as the water protects the rest of the plate. The stone or plate is then covered with paper and run through the press, printing the original crayon drawing. As with many printing processes, the artist must work in reverse, as actual composition will be applied in reverse to print 'correctly'.



RED AND BLUE | ROUGE ET BLEU, 1960

Original Hand Signed, Numbered and Dated Lithograph in Colours on Arches Wove Paper
65.5 x 46.4 cm. / 25.8 x 18.3 in.

Reference: Mourirot 269



THE SMILE WITH FLAMBOYANT WINGS | LE SOURIRE AUX AILES FLAMBOYANTES, 1953/54

Hand Signed, Dated and Numbered Lithograph in Colours on Arches Wove Paper

47.7 x 63.5 cm. / 18.8 x 25 in.

Reference: Maeght 1705



WOMAN | FEMME, 1932/1958

Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper

65.3 x 47.7 cm. / 25.7 x 18.8 in.

Reference: Maeght 1712



THE AMAZON | L'AMAZONE, 1964

Original Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper

61 x 90 cm. / 24 x 35.4 in.

Reference: Mourlot 325



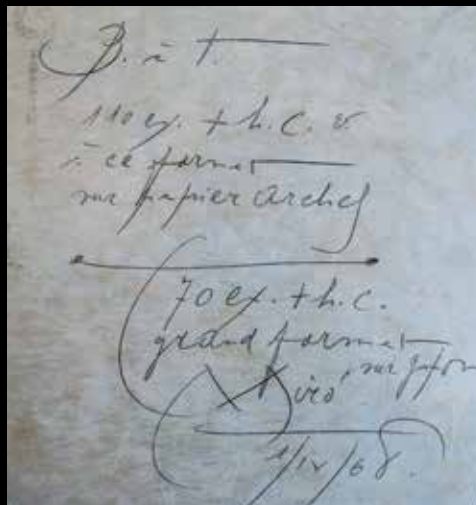
Joan Miró along with André Masson and Roberto Matta prepared lithographs to be included in a book of poetry and essays dedicated to the celebrated surrealist artist, Dorothea Tanning.

DOROTHEA TANNING, 1977

Original Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper

40 x 52 cm. / 15.8 x 20.5 in.

Reference: Mourlot 929; Cramer Books 233



The *Essences of the Earth* / *Les Essències de la Terra*, 1968 is considered by many to be the most complex lithographic series undertaken by Miró due to the fluidity in the creative process and the variations published on numerous paper types and subsequent hand-colouring. These impressions contain the important agreement between artist and printmaker as to the way in which the edition will be published.

THE ESSENCES OF THE EARTH | LES ESSÈNCIES DE LA TERRA, 1968

A unique group of seven lithographs comprising the *Bon à Tirer* for this series.



Ours is a unique set of seven of the *Bon à Tirer* [Good to Print] impressions, each one signed, dated and inscribed with the edition details on the verso by Miró. These are the actual final proofs that Miró approved before printing the rest of the edition.

THE ESSENCES OF THE EARTH | LES ESSÈNCIES DE LA TERRA, 1968

Seven Original Hand Signed, Dated and Inscribed Lithographs in Colours on Arches Wove Paper

26.5 x 25.5 cm. / 10.5 x 10 in.

Reference: Murlot 506, 509-514; Cramer Books 124



The annotations, verso, in Miró's own hand declare various instructions such as "10 ex. + h.C. a ce format sur papier Arches / 70 ex. +h.C. grand format sur papier Japon, Miró / 1/IX/68". This agrees that there will be 10 impressions published as *hors commerce* [out of trade] in this format on Arches paper. There will also be a standard edition of 70 on larger Japan paper. It is dated in Miró's distinctive Arabic and Roman numerals for the day and month of the year.



These *Bon à Tirer* impressions give us a rare glimpse into how lithographs are made. Equally, they show the complexity of Miró's mind in preparing and realising the same composition but with a differentiation of colour. It embodies how our senses can be moulded both by the imagery and the choice of colours. The instruction *Bon à Tirer* [Good to Print] demonstrates Miró's satisfaction with the tones, colours and form.

FASHION SHOW IN CHINA | DÉFILÉ DE MANNEQUINS EN CHINE, 1969

Original Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper
126 x 86.5 cm. / in 49.6 x 34 in.

Reference: Mourirot 632



MONUMENTALISM



The *Fashion Show in China* | *Défilé de Mannequins en Chine*, 1969 demonstrates the immense skill of Miró's large scale lithographs. Created as part of a series of eight works with the same central motif. The artist revisited the playful idea of envisaging lithography much as collage. Just like in the process of collage, lithography is based on the building of layers, each contributing either, structure or colour to a particular composition. The diverse and rich background colours acted as

the defining feature for the series and each were named after a nation associated with each colour. Our stunning impression with its rich red is immediately evocative of China and the auspicious symbolism of luck and happiness. Typically for Miró, this sense of order gives way to a playful Surrealism and his forward thinking nature; the final work of the series is depicted on the moon; created in the same year as the Moon Landing, 1969.

THE LADY PLAYING CHECKERS | LA DAME AUX DAMIERS, 1969

Original Hand Signed and Numbered Lithograph on Checked Cloth laid on Wove Paper
85 x 60.5 cm. / 33.4 x 23.8 in.

Reference: Mourlot 544





THE CONVICT | LE BAGNARD, 1969

Original Hand Signed and Numbered Lithograph on Checked Cloth laid on Wove Paper
87.5 x 60.5 cm. / 34.4 x 23.8 in.

Reference: Mourlot 526

LYRICAL MUSINGS

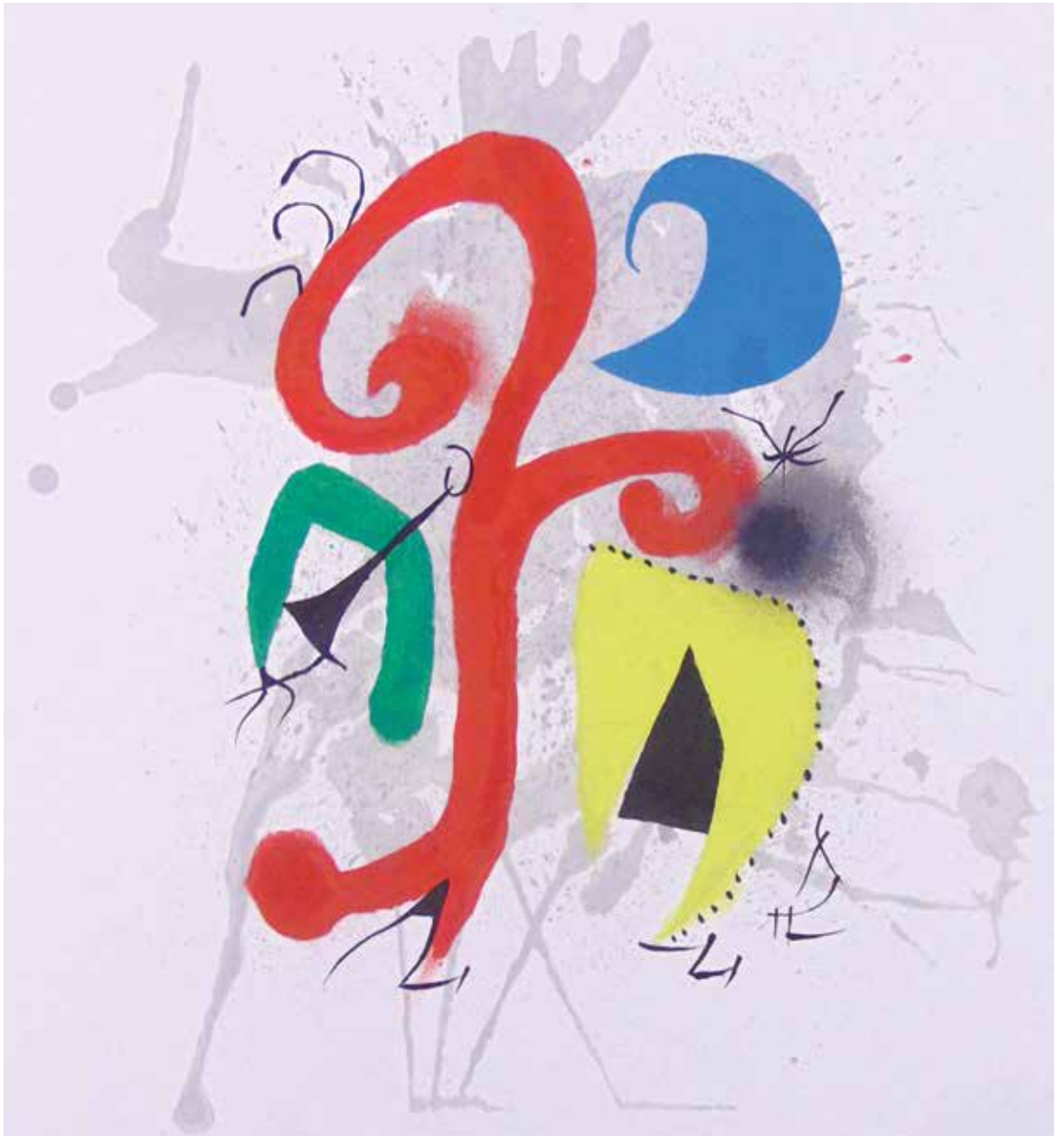
GARDEN IN MOONLIGHT | JARDIN AU CLAIR DE LUNE, 1973

Original Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper
59.8 x 44 cm. / 23.5 x 17.3 in.

Reference: Mourlot 896

This composition was commissioned by *Centre national d'art contemporain, Ministère des affaires culturelles*, which was only set up in 1971 as a means to address the enhancing role of culture across all ministries in government. This particular work was created to accompany the exhibition *Hommage à Tériade*, dedicated to the acclaimed publisher of Modern Masters, Efstratios Eleftheriades, more often known as Tériade.

The title itself recalls the *Clair de Lune* from *Suite Bergamasque* by celebrated French Impressionist composer, Claude Debussy. The music which is also immortalised in a dramatic coastal walk, enjoyed best by moonlight, along the Brittany coast was inspired by the poetry of Paul Verlaine. The poet wrote *Clair de Lune* in 1869. The sense of lyricism is evident in Miró's composition as is the suggestion of a conductor figure in the background as a base for the swirls of colour so typical of Miró's style.

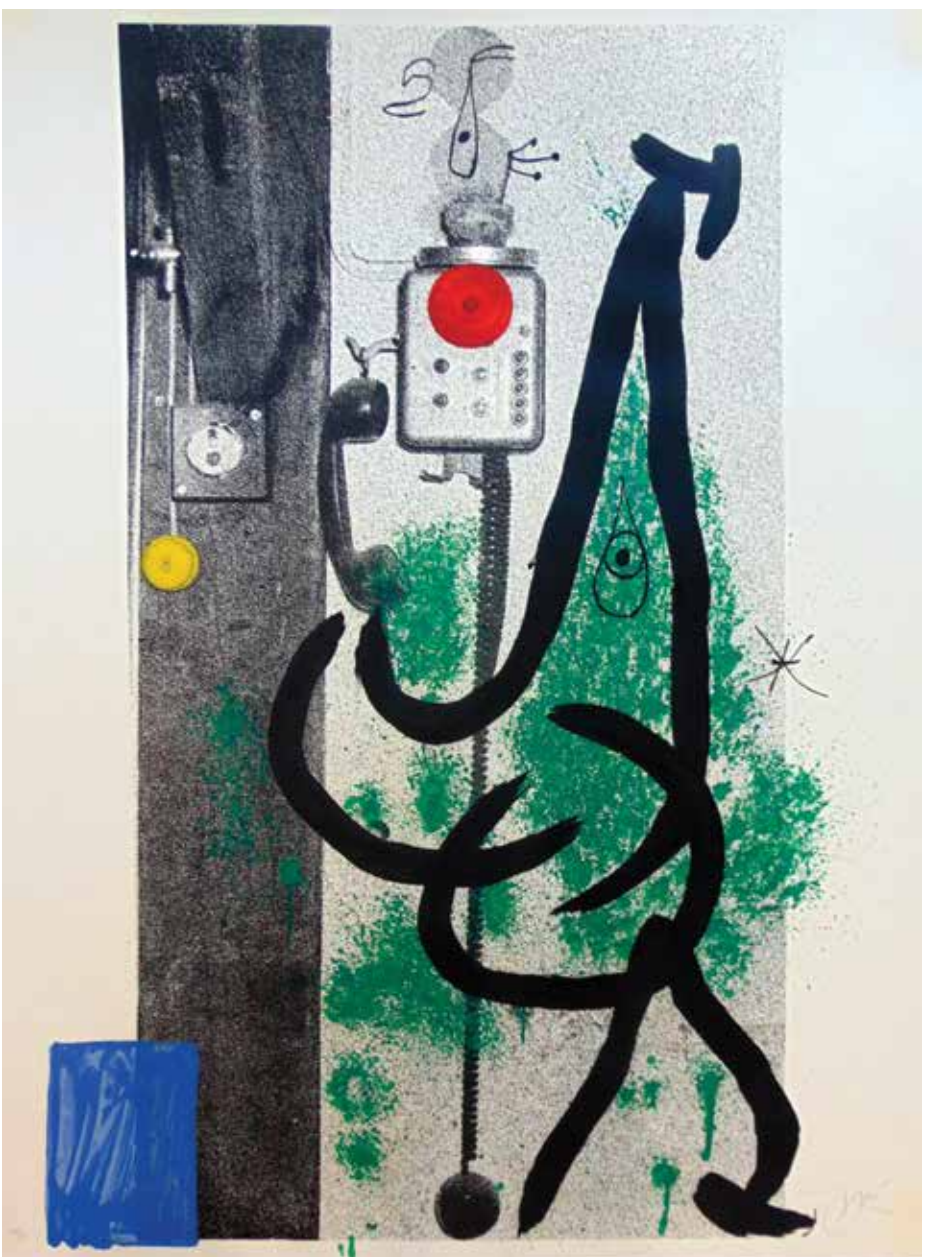


CHEERLEADER | MAJORETTE, 1978

Original Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper
99.5 x 72.5 cm. / 39.2 x 28.5 in.

Reference: Mourlot 1169





THE YOUNG LADY ON THE PHONE | LA DEMOISELLE AU TELEPHONE, 1971

Original Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper
124.5 x 91.4 cm. / 49 x 36 in.

Reference: Mourlot 694



JOAN MIRÓ AND CATALONIA, 1970

Original Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper

50 x 65.5 cm. / 19.7 x 25.8 in.

Reference: Mourlot 667



THE ACID MELODY | LA MÉLODIE ACIDE, 1980

Hand Numbered Lithograph in Colours on Arches Wove Paper
33 x 25 cm. / 13 x 10 in.

Reference: Mourlot 1212-1225; Cramer Books 248

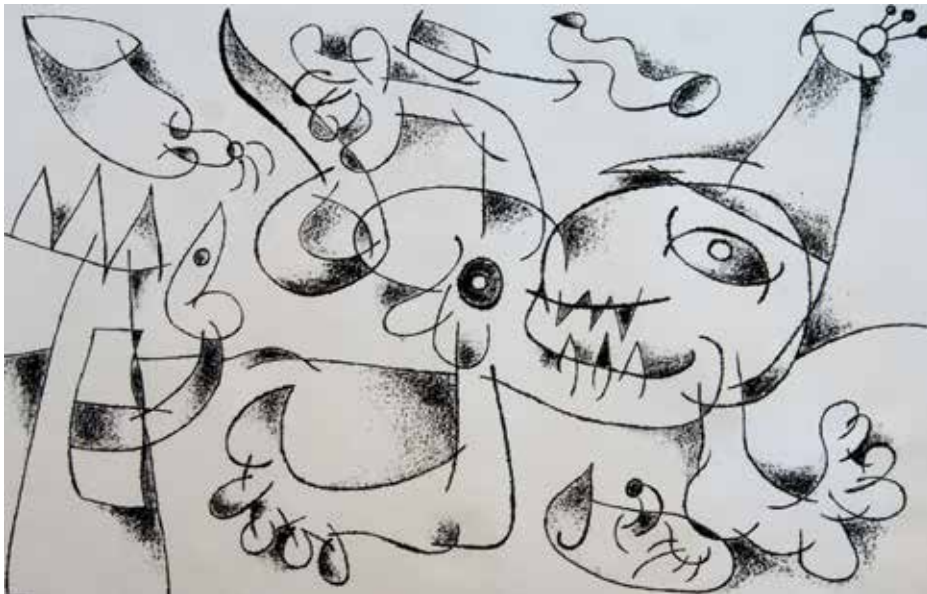


SURREALISM AND ITS KING

Ubu Roi [King Ubu] is a play by Alfred Jarry, it premiered in 1896. It is a precursor of the Theatre of the Absurd and Surrealism. It is the first of three stylised burlesques in which Jarry satirises power, greed, and their evil practices—in particular the propensity of the complacent bourgeois to abuse the authority engendered by success. It was followed by *Ubu Cocu* [Ubu Cuckolded] and *Ubu Enchaîné* [Ubu Enchained], neither of which was performed during Jarry's 34-year life. Père Ubu first appeared in 1888 in a collaboration between Alfred Jarry and a fellow student at the Rennes Lycée, but his first public appearance came in 1893 when Jarry published some of prose works in an Avant-Garde review, the *Minutes de Sable Mémorial*. His triumph, however, was on the stage when the director of the Théâtre de l'Oeuvre, Lugne-Poe staged a production of *Ubu Roi*. The audience received the play with screams, whistles, fist-shaking, the critics took up the cudgels and the play became infamous and its author an Avant-Garde hero.

Joan Miró used *Ubu Roi* as a subject of his most famous series made of fifty lithographs known as the "Barcelona Series" in 1940. These subjects could be *Ubu Roi*, but they also cleverly satirise General Franco and his generals after he had won the Spanish Civil War. He revisited this subject many times in his oeuvre.

We are proud to present a large selection of works from *Series for King Ubu / Suites pour Ubu Roi, 1966*. This ambitious lithographic project was dear to Miro's heart and was published with the 'key plate' in black, the colour and the final 'composite plate'. By choosing to publish this series in this way Miró allowed a glimpse at the complexities of lithography, as well as a self reflective homage to his 1940 black Barcelona series.





**THE MASSACRE OF THE KING OF POLAND I-III, FROM: SERIES FOR KING UBU |
LE MASSACRE DU ROI DE POLOGNE I-III, FROM: SUITES POUR UBU ROI, 1966**

Set of Three Original Hand Signed and Numbered Lithographs in Colours on Arches Wove Paper

54 x 75 cm. / 21.3 x 29.5 in.

Reference: Moulot 404-406; Cramer Books 108



THE REVIEW III, FROM: SERIES FOR KING UBU | LA REVUE III, FROM: SUITES POUR UBU ROI, 1966

Original Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper

54 x 75 cm. / 21.3 x 29.5 in.

Reference: Mourlot 403; Cramer Books 108



**BOUGRELAS AND HIS MOTHER III, FROM: SERIES FOR KING UBU | BOUGRELAS ET SA MÈRE III,
FROM: SUITES POUR UBU ROI, 1966**

Original Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper

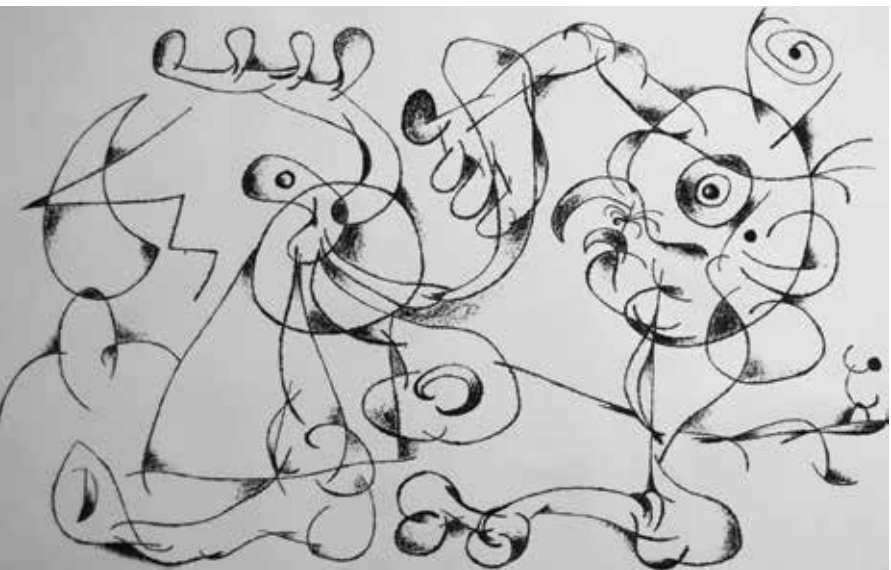
54 x 75 cm. / 21.3 x 29.5 in.

Reference: Mourlot 409; Cramer Books 108

**THE NOBLES AT THE TRAPDOOR I,
FROM: SERIES FOR KING UBU | LES NOBLES À LA TRAPPE I,
FROM: SUITES POUR UBU ROI, 1966**

Original Hand Signed and Numbered Lithograph on Arches Wove Paper
54 x 75 cm. / 21.3 x 29.5 in.

Reference: Mourlot 410; Cramer Books 108



**THE NOBLES AT THE TRAPDOOR II,
FROM: SERIES FOR KING UBU | LES NOBLES À LA TRAPPE II,
FROM: SUITES POUR UBU ROI, 1966**

Original Hand Signed and Numbered Lithograph in Colours on
Arches Wove Paper

54 x 75 cm. / 21.3 x 29.5 in.

Reference: Mourlot 411; Cramer Books 108





**THE NOBLES AT THE TRAPDOOR III, FROM: SERIES FOR KING UBU | LES NOBLES À LA TRAPPE III,
FROM: SUITES POUR UBU ROI, 1966**

Original Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper

54 x 75 cm. / 21.3 x 29.5 in.

Reference: Mourlot 412; Cramer Books 108

**THE NIGHT, THE BEAR II, FROM: SERIES FOR KING UBU
LA NUIT, L'OURS II, FROM: SUITES POUR UBU ROI, 1966**

Original Hand Signed and Numbered Lithograph in Colours
on Arches Wove Paper

54 x 75 cm. / 21.3 x 29.5 in.

Reference: Mourlot 423, Cramer Books 108



**THE NIGHT, THE BEAR III, FROM: SERIES FOR KING UBU
LA NUIT, L'OURS III, FROM: SUITES POUR UBU ROI, 1966**

Original Hand Signed and Numbered Lithograph in Colours
on Arches Wove Paper

54 x 75 cm. / 21.3 x 29.5 in.

Reference: Mourlot 424, Cramer Books 108





AT THE TSAR'S III, FROM: KING UBU | CHEZ LE TSAR III, FROM: UBU ROI, 1966

Original Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper

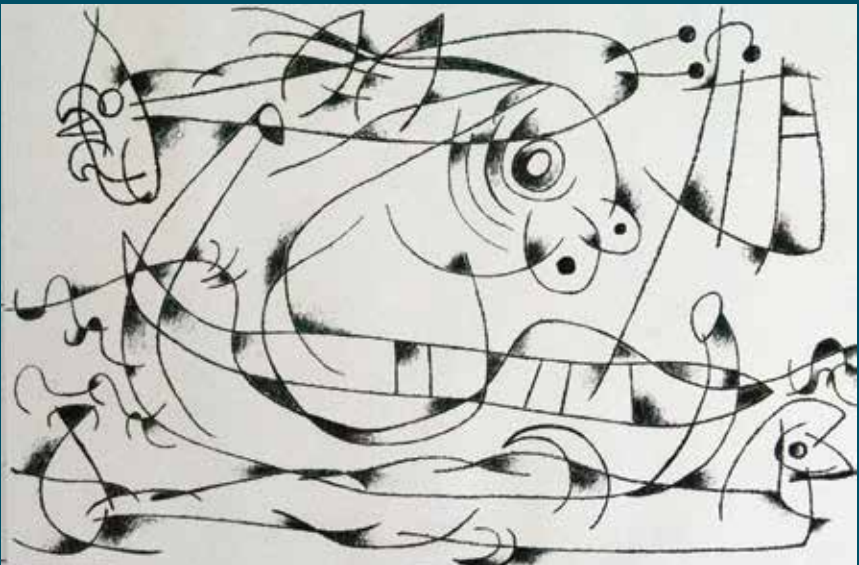
54 x 75 cm. / 21.3 x 29.5 in.

Reference: Murlot 415; Cramer Books 108

THE RETURN JOURNEY I, FROM: SERIES FOR KING UBU | LE VOYAGE DE RETOUR I, FROM: SUITES POUR UBU ROI, 1966

Original Hand Signed and Numbered Lithograph on Arches Wove Paper
54 x 75 cm. / 21.3 x 29.5 in.

Reference: Mourirot 427; Cramer Books 108



THE RETURN JOURNEY II, FROM: KING UBU | LE VOYAGE DE RETOUR II, FROM: UBU ROI, 1966

Original Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper
54 x 75 cm. / 21.3 x 29.5 in.

Reference: Mourirot 427; Cramer Books 108





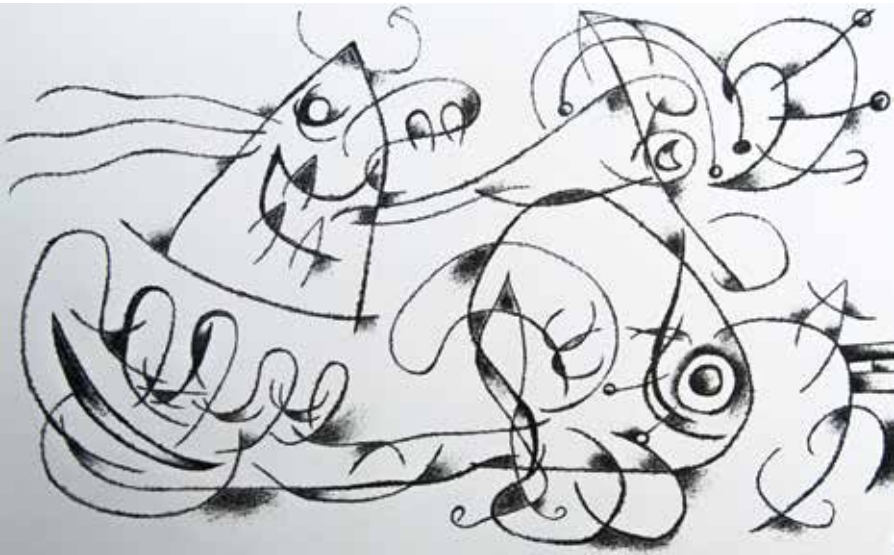
THE RETURN JOURNEY III, FROM: SERIES FOR KING UBU | LE VOYAGE DE RETOUR III, FROM: SUITES POUR UBU ROI, 1966

Original Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper

54 x 75 cm. / 21.3 x 29.5 in.

Reference: Murlot 427; Cramer Books 108

**FATHER UBU'S SLEEP I, FROM: SERIES FOR KING UBU |
LE SOMMEIL DU PÈRE UBU I,
FROM: SUITES POUR UBU ROI, 1966**
Original Hand Signed and Numbered Lithograph
on Arches Wove Paper
54 x 75 cm. / 21.3 x 29.5 in.
Reference: Mourtlot 425; Cramer Books 108



**FATHER UBU'S SLEEP II, FROM: SERIES FOR KING UBU |
LE SOMMEIL DU PÈRE UBU II, FROM: SUITES POUR UBU ROI, 1966**
Original Hand Signed and Numbered Lithograph in Colours
on Arches Wove Paper
54 x 75 cm. / 21.3 x 29.5 in.
Reference: Mourtlot 426; Cramer Books 108





FATHER UBU'S SLEEP III, FROM: SERIES FOR KING UBU | LE SOMMEIL DU PÈRE UBU III, FROM: SUITES POUR UBU ROI, 1966

Original Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper

54 x 75 cm. / 21.3 x 29.5 in.

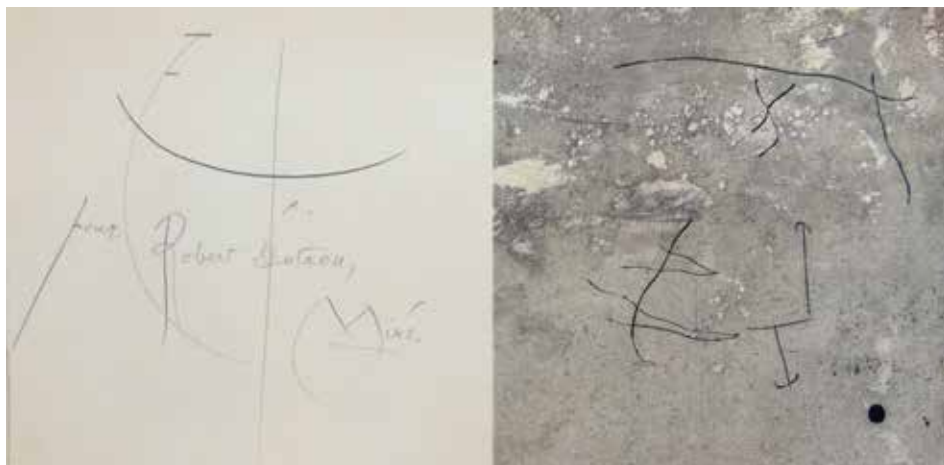
Reference: Mourlot 427; Cramer 108

SYNCRETISM: PRINTMAKER AND MASTER

Robert Dutrou who ran Aime Maeght's printmaking studio in Levallois, a town northwest of Paris, during the 1960s would soon become synonymous with the most cutting edge developments in intaglio printing. Dutrou and Miró shared an enormous syncretism in their work and a strong focus on simplicity. They tried out countless different instruments, using the imperfections in the surface as stimuli for their creativity. It was Dutrou who first introduced the curiously minded artist to the aquatint technique. It would be a medium that Miró would soon push to its limits to begin the colours of his imagination to fruition. We are pleased to show two particularly poignant works entitled *Creation Miró | Création Miró, 1961-62*, in both black ink only and with additional colour plates. These are wonderful in documenting the close friendship and professional admiration between both men. They are the *épreuves d'artiste* [artist's proofs] and contain an elaborate and typical Miró means of portraying 'e.a', the commonly used acronym. Aquatint is usually found along with etching in Miró's work, but not exclusively.

Etching starts with covering the metal plate with a waxy coating called a ground. The artist draws on the ground with a burin, exposing the metal beneath. The plate is then immersed in acid, which "bites" into the exposed lines, preserving the drawing. The ground is then removed, the plate is inked, wiped clean and printed in exactly the same way as an engraving. Ink is then introduced into the incised lines and the plate is wiped clean.

Aquatint is a form of etching process in which the metal plate is covered with a semi-porous ground, which allows the acid to bite through evenly, creating areas of tone on top of the incised lines. As a result of this tonal quality, aquatints can often look like ink-brushed drawings or watercolours and the process permits mild variations in shade.



TOP:

CREATION MIRÓ | CRÉATION MIRÓ, 1961-62

Original Hand Signed Etching and Aquatint on Arches Wove Paper
20 x 40.3 cm. / 7.9 x 15.9 in.

Reference: Dupin 306; Cramer Books 76

BOTTOM:

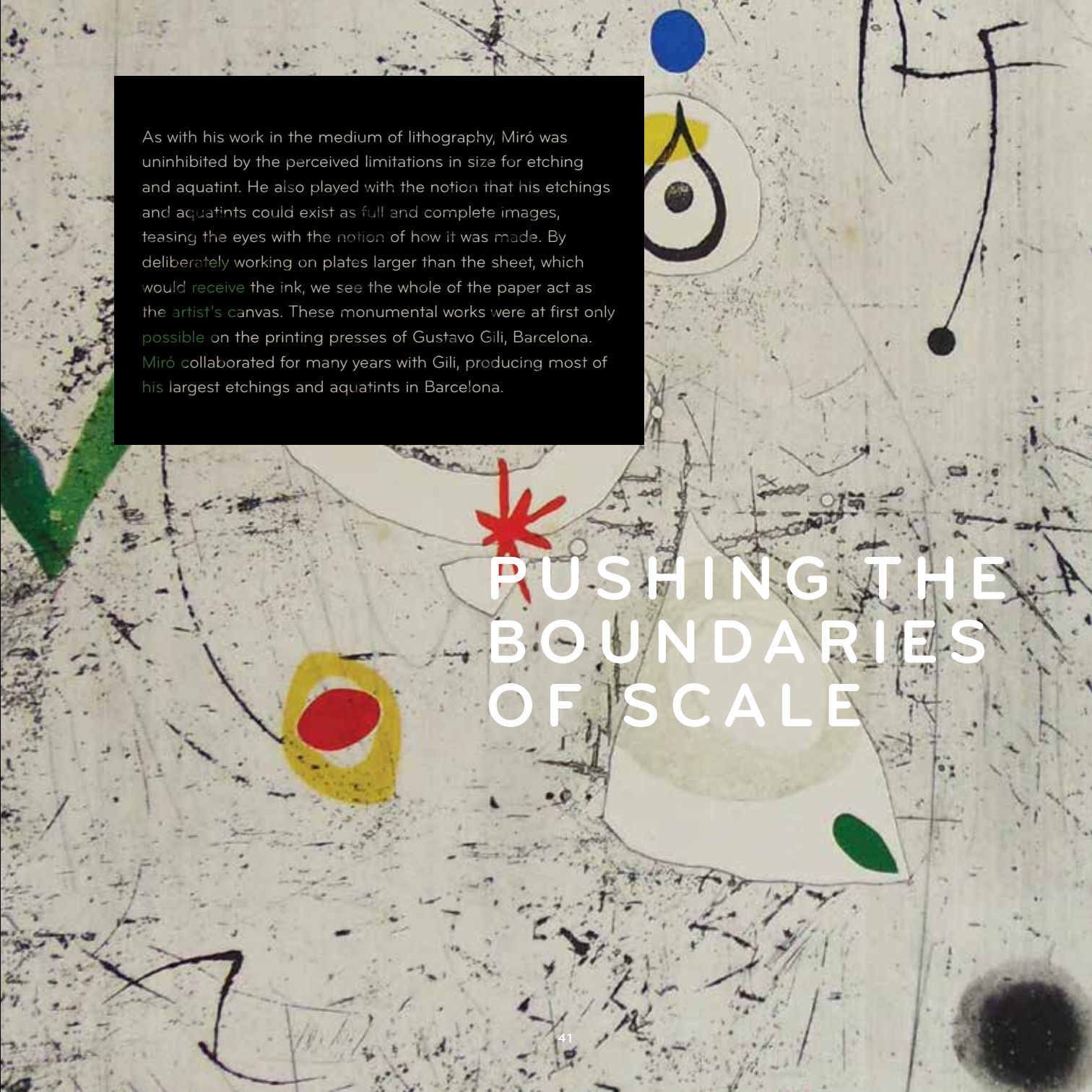
CREATION MIRÓ | CRÉATION MIRÓ, 1961-62

Original Hand Signed Etching with Aquatint in Colours on Arches Wove Paper
20 x 40.3 cm. / 7.9 x 15.9 in.

Reference: Dupin 306; Cramer Books 76

PROVERBS, FROM: POEMS OF JOAN SALVAT PAPASSEIT | PROVERBBI, FROM: POÈMES DE SALVAT-PAPASSEIT, 1974
Original Hand Signed and Numbered Etching and Aquatint with Embossing on Arches Wove Paper
90.5 x 63 cm. / 35.6 x 24.8 in.
Reference: Dupin 712; Cramer Books 179





As with his work in the medium of lithography, Miró was uninhibited by the perceived limitations in size for etching and aquatint. He also played with the notion that his etchings and aquatints could exist as full and complete images, teasing the eyes with the notion of how it was made. By deliberately working on plates larger than the sheet, which would receive the ink, we see the whole of the paper act as the artist's canvas. These monumental works were at first only possible on the printing presses of Gustavo Gili, Barcelona. Miró collaborated for many years with Gili, producing most of his largest etchings and aquatints in Barcelona.

PUSHING THE BOUNDARIES OF SCALE



**GREETING CARD FROM AIMÉ MAEGHT |
CARTE DE VOEUX POUR AIME MAEGHT , 1951**

Original Hand Signed and Numbered Etching in Colours
on Wove Paper

12.5 x 15.4 cm. / 4.9 x 6.1 in.

Reference: Dupin 72



ONE PLATE, FROM: SACCADES, 1962 (ORANGE)

Original Etching and Aquatint in Colours on
BFK Rives Wove Paper

30 x 51 cm. / 11.9 x 20 in. (folded as issued)

Reference: Dupin 330 ; Cramer Books 77



WOMAN AND BIRD IN FRONT OF THE MOON | FEMME ET OISEAU DEVANT LE LUNE, 1947

Original Hand Signed and Numbered Etching and Aquatint on Wove Paper
21 x 25.2 cm. / 8.3 x 9.9 in.

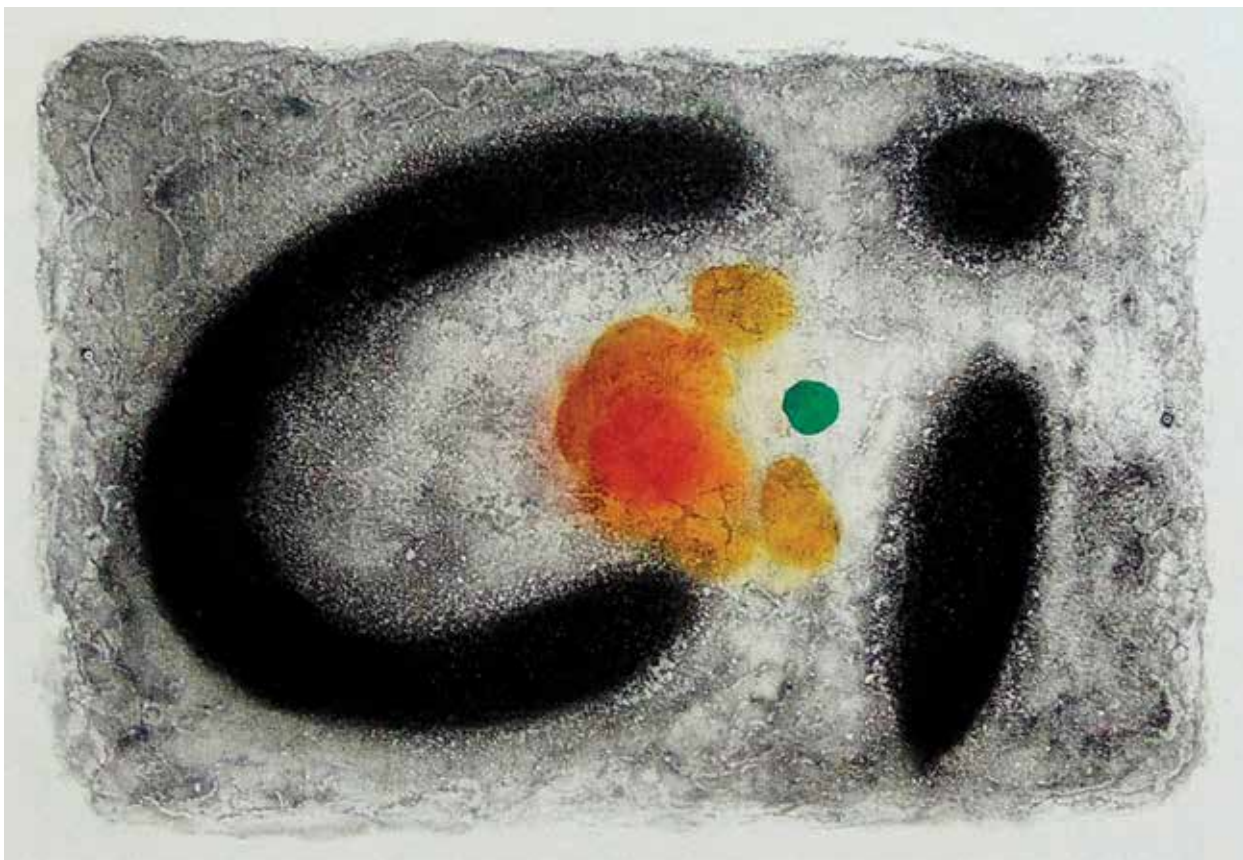
Reference: Dupin 51; Cramer Books 10

**“UNE TERRE QUI ÉTAIT
BELLE A COMMENCÉ
SON AGONIE, SOUS LE
REGARD DE SES SŒURS
VOLTIGEANTES, EN
PRÉSENCE DE SES
FILS INSENSÉS.”**

RENÉ CHAR, NOUS AVONS

POETRY AS INSPIRATION

The collaboration between Miró and Aldo Crommelynck began in 1957, when the artist also began working with Robert Dutrou. Within two years he created what is considered the finest illustration of the celebrated French Surrealist poet, René Char's poem *Nous Avons* [We Have]. The artist referred to these works as *Fusées* [Rockets] and they depict two compositions explored in numerous colour combinations, reflecting the shifting of time found in Char's poem.



COMPOSITION III, FROM: ROCKETS | FUSÉES, 1959

Original Hand Signed and Numbered Etching in Colours on BFK Rives Wove Paper

27.5 x 37.2 cm. / 10.8 x 14.7 in.

Reference: Dupin 250; Cramer Books 54

COMPOSITION I , FROM: FOUR COLOURS COUPLE THE WORLD | QUATRE COULEURS APARIEN EL MÓN, 1975

Original Hand Signed Etching and Aquatint in Colours with Carborundum on Arches Wove Paper
90 x 63.5 cm. / 35.5 x 25 in.

Reference: Dupin 822; Cramer Books 213





THE SARGEANT | LE MARÉCHAL DES LOGIS, 1978

Original Hand Signed and Numbered Etching and Aquatint in Colours with Carborundum on Arches Wove Paper
106,5 x 75,2 cm. / 42 x 29.8 in.

Reference: Dupin 994



This is the fourth composition (of four) produced by the artist on the occasion of the 1973 exhibition "*Miró, paintings, gouaches, sobreteixims, sculpture and etchings*" held at Pierre Matisse, New York.

HOMAGE TO PIERRE MATISSE, FROM: ETCHINGS FOR AN EXHIBITION | HOMMAGE À PIERRE MATISSE, FROM: GRAVURES POUR UNE EXPOSITION, 1973

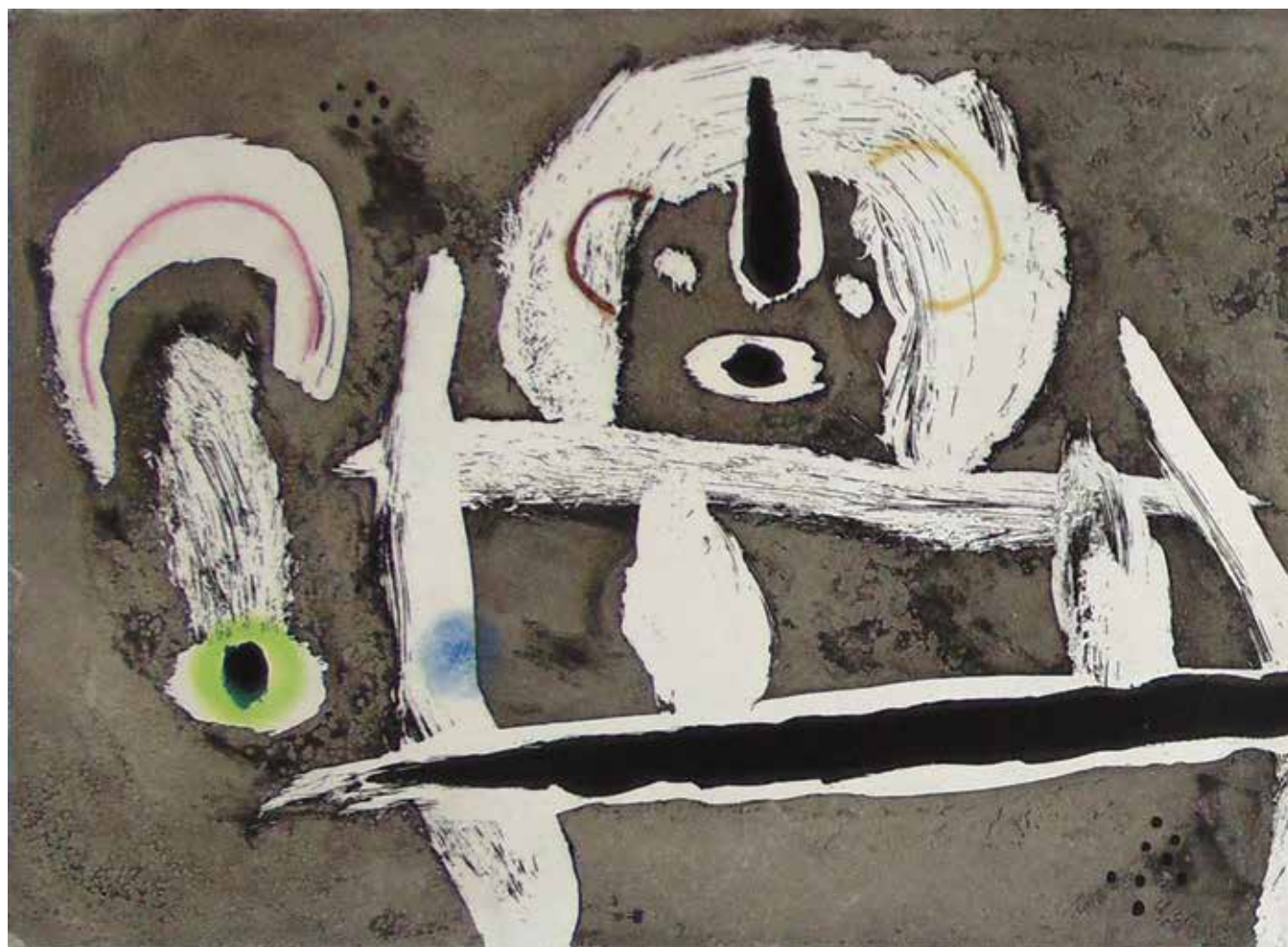
Original Hand Signed and Numbered Etching and Aquatint in Colours on Arches Wove Paper

63 x 90.8 cm. / 24.8 x 35.8 in.

Reference: Dupin 609; Cramer Books 174



FIREWORKS II | LA TRACA II, 1979
Original Hand Signed and Numbered Aquatint on Arches Wove Paper
90.3 x 63 cm. / 35.6 x 24.8 in.
Reference: Dupin 1115





GREAT WIND | GRAND VENT, 1960

Original Hand Signed and Hand Numbered Etching with Aquatint in Colours on Rives Wove Paper

62.9 x 88.3 cm. / 24.8 x 34.7 in.

Reference: Dupin 283

COMPOSITION V, FROM: SERIES II | SÉRIE II, 1952-53

Original Hand Signed Etching and Aquatint in Colours on Arches Wave Paper

50.5 x 65.5 cm. / 19.9 x 25.8 in.

Reference: Dupin 87



This work belongs to the second of six series of etchings which Miró made in 1952 and 1953. The first and second series are more closely related in terms of imagery than the subsequent series. Both present boldly and broadly drawn figures reminiscent of some of the ceramics Miró was making with Josep Lloréns Artigas at the time, while retaining the sense of fluidity characteristic of Miró's biomorphic forms of this period.



MORNING ROSE IN MOONLIGHT | ROSE MATINALE AU CLAIR DE LA LUNE, 1958

Hand Signed and Inscribed Etching and Aquatint in Colours on BFK Rives Wove Paper

56 x 65 cm. / 22 x 25.6 in.

Reference: Maeght 1713



From 1967 onwards, Robert Rauschenberg introduced Miró to a new technique invented by Henry Goetz: Silicon Carbide engraving. Different from traditional engraving, here the incised work is replaced by a relief work, a hard superstructure on the copper surface. The method consists of setting very high pressure resistant substances such as Silicon Carbide, synthetic varnish, or both, on the plate surface. The interstices between the silicon carbide grains and the streaks in the varnish replace the holes or grooves in the metal itself in the more classical methods. This technique can be seen clearly in both Arrow Head, 1968 and The Dandy, 1969.

ARROW HEAD | TÊTE FLÈCHE, 1968

Original Hand Signed and Numbered Aquatint in Colours with Carborundum on Mandeure Rag Paper

66 x 50 cm. / 26 x 19.7 in.

Reference: Dupin 460

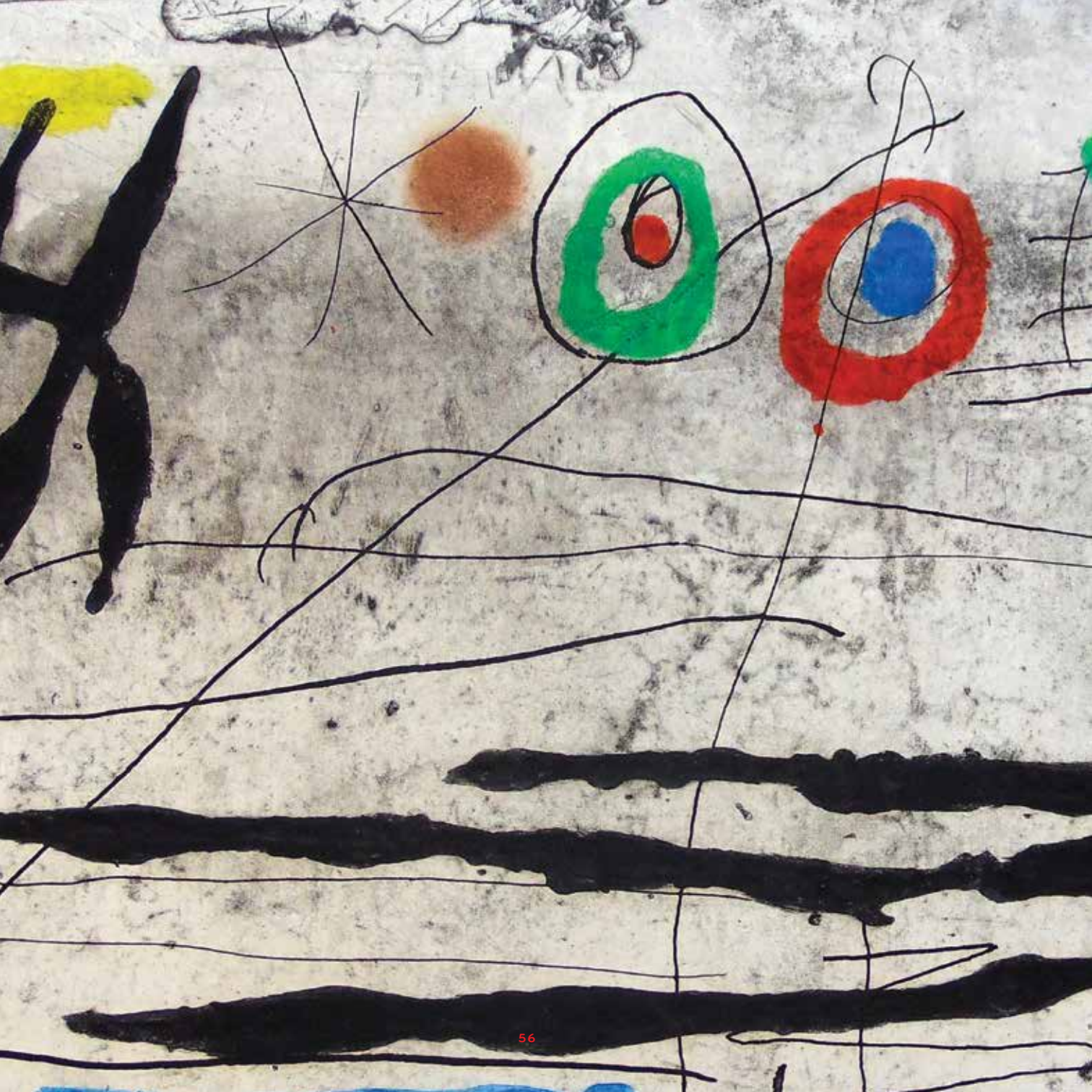


THE DANDY, 1969

Original Hand Signed and numbered Etching with Aquatint and Carborundum in Colours on Mandeure Rag Paper

75.3 x 58.5 cm. / 28.6 x 41.1 in.

Reference: Dupin 492





MARK ON THE WALL I | TRACE SUR LA PAROI I, 1967

Original Hand Signed and Numbered Etching with Aquatint in Colours and Carborundum on Mandeure Rag Paper

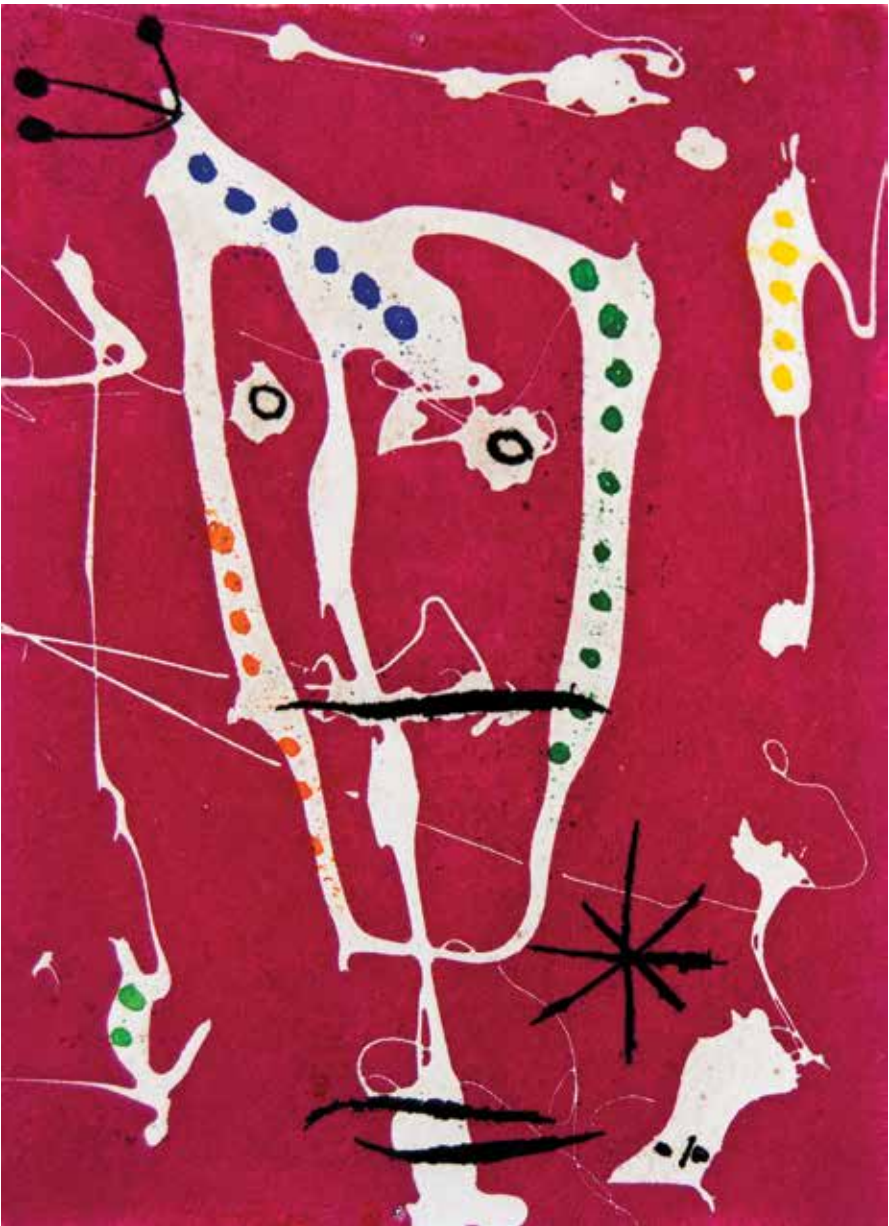
72.4 x 104.5 cm. / 20.5 x 41.2 in.

Reference: Dupin 440

COMPOSITION V, FROM: THE BREAKERS | LES BRISANTS, 1958

Original Hand Signed and Numbered Etching and Aquatint in Colours on Arches Wove Paper
38.5 x 28.5 cm. / 15.2 x 11.2 in.

Reference: Dupin 238; Cramer Books 46





COMPOSITION VI, FROM: THE RING OF DAWN | LA BAGUE D'AURORE, 1957

Original Hand Signed, Inscribed and Numbered Etching on Rives Wove Paper

38 x 28.5 cm. / 15 x 11.2 in.

Reference: Dupin 128; Cramer Books 45

MIRÓ AND HAND-COLOURING: RAISING THE PLANE

As with many of the Masters of the 20th Century, Miró allowed creativity to rule over medium. Therefore his paintings, drawings and sculpture are closely entwined with his printmaking; each creative impulse rarely existing in isolation. Much more than any of the great artists of the 20th Century, Miró often would experiment with hand-colouring and embellishment of his etchings and lithographs. These works are insightful to the artistic process, but also rare enough to blur the line between 'unique' and those which are 'editioned'. We are delighted to present a small selection of lithographs and etchings which include extra hand-working by the artist outside of the standard edition. This is often in the form of crayon or watercolours and heighten the composition. No two are the same and it allowed Miró to add further dimension to his work.

It is important to note that not all subjects were reworked by the artist in this way, but a small number of works that were most often associated with poetry or prose illustration have been heightened with additional colour by the artist's hand. We are delighted to present examples from *Rockets / Fusées, 1959, Essences of the Earth / Les Essències de la Terra, 1970* and *The Ring of Dawn / La Bague d'Aurore, 1957*.



COMPOSITION IV, FROM: ESSENCES OF THE EARTH | LES ESSÈNCIES DE LA TERRA, 1970

Original Hand Signed and Numbered Lithograph with Hand-Colouring on Japon Nacré Paper

50 x 36 cm. / 19.7 X 14.2 in.

Reference: Mourirot 579; Cramer Books 124

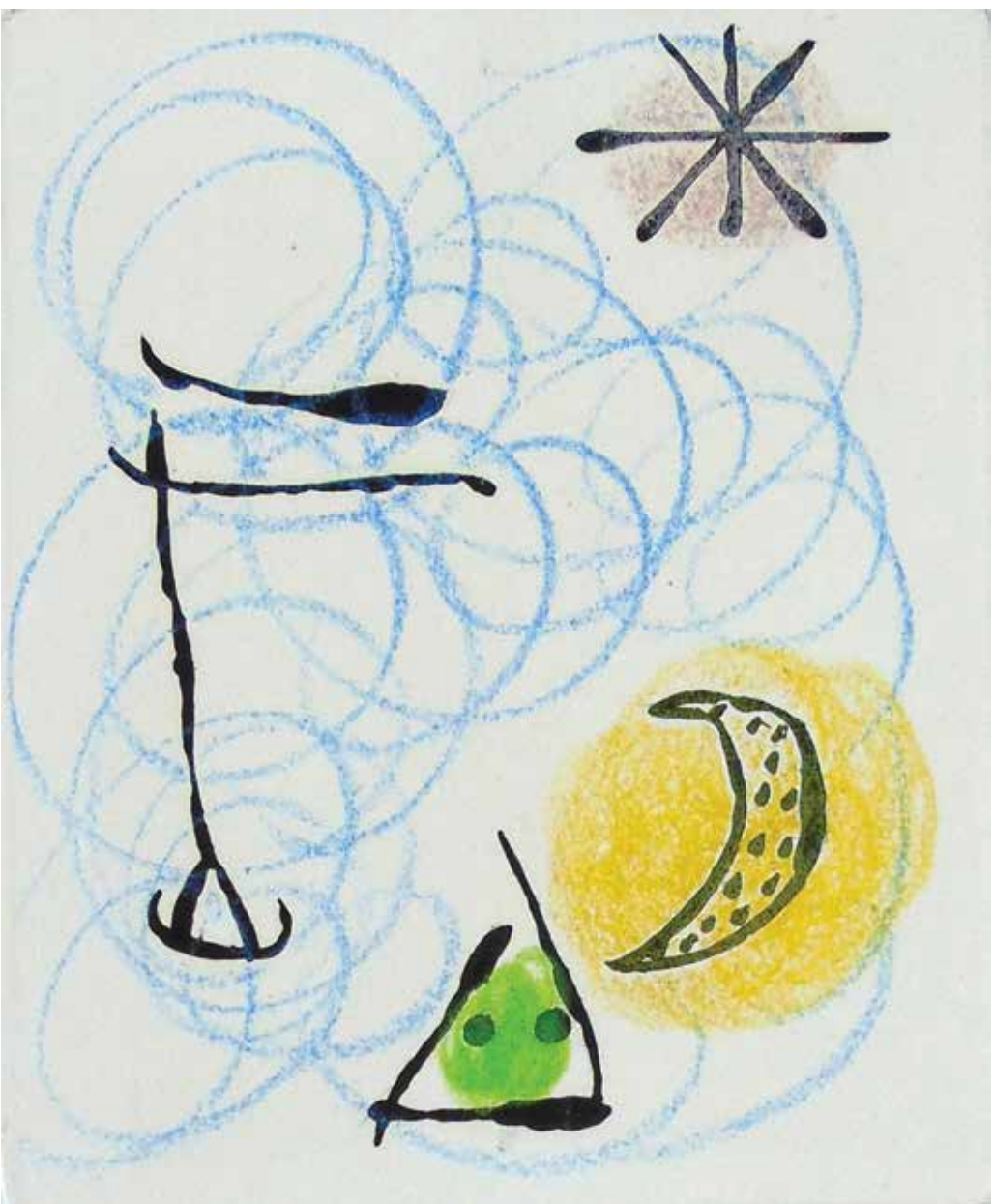


COMPOSITION IV, FROM: ROCKETS | FUSÉES, 1959

Original Hand Signed and Numbered Etching with Additional Hand-Colouring on BFK Rives Wove Paper

27.5 x 37.2 cm. / 10.8 x 14.7 in.

Reference: Dupin 251; Cramer Books 54



COMPOSITION II, FROM: THE RING OF DAWN | LA BAGUE D'AURORÉ, 1957
Original Hand Signed and Numbered Etching with Hand-Colouring on Rives Wave Paper
38 x 28.5 cm. / 15 x 11.2 in.
Reference: Dupin 122; Cramer Books 45

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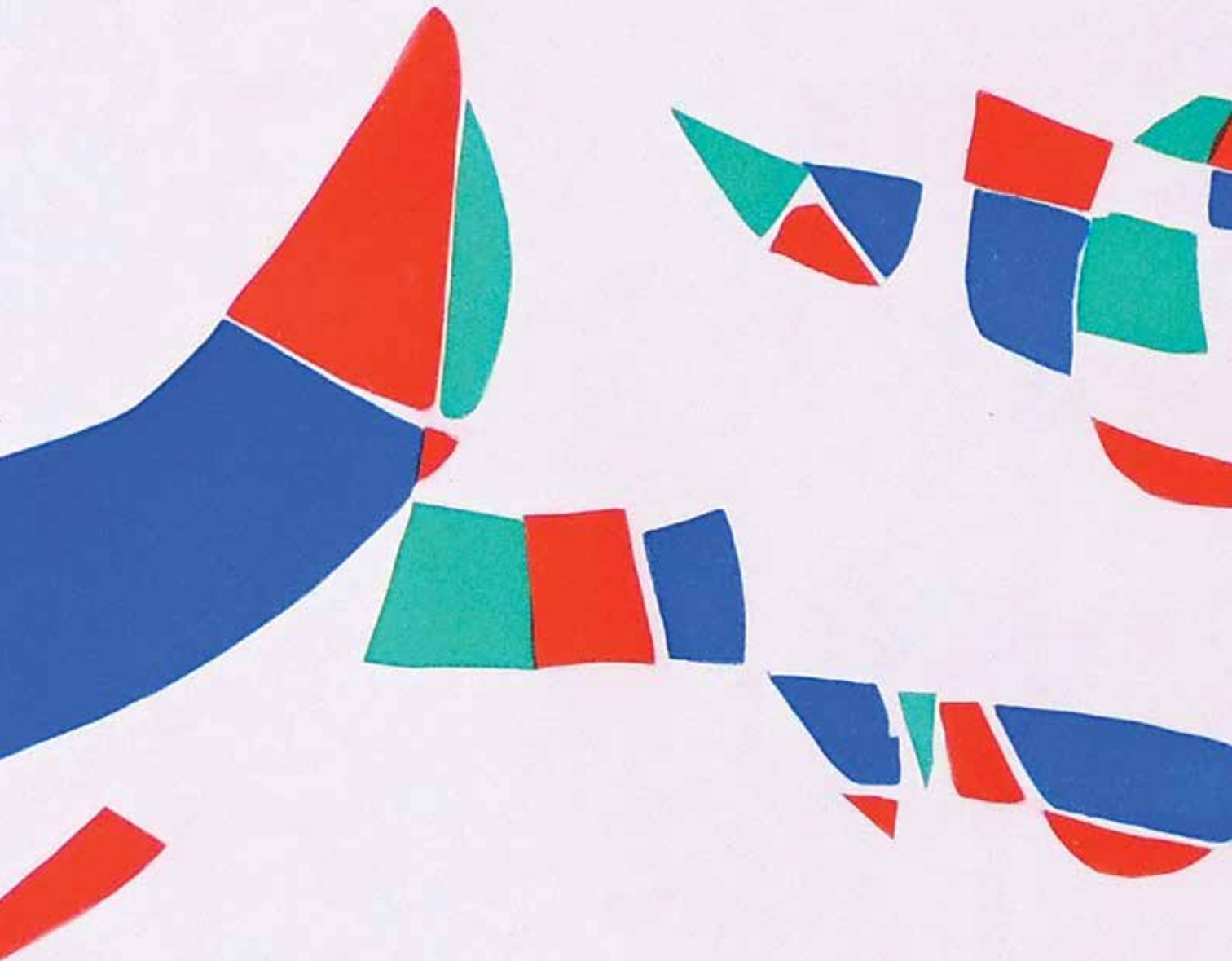
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