

JOAN MIRO

THE IMMENSE SWIRLING CREATION

U 280 WORKS: CERAMICS, DRAWINGS, LITHOGRAPHS, ENGRAVINGS, PHOTOGRAPHS, ILLUSTRATIONS AND RARE EDITIONS.

In 1938, Miró wrote in the magazine *XXe siècle*: "The more I work, the more I want to work. I'd like to try my hand at sculpture, pottery, printmaking, have a printing press. I would also like to try, as far as possible, to go beyond easel painting which, in my opinion, has a petty aim, and to get closer, through painting, to the human masses that I have never stopped thinking about".

NUMEROUS ENCOUNTERS

Miró's graphic work was punctuated by a series of encounters to which he remained faithful until his last gestures. In 1930, he began working for two famous publishers of Greek origin, Christian Zervos and Tériade. In 1932, Tristan Tzara introduced him to the painter and engraver Louis Marcoussis. In 1947, Miro met William Hayter in New York. Their collaboration was to prove essential in the

development of his graphic work. For several months, he spent half his days at Hayter's famous Atelier 17.

MAEGHT AND MOURLOT

In 1948, Miró returned to Paris. After Hayter in New York, he met Fernand Mourlot in the French capital, who was to play a decisive role in the development of his graphic work. This new collaboration would prove to be the starting point for a considerable body of lithographic work. From 1948 onwards, graphic works became an increasingly important part of Miro's work. By 1982, he had produced an estimated one thousand lithographs. The artist was particularly fond of this means of expression, which enabled him to reach the general public by publishing catalogues and posters illustrated with original plates. This collaboration with Fernand Mourlot was supported by Aimé Maeght, a former lithographer and publisher of prints and illustrated books.

To coincide with exhibitions in his gallery and his foundation, Aimé Maeght had the idea of asking the most famous artists of the 20th century to produce original lithographs for the posters and the famous *Derrière le Miroir* catalogues. In his remarkable biography, Jacques Dupin, a friend and Miro specialist, writes: "The result, as far as Miro was concerned, were hundreds of lithographs designed and executed by the artist himself, which for three decades gave tone, rhythm and colour to his exhibitions as well as to theatrical performances, concerts, political

and cultural events. We must not overlook this immense, whirlwind creation, which is essential to our understanding of Miro and reveals his infinite prodigality. No artist has ever been so free to do, so eager to give".

In 1957, Miro began working with Robert Dutrou, Aldo and Piero Crommelynck, Gustau Gili, Torralba, Damià Caus, La Poligrafa and Puresa, Foto Repro and Publicaciones Reunidas in Barcelona, and the Sala Pelaires studio in Palma de Mallorca. In Miro's graphic work, these collaborations gave rise to an extraordinary fertility.

A PERIOD OF EXTRAORDINARY FERTILITY

In Miro's graphic work, the 1970s are considered a period of extraordinary fertility. It is estimated that Miró produced around ten books, over a hundred lithographs and more than two hundred engravings during this decade. He remained faithful to the studios in Paris and Barcelona, which he had frequented for many years. Among the plates and isolated series are the *Délires du couturier*, *les Défilés de mannequins*, *les Crocs à Phynance*, *Gaudi*, *les Rupestres*, *les Gossos*, *la Commedia dell'arte* and *les Ocells de Mont-roig*. When it came to books, Miró remained close to poets. He still illustrated texts by Pablo Neruda, Alain Jouffroy, Joan Brossa, Carlos Franqui, José Miguel Ullan, Rafael Alberti, Patrick Waldberg and André Pieyre de Mandiargues. But his most famous illustrations were for Jacques Prévert's *Adonides*, René Char's *Marteau sans maître* and Alfred Jarry's

Ubu, a work that had fascinated him since childhood. Miró made three Ubu: Ubu roi, Ubu aux Baléares and l'Enfance d'Ubu.

Finally, in his remarkable biography of Miro, Jacques Dupin gives us information about the artist's last works: "At Miro's death, there remained a number of engravings and lithographs that had not been printed, but whose signature on the 'bon à tirer' signified that they had been completed. Ten engravings in the same vein as those in *Le Marteau sans maître* were intended for *Dehors la nuit est gouvernée*, René Char's second collection. To these should be added thirty-four etchings, *Les Revenants*, a true work of an engraver, without concessions, and the thirteen large etchings and aquatint prints entitled *Gens de la mer* (People of the Sea), in which the best of Miro can be found, in their breadth, freedom and fantasy. Miró produced all these works when he was nearly 90 years old.











Litografi teknikleri - Lithography techniques





Aljler - Posters





Jean-Michel Basquiat

1980-1988

1988-1989

er - Symbols





Kadir



1960'lı yıllar - The 60s





1970'ü yıllar - The 70s



70'ü yıllarin eserleri

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