

Surrealist prints from the collection of the Museum of Modern Art

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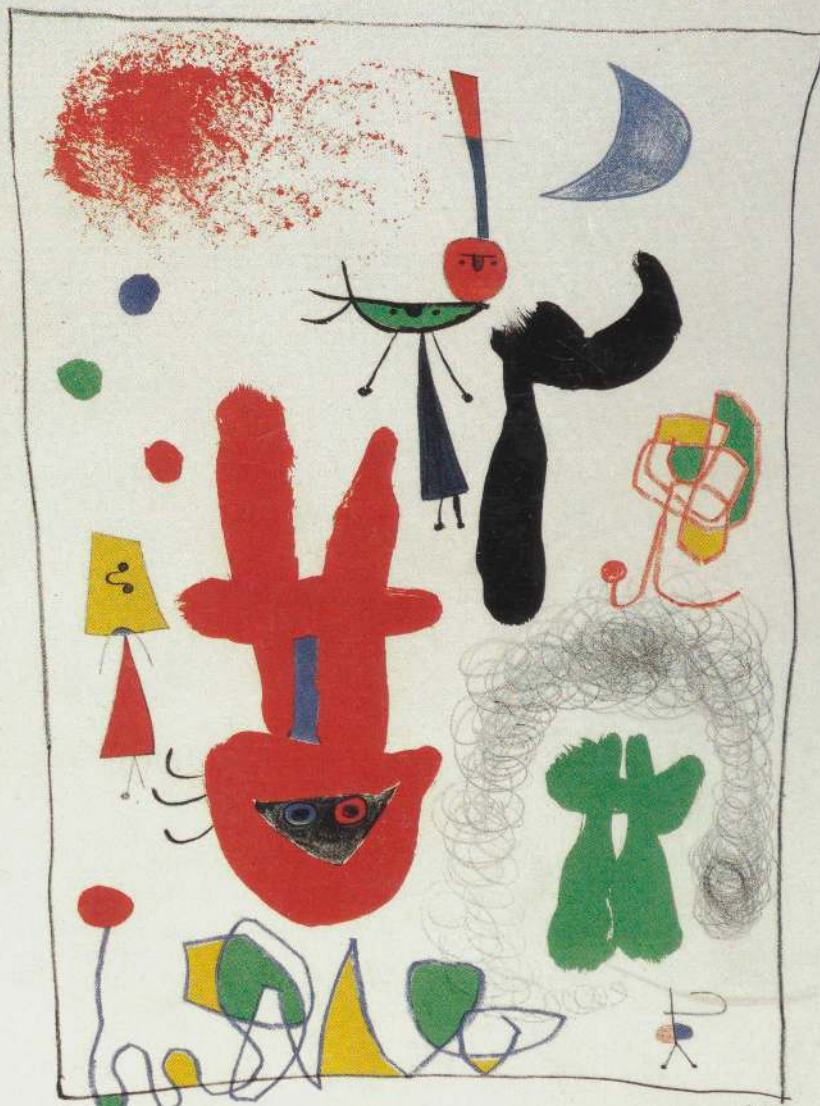
Fort Worth Art Museum

Exhibition URL

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from our founding in 1929 to the present—is
available online. It includes exhibition catalogues,
primary documents, installation views, and an
index of participating artists.

Surrealist Prints from the Collection of The Museum of Modern Art



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Surrealist Prints from the Collection of The Museum of Modern Art



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The Fort Worth Art Museum • 1985

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Purchase Fund.

"Surrealist Prints: Introduction" © 1985 Riva Castleman.

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The Fort Worth Art Museum, September 22-November 24, 1985
Marion Koogler McNay Art Museum, San Antonio, December 8, 1985-February 2, 1986
Glenbow-Alberta Institute, Calgary, March 15-May 11, 1986
Winnipeg Art Gallery, August 23-October 19, 1986
The Nelson-Atkins Museum of Art, Kansas City, Missouri, November 2, 1986-January 4, 1987
The Toledo Museum of Art, February 14-March 29, 1987

Foreword

Visitors to the exhibition *Surrealist Prints from the Collection of The Museum of Modern Art* and readers of this accompanying catalogue will likely be struck by the fact that this exhibition is a landmark event: the first major museum show ever mounted to focus on this central aspect of the Surrealist movement.

The reasons for this oversight—here corrected—may lie within the particular identity of Surrealism itself. When we look at Surrealist art—from Joan Miró's spare, linear markings to the deep forests inhabited by Max Ernst's LopLop and those strange personages populating the dream spaces of Salvador Dalí's pictures—we are often overwhelmed by this rich panoply of imagery. Equally arresting is the vast range of techniques and media, including automatism, frottage, *fumage* and *collage*, invented by the Surrealists as a direct part of their expressions. Given this character of "newness," it is logical that Surrealist studies have focused on the movement's avant-garde qualities, on its constant generation of a battery of fresh forms and procedures. Indeed, as the Surrealists themselves were anti-traditional, so to see Surrealism with the perspective of tradition seems to be in error.

Or so it seems at first. This exhibition so aptly proves that, by looking at Surrealism through a traditional art historical approach—here, focusing on the artists' works in the print medium—we can begin to see aspects of the movement that have largely remained hidden within the context of larger studies. And in this particular exhibition, we have the additional pleasure of joining together a great number of major works of graphic art.

Surrealist Prints is the result of a collaboration between The Museum of Modern Art in New York and The Fort Worth Art Museum. The idea of this survey was first proposed by Diane Upright, the Art Museum's Senior Curator, to be the first in a new series of exhibitions devoted to key aspects of early twentieth-century art. Dr. Upright relayed the concept to her MoMA colleague Riva Castleman, Director of the Department of Prints and Illustrated Books, who responded with great interest and encouragement. Shortly after their initial discussions and preliminary researches, it emerged that this project would be the pioneer showing of these works. With this in mind, our *Surrealist Prints* expanded its schedule and, after its debut at The Fort Worth Art Museum, will depart on an international tour.

The exhibition team had many other members as well. Deborah Wye, the Associate Curator of Prints at The Museum of Modern Art, worked with Dr. Upright on the selection of prints and contributed the essay on Miró, published here along with the *Introduction* to Surrealist prints by Ms. Castleman and the *Overview* by Dr. Upright. At MoMA, Betsy Jablow, the Associate Coordinator of Exhibitions, arranged the exhibition's tour in the United States and Canada; and in Fort Worth, Ruth Hazel prepared the artists' biographies published here. The entire exhibition was overseen by Dr. Upright.

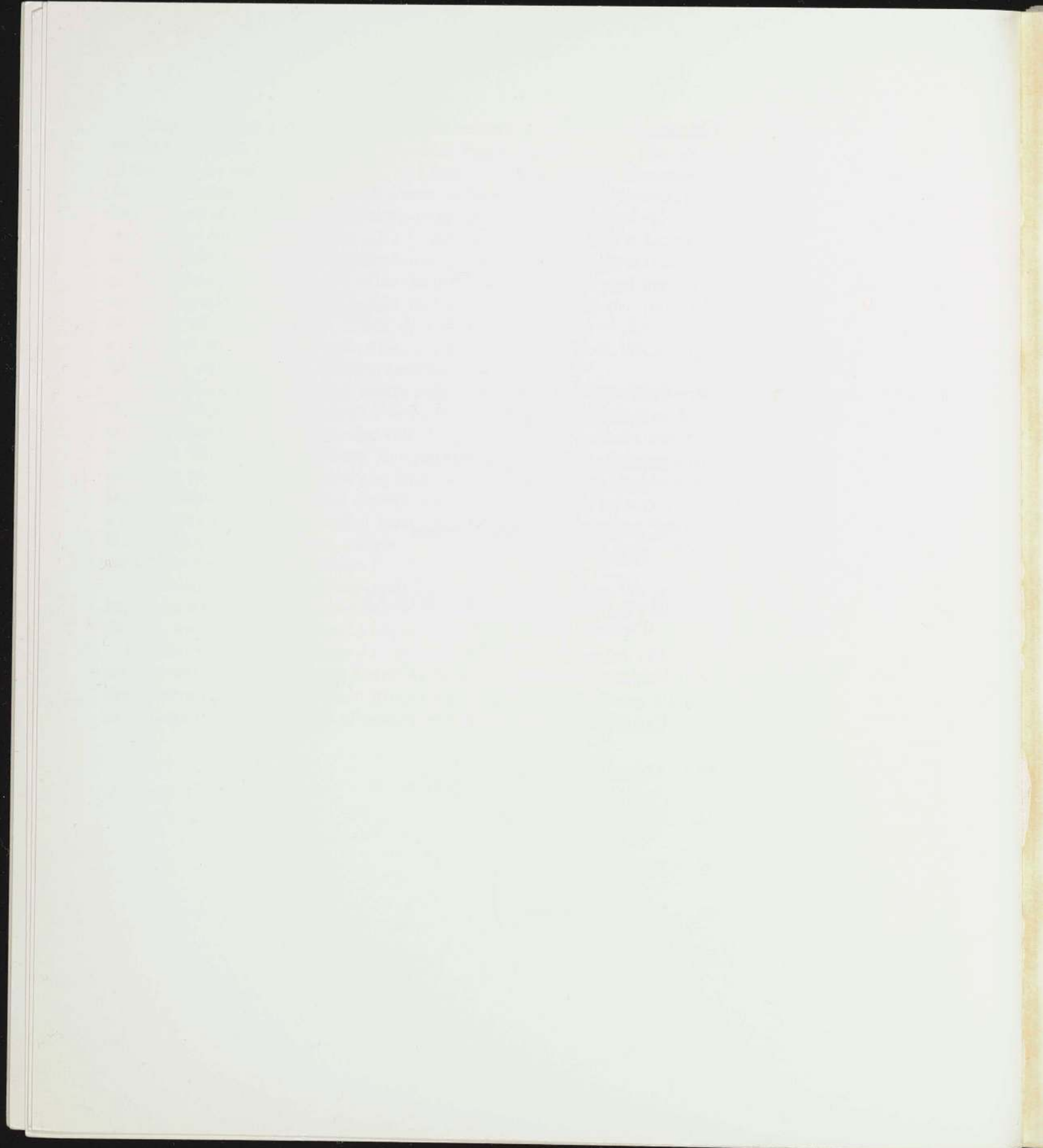
To them, and to the other staff members of The Fort Worth Art Museum who have been involved with making this exhibition and catalogue, we extend our grateful appreciation.

Finally, we are most grateful to the trustees of The Museum of Modern Art and to that museum's Director, Richard Oldenburg, for allowing these wonderful prints to form this exhibition. Their generosity allows us to discover a new aspect of twentieth-century art.

E.A. Carmean, Jr.
Director

Contents

v	Foreword E.A. Carmean, Jr.
3	Surrealist Prints: Introduction Riva Castleman
5	Surrealist Prints: An Overview Diane Upright
9	Miró: The Most Surrealist of Us All Deborah Wye
17	Selected Illustrations
77	Exhibition Checklist
85	Artists' Biographies
93	Selected Bibliography
95	Museum Staff
96	Board of Trustees



Surrealist Prints: Introduction

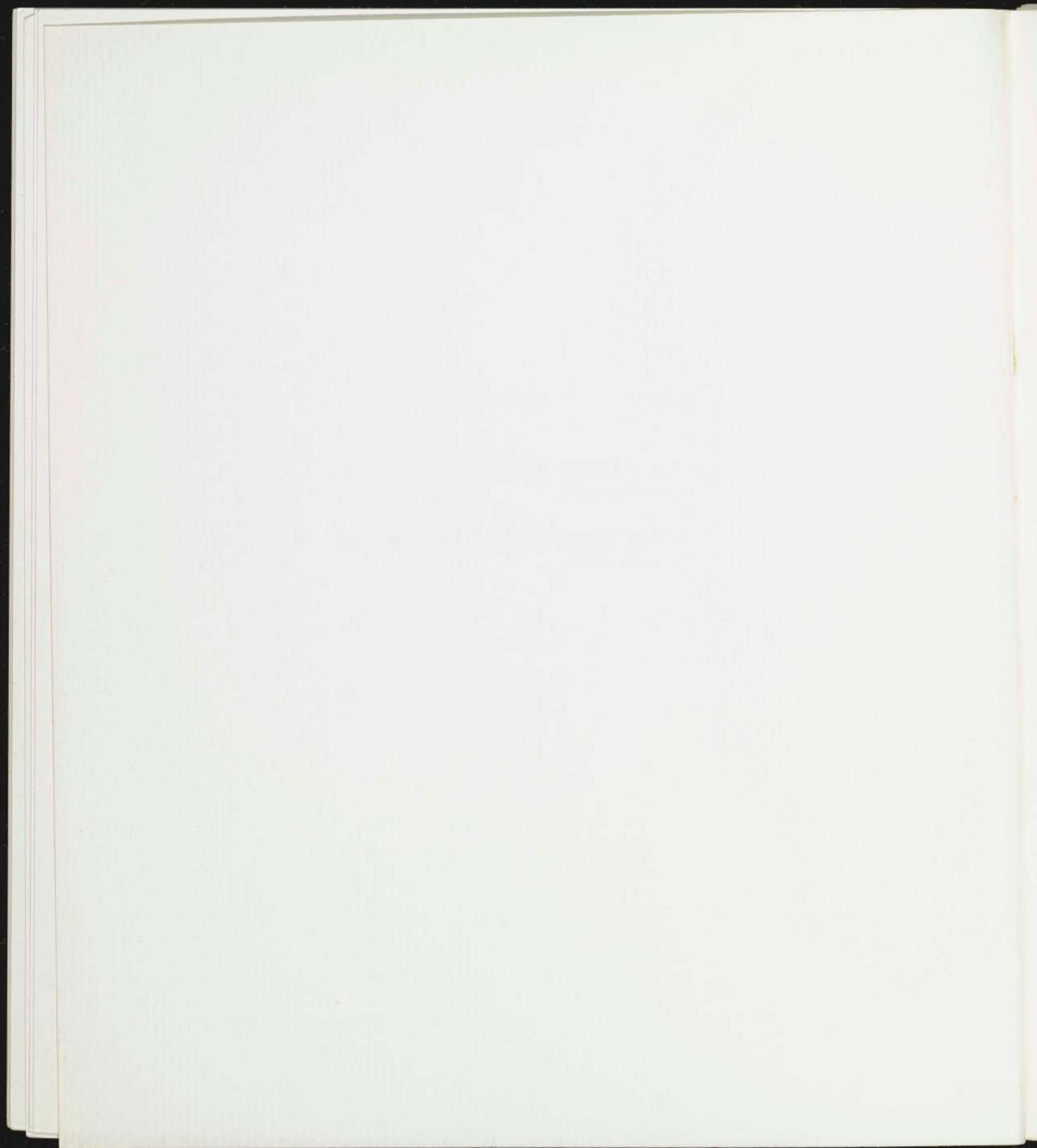
by Riva Castleman

Surrealist Prints: An Overview

by Diane Upright

Miró: The Most Surrealist of Us All

by Deborah Wye



Surrealist Prints: Introduction

by Riva Castleman,

Director of the Department of Prints and Illustrated Books,
The Museum of Modern Art

Half a century ago, when The Museum of Modern Art unveiled the exhibition *Fantastic Art, Dada, Surrealism* in New York, more than a dozen years had passed since the founding of the Surrealist movement. In 1924 André Breton issued its first *Manifesto*, summarily replacing the anarchical freedom of Dada with a structure and method. He defined Surrealism in part as, "Dictation by thought, in the absence of any control exercised by reason, and beyond any aesthetic or moral pre-occupation." In the following years more writers and artists joined the fervent group supporting Surrealism, a group occasionally disciplined by Breton, who was quick to accuse some of disloyalty or lack of devotion to the principles he had laid down. The intensely earnest and original character of Surrealism as it appeared in various publications and exhibitions, however, made it the dominant French art form of the 1930s. Nevertheless, Alfred H. Barr, Jr. felt it necessary to write in his preface to the New York exhibition, "It should however be stated that Surrealism as an art movement is a serious affair and that for many it is more than an art movement: it is a philosophy, a way of life, a cause to which some of the most brilliant painters and poets of our age are giving themselves with consuming devotion." It is from the time of this exhibition that the Museum began to amass its Surrealist collection, from which this selection of prints has been drawn.

The literary efforts of the movement's writers often gave the artists opportunities to put their own interpretations into printed form. Those who had been active in the Dada manifestations in Switzerland and Germany already had found that albums of prints provided one way of circulating some of their unorthodox ideas. The sole representative of this form being exhibited here is Jean Arp's album *7 Arpaden* (pp. 19, 21), acquired by the Museum shortly after Barr's definitive exhibition. Tristan Tzara, the wild man of Dada who led the last gasps of its activities in Paris during 1920-1921, wrote books which were later illustrated with prints by Max Ernst, Paul Klée, Joan Miró, Pablo Picasso and Yves Tanguy. Ernst also illustrated a novel by André Breton. The author who seemed to have the most sympathy with the artist-author collaboration was Paul Eluard, whose work with Picasso further encouraged the artist to create Surrealist imagery. Jean Cocteau's poetry was combined with

a series of lithographs in the Surrealist vein by Giorgio de Chirico, the metaphysical artist whom Breton had designated an important precursor of Surrealism. Another of Breton's pantheon of artists and writers whose styles and subjects were considered forerunners of Surrealism was the poet Isidore Ducasse, Comte de Lautréamont, whose *Les Chants de Maldoror* (p. 27) was the vehicle for Salvador Dali's most important etchings.

More than any other Surrealist, Dali provided the theatrics and public excitement that carried the movement into the 1940s, from which its artists emerged as the old-master generation. During the '40s, primarily on the East Coast of the United States, where many artists found refuge during World War II, Surrealism fathered Abstract Expressionism and, to some extent, rejuvenated itself through exposure to the exuberant American culture, nurturing some of its youngest adherents such as Louise Bourgeois, Matta and Dorothea Tanning.

Many of the prints produced by the Surrealists were created during their American exile, often in Stanley William Hayter's New York workshop, which was one of the few places in which the French-speaking writers and artists felt at home. It was there that André Masson, Miró and Tanguy worked (as they had previously in Hayter's Parisian Atelier 17), and where Jackson Pollock made his only etchings, clearly influenced by the automatic-drawing technique espoused in the first years of the Surrealist movement, but eschewed dogmatically thereafter by nearly everyone except Masson and Hayter. Some of the prints made in Hayter's New York shop were shown at The Museum of Modern Art in 1947 and are a part of this exhibition.

Some of the impetus that has produced the rapid succession of stylistic changes in art during the past quarter century came out of the more leisurely development of Surrealism. Despite its dogma, Surrealism's reliance on psychic energy produced a brilliant diversity of concept and imagery which radiates from the prints in this exhibition.

Surrealist Prints: An Overview

by Diane Upright,

Senior Curator, The Fort Worth Art Museum

The authoritative tone adopted by André Breton, the "Pope of Surrealism," in his first Surrealist *Manifesto* of 1924 belies the fact that his philosophical goals stood in direct contrast to those of artists he intended to lead. The problem was his rejection of "aesthetic preoccupation," without which serious art is impossible to create. The resolution lay in the perception of art as a means, rather than an end, a path toward self-discovery utilizing automatism or dream imagery.

During 1924-1929, which William Rubin has termed the "heroic period" of Surrealism, two artistic poles emerged: the abstract automatist work of Max Ernst, Joan Miró and André Masson, and the illusionistic dream images of Yves Tanguy, René Magritte and Salvador Dali. Yet, despite the apparent dissimilarity in their art, both groups rejected non-figuration and favored imagery charged with meaning—often of an intensely personal, psychological nature, for the theories of Sigmund Freud were an essential underpinning of Surrealist art and theory.

The prints selected for this exhibition comprise early examples of both Surrealist modes as well as later works reflecting their influence. Although masterpieces of Surrealist painting appeared immediately after Breton's first *Manifesto*, the prints associated with the movement (with the exception of book illustrations and Max Ernst's *Histoire Naturelle*) were produced beginning in 1929, after the second *Manifesto* was issued.

In printmaking and painting, Miró ranks among the greatest of the abstract automatist artists, as Deborah Wye demonstrates in her essay for this catalogue (pp. 9-16). Nonetheless, Max Ernst also produced extraordinary prints, notably his frottage ("rubbing") drawings of 1925, thirty-four of which were published in 1926 under the title *Histoire Naturelle*. By placing paper on objects (including leaves, stones and shells) and rubbing a pencil over the surface, Ernst "automatically" obtained a variety of textures and patterns that could be brought together to form an image, like the bird/eye of *The Fugitive* (p. 33).

In later decades, the automatist nature of Surrealist-inspired art became far more pronounced. Many of the best-known examples of this work were produced in Stanley William Hayter's Atelier 17, the print workshop he founded and directed in Paris (1927-1939), New York

(1940-1955) and again in Paris (1950-1976). Hayter's *Combat* (p. 37), made in 1936 in response to the Spanish Civil War, reveals his admiration for the character of line independent of its functional use to describe objects. Utilizing the techniques of soft-ground etching and gauffrage (raised white lines), Hayter moved the plate as well as his burin while making the print. He communicated the violence of his subject through the power of his lines and by suggestions of figuration, e.g., horses on the left and humans on the right. Hayter's imaginative freedom appealed to Jackson Pollock, who worked under his direction in 1944-1945 (p. 73), and to André Masson, who worked with him in 1946 (p. 43).

Many fine examples of illusionistic dream imagery appear in this exhibition. Giorgio de Chirico, whose early paintings exerted a strong influence on most Surrealists, later produced an important body of prints. Just after renouncing his work prior to 1918, the artist in 1934 published his illustrations for Jean Cocteau's *Mythologie*, which juxtaposed heroic figures and bathhouses on stilts (p. 25) — far more light-hearted imagery than that evident in de Chirico's great paintings.

In contrast, Salvador Dali's prints remain closer to the nightmarish, often violent imagery characteristic of his work in oils. Both his illustrations for *Les Chants de Maldoror* (1934) by the Comte de Lautréamont (p. 27) and *The Billiard Table* (1935) (p. 29) display bizarre figures of near-photographic clarity set in sharply receding space. Similarly, the imagery Yves Tanguy created in the frontispiece etching for Marcelle Ferry's *L'Ile d'un Jour*, 1938 (p. 75), strongly resembles the bonelike forms in ambiguous space typical of his paintings.

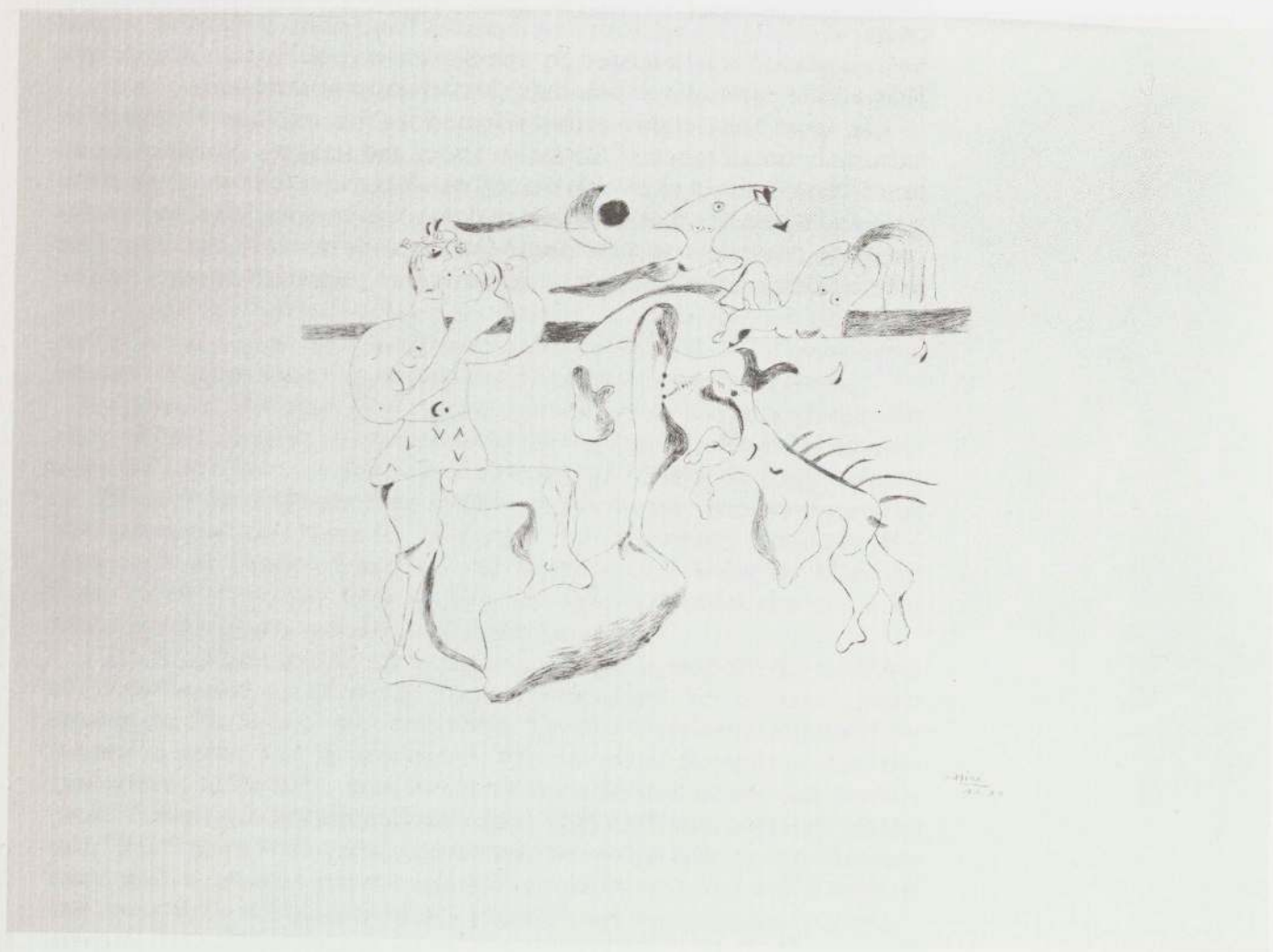
This exhibition would not have been complete without the addition of Pablo Picasso, six of whose prints are included. Yet, Picasso's place among the Surrealists was equivocal. Despite persistent attempts by Breton to enlist him as a member, Picasso never formally joined the movement; informally, he was one of the affiliated artists and participated in their exhibitions and activities. William Rubin succinctly stated that "his affinity with certain aspects of Surrealist fantasy, his involvement with automatic poetry, and his sympathy with the social aims of the movement notwithstanding, Picasso's art was ultimately antagonistic to Surrealism since it was almost always set in motion by a motif seen in the real world; the Surrealist vision was discovered, as Breton said, 'with the eyes closed.'"¹

The exhibition's selection of Picasso prints displays the master's remarkable range — from the linear delicacy of his etched *Model and Surrealist Sculpture* from the *Vollard Suite*, 1933 (p. 65); to his *Dream and*

Lie of Franco, 1937 (p. 69), an expression of political outrage at the atrocities of the Spanish Civil War; to the extraordinary plates for Paul Eluard's *La Barre d'appui*, 1936 (p. 67), eight poems dedicated to Eluard's wife, Nusch. This latter sheet is one of eighteen printed before its copper plate was cut into four sections. On it we see a delicate portrait of Nusch; an elaborate, more obviously Surrealist portrait; the image of a sleeping woman; and Picasso's hand print, which one scholar has suggested was inspired by the Surrealist publication *Minotaure's* 1934 article exploring psychological revelations of the hand.

The more than eighty prints selected for this exhibition contain an extremely broad range of Surrealist styles and imagery produced by an international group of twenty-six artists. It is the intention of the exhibition's organizers that this first major museum show devoted exclusively to Surrealist prints demonstrate conclusively the vital role printmaking played in this key movement of twentieth-century art.

¹William Rubin, *Dada and Surrealist Art*. (New York: Harry N. Abrams, Inc., 1968), p. 279.



Miró: The Most Surrealist of Us All

by Deborah Wye,

Associate Curator, Department of Prints and Illustrated Books,
The Museum of Modern Art

André Breton, the prime mover of the Surrealist movement, designated Joan Miró "the most Surrealist of us all."¹ The ten Miró prints included here quintessentially reveal the typical characteristics of Surrealism and of Miró's art itself.

For the Surrealists, the most fundamental aspect of art was its function, rather than its beauty as an object. Painting was thought of as an instrument that might uncover true reality. The methods used to achieve this often reflected the poetic sensibility of many of Surrealism's adherents. To help release the "true functioning of thought," the literary and psychological device of free association was formulated into the technique of automatism. And since the unconscious and the world of dreams were considered the true sources of reality, many Surrealist artists chose the curvilinearity of biomorphism as a formal approximation of that unseen realm. These organic forms seemed better able to respond to the irrational than could the geometric structures inherited from Cubism.

In 1924, when the first Surrealist *Manifesto* was published, Miró was thirty-one years old and living in a studio next to André Masson's. It was through Masson that he met André Breton and many other poets and painters involved in the formulation of Surrealist ideas. Miró was especially taken with the poets and remembers "gorging all night"² on poetry. This involvement helped bring the evocative underpinnings of Miró's early work to the forefront of his attention. Surrealist philosophy encouraged him to create a symbolic language of signs that could embody life essences while still maintaining some connection to surface appearances. He could explore nature more deeply in his pictographic depictions of earth, sea and sky; and he could indicate mankind's fundamental humanity, often expressing its elemental instincts, through symbolic renderings of man, woman and child. Yet Miró's signs are not idealizations. With profound disquiet and violence or with spontaneous joy and humor, they illuminate reality by including its minutia, peculiarities and dissonances. Along with this deeply felt purpose (which Miró vehemently defended throughout his life), his art, more than that of any other Surrealist painter, created a strikingly original pictorial structure within the mainstream of modernism. All these qualities can

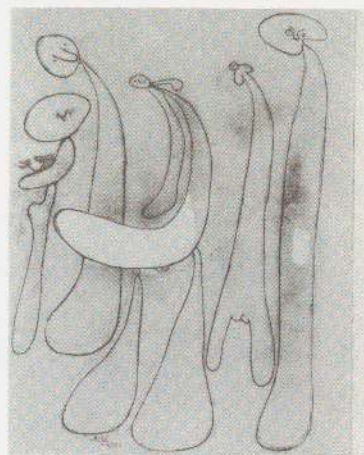
Daphne and Chloé, 1933, by Joan Miró
Etching and drypoint,
10 $\frac{1}{16}$ x 12 $\frac{3}{4}$ in. (26.8 x 32.4 cm.)
Mrs. Alfred R. Stern Fund.

be seen in Miró's prints of the Surrealist period. In the '30s, he used his artistic vocabulary to respond to social and political upheaval. In the '40s, this personal language achieved a new freedom and spontaneity within the framework of current abstraction.

In quantity and quality, Miró's prints can be rivalled in the twentieth century only by Picasso's. Miró's graphic oeuvre is vast and includes work in lithography, intaglio, woodcut and pochoir, and in single images, series and book illustrations. The works in this exhibition were executed in the twenty-year period between 1933 and 1953, when Miró was forty to sixty years old. In fact, they represent his introduction to printmaking and reflect his varied use of a Surrealist idiom.

The etchings *Daphne and Chloé* of 1933 and *Five Figures* of 1935 are part of the early phase of Miró's printmaking. At this stage, one of his major artistic preoccupations was the placement of biomorphic figures in environmental settings, often with an ambiguity suggesting the universal. *Daphne and Chloé* was Miró's first etching issued as a single print (a set of book illustrations had been done a few months earlier). The unusual specificity of its anecdotal quality can be traced to the fact that he was illustrating a particular myth, one suggested by the publisher Tériade when he commissioned the print to support his Surrealist review, *Minotaure*. Although the subject was a commissioned one, its theme of the elemental powers of love would have appealed to Miró's involvement with essential life forces. We see a Cupidlike figure linking the tale's two foundlings, who had been raised by shepherds and slowly fell in love. Their placement in a setting of earth, water and sky reinforces the universality of the theme.

The etched *Five Figures*, in contrast, depicts a more abstracted group of figures wherein the individual is reduced to a calligraphic sign, yet retains a semblance of personhood. These amoeboids function as the evocative Surrealist personages so often seen in Miró's work. The individualized biomorphic forms and their organic arrangement on the field, without specific indication of setting, relate this work to the abstract art of Jean Arp. Miró knew Arp and felt in sympathy with him. Yet when Arp invited him to join the abstractionist group that was organized during this period, Miró adamantly refused. He stated that his art was never so limited as to be abstract. "For me a form is never something abstract; it is always a sign of something. It is always a man, a bird, or something else. For me painting is never form for form's sake."³ In light of this, we note that the personages are lined up toward the bottom of the sheet, implying, even if not depicting, a ground line. In addition, references to sexuality, however slight, give the figures a hint



Five Figures by Joan Miró
Plate 15 from *23 Gravures de Arp, Calder, etc.*,
Introduction by Anatole Jakovski.
Paris, G. Orobitz & Co., 1935.
Etching, 12 $\frac{3}{16}$ x 9 $\frac{1}{4}$ in.
(30.9 x 23.5 cm.)
Purchase Fund.



Portrait of Miró, 1938, by Joan Miró and Louis Marcoussis
Drypoint, 13 $\frac{3}{16}$ x 10 $\frac{1}{16}$ in.
(33.5 x 27.8 cm.)
Purchase Fund.



The Three Sisters, 1938, by Joan Miró
Drypoint, 10 $\frac{1}{2}$ x 7 $\frac{3}{4}$ in.
(26.7 x 19.6 cm.)
Gift of Victor S. Riesenfeld.

of identity that prevents them from achieving the purity and idealization of form seen in the work of the abstract artists.

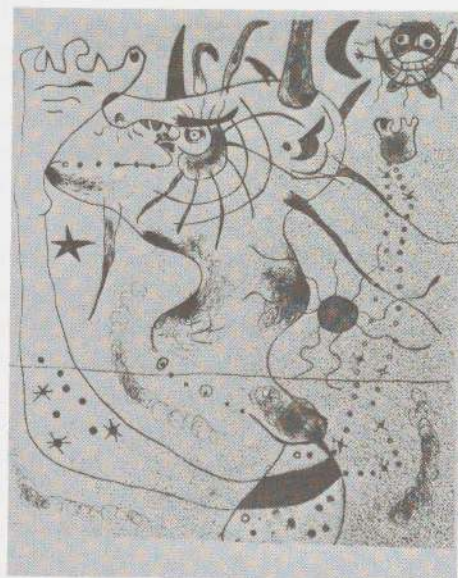
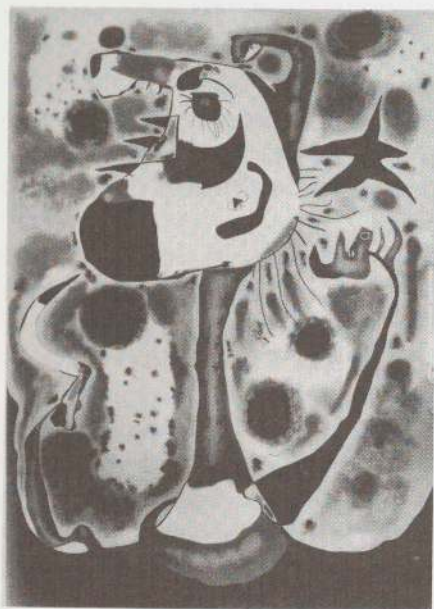
Five Figures was part of an album, introduced by Anatole Jakovski, including the works of twenty-three of the period's artists, such as Arp and other abstractionists and Surrealists. In the years that followed, Miró's printed oeuvre included a large number of works for illustrated books, albums and periodicals.

Taken together, the twenty-two intaglio prints Miró completed in 1938 are a dramatic and revealing testimony to the Surrealist concept of the unconscious made visible. Contrasted with the prints done before 1935, they demonstrate how Surrealism as an instrument allowed for a response by the artist to very different psychological and social conditions. The events of the second half of the decade deeply troubled Miró. The trauma of the outbreak of the Spanish Civil War and the all-pervasive foreboding of impending global disaster were frighteningly expressed in his work. His fierce, grotesque imagery depicted a fevered pitch of irrationality and chaos. The nervous, scratching line of etching and drypoint exposed universal inner turmoil.

Most of the prints of this period were done in the workshop of Louis Marcoussis, who had been introduced to Miró by the poet Tristan Tzara. Marcoussis taught Miró the technique of drypoint. The editions of most of these prints were pulled at the master printshop of Lacourrière.

One result of the collaboration of Miró and Marcoussis was the quintessential Surrealist *Portrait of Miró*, 1938, a tour de force of the depicted inner life. The recognizable face of Miró drawn by Marcoussis is overlaid by Miró's automatist line to create a nightmarish web entangling the artist. Struggling within this network are tiny, hieroglyphic creatures and archetypal symbols of moon, sun and stars. The words "*Pluie de lyres / Cirques de Melancolie*" (Rain of lyres / Circuses of Melancholy), written within the composition as spontaneously as the automatist line, provide an additional level of poetic meaning. The pictorial device of written words within the composition is a typical Surrealist method for evoking meaning. The overall distribution of the surface pattern, created through automatism, is a precursor of such Abstract Expressionist work as Jackson Pollock's.

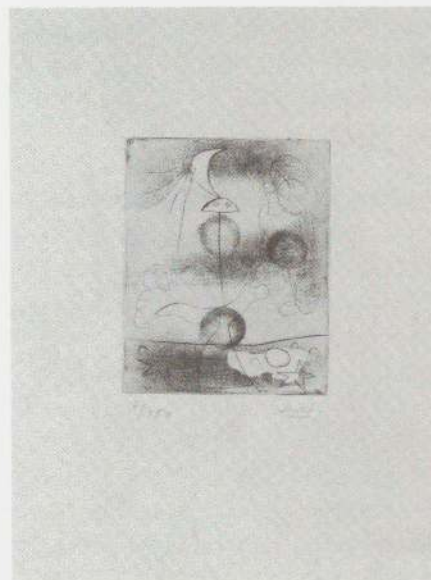
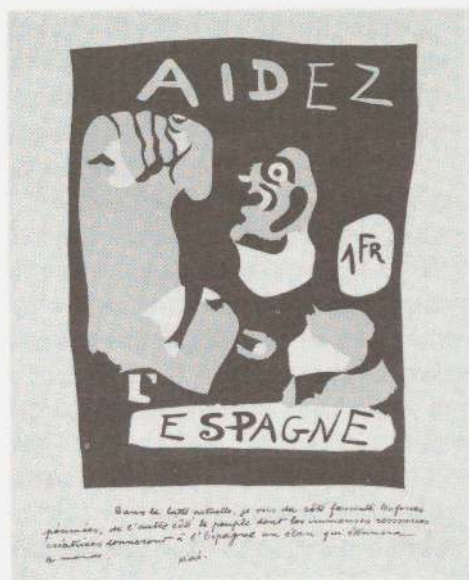
Through all-over surface patterning similar to that of *Portrait*, *The Three Sisters*, 1938, further defines a pervasive horror and turmoil attributable to the period. The mystery present even in Miró's early paintings has here become terror. Formal structure creates a sense of horror vacui and is at the service of the claustrophobic content. Miró's orgiastic



Left: *The Reaper* (also known as *Catalan Peasant in Revolt*). Oil on celotex, 8 ft. ½ in. x 11 ft. 11¼ in. (5.41 x 3.59 m.) Mural for the Pavilion of the Spanish Republic at the Paris World's Fair, 1937. Now lost.
 Right: *The Awakening of the Giant*, 1938, by Joan Miró. Drypoint, 10⅞ x 9⅞ in. (26.8 x 23.7 cm.) Gift of Victor S. Riesenfeld.

world of women and birds is not the depiction of eroticism unleashed but rather of primordial fury. These Miró women embody the concept of earth mother, not sex goddess. The primitive figures (in stark contrast to the historical "Three Graces") flail their upraised arms in a dance that is overwrought and almost out of control. In fact, Miró's use of the upraised arms of outrage figures prominently in *The Reaper*, 1937, a painting commissioned by the Spanish Republican Government and shown with Picasso's *Guernica* in the Spanish Pavilion of the World's Fair in Paris that year.

In *The Awakening of the Giant*, again from 1938, Miró creates another mythic image, here with a raised clenched fist similar to the gesture in his poster *Aidez l'Espagne* (*Help Spain*) of 1937, done in conjunction with *The Reaper*. As in the poster, the giant may symbolize the strong will of



Left: *Aidez l'Espagne* (*Help Spain*), 1937, by Joan Miró. Color stencil, 9¾ x 7⅞ in. (24.8 x 19.4 cm.) Gift of Pierre Matisse. Right: Plate by Joan Miró. From *Solidarité* by Paul Eluard. Paris, G.L.M., 1938. Etching and engraving, 8⅞ x 7⅞ in. (22.7 x 18.7 cm.) The Louis E. Stern Collection.

the Spanish people rising up against fascism. On the right, however, there is the outline of another raised arm, which adds the sense of panic and frenzy mentioned above. Across the sheet is the familiar horizon line, indicating the earth from which the giant has awakened. In addition, this line fastens the composition to the picture surface in accordance with modernist pictorial convention.

The symbolic personage and the horizon line appear in yet another print related to events of the Spanish Civil War. In 1938, Miró contributed an etching to the portfolio *Solidarité*, wherein several artists and the poet Paul Eluard joined in tribute to the Spanish people. The effort was organized by Stanley William Hayter, and Miró's print was done at Hayter's Atelier 17 in Paris.

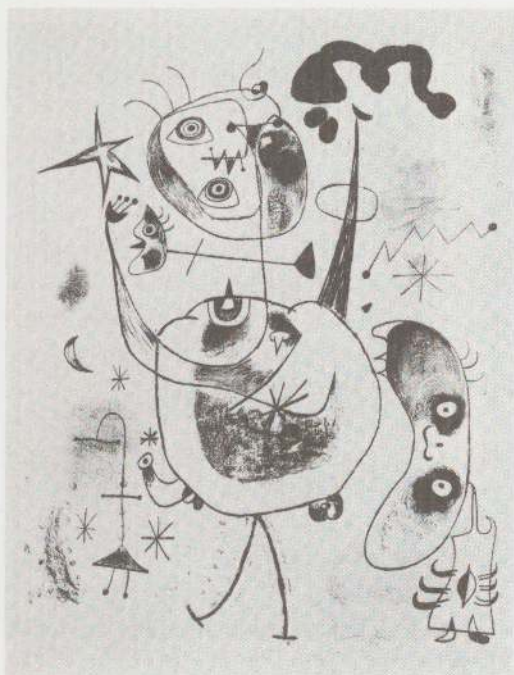


Plate XXIII from the *Barcelona Series* by Joan Miró
 Barcelona, Joan Prats, 1944.
 Lithograph, 24 $\frac{3}{8}$ x 18 $\frac{1}{16}$ in.
 Purchase Fund.

All the turbulent characteristics and symbolic implications of the prints mentioned above relate equally to *Composition: Black and Red* (p. 59), another of the prints completed at Marcoussis' workshop in 1938 and one of a series of eight variations. With this series, Miró exploited for the first time one of printmaking's intrinsic potentials: the ability to vary a composition by combining colors and plates. Here there are two basic plates that have been combined in various orientations and printings in black and red. Seen together, the series becomes a disturbing tale of women, children and monsters interacting in allegorical fragments. Miró would experiment with such serial printmaking throughout his life.

After having executed only a few lithographs almost a decade earlier, Miró again took up the medium in 1939 at the instigation of Georges Braque, his neighbor in Normandy. An enormous project of fifty prints resulted. Entitled the *Barcelona Series* and published in 1944 by Miró's old school friend Joan Prats, it is considered to be a landmark in

twentieth-century printmaking. Taken as a whole, the group provides an opportunity to immerse ourselves in Miró's language and share an intense experience of his world: personages and creatures enacting a strange narrative, with the accompanying signs we have come to recognize.

Drawn after Miró fled from France to Spain in wartime, the *Barcelona Series* presents a violent and tormented world similar to that depicted in the etchings and drypoints of 1938. The central figure in our example raises his arms in the familiar gesture of agitation, yet these lithographs show a subtle change in Miró's mood. Some of the frenzy has abated in a hierarchical, clearly figure-ground composition with areas of calming white rather than a relentless horror vacui. Random crayon smudges read differently from the scribbled patches employed in the intaglio prints of the previous year. Even allowing for the differences in medium, the *Barcelona Series* displays some return of Miró's controlled and curvilinear line. The handwriting of automatism here indicates a slight shift in tone.

In the later '40s, Miró made his first color lithographs at the studio of Fernand Mourlot in Paris. An early example, the playful *Acrobats in the Night Garden* of 1948 (cover illustration), provides a sharp contrast to prints done in the atmosphere of war. The joyous Miró has returned. His sign language is intact, but it has become less specific. The random placement of elements, still resulting from an automatist technique, now makes a decorative impact. With no horizon line or implied setting of any kind, the composition abstractly depicts the freedom and spontaneity of the circus entertainers. The "real functioning of thought" uncovered by Surrealist means is here of a very different nature from that disclosed a decade earlier.

Miró's interest in intaglio methods also continued in the late '40s. With a trip to the United States in 1947, he had the opportunity for wide experimentation at Hayter's Atelier 17, which in 1940 had relocated temporarily to New York. He became fascinated with technical possibilities and developed a new level of virtuosity. In one group of plates completed there, Miró enlarged on the concept of series that began with *Composition: Black and Red* in 1938. In the color etchings and aquatints of *Series I* and *Series II*, etched in New York in 1947 and published in Paris in 1952-1953, Miró explored the textural possibilities of printmaking. His use of different colors throughout the series was the result of his experiments at Hayter's studio. Some of the color effects hark back to techniques of relief etching used by English visionary artist and poet William Blake.

Series I is often referred to as *Family*, and its signs for mother, father and child can also be detected, in more generalized form, in our impression from *Series II*. Miró's language has become a visual shorthand of images, resonating with symbolic connotations. A Surrealist foundation has evolved into a more abstracted art, similar in aesthetic concerns to that of certain Abstract Expressionists of the period.

Miró came of age artistically in the heyday of the Surrealist movement, shaping its principles to fit his unique vision. Surrealism for him involved the whole imagination made visible, rather than just the hidden unconscious released. With poetic power, his inventive imagery liberated the collective inner life.

The prints of 1933-1953,⁴ especially, indicate Miró's absorption and extension of Surrealist methodology. The relatively small size of this period's prints necessitated an intimacy in their creation that is conducive to intense personal involvement. This, in conjunction with the handwritten quality of the graphic line, creates between the artist and the viewer a personal correspondence—a profound revelation, the *raison d'être* of Surrealist investigation.



Plate V from *Series II* by Joan Miró
Paris, Aimé Maeght, 1952-1953.
Aquatint and etching, printed in color,
14 $\frac{1}{16}$ x 17 $\frac{1}{16}$ in. (37.7 x 45.4 cm.)
Gift of Mr. and Mrs. Walter Barciss.

¹André Breton, "Surrealism and Painting," [1928] in *Surrealism and Painting: André Breton*, trans. Simon Watson Taylor (New York: Harper & Row, Icon Editions, 1972), p. 36.

²Joan Miró in James Johnson Sweeney, "Joan Miró: Comment and Interview," *Partisan Review*, no. 2 (1948), reproduced in Barbara Rose, *Miró in America* (Houston: The Museum of Fine Arts, 1982), p. 117.

³Ibid.

⁴Definitive information on Miró's printmaking activities of this period can be found in the following catalogues raisonnés: Jacques Dupin, *Miró Graveur*, vol. 1: 1928-1960 (Paris: Daniel LeLong Editeur, 1984); and Michel Leiris and Fernand Mourlot, *Joan Miró: Lithographs*, vol. 1 (New York: Tudor Publishing Company, 1972).

Selected Illustrations

Jean (Hans) Arp
French, 1887-1966.

The Navel Bottle, 1918

From the portfolio *7 Arpaden von Hans Arp*.

Hanover, Merzverlag, 1923.

Lithograph, 16 $\frac{3}{8}$ x 9 $\frac{3}{4}$ in. (41.6 x 24.8 cm.)

Gift of J. B. Neumann.



Jean (Hans) Arp
French, 1887-1966.

Egg Beater, 1918

From the portfolio *7 Arpaden von Hans Arp*.

Hanover, Merzverlag, 1923.

Lithograph, 17 x 11 $\frac{1}{16}$ in. (43.2 x 29.4 cm.)

Gift of J. B. Neumann.



Alexander Calder
American, 1898-1976.

Score for Ballet 0-100, 1942

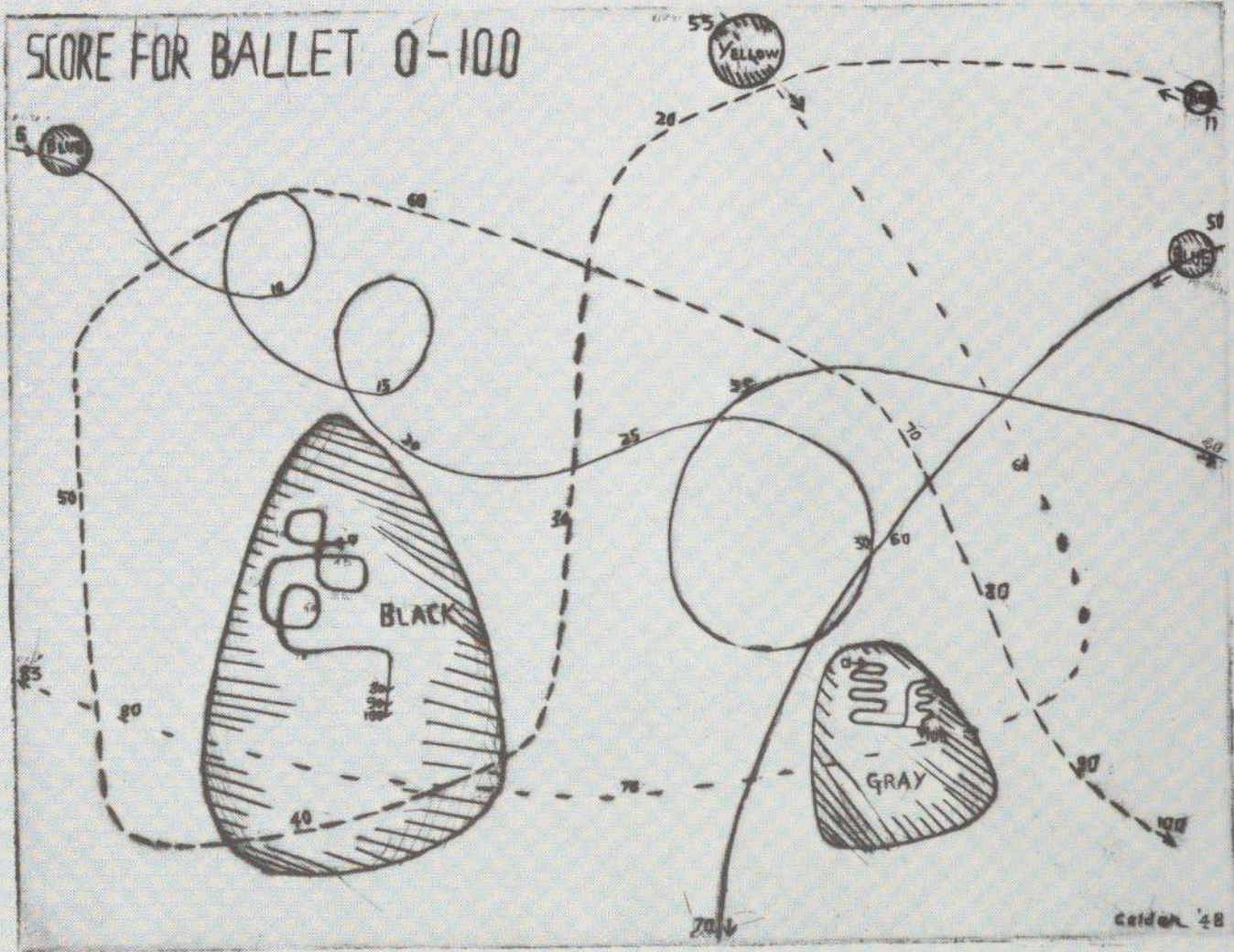
From the portfolio *VVV*.

New York, *VVV*, 1943.

Engraving, 11 $\frac{3}{8}$ x 14 $\frac{7}{8}$ in. (28.9 x 37.8 cm.)

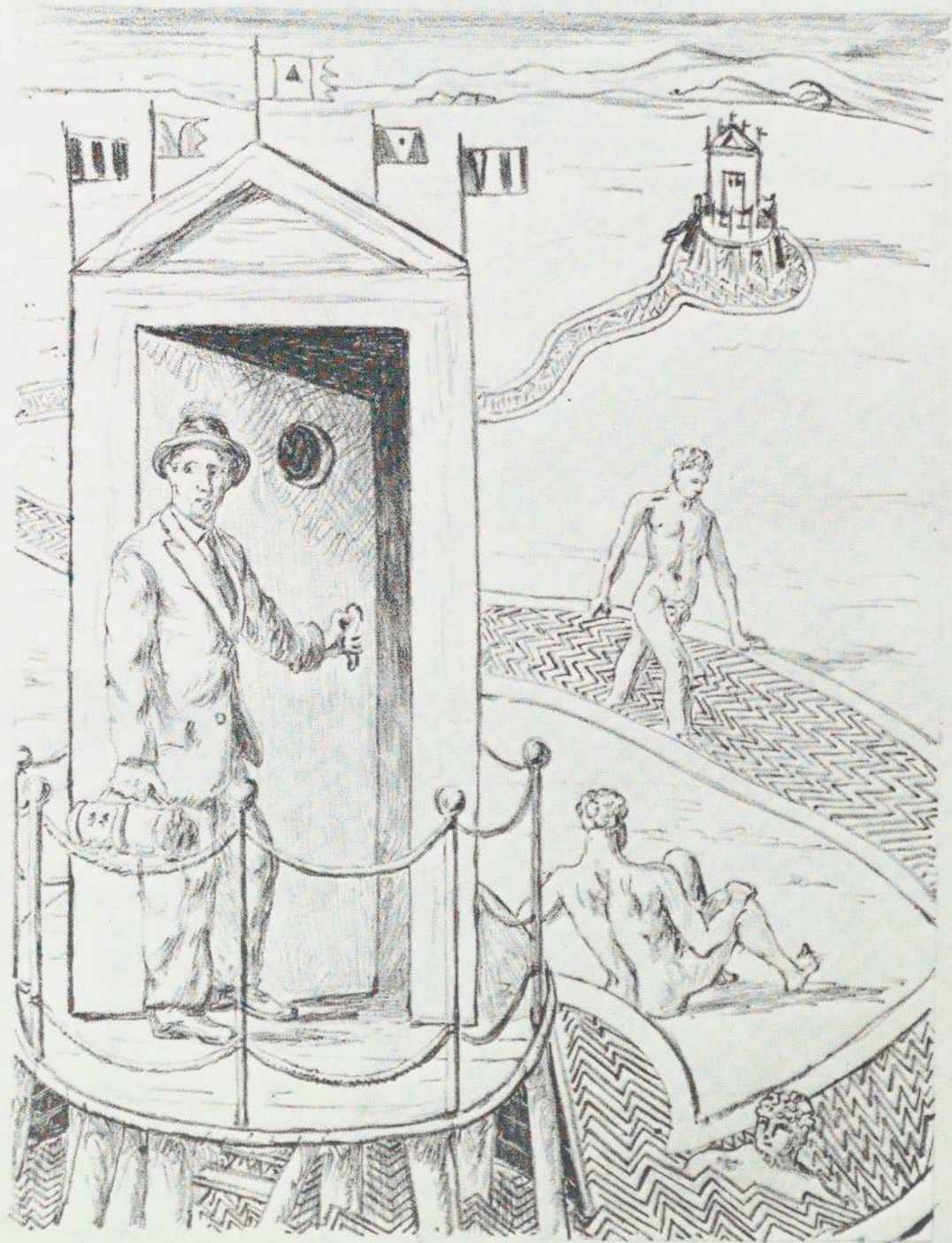
Gift of the artist.

SCORE FOR BALLET 0-100



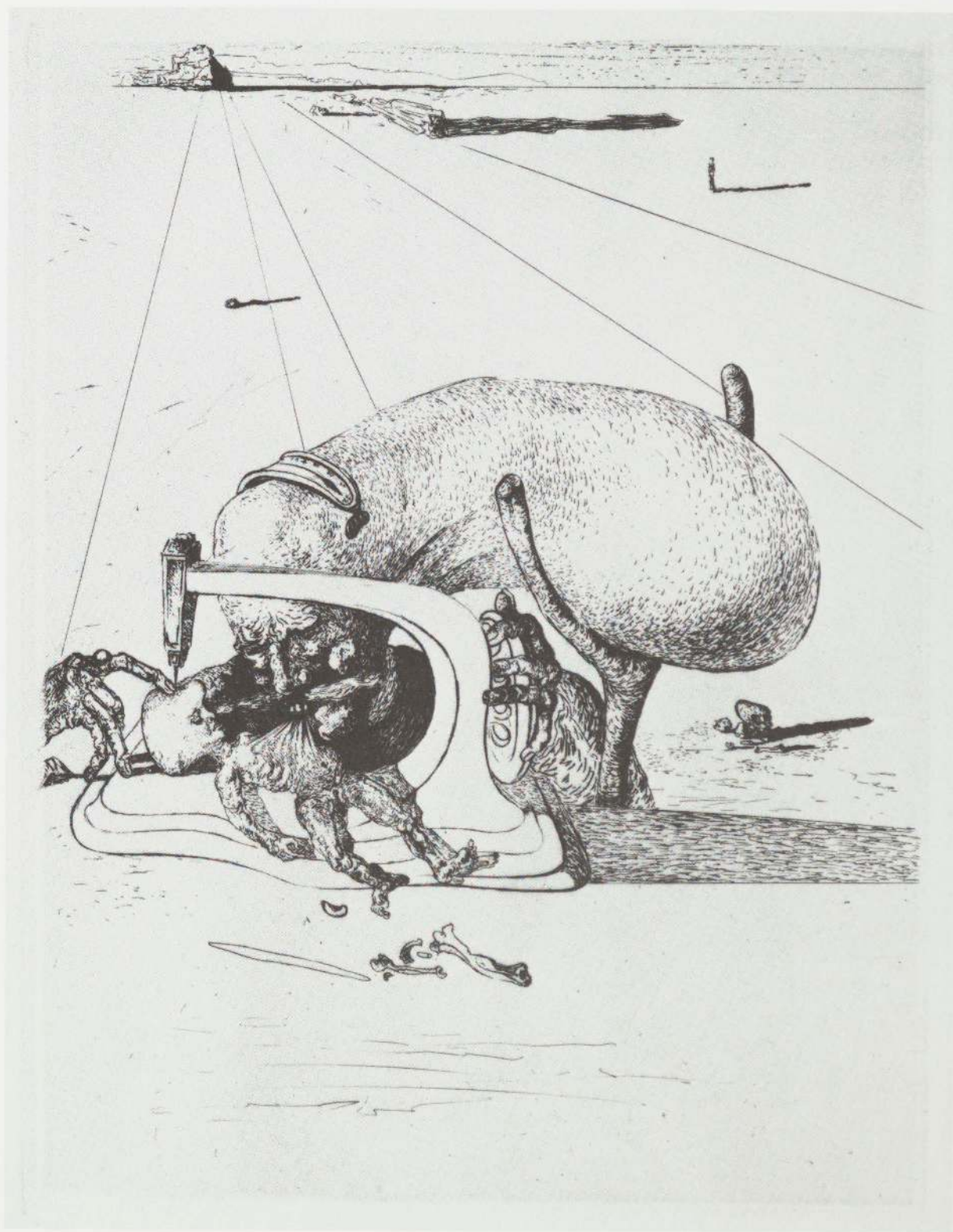
Giorgio de Chirico
Italian, 1888-1978.

Plate from *Mythologie* by Jean Cocteau
Paris, Editions des Quatre Chemins, 1934.
Lithograph, 11³/₁₆ x 9 in. (28.3 x 22.8 cm.)
The Louis E. Stern Collection.



Salvador Dali
Spanish, born 1904.

Plate from *Les Chants de Maldoror* by Comte de Lautréamont
Paris, Albert Skira, 1934.
Etching, 13 $\frac{1}{8}$ x 10 $\frac{1}{16}$ in. (33.4 x 25.5 cm.)
The Louis E. Stern Collection.

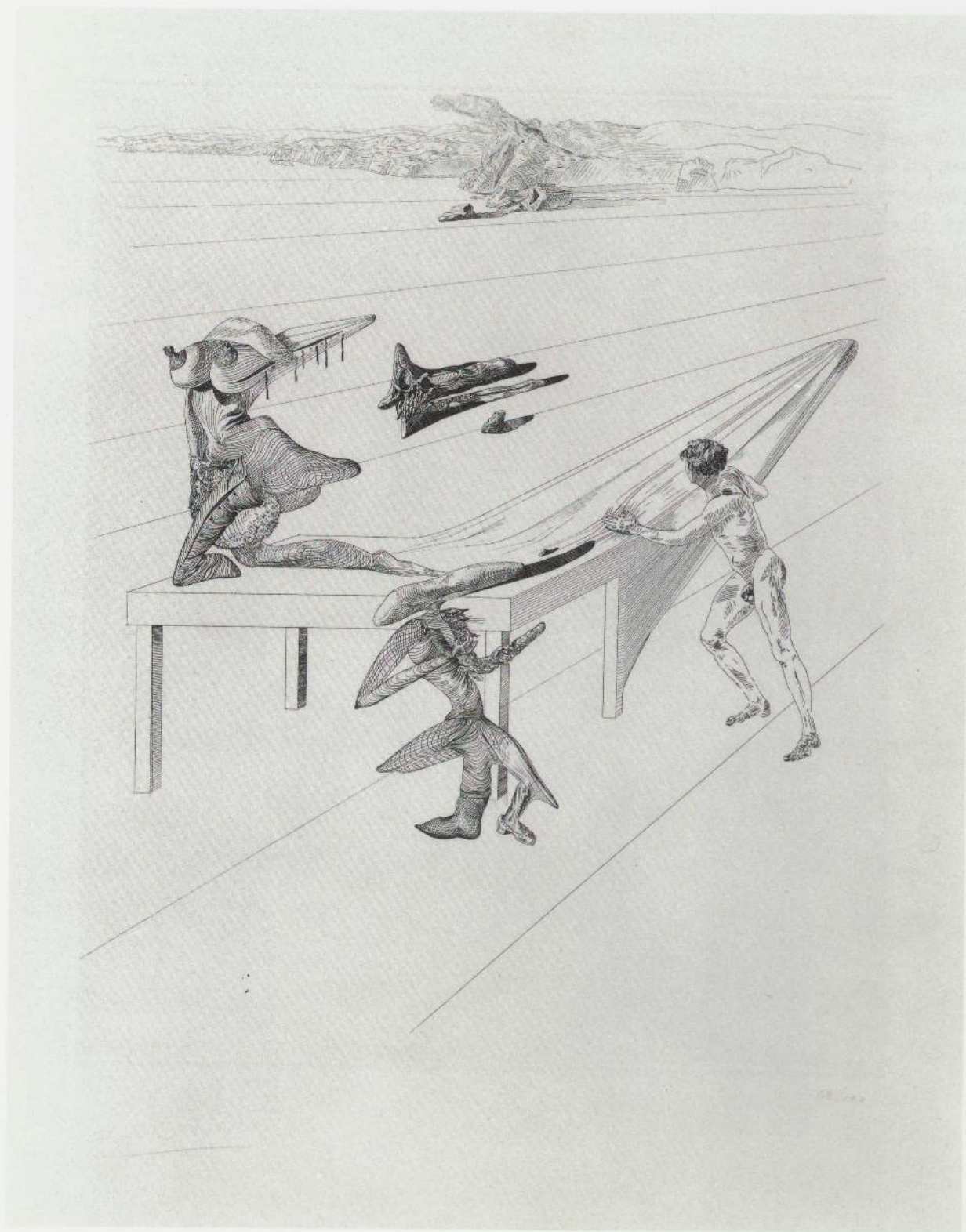


Salvador Dali
Spanish, born 1904.

The Billiard Table, 1935

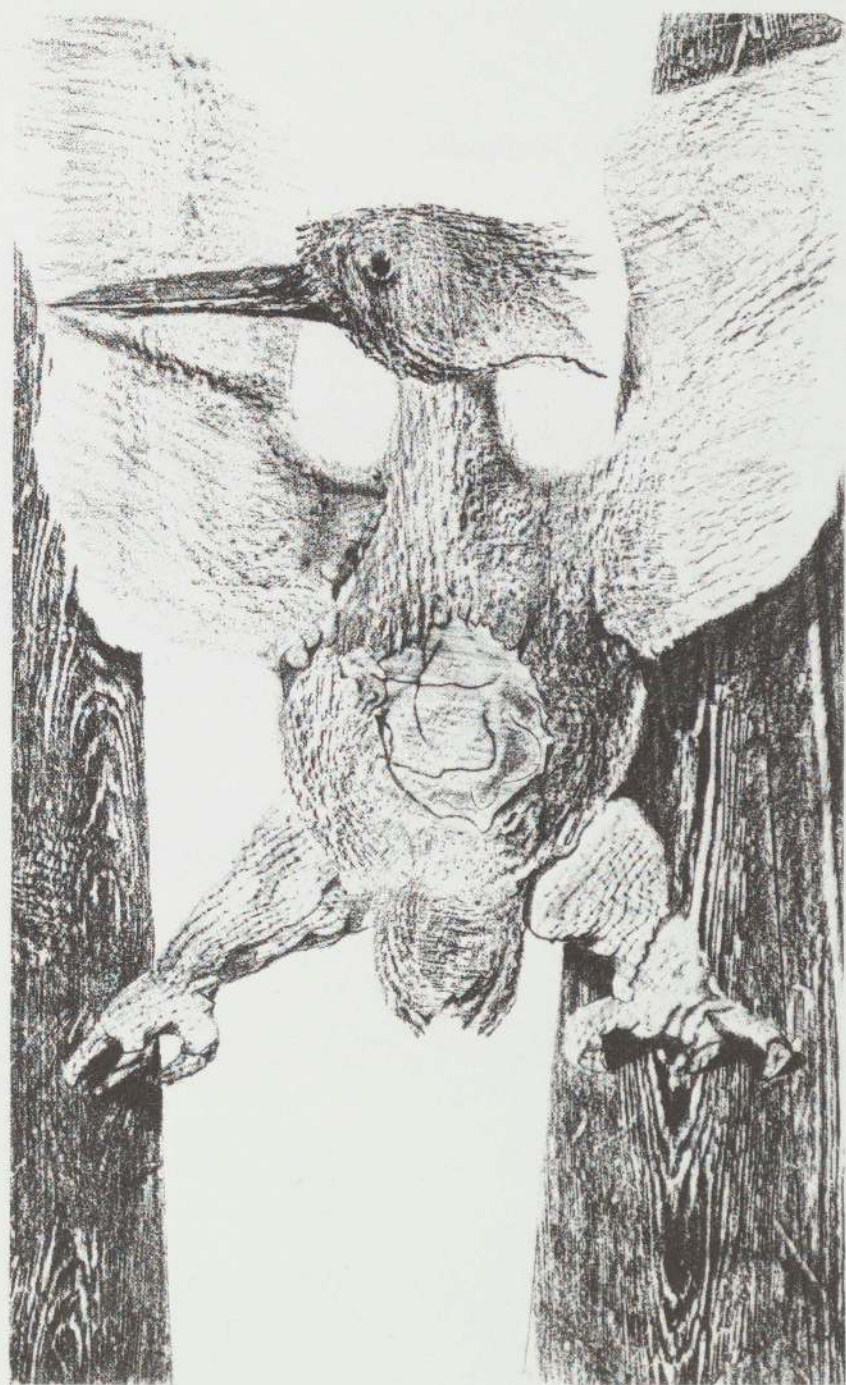
Etching, 14½ x 11¹³/₁₆ in. (36.8 x 30 cm.)

Gift of Victor S. Riesenfeld.



Max Ernst
German-French, 1891-1976.

The Origin of the Pendulum
Plate 26 from the portfolio *Histoire Naturelle*,
Introduction by Hans Arp.
Paris, Jeanne Bucher, 1926.
Collotype, after frottage, 17 x 10³/₈ in. (43.2 x 26.4 cm.)
Gift of James Thrall Soby.



Max Ernst
German-French, 1891-1976.

The Fugitive

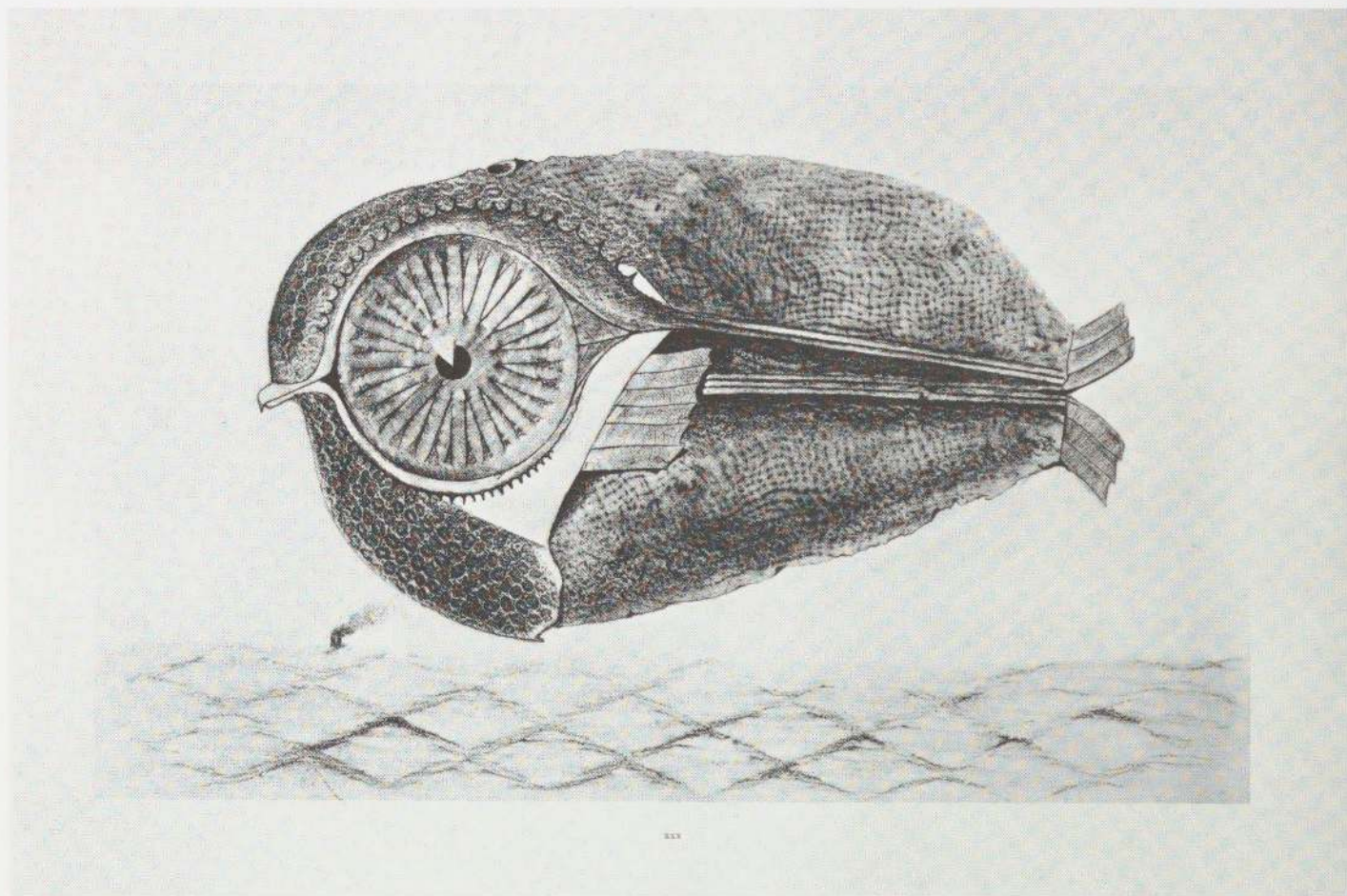
Plate 30 from the portfolio *Histoire Naturelle*,

Introduction by Hans Arp.

Paris, Jeanne Bucher, 1926.

Collotype, after frottage, 10¼ x 16¾ in. (26 x 42.5 cm.)

Gift of James Thrall Soby.



Max Ernst

German-French, 1891-1976.

Plate from *Le Château étoilé* by André Breton

Paris, Editions Albert Skira, 1936.

Frottage, printed in color, 13¹¹/₁₆ x 10³/₁₆ in. (34.9 x 25.9 cm.)

James Thrall Soby Fund.



épreuve d'artiste II/IV

Stanley William Hayter
British, born 1901.

Combat, 1936

Engraving and etching, 15¾ x 19⅜ in. (40 x 40.3 cm.)

Given anonymously.



Paul Klée

Swiss-German, 1879-1940.

The One in Love

From *Meistermappe des Staatlichen Bauhauses*.

Munich-Weimar, Bauhausverlag Gmb H, 1923.

Lithograph, printed in color, $10\frac{13}{16}$ x $7\frac{1}{2}$ in. (27.4 x 19.1 cm.)

Larry Aldrich Fund.



1923 91

Der Verliebte.

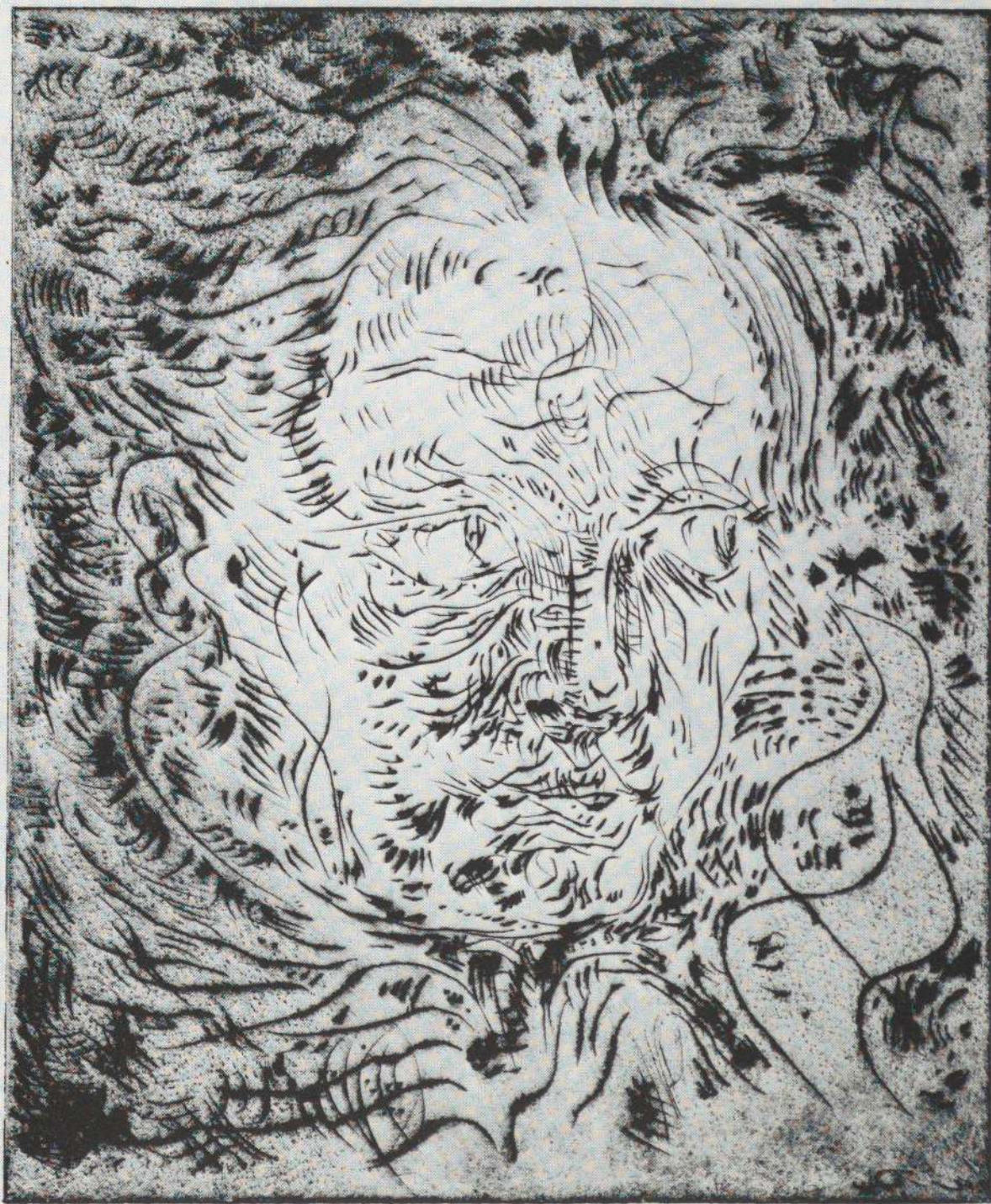
Marc

André Masson
French, born 1896.

Self-Portrait with Mayfly, 1945

Drypoint, 9¾ x 8⅛ in. (24.8 x 20.5 cm.)

Purchase.



anti-forn

Epave d'ivore

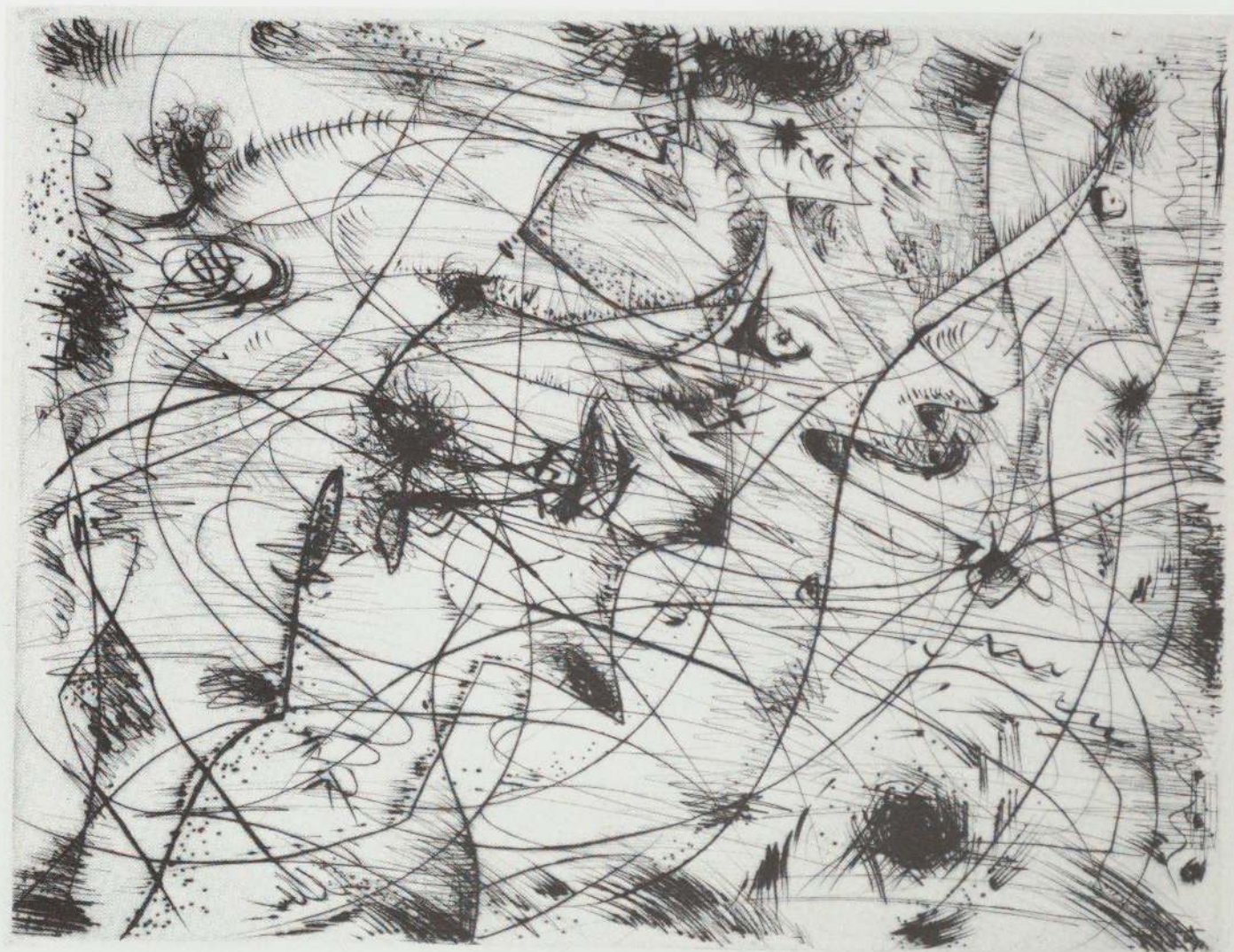
André Masson
French, born 1896.

Abduction, c. 1946

Printed 1958.

Drypoint, 12 $\frac{1}{8}$ x 16 in. (30.8 x 40.6 cm.)

Lent anonymously.



(Sebastian Antonio Matta Echaurren) Matta
Chilean, born 1911.

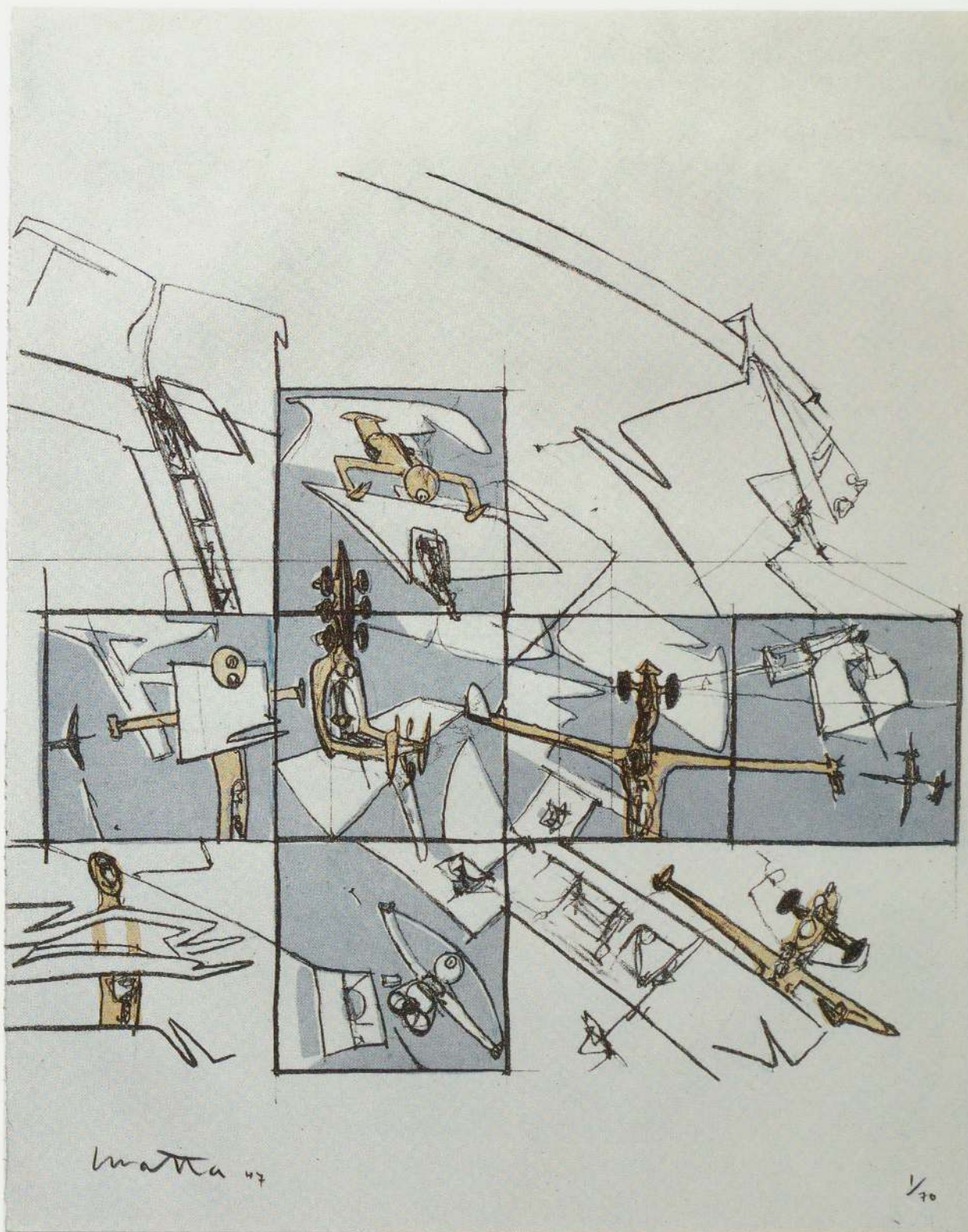
I Want to See It to Believe It

Plate V from *Brunidor Portfolio I*.

New York, Brunidor Editions, 1947.

Lithograph, printed in color, 12 $\frac{1}{8}$ x 12 $\frac{7}{8}$ in. (30.8 x 32.6 cm.)

Purchase Fund.

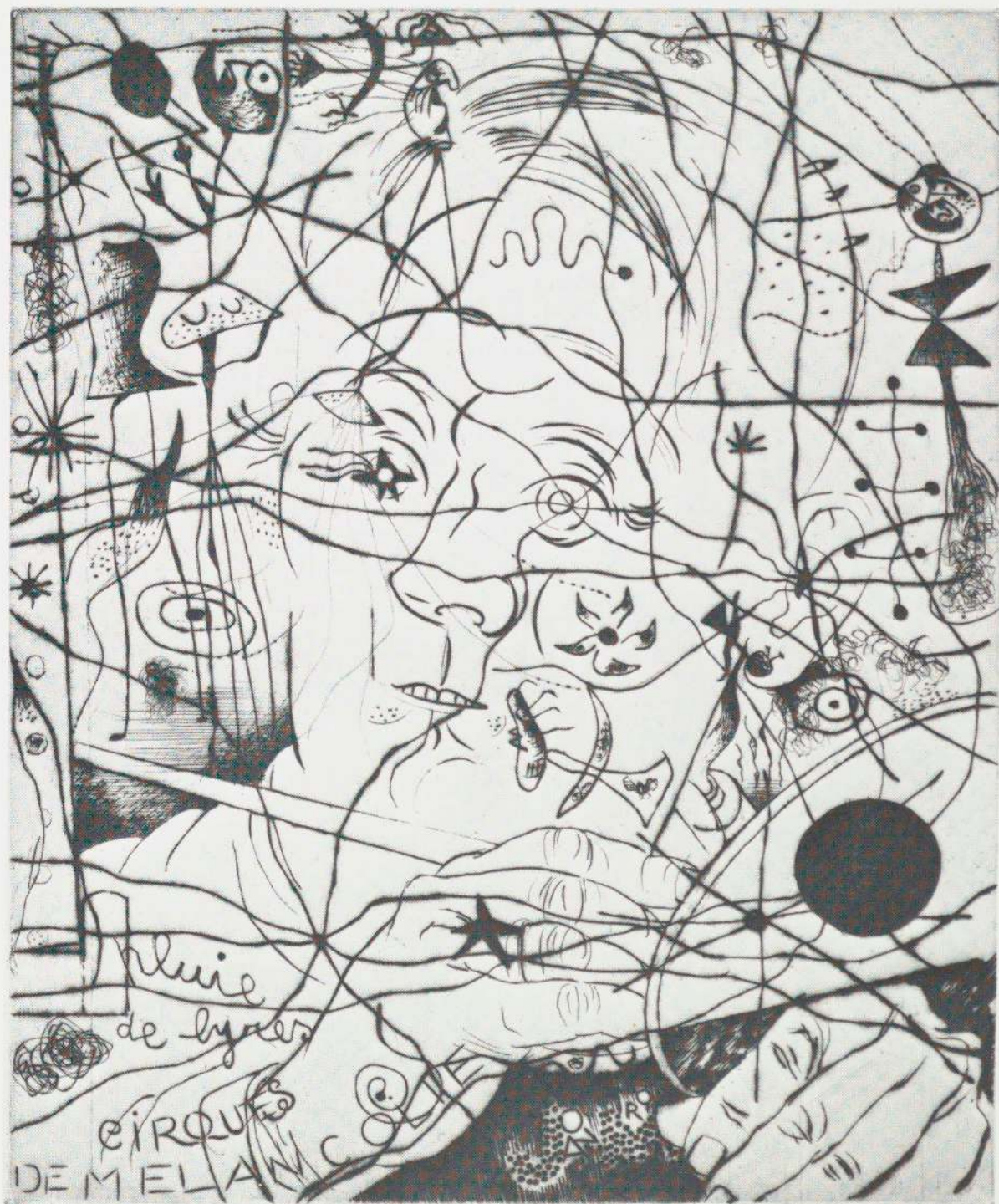


Joan Miró and Louis Marcoussis
Spanish, 1893-1983; Polish-French, 1883-1941.

Portrait of Miró, 1938

Drypoint, $13\frac{3}{16} \times 10\frac{15}{16}$ in. (33.5 x 27.8 cm.)

Purchase Fund.



10/

50

Marc Chagall

1938

Joan Miró
Spanish, 1893-1983.

Daphne and Chloé, 1933

Etching and drypoint, 10⁹/₁₆ x 12³/₄ in. (26.8 x 32.4 cm.)

Mrs. Alfred R. Stern Fund.



Joan Miró
Spanish, 1893-1983.

Five Figures

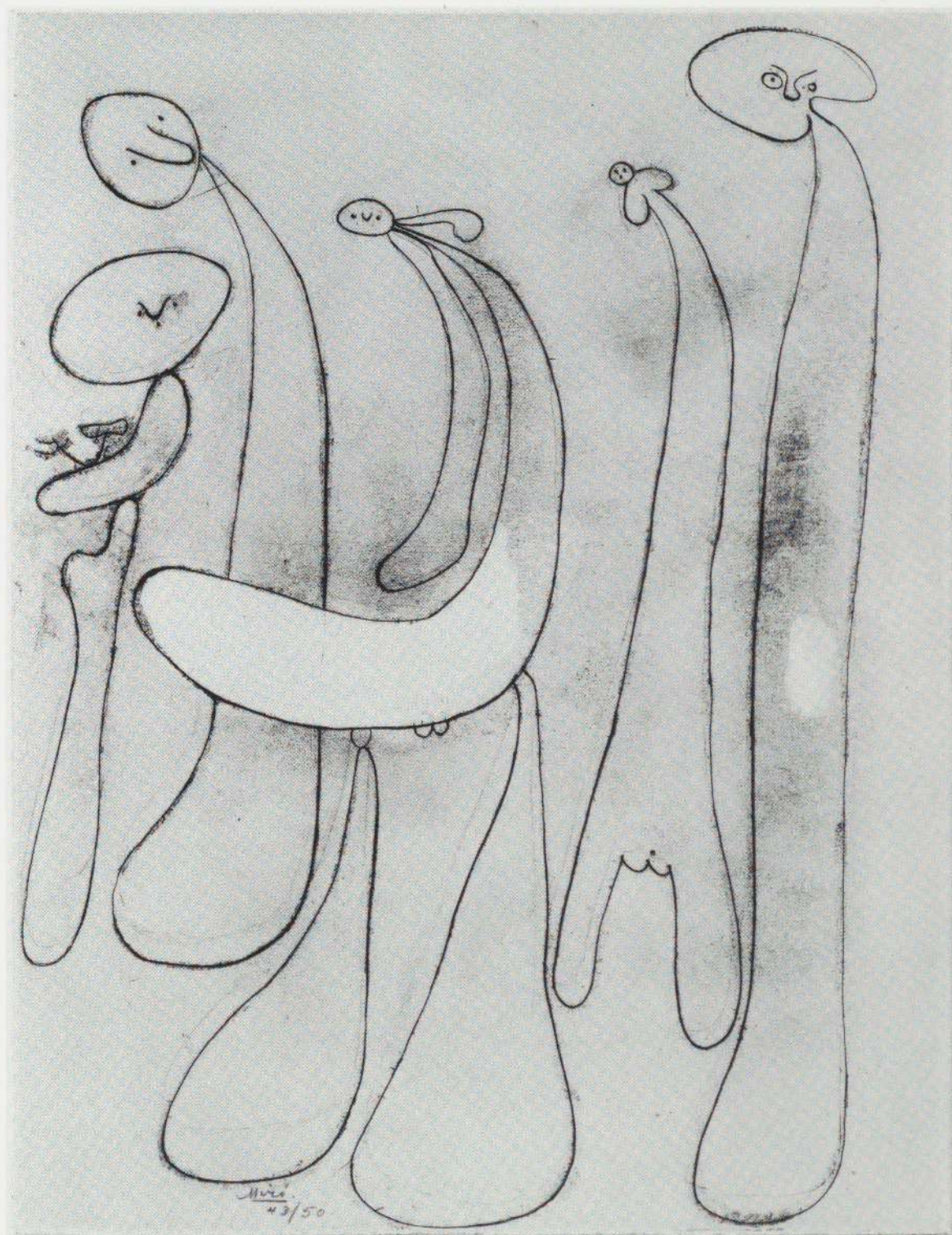
Plate 15 from *23 Gravures de Arp, Calder, etc.*,

Introduction by Anatole Jakovski.

Paris, G. Orobitz & Co., 1935.

Etching, 12³/₁₆ x 9¹/₄ in. (30.9 x 23.5 cm.)

Purchase Fund.



Joan Miró
Spanish, 1893-1983.

The Three Sisters, 1938

Drypoint, 10½ x 7¾ in. (26.7 x 19.6 cm.)

Gift of Victor S. Riesenfeld.



Figure 1. Picasso
from "Picasso 2000"

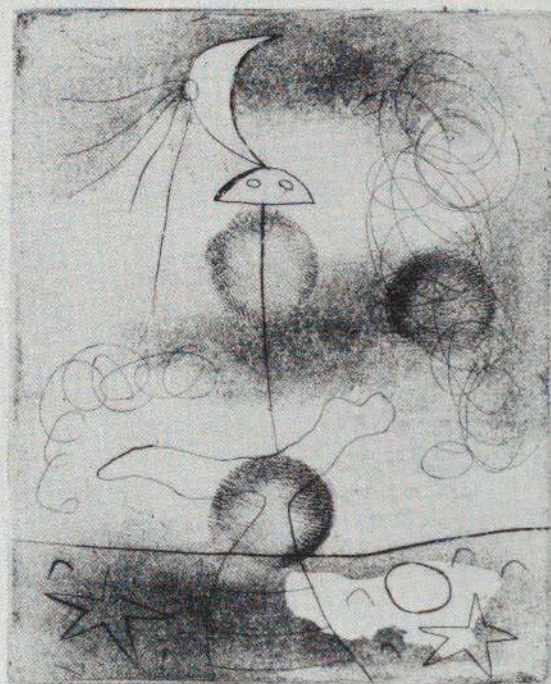
Joan Miró
Spanish, 1893-1983.

Plate from *Solidarité* by Paul Eluard

Paris, G.L.M., 1938.

Etching and engraving, $8\frac{15}{16} \times 7\frac{3}{8}$ in. (22.7 x 18.7 cm.)

The Louis E. Stern Collection.



4/150

Miró.

Joan Miró
Spanish, 1893-1983.

The Awakening of the Giant, 1938
Drypoint, 10⁹/₁₆ x 9⁵/₁₆ in. (26.8 x 23.7 cm.)
Gift of Victor S. Riesenfeld.



Joan Miró
Spanish, 1893-1983.

Composition: Black and Red, 1938

Drypoint, printed in color, 6¹¹/₁₆ x 10¹/₈ in. (16.9 x 25.8 cm.)

Gift of Victor S. Riesenfeld.



œuvre d'artiste
pour Pierre Dub

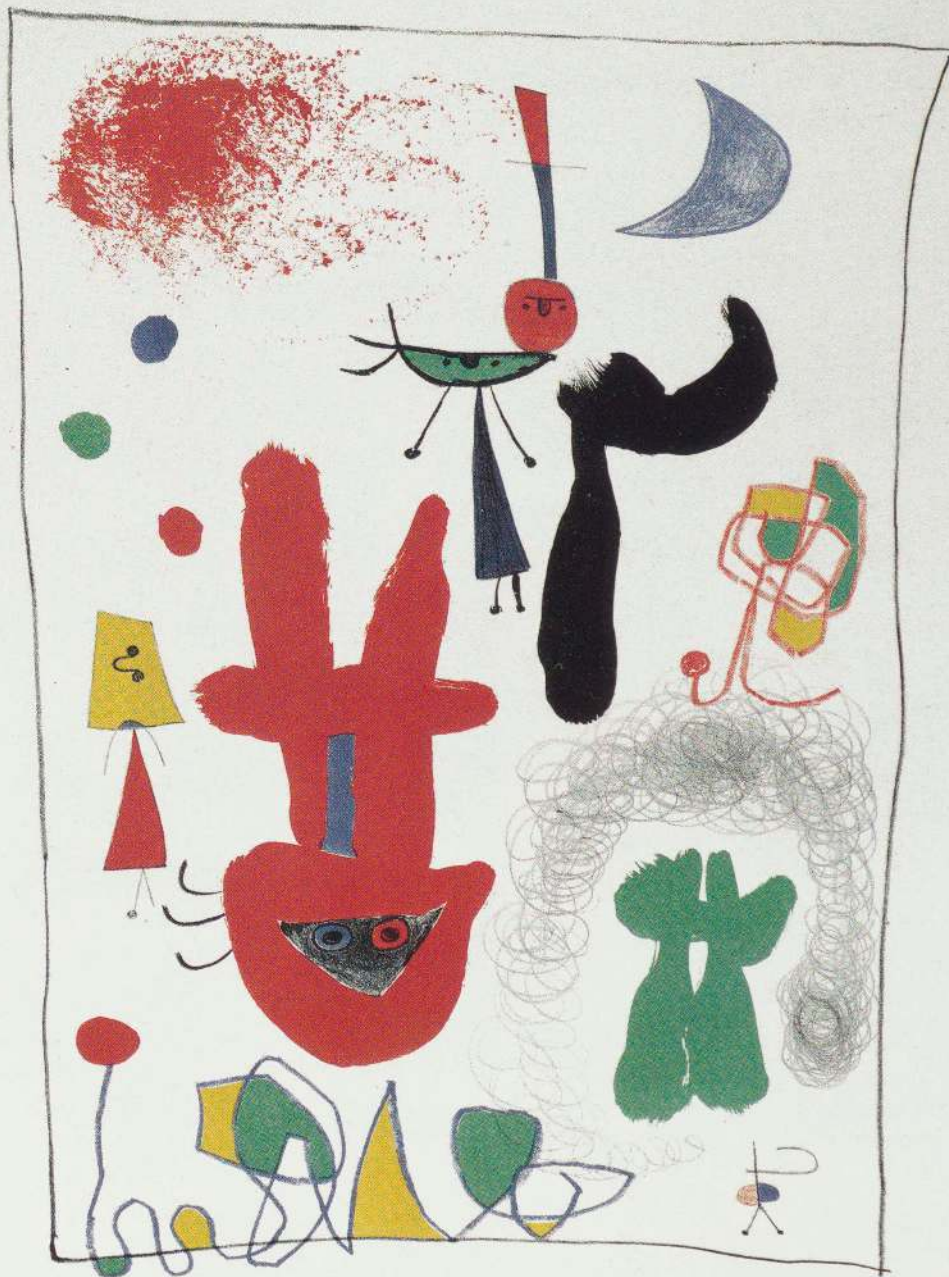
M. 100

Joan Miró
Spanish, 1893-1983.

Acrobats in the Night Garden, 1948

Lithograph, printed in color, 21¾ x 16⅞ in. (55.2 x 41.1 cm.)

Abby Aldrich Rockefeller Fund.



Miró
1943

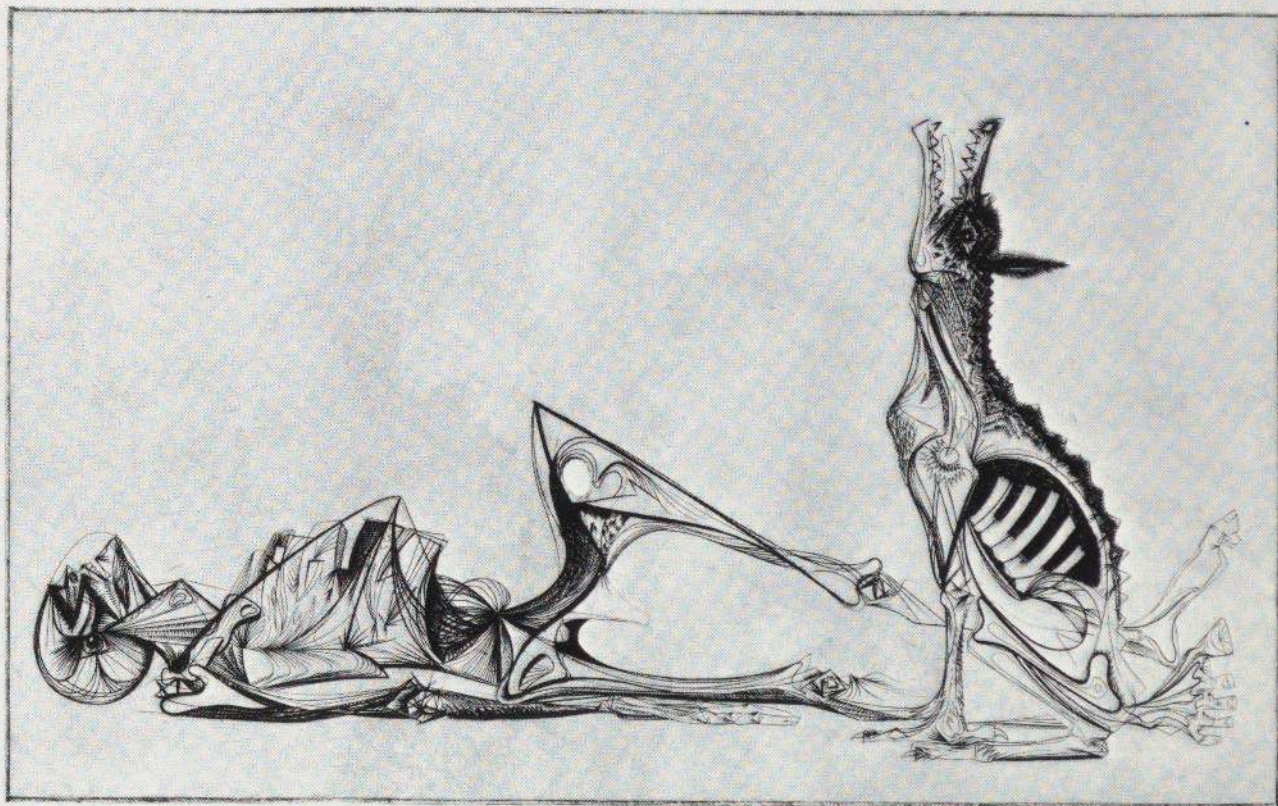
Miró
1943

Gabor Peterdi
Hungarian-American, 1915.

Price of Glory, 1947

Engraving, 10 $\frac{7}{8}$ x 17 $\frac{3}{4}$ in. (27.6 x 45.1 cm.)

Abby Aldrich Rockefeller Fund.



7-30

Peter 93

Pablo Picasso
Spanish, 1881-1973.

Model and Surrealist Sculpture, May 4, 1933

Etching, 10⁹/₁₆ x 7⁵/₈ in. (26.8 x 19.3 cm.)

Purchase Fund.



Pablo Picasso
Spanish, 1881-1973.

Plate for *La Barre d'appui* by Paul Eluard, 1936

Aquatint, 12⁷/₁₆ x 8¹/₂ in. (31.6 x 21.7 cm.)

Purchase Fund.



7/18

Picture 10

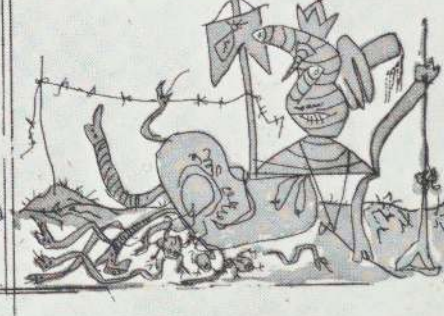
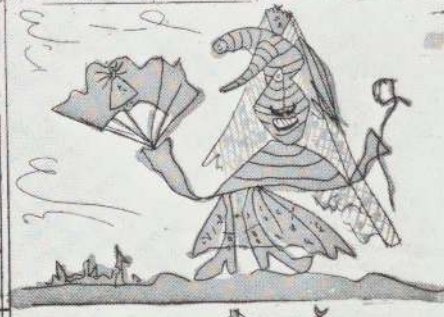
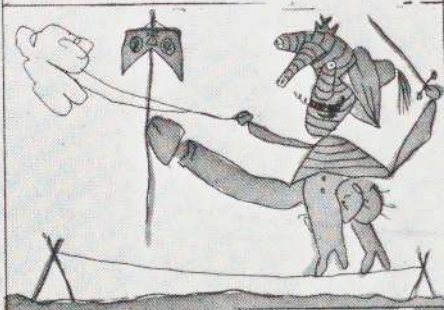
Pablo Picasso
Spanish, 1881-1973.

Dream and Lie of Franco, I (Sueño y Mentira de Franco),
January 8, 1937

Etching and aquatint, 22½ x 15⅛ in. (57.2 x 38.5 cm.)

The Louis E. Stern Collection.

8 January 1941



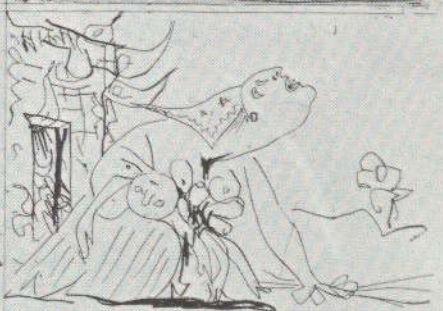
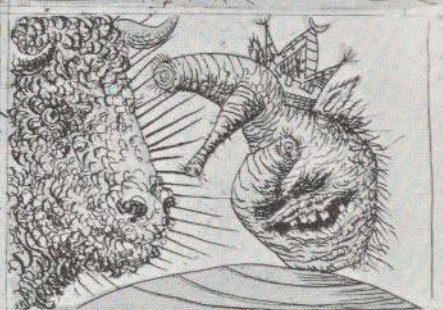
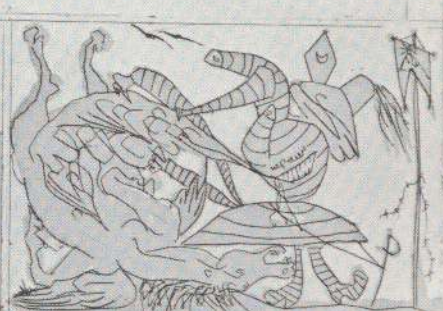
Pablo Picasso
Spanish, 1881-1973.

Dream and Lie of Franco, II (Sueño y Mentira de Franco),
January 8-9, 1937

Etching and aquatint, 22½ x 15⅞ in. (57.2 x 38.5 cm.)

The Louis E. Stern Collection.

8 January 1987



8 January 1987 - 10:00 AM

Jackson Pollock
American, 1912-1956.

Untitled (4), 1944-1945

Printed in 1967.

Engraving and drypoint, 14¹¹/₁₆ x 17⁷/₈ in. (37.3 x 45.8 cm.)

Gift of Lee Krasner Pollock.



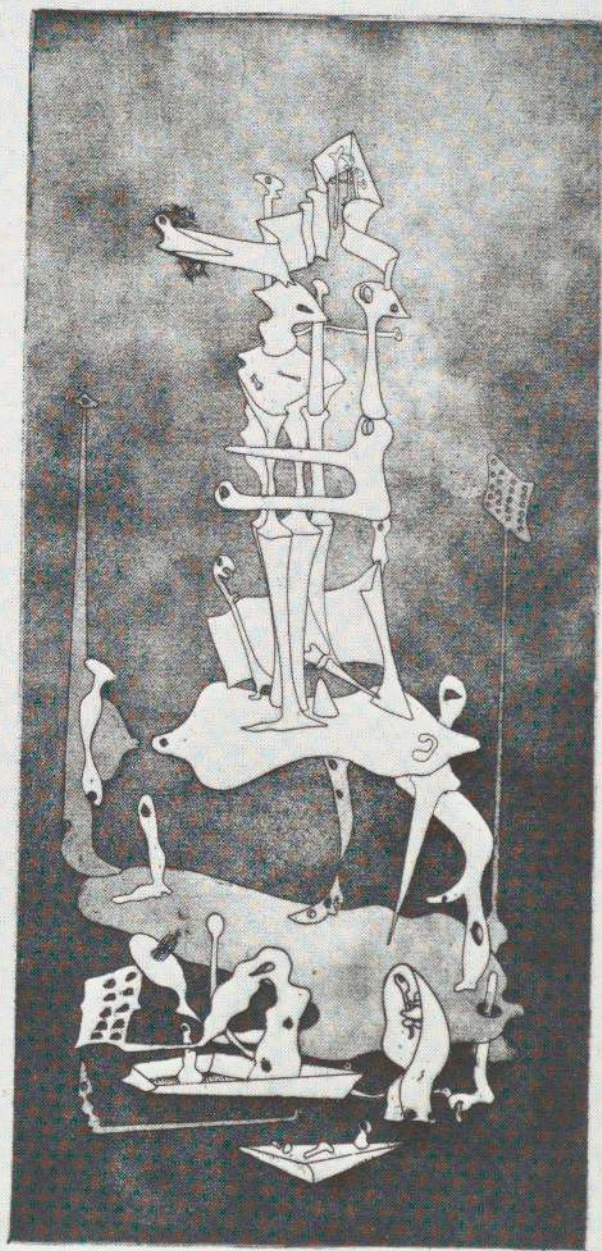
Yves Tanguy
French-American, 1900-1955.

Frontispiece for *L'Île d'un Jour* by Marcelle Ferry

Paris, Editions Surréalistes, 1938.

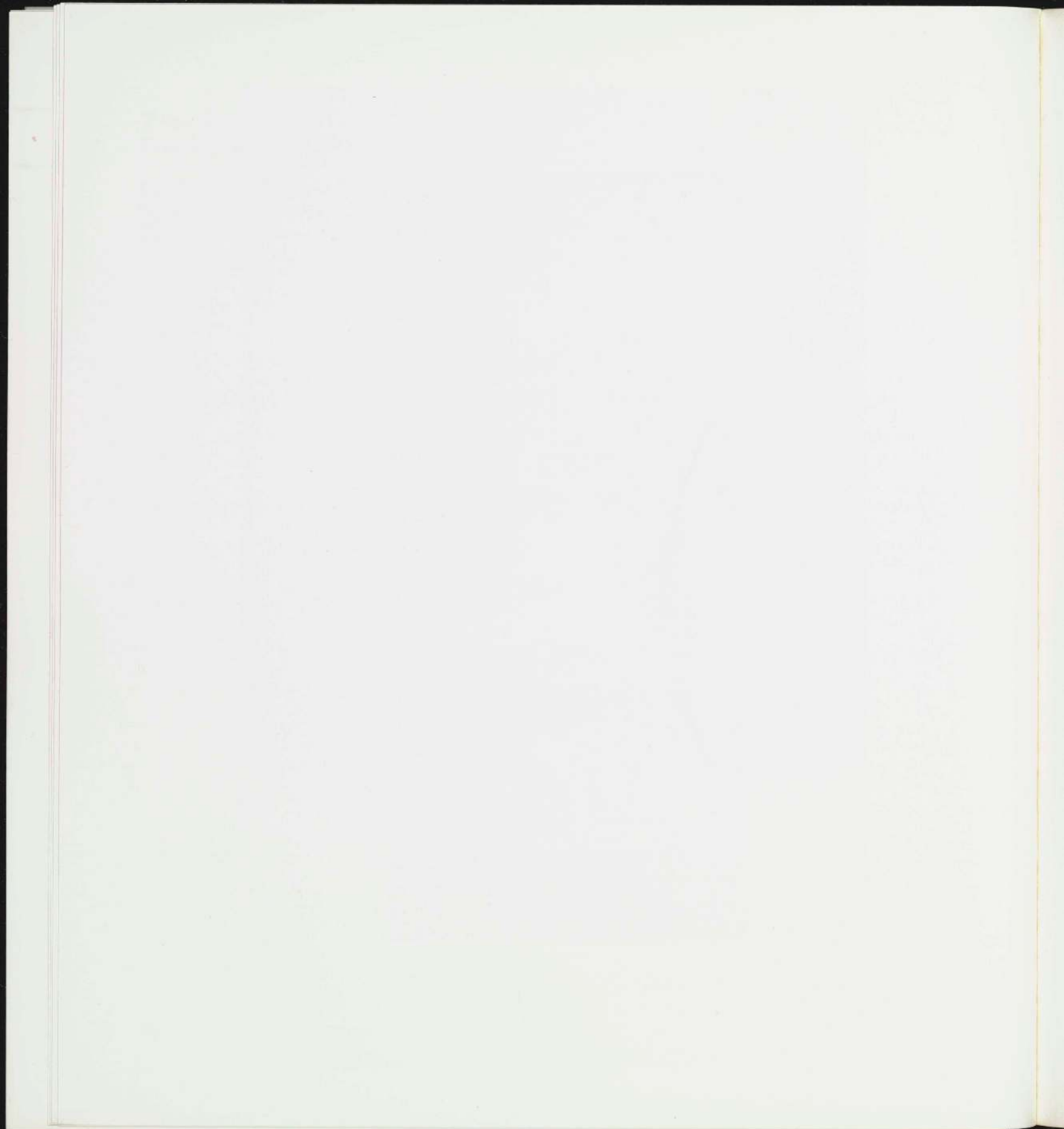
Etching, 9¹³/₁₆ x 6⁵/₁₆ in. (24.9 x 16 cm.)

Given anonymously.



2/20

PAUL TARDIEU



Exhibition Checklist

All works are from the collection of The Museum of Modern Art. Dimensions are given in inches and centimeters, height preceding width, with composition or plate size for prints and page size for books.

Jean (Hans) Arp French, 1887-1966.

1. *Mustache Hat*, 1918, from the portfolio
7 Arpaden von Hans Arp
Hanover, Merzverlag, 1923.
Lithograph, 10 $\frac{3}{4}$ x 13 in. (27.3 x 33 cm.)
Gift of J. B. Neumann.
2. *The Sea*, 1918, from the portfolio
7 Arpaden von Hans Arp
Hanover, Merzverlag, 1923.
Lithograph, 10 $\frac{1}{2}$ x 12 $\frac{1}{16}$ in. (26.7 x 30.6 cm.)
Gift of J. B. Neumann.
3. *A Navel*, 1918, from the portfolio
7 Arpaden von Hans Arp
Hanover, Merzverlag, 1923.
Lithograph, $\frac{3}{4}$ x $\frac{7}{8}$ in. (1.9 x 2.2 cm.)
Gift of J. B. Neumann.
4. *The Navel Bottle*, 1918, from the portfolio
7 Arpaden von Hans Arp
Hanover, Merzverlag, 1923.
Lithograph, 16 $\frac{3}{8}$ x 9 $\frac{3}{4}$ in. (41.6 x 24.8 cm.)
Gift of J. B. Neumann.
5. *The Mustache Watch*, 1918, from the portfolio
7 Arpaden von Hans Arp
Hanover, Merzverlag, 1923.
Lithograph, 6 $\frac{1}{16}$ x 5 in. (15.9 x 12.6 cm.)
Gift of J. B. Neumann.
6. *Egg Beater*, 1918, from the portfolio
7 Arpaden von Hans Arp
Hanover, Merzverlag, 1923.
Lithograph, 17 x 11 $\frac{1}{16}$ in. (43.2 x 29.4 cm.)
Gift of J. B. Neumann.

7. *Arabian Eight*, 1918, from the portfolio
7 Arpaden von Hans Arp
Hanover, Merzverlag, 1923.
Lithograph, 6 x 3 $\frac{7}{8}$ in. (15.2 x 9.9 cm.)
Gift of J. B. Neumann.

Hans Bellmer Polish-French, 1902-1975.

8. *The Woman at the Cathedral*, 1948
Etching, 7 $\frac{1}{8}$ x 9 $\frac{1}{16}$ in. (18.1 x 23 cm.)
Mrs. Alfred R. Stern Fund.

Louise Bourgeois French-American, born 1911.

9. Plate 7 from *He Disappeared into Complete Silence*
New York, Gemor Press, 1947.
Engraving, 10 x 7 in. (25.4 x 17.7 cm.)
Purchase Fund.
10. Plate 8 from *He Disappeared into Complete Silence*
New York, Gemor Press, 1947.
Engraving, 10 x 7 in. (25.4 x 17.7 cm.)
Purchase Fund.
11. Plate 9 from *He Disappeared into Complete Silence*
New York, Gemor Press, 1947.
Engraving, 10 x 7 in. (25.4 x 17.7 cm.)
Purchase Fund.

Victor Brauner Rumanian-French, 1903-1966.

12. Plates from *Le Char Triomphal de l'Antimoine*
by Yvan Goll
Paris, Editions Hémissphères, 1949.
Etching, 10 $\frac{1}{8}$ x 6 $\frac{15}{16}$ in. (25.7 x 17.6 cm.)
The Louis E. Stern Collection.

Alexander Calder
American, 1898-1976.

13. *Score for Ballet 0-100*, 1942, from the portfolio *VVV*
New York, VVV, 1943.
Engraving, 11 $\frac{3}{8}$ x 14 $\frac{7}{8}$ in. (28.9 x 37.8 cm.)
Gift of the artist.
14. *Untitled*, 1942
Etching, 11 $\frac{3}{16}$ x 13 $\frac{15}{16}$ in. (28.7 x 35.4 cm.)
Gift of the artist.
15. *The Big I*, 1944
Etching, 6 $\frac{7}{8}$ x 8 $\frac{7}{8}$ in. (17.5 x 22.5 cm.)
Gift of Wittenborn & Co.

Leonora Carrington
British, born 1917.

16. Plate, 1942, from the portfolio *VVV*
New York, VVV, 1943.
Etching, 7 $\frac{15}{16}$ x 9 $\frac{7}{8}$ in. (20.2 x 25 cm.)
Gift of Bernard J. Reis.

Giorgio de Chirico
Italian, 1888-1978.

17. *The Archeologist* from the portfolio *Metamorphosis*
Paris, Editions des Quatre Chemins, 1929.
Lithograph, printed in color, 15 $\frac{3}{4}$ x 11 $\frac{3}{4}$ in.
(40 x 29.8 cm.)
Gift of Mrs. Stanley Resor.
18. *Two Figures, One at Left, Standing* from the
portfolio *Metamorphosis*
Paris, Editions des Quatre Chemins, 1929.
Lithograph, printed in color, 16 $\frac{1}{8}$ x 12 $\frac{1}{4}$ in.
(41.2 x 31.2 cm.)
Gift of Abby Aldrich Rockefeller.
19. Plate from *Mythologie* by Jean Cocteau
Paris, Editions des Quatre Chemins, 1934.
Lithograph, 11 $\frac{3}{16}$ x 9 in. (28.3 x 22.8 cm.)
The Louis E. Stern Collection.

20. Plate from *Mythologie* by Jean Cocteau
Paris, Editions des Quatre Chemins, 1934.
Lithograph, 11 $\frac{3}{16}$ x 9 in. (28.3 x 22.8 cm.)
The Louis E. Stern Collection.
21. Plate from *Mythologie* by Jean Cocteau
Paris, Editions des Quatre Chemins, 1934.
Lithograph, 11 $\frac{3}{16}$ x 9 in. (28.3 x 22.8 cm.)
The Louis E. Stern Collection.
22. Plate from *Mythologie* by Jean Cocteau
Paris, Editions des Quatre Chemins, 1934.
Lithograph, 11 $\frac{3}{16}$ x 9 in. (28.3 x 22.8 cm.)
The Louis E. Stern Collection.

Salvador Dali
Spanish, born 1904.

23. Plate from *Grains et issues* by Tristan Tzara
Paris, Denoël et Steel, 1935.
Etching, 7 $\frac{3}{8}$ x 5 $\frac{3}{4}$ in. (19.4 x 14.6 cm.)
Gift of Tristan Tzara.
24. Plate from *Les Chants de Maldoror*
by Comte de Lautréamont
Paris, Albert Skira, 1934.
Etching, 13 $\frac{1}{8}$ x 10 $\frac{1}{16}$ in. (33.4 x 25.5 cm.)
The Louis E. Stern Collection.
25. Plate from *Les Chants de Maldoror*
by Comte de Lautréamont
Paris, Albert Skira, 1934.
Etching, 13 $\frac{1}{8}$ x 10 $\frac{1}{16}$ in. (33.4 x 25.5 cm.)
The Louis E. Stern Collection.
26. Plate from *Les Chants de Maldoror*
by Comte de Lautréamont
Paris, Albert Skira, 1934.
Etching, 13 $\frac{1}{8}$ x 10 $\frac{1}{16}$ in. (33.4 x 25.5 cm.)
The Louis E. Stern Collection.
27. Plate from *Les Chants de Maldoror*
by Comte de Lautréamont
Paris, Albert Skira, 1934.
Etching, 13 $\frac{1}{8}$ x 10 $\frac{1}{16}$ in. (33.4 x 25.5 cm.)
The Louis E. Stern Collection.

28. *The Billiard Table*, 1935
Etching, 14½ x 11⅓/16 in. (36.8 x 30 cm.)
Gift of Victor S. Riesenfeld.

29. *St. George and the Dragon*, 1947
Etching, 17⅞ x 11¼ in. (44.8 x 28.6 cm.)
Larry Aldrich Fund.

Paul Delvaux
Belgian, born 1897.

30. Plate, 1972, from *Construction d'un Temple en Ruine à la Déesse Vanadé* by Alain Robbe-Grillet
Paris, Editions du Bateau Lavoir, 1975.
Etching and drypoint, 16¼ x 20⅓/16 in.
(41.3 x 53.2 cm.) Gift of Mira Jacob.

31. Plate, 1973, from *Construction d'un Temple en Ruine à la Déesse Vanadé* by Alain Robbe-Grillet
Paris, Editions du Bateau Lavoir, 1975.
Etching and drypoint, 16¼ x 20⅓/16 in.
(41.3 x 53.2 cm.) Gift of Mira Jacob.

Oscar Dominguez
Spanish, 1906-1958.

32. *Woman with Bicycle for Repères*, No. 12, 1936
Etching, 10⅞ x 6⅝ in. (25.7 x 16.8 cm.)
Purchase.

Max Ernst
German-French, 1891-1976.

33. *The Confidences*, plate 9 from the portfolio *Histoire Naturelle*
Introduction by Hans Arp.
Paris, Jeanne Bucher, 1926.
Collotype, after frottage, 16⅞ x 10⅓/16 in.
(42.9 x 25.9 cm.)
Gift of James Thrall Soby.

34. *The Conjugal Diamonds*, plate 25 from the portfolio *Histoire Naturelle*
Introduction by Hans Arp.
Paris, Jeanne Bucher, 1926.
Collotype, after frottage, 16⅓/16 x 10⅞ in.
(43 x 25.7 cm.)
Gift of James Thrall Soby.

35. *The Origin of the Pendulum*, plate 26 from the portfolio *Histoire Naturelle*
Introduction by Hans Arp.
Paris, Jeanne Bucher, 1926.
Collotype, after frottage, 17 x 10⅓/8 in.
(43.2 x 26.4 cm.)
Gift of James Thrall Soby.

36. *The Fugitive*, plate 30 from the portfolio *Histoire Naturelle*
Introduction by Hans Arp.
Paris, Jeanne Bucher, 1926.
Collotype, after frottage, 10¼ x 16¾ in.
(26 x 42.5 cm.)
Gift of James Thrall Soby.

37. *System of Solar Money*, plate 31 from the portfolio *Histoire Naturelle*
Introduction by Hans Arp.
Paris, Jeanne Bucher, 1926.
Collotype, after frottage, 15⅞ x 10¼ in.
(40.3 x 26 cm.)
Gift of James Thrall Soby.

38. *Only Eve is Left to Us*, plate 34 from the portfolio *Histoire Naturelle*
Introduction by Hans Arp.
Paris, Jeanne Bucher, 1926.
Collotype, after frottage, 16⅓/16 x 10¼ in.
(43 x 26 cm.)
Gift of James Thrall Soby.

39. Plate from *Le Château étoilé* by André Breton
Paris, Editions Albert Skira, 1936.
Frottage, printed in color, 13⅓/16 x 10⅓/16 in.
(34.9 x 25.9 cm.)
James Thrall Soby Fund.

40. *Dangerous Liaisons*, plate XI from *Brunidor Portfolio No. 1*
New York, Brunidor Editions, 1947.
Etching, $11\frac{3}{4} \times 8\frac{1}{16}$ in. (29.8 x 22.5 cm.)
Purchase Fund.

Stanley William Hayter
British, born 1901.

41. *Combat*, 1936
Engraving and etching, $15\frac{3}{4} \times 19\frac{3}{8}$ in.
(40 x 49.3 cm.)
Given anonymously.
42. *Tarantella*, 1943
Engraving and etching, $21\frac{1}{16} \times 13$ in.
(55 x 33 cm.)
Edward M. M. Warburg Fund.
43. *The Couple*, 1952
Engraving and etching, $17\frac{1}{2} \times 11\frac{1}{16}$ in.
(44.5 x 29.7 cm.)
Gift of Homer Kripke.

Paul Klée
Swiss-German, 1879-1940.

44. *The One in Love* from *Meistermappe des Staatlichen Bauhauses*
Munich-Weimar, Bauhausverlag Gmb H, 1923.
Lithograph, printed in color, $10\frac{1}{16} \times 7\frac{1}{2}$ in.
(27.4 x 19.1 cm.)
Larry Aldrich Fund.
45. *Underbrush*, 1928
Etching, $5\frac{3}{4} \times 3\frac{7}{8}$ in. (14.6 x 9.7 cm.)
Purchase Fund.
46. Plate from *L'homme approximatif* by Tristan Tzara
Paris, Fourcade, 1931.
Etching, printed in color, $9\frac{1}{4} \times 7\frac{7}{8}$ in.
(23.5 x 20 cm.)
Purchase Fund.

Wifredo Lam
Cuban, 1902-1982.

47. *Quetzal*, plate III from *Brunidor Portfolio No. 1*
New York, Brunidor Editions, 1947.
Lithograph, printed in color, $16\frac{1}{2} \times 13$ in.
(42 x 33 cm.)
Purchase Fund.

Boris Margo
Russian-American, born 1902.

48. *Floating Objects Illumined #4*, plate IV from *Portfolio No. 1*, 1940
Cellocut, printed in color, $9\frac{3}{8} \times 13\frac{3}{4}$ in.
(23.8 x 35 cm.)
Purchase Fund.
49. *The Sea*, 1949
Cellocut, printed in color, $16\frac{9}{16} \times 16\frac{9}{16}$ in.
(42.1 x 42.1 cm.)
Purchase Fund.

André Masson
French, born 1896.

50. *Little Genius of the Wheat*, 1942
Etching, $13\frac{7}{8} \times 9\frac{3}{4}$ in. (35.3 x 24.7 cm.)
Gift of Curt Valentin.
51. *Genius of Species*, 1942
Drypoint, printed in color, $14\frac{3}{8} \times 10\frac{3}{4}$ in.
(36.7 x 27.3 cm.)
Gift of Curt Valentin.
52. *Sand Crab*, 1942
Etching, $11\frac{3}{4} \times 8\frac{1}{16}$ in. (30 x 22.4 cm.)
Gift of Curt Valentin.
53. *Self-Portrait with Mayfly*, 1945
Drypoint, $9\frac{3}{4} \times 8\frac{1}{16}$ in. (24.8 x 20.5 cm.)
Purchase.
54. *Abduction*, c. 1946
Printed 1958.
Drypoint, $12\frac{1}{8} \times 16$ in. (30.8 x 40.6 cm.)
Lent anonymously.

(Sebastian Antonio Matta Echaurren) Matta
Chilean, born 1911.

55. *I Want to See It to Believe It*, plate V from *Brunidor Portfolio No. 1*
New York, Brunidor Editions, 1947.
Lithograph, printed in color, 12 $\frac{1}{8}$ x 12 $\frac{7}{8}$ in.
(30.8 x 32.6 cm.)
Purchase Fund.

56. *The Sea of Time*, 1965
Etching and aquatint, printed in color,
14 $\frac{3}{16}$ x 18 $\frac{5}{8}$ in. (37.7 x 47.3 cm.)
Gift of Curt Valentin Estate.

Joan Miró
Spanish, 1893-1983.

57. *Daphne and Chloé*, 1933
Etching and drypoint, 10 $\frac{9}{16}$ x 12 $\frac{3}{4}$ in.
(26.8 x 32.4 cm.)
Mrs. Alfred R. Stern Fund.
58. *Five Figures*, plate 15 from *23 Gravures de Arp, Calder, etc.*
Introduction by Anatole Jakovski.
Paris, G. Orobitz & Co., 1935.
Etching, 12 $\frac{3}{16}$ x 9 $\frac{1}{4}$ in. (30.9 x 23.5 cm.)
Purchase Fund.
59. *Composition: Black and Red*, 1938
Drypoint, printed in color, 6 $\frac{1}{16}$ x 10 $\frac{1}{8}$ in.
(16.9 x 25.8 cm.)
Gift of Victor S. Riesenfeld.
60. *The Awakening of the Giant*, 1938
Drypoint, 10 $\frac{9}{16}$ x 9 $\frac{5}{16}$ in. (26.8 x 23.7 cm.)
Gift of Victor S. Riesenfeld.
61. *The Three Sisters*, 1938
Drypoint, 10 $\frac{1}{2}$ x 7 $\frac{3}{4}$ in. (26.7 x 19.6 cm.)
Gift of Victor S. Riesenfeld.
62. Plate XXIII from the *Barcelona Series*
Barcelona, Joan Prats, 1944.
Lithograph, 24 $\frac{3}{8}$ x 18 $\frac{1}{16}$ in. (61.9 x 47.3 cm.)
Purchase Fund.

63. *Acrobats in the Night Garden*, 1948
Lithograph, printed in color, 21 $\frac{3}{4}$ x 16 $\frac{1}{8}$ in.
(55.2 x 41.1 cm.)
Abby Aldrich Rockefeller Fund.

64. Plate V from *Series II*
Paris, Aimé Maeght, 1952-1953.
Aquatint and etching, printed in color,
14 $\frac{3}{16}$ x 17 $\frac{7}{8}$ in. (37.7 x 45.4 cm.)
Gift of Mr. and Mrs. Walter Bareiss.

Joan Miró and Louis Marcoussis
Spanish, 1893-1983; Polish-French, 1883-1941.

65. *Portrait of Miró*, 1938
Drypoint, 13 $\frac{3}{16}$ x 10 $\frac{15}{16}$ in. (33.5 x 27.8 cm.)
Purchase Fund.

Henry Moore
British, born 1898.

66. *Standing and Reclining Figures*, 1950
Lithograph, printed in color, 11 $\frac{3}{4}$ x 9 $\frac{7}{8}$ in.
(29.8 x 25 cm.)
Purchase Fund.

Gabor Peterdi
Hungarian-American, born 1915.

67. *Price of Glory*, 1947
Engraving, 10 $\frac{7}{8}$ x 17 $\frac{3}{4}$ in. (27.6 x 45.1 cm.)
Abby Aldrich Rockefeller Fund.
68. *The Sign of the Lobster*, 1947-1948
Engraving, etching and aquatint, printed in color,
19 $\frac{3}{4}$ x 14 $\frac{1}{16}$ in. (50.1 x 37.6 cm.)
Abby Aldrich Rockefeller Fund.

Pablo Picasso
Spanish, 1881-1973.

69. *Model and Surrealist Sculpture*, May 4, 1933
 Etching, 10⁷/₁₆ x 7⁵/₈ in. (26.8 x 19.3 cm.)
 Purchase Fund.
70. *Blind Minotaur Guided by a Little Girl, I*,
 September 22, 1934
 Etching, 9¹⁵/₁₆ x 13⁵/₈ in. (25.2 x 34.7 cm.)
 Purchase Fund.
71. *Grand Air*, June 3-4, 1936, for *Les Yeux fertiles*
 by Paul Eluard
 Etching, 16⁷/₁₆ x 12¹/₂ in. (41.8 x 31.8 cm.)
 A. Conger Goodyear Fund.
72. *Plates*, 1936, for *La Barre d'appui* by Paul Eluard
 Aquatint, 12⁷/₁₆ x 8¹/₂ in. (31.6 x 21.7 cm.)
 Purchase Fund.
73. *Dream and Lie of Franco, I (Sueño y Mentira de Franco)*, January 8, 1937
 Etching and aquatint, 22¹/₂ x 15¹/₈ in.
 (57.2 x 38.5 cm.)
 The Louis E. Stern Collection.
74. *Dream and Lie of Franco, II (Sueño y Mentira de Franco)*, January 8-9, 1937
 Etching and aquatint, 22¹/₂ x 15¹/₈ in.
 (57.2 x 38.5 cm.)
 The Louis E. Stern Collection.

Jackson Pollock
American, 1912-1956.

75. *Untitled* (4), 1944-1945
 Printed in 1967.
 Engraving and drypoint, 14¹¹/₁₆ x 17⁷/₈ in.
 (37.3 x 45.8 cm.)
 Gift of Lee Krasner Pollock.
76. *Untitled* (5), 1944-1945
 Engraving and drypoint, 8³/₄ x 11⁷/₈ in.
 (22.3 x 30.2 cm.)
 Gift of Lee Krasner Pollock.
77. *Untitled* (8), 1944-1945
 Engraving and drypoint, 11¹³/₁₆ x 8¹³/₁₆ in.
 (30 x 22.8 cm.)
 Gift of Lee Krasner Pollock.

Kurt Seligmann
Swiss-American, 1900-1962.

78. Plate 19, 1933, from *23 Gravures de Arp, Calder, etc.*
 Introduction by Anatole Jakovski.
 Paris, G. Orobitz & Co., 1935.
 Etching, 9³/₄ x 7³/₄ in. (24.8 x 19.8 cm.)
 Purchase Fund.
79. Plate, 1942, from the portfolio *VVV*
 New York, VVV, 1943.
 Etching and aquatint, 13⁷/₈ x 11⁵/₈ in.
 (35.2 x 29.5 cm.)
 Gift of Bernard J. Reis.

Graham Vivian Sutherland
British, 1903-1980.

80. *Maize*, 1948
 Lithograph, printed in color, 15¹/₈ x 22¹/₈ in.
 (38.5 x 56.2 cm.)
 Purchase Fund.

Yves Tanguy

French-American, 1900-1955.

81. Frontispiece for *L'Île d'un Jour* by Marcelle Ferry
Paris, Editions Surréalistes, 1938.
Etching, $9\frac{1}{16} \times 6\frac{1}{16}$ in. (24.9 x 16 cm.)
Given anonymously.
82. Plate, 1942, from the portfolio *VVV*
New York, VVV, 1943.
Etching, $12\frac{7}{8} \times 9\frac{7}{8}$ in. (32.6 x 25.2 cm.)
Gift of Bernard J. Reis.
83. *Rhabdomancy*, plate I from *Brunidor*
Portfolio No. 1
New York, Brunidor Editions, 1947.
Etching and monotype, printed in color,
 $11\frac{1}{16} \times 8\frac{1}{16}$ in. (29.7 x 22.4 cm.)
Purchase Fund.

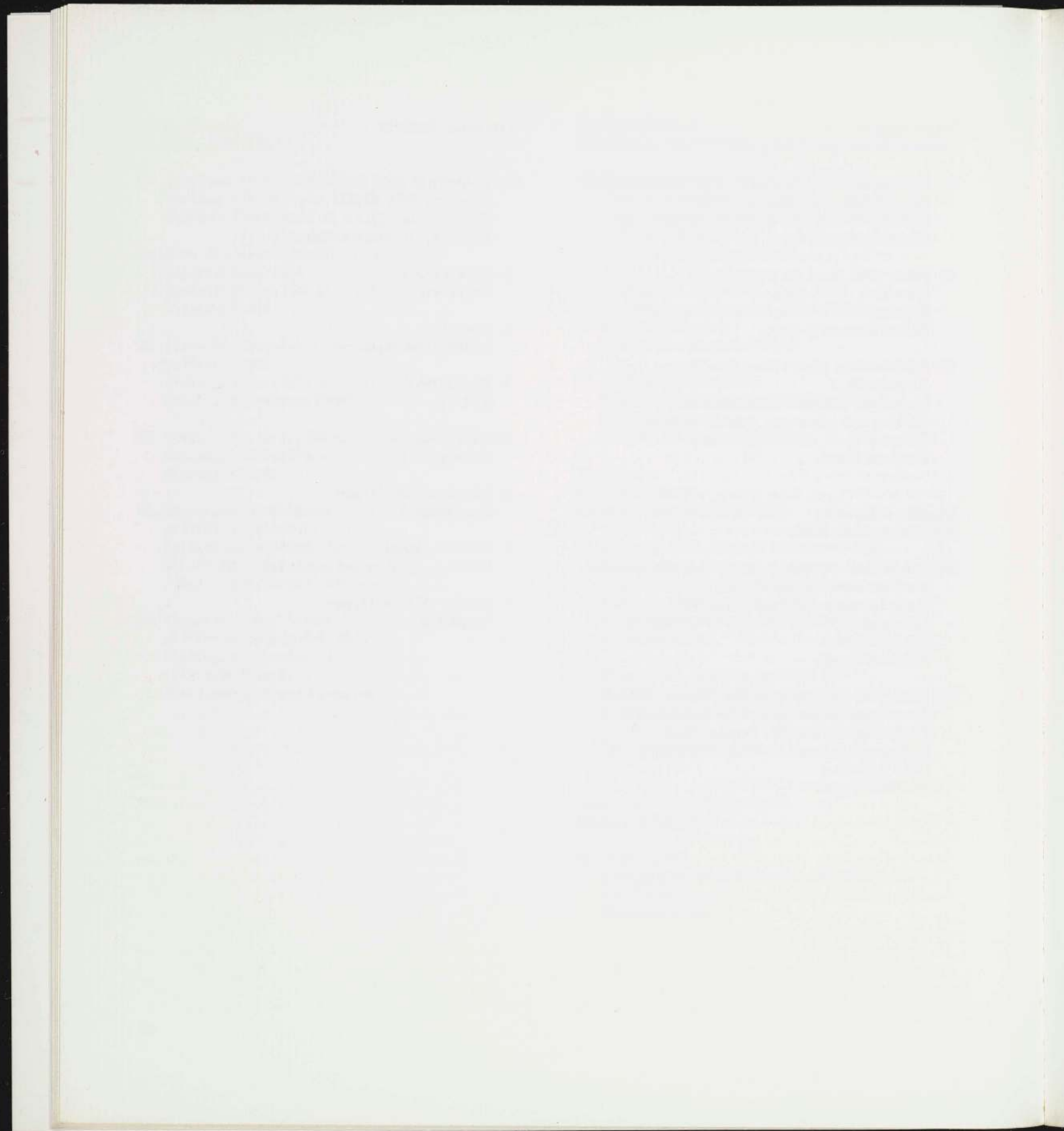
Dorothea Tanning

American, born 1910.

84. *Fourth Peril: Persephone and the Coal Fire* from the
portfolio *Seven Spectral Perils*
Paris, Librairie Les Pas Perdus, 1950.
Lithograph, printed in color, $13\frac{7}{8} \times 10\frac{5}{8}$ in.
(35.3 x 27 cm.)
Purchase Fund.
85. *Sixth Peril: The Face of the Sun Set on the Table by*
Beona from the portfolio *Seven Spectral Perils*
Paris, Librairie Les Pas Perdus, 1950.
Lithograph, printed in color, $14\frac{1}{4} \times 11$ in.
(36.2 x 28 cm.)
Purchase Fund.

Various Artists

86. *Solidarité* by Paul Eluard
Paris, G.L.M., 1938.
 $8\frac{15}{16} \times 7\frac{3}{8}$ in. (22.7 x 18.7 cm.)
The Louis E. Stern Collection.
1. Pablo Picasso
Engraving.
2. Joan Miró
Etching and engraving.
3. Yves Tanguy
Etching.
4. André Masson
Etching.
5. John Buckland Wright
Engraving.
6. Dalla Husband
Etching, aquatint and engraving.
7. Stanley William Hayter
Engraving.



Artists' Biographies

JEAN (HANS) ARP (1887-1966)

French sculptor, painter, poet born in Strasbourg, France, 16 September 1887. Studied at the School of Arts at Strasbourg (1904-1905), Weimar School of Art (1905-1907) and the Académie Julian (1908). From 1908-1914 lived in Switzerland, where he met Paul Klee. Traveled to Munich in 1911, met Wassily Kandinsky and exhibited with the *Blaue Reiter* group. Traveled to Paris in 1912, interacting with Guillaume Apollinaire, Pablo Picasso and Robert and Sonia Delaunay. Returned to Switzerland at the outbreak of World War I. In 1915 exhibited his first abstract collages in Zurich. In 1916 became one of the founders of the Zurich Dada group. In 1919 moved to Cologne and worked with Max Ernst and Johannes Baargeld. Joined the Cologne Dada group in 1920; also made contact with the Berlin Dadaists, Kurt Schwitters and El Lissitzky. Married artist Sophie Tauber in 1922. In 1925 participated in the first Surrealist exhibition at Galerie Pierre, Paris. Joined the Constructivist *Cercle et Carré* group in 1930; in 1931 was founder-member of *Abstraction-Création*, a group of non-objective painters and sculptors. During World War II lived in Grasse. After the war returned to Meudon, near Paris, where he had made his home in 1926. Visited the United States in 1949 and 1950. Retrospective exhibitions at The Museum of Modern Art, New York (1958); Musée National d'Art Moderne, Paris (1962). Died in Basel, Switzerland, 7 June 1966.

HANS BELLMER (1902-1975)

Polish-French painter, graphic artist and sculptor born in Katowice, Germany (now Poland), 13 March 1902. Attended the Berlin Technical School of Art in 1923, then worked as graphic artist. Studied under George Grosz in 1924. Was in Paris from 1924-1925. Traveled in Tunisia and Italy in 1931-1932. Fled from Nazis in 1938; settled in Paris. Met Man Ray, Max Ernst, Paul Eluard and Yves Tanguy and joined the Surrealists. Interned with Max Ernst in prison camp near Aix-en-Provence in 1940. Lived in Toulouse in 1942. Traveled in West Berlin in 1953, 1959. Retrospective exhi-

bition at Kestner-Gesellschaft, Hanover, and Galerie Wolfgang Ketterer, Munich (1967). Died in Paris, 24 February 1975.

LOUISE BOURGEOIS (b. 1911)

French-American sculptor born in Paris, 25 December 1911. Received degree from the Sorbonne (1935). Studied at the Ecole du Louvre (1936-1937), the Académie des Beaux-Arts (1936-1938), Atelier Bissière (1936-1937), the Académie Julian (1938), the Académie de la Grande Chaumière (1937-1938) and the Atelier Fernand Léger (1938). Married American art historian Robert Goldwater and moved to New York City in 1938; studied at the Art Students League. Began career as painter and engraver; turned to sculpture in late 1940s. Taught at the Académie de la Grande Chaumière and the Louvre (1937-1938); Great Neck Public Schools, New York (1960); Brooklyn College (1963 and 1968); Pratt Institute, New York (1965-1967); was professor of sculpture at the School of Visual Arts, New York (1974-1977). Retrospective at The Museum of Modern Art, New York (1982), organized by Deborah Wye.

VICTOR BRAUNER (1903-1966)

Rumanian-French painter born in Pietra Naemtz, Rumania, 15 June 1903. Moved with family to Vienna in 1912. Reared in an atmosphere of spiritualism with which father was obsessed. Returned to Rumania, attended Evangelistic School Braila (1916-1918). Studied briefly at the Academy of Fine Arts, Bucharest (1924). In the same year painted sets for a production of Oscar Wilde's *Salome* and collaborated with poet Ilarie Voronca in founding Dada magazine *75 H.P.* Also was connected with the Surrealist magazines *UNU* (1928-1931) and *Alge* (1930-1933). Visited Paris in 1925; settled there in 1930. Worked with Constantin Brancusi and was introduced by Yves Tanguy to the Surrealist circle, which he joined in 1932. Lived in Rumania 1934-1938; in 1938, settled again in Paris, where he lost left eye in a studio brawl between Oscar Dominguez and Esteban Francès. Spent the war as a refugee in Switzerland. Returned to Paris in 1945. Broke with the Surrealists in 1948; painted pictures

influenced by the Pre-Columbian art of Mexico. Visited Italy in 1954 and 1961. Died in Paris, 12 March 1966.

ALEXANDER CALDER (1898-1976)

American sculptor born in Philadelphia, Pennsylvania, 22 July 1898. Grandfather and father were sculptors; mother was a painter. Studied mechanical engineering at Stevens Institute of Technology, Hoboken, New Jersey (1915-1919); Art Students League, New York, with George Luks and John Sloan (1923-1925); Académie de la Grande Chaumière, Paris (1926-1927). Worked as draftsman and engineer in West Coast logging camps, California (1919-1923). Worked as illustrator for the *National Police Gazette* (1925-1926). Made moving toys for the Gould Manufacturing Company in 1927. Was in Paris, 1927-1928; met Joan Miró, Jules Pascin, Jean Arp and Fernand Léger. Met and influenced by Piet Mondrian in 1930. Was member of the *Abstraction-Création* group from 1930-1931. In 1931 made first "mobiles," christened by Marcel Duchamp. Arp suggested "stables" for the immovable constructions in the same year. Settled on farm in Roxbury, Connecticut. Retrospective exhibitions at The Museum of Modern Art, New York (1943); The Solomon R. Guggenheim Museum, New York (1964); Haus der Kunst, Munich, and Kunsthau, Zurich (1975); Whitney Museum of American Art (1976-1977). A Calder Festival was staged in Chicago, 1974. Died in New York City, 11 November 1976.

LEONORA CARRINGTON (b. 1917)

British painter and writer born in Lancashire, England. Expelled from convent school as an unteachable teenager. Studied in Florence and Paris, attended art school in London, working under Amédée Ozenfant. Met Max Ernst in 1937; settled with him in Paris and exhibited with Surrealist group. Began to publish her stories in 1939. During the war, fled to Spain; suffered a nervous breakdown and was committed to a clinic in Santander. Recounted her story in the 1943 book *Down Below*. Went to New York and to Mexico, where she married Hungarian photographer Chiqui Weisz. Major retrospective in New York and Austin, Texas (1975-1976).

GIORGIO DE CHIRICO (1888-1978)

Italian painter born in Volo, Greece, of Sicilian parents, 10 July 1888. Studied drawing privately (1897-1899); at Polytechnic School, Athens (1900-1906); the Academy of Fine Arts, Munich (1906-1909). While in Germany became interested in paintings of Arnold Böcklin and writings of Arthur Schopenhauer and Friedrich Nietzsche. Lived in Turin, Milan and Florence 1909-1910. Moved to Paris in 1911. Associated with Guillaume Apollinaire and his friends in 1913. Returned to Italy in 1915 and was conscripted into the armed forces. Suffered a nervous breakdown; met Carlo Carrà in military hospital in 1917. Co-founded with Carrà the Scuola Metafisica; disbanded in 1920. From 1918 to 1919 lived in Florence and Rome. Moved to Paris in 1924; associated with the Surrealists and André Breton 1925-1931. Designed scenery and costumes for various ballets and operas in London, Rome, Florence and Milan 1929-1939. Lived in Milan and Florence 1931-1934; Paris 1934; the United States 1935-1936; Milan 1937-1943. Settled in Rome in 1945. Retrospective exhibition at The Museum of Modern Art, New York (1955); Palazzo Reale, Milan, and Kestner Gesellschaft, Hanover (1970); Musée Marmottan, Paris (1975). Died in Rome, 1978.

SALVADOR DALI (b. 1904)

Spanish painter born in Figueras, Spain, 11 May 1904. Studied at Madrid School of Fine Arts (1921-1926); there influenced by the Metaphysical painting of Giorgio de Chirico and Carlo Carrà. Admired realism of English Pre-Raphaelites. Suspended from school for one year and served short prison sentence for inciting a student rebellion (1924). Expelled permanently for extravagant behavior (1926). Illustrated numerous periodicals and books from 1919 and was editor of *L'Amie des Arts* 1926-1929. In 1928 made two visits to Paris; met Pablo Picasso, Joan Miró and André Breton. After first Paris exhibition in 1929 at the Goemans Gallery, appointed by Breton to the Surrealist movement. In same year collaborated with Luis Buñuel on controversial films resulting in destruction of some of his paintings. Married Gala Eluard in 1930. Expelled from Surrealist group by Breton in 1934. Visited Italy, 1937; influenced by Renaissance and Baroque art. Met Sigmund Freud, 1938. Worked on scenery for

numerous ballets produced in the United States from 1939-1941. Lived in Pebble Beach, California, 1940-1955. Returned to Spain, settling in Cadaques, 1955. Executed sets and costumes for opera and ballet in 1961. Made first three-dimensional art, 1964. Major retrospective exhibition at The Museum of Modern Art, New York (1941).

PAUL DELVAUX (b. 1897)

Belgian painter born in Antheit, Belgium, 23 September 1897. Studied architecture and painting at Athénée de Saint-Gilles, Brussels (1910-1916) and the Académie des Beaux-Arts, Brussels (1916-1920). Lived in Brussels until 1924. Interested in the color theories of Neo-Impressionists; later influenced by the Expressionism of Constant Permeke, James Ensor and Gustave de Smet, the Surrealist work of René Magritte, and the Metaphysical paintings of de Chirico. Not formal member of the Surrealist group or sympathetic with its political aims, but recognized by Breton and Eluard. Regarded as a leader of Belgian Surrealism. Traveled in Italy in 1938 and 1939. Taught painting at the Ecole Nationale Supérieure d'Art et d'Architecture, Brussels (1950-1962). Traveled in Greece in 1956. Served as president/director of the Académie Royale des Beaux-Arts, Brussels (1965-1966). Major retrospective exhibitions at Palais des Beaux-Arts, Brussels (1944-1945); Musée des Beaux-Arts, Ostende (1962); Palais des Beaux-Arts, Lille (1966); Musée des Arts Décoratifs, Paris (1969); Museum Boymans-van Beuningen, Rotterdam (1973); National Museum of Modern Art, Tokyo (1975).

OSCAR DOMINGUEZ (1906-1958)

Spanish painter and sculptor born in Tenerife, Canary Islands, in 1906. Taught himself to paint in the 1920s. Worked in family banana-export business in Paris, where he settled in 1934. Met Max Ernst, Salvador Dali, André Breton, Paul Eluard and Yves Tanguy. Was a member of the Surrealist group from 1934-1945; painted and created sculpture with ready-made objects. Invented the automatic painting technique of *Décalcomanie* in 1935. Was member of the group *La Main à Plume*. Committed suicide 31 December 1958, in Paris.

MAX ERNST (1891-1976)

German-French painter, sculptor, collagist and inventor born Maximilian Ernst in Bruhl, Germany, 2 April 1891. Studied philosophy at Bonn University (1908-1914). Neglected studies for painting; was fascinated by the art of the insane. Made contact with the *Blauer Reiter* group through August Macke in 1911. Met Guillaume Apollinaire and Robert Delaunay in Cologne in 1913, Jean Arp in 1914. Served as artillery engineer during World War I. In 1919 became leader of Cologne Dada group, worked under the name "Dadamax" and made first collages. Associated with Paul Klee in Munich, 1919, and Kurt Schwitters in Cologne, 1920. In 1921 participated in Austrian Dada activities with Arp and André Breton; met Paul Eluard in Cologne. Settled illegally in France in 1922 and was a member of the Surrealist movement from its formation in 1924 until 1938. In 1925 participated in first Surrealist group exhibition; developed the technique of frottage. Worked with Joan Miró on decor for Sergei Diaghilev's ballet *Romeo and Juliet*, Paris, 1926. Associated with Alberto Giacometti, Luis Buñuel and Salvador Dali in Paris 1929-1930. Lived with Leonora Carrington in France 1938-1939. Briefly interned after German invasion of France. In 1941 fled to New York with Peggy Guggenheim, whom he married in 1941. Collaborated with Breton, Marcel Duchamp and David Hare on the periodical *VV* in 1942. Married Dorothea Tanning in 1946; moved to Sedona, Arizona. Gained U.S. citizenship in 1948. Was visiting lecturer at the University of Hawaii, Honolulu (1952). Worked in Paris in 1953-1954. Settled in Huimes, France, in 1955 and acquired French citizenship, 1958. Moved to Seillans, France, in 1963. Designed stage sets and worked on films 1966-1968. Major retrospective exhibitions at Galerie René Drouin, Paris (1950); Kunsthalle, Berne, Switzerland (1956); the Musée National d'Art Moderne, Paris (1959); The Museum of Modern Art, New York, and Hayward Gallery, London (1961); Wallraf-Richartz Museum, Cologne, (1962); Grand Palais, Paris (1974); The Solomon R. Guggenheim Museum, New York (1975). Died in Paris, 1 April 1976.

STANLEY WILLIAM HAYTER (b. 1901)

British graphic artist and painter born 27 December 1901 in London, England. Received honors degree in

chemistry, King's College, London (1921); worked for Anglo-Iranian Oil Company at Abadan (1922-1926), when he moved to Paris to become an artist. Studied briefly at Académie Julian. In 1927 founded his famous Atelier 17 for teaching and researching techniques of printmaking. Among artists working there were Pablo Picasso, Joan Miró, Salvador Dalí, Max Ernst, Matta, Marc Chagall, André Masson, Yves Tanguy, Alberto Giacometti, Jackson Pollock, Mark Rothko and Willem de Kooning. Never wholly identified himself with Surrealism but participated with group from 1933-1940. From 1940-1950 lived in New York, where he established a new Atelier 17, which operated until 1955. Taught at California School of Fine Arts, San Francisco (1940, 1948, 1960) and at the Art Institute of Chicago and Brooklyn College (1949). Returned to Paris in 1950; reestablished Atelier 17. Retrospective exhibitions at the Whitechapel Art Gallery, London (1957); Musée Rath, Geneva (1966). Lives and works in Paris.

PAUL KLÉE (1879-1940)

Swiss-German painter, watercolorist and etcher born in Münchenbuchsee, Switzerland, 18 December 1879. Studied painting in Munich (1898-1900). Traveled in Italy during 1901-1902. Was violinist with Municipal Orchestra of Berne (1903-1905). Visited Paris with Louis Moilliet in 1905. Influenced by the works of Vincent van Gogh, Henri Matisse and Paul Cézanne. Became friends with Wassily Kandinsky, Jean Arp and Franz Marc in 1911 and associated with the *Blaue Reiter* group. In 1913 visited Paris; met Guillaume Apollinaire, Pablo Picasso and Robert Delaunay. In 1914 was founder-member of the *Neue Münchener Sezession*; traveled with Moilliet and August Macke to Tunisia. Served as a painter and clerk in the German army (1916-1918). In 1921 invited by Walter Gropius to teach painting at the Bauhaus in Weimar. Followed the Bauhaus to Dessau in 1926. In 1925 participated in Paris Surrealist exhibition. During 1926-1930 traveled in Italy, Corsica, Egypt and France. Left the Bauhaus in 1931; accepted appointment at the Dusseldorf Academy. Expelled from Germany by the Nazis in 1933; fled to Berne. Declared a "degenerate artist" in 1937 by the Nazis. First signs of illness appeared in 1935, creating profound periods of depression and stress. Major retrospective exhibitions at The Museum of Modern Art, New York (1930);

Kunsthalle, Berne (1935); The Solomon R. Guggenheim Museum, New York (1967); Städtische Galerie im Lenbachhaus, Munich (1979-1980). Died in Muralto-Locarno, Switzerland, 29 June 1940.

WIFREDO LAM (1902-1982)

Cuban painter born Wifredo Oscar de la Concepción Lam y Castillo in Sagua la Grande to a Chinese father and Afro-Indian mother, 8 December 1902. Studied at San Alejandra Academy, Havana (1920-1923); with various teachers in Madrid (1924-1938). Fought for the Republic during Spanish Civil War, 1936-1937. Left for Paris in 1938; became close friend of Pablo Picasso and met André Breton, Victor Brauner, Oscar Domínguez, Paul Eluard, Max Ernst, André Masson, Yves Tanguy and Tristan Tzara. In 1939 joined the Surrealist group. In 1940 forced to flee Europe with Breton, Masson, Claude Lévi-Strauss and other refugees. Returned to Cuba in 1942; became interested in African and Oceanic sculpture. With Breton in 1945 visited Haiti, where he discovered Voodoo images. In 1946 met Arshile Gorky, Marcel Duchamp and Alexander Calder in New York; returned to Paris. Between 1947-1952 lived in Cuba, New York and Paris; traveled in Italy and Great Britain. Settled in Paris in 1952. Was a member of the Graham Foundation for Advanced Study in Fine Arts, Chicago (1957-1958). Visited Cuba after the revolution in 1963. Moved to Albisola Mare, near Genoa, in 1964; from 1974 divided his time between Paris and Albisola. Began making bronze sculpture in the 1970s. Retrospective exhibitions at Kunsthalle, Basel (1966); Palais des Beaux-Arts, Brussels (1967); Musée d'Art Moderne de la Ville de Paris (1968). Died in 1982.

LOUIS MARCOUSSIS (1883-1941)

Polish-French painter born Ludwig Markus in Warsaw in 1883. Studied at the Academy of Art, Krakow. In 1903 moved to Paris; studied at the Académie Julian and met Roger de La Fresnaye. Worked as a cartoonist from 1907 until 1910, when he met Georges Braque. In 1911 met Pablo Picasso and Guillaume Apollinaire, who suggested his French pseudonym. Exhibited with the *Section d'Or* in 1912 and again in 1920. Vol-

unteered for the French army during World War I. Illustrated numerous books (notably with etchings), including two by Tristan Tzara. Visited the United States in 1933. Died in Cusset, near Vichy, in 1941.

BORIS MARGO (b. 1902)

Russian-American painter and printmaker born 7 November 1902 in Wolotschisk, Russia. Studied at Polytechnic School, Odessa (1919); Futemas, Moscow (1924); Filonov's Analytical School of Art, Leningrad (1927). Lived in Montreal; worked as mural decorator in 1929. Traveled to the United States in 1930. In 1932 began printmaking experiments with celluloid and acetone to develop the "cellocut." Became American citizen in 1943. Established Creative Art Seminar in Orlando, Florida (1948). Taught at The American University, Washington, D.C. (1946); University of Michigan (1957); Art Institute of Chicago (1957-1959); Michigan State University (1959); University of Illinois (1960); University of Minnesota, Duluth (1962); University of North Carolina (1963); Syracuse University (1966-1967); Ohio State University (1968); Honolulu Academy (1973); State University of New York, Potsdam (1974); Fine Arts Work Center, Provincetown, Massachusetts (1974). Retrospective exhibitions at Tweed Gallery, University of Minnesota (1962); Lowe Art Center, Syracuse University (1966); and A.A.A. Gallery, New York (1967).

ANDRÉ MASSON (b. 1896)

French painter born in Balagny, France, 4 January 1896. Began studies at the Académie Royale des Beaux-Arts, Brussels (1907); transferred to the Ecole des Beaux-Arts, Paris (1912). Served in World War I (1914-1919); was severely wounded. Returned to Paris in 1921; met Daniel-Henri Kahnweiler, Juan Gris and André Derain; associated with Surrealists Joan Miró and Max Ernst and the poets Michel Leiris and Georges Limbour. Met André Breton in 1924; exhibited in first Surrealist exhibition, Paris, in 1925. Expelled from group in 1929. Traveled throughout Germany, the Netherlands and Britain during 1927-1930. Designed the decor for Ballet Russe in Monte Carlo, 1933, and for numerous plays and ballets by Jean-Louis Barrault, Jean-Paul Sartre and Léonide

Massine in 1937. During Spanish Civil War lived in Tosca, Catalonia, 1934-1937. Left Europe in 1940 for Martinique with other intellectual refugees including Victor Brauner, Marcel Duchamp, Max Ernst, Wifredo Lam and Tristan Tzara. Immigrated to the United States in 1941; settled in Connecticut; neighbors included Arshile Gorky and Alexander Calder. Organized conference, "The Origins of Cubism and Surrealism" at Baltimore Museum, 1941; participated in numerous conferences, lectures and exhibitions with other exiled Surrealists. Returned to Paris in 1945; settled in Aix-en-Provence, 1947. Retrospective exhibitions at the Akademie der Kunst, Berlin (1964); Musée National d'Art Moderne, Paris (1965); Musée des Beaux-Arts, Lyon (1967); Galleria Civica d'Arte Moderna, Palazzo dei Diamanti, Ferrara (1969); The Museum of Modern Art, New York (1976).

MATTA (b. 1911)

Chilean-French painter born Roberto Sebastian Matta Echaurren in Santiago, Chile, 11 November 1911. Earned degree in architecture at Catholic University, Santiago (1931). Went to Paris in 1933; worked as a draftsman in Le Corbusier's studio from 1935 until 1937. In 1936 traveled to Italy, Russia and Spain, where he met Federico García Lorca, Salvador Dalí and André Breton. Joined the Surrealist group in 1937; exhibited his drawings with them at Galerie Wildenstein, Paris. Began to paint in 1938 and published "Sensitive Mathematics — Architecture of Time" in the Surrealist journal *Minotaure*. From 1939 to 1948 lived in New York, greatly influencing American Surrealists. Severed his connection with the group in 1948. Traveled in Mexico in 1941. Met Marcel Duchamp in 1944. From 1950-1954 lived in Rome; from 1955-1969 in Paris; became French citizen. Painted political murals for UNESCO building in Paris, 1956; the University of Santiago, Chile, 1962-1963; the Popular Front Muralist brigade, Santiago, 1971. During the 1960s traveled to several Latin American countries. Since 1969 has lived near Rome; frequently visits Paris. Retrospective exhibitions at The Museum of Modern Art, New York (1957); Museum of Modern Art, Stockholm (1958); Museo Civico, Bologna (1963); Palais des Beaux-Arts, Brussels (1964); Nationalgalerie, Berlin (1970); Hayward Gallery, London (1977).

JOAN MIRÓ (1893-1983)

Spanish painter born in Barcelona, Spain, 20 April 1893. Studied at La Lonja School of Fine Arts (1907); the Francesco Gali Escola d'Art, Barcelona (1912-1915). In 1919 visited Paris; became a friend of Pablo Picasso. Met André Masson, Max Ernst and other Dadaists and Surrealists. Settled in Paris in 1920. Signed the Surrealist *Manifesto* in 1924; participated in first Surrealist exhibition staged, Galerie Pierre, Paris, 1925. In late 1920s began working in graphics; continued to do so throughout his life. Visited Holland in 1928. Returned to Spain in 1940; remained until 1948. In 1944 turned to ceramics, which absorbed the major part of his energies into the 1950s. Visited the United States in 1947. Settled in Palma, Majorca, in 1956. Established Fundació Joan Miró Centre d'Estudis d'Art Contemporani in Barcelona in 1975. Major retrospective exhibitions at The Museum of Modern Art, New York (1941 and 1959); Kunsthalle, Berne and Basel (1949); Palais des Beaux-Arts, Brussels (1956); Musée National d'Art Moderne, Paris (1962); Tate Gallery, London (1964); Museum of Western Art, Tokyo, and Museum of Modern Art, Kyoto (1966); Fondation Maeght, Saint-Paul de Vence, France (1968); Museo de Arte Contemporaneo, Madrid (1978). Died 25 December 1983.

HENRY MOORE (b. 1898)

British draftsman and sculptor born 30 July 1898 in Castleford, Yorkshire. Studied at the Leeds School of Art and the Royal College of Art in London (1919-1925), after service in the British armed forces during the war. Taught at the Royal College (1924-1932); established the department of sculpture at the Chelsea School of Art, London, and was instructor until 1939. During this time traveled throughout Italy, France and Spain. In 1936 contributed to the International Surrealist Exhibition in London; signed the *Manifesto* of the London Surrealist group. Lived in Hampstead during 1930s; moved in 1940 to Much Hadham, Hertfordshire, after studio was bombed. Served as an official war artist in London during 1941-1945. Met Constantin Brancusi in 1945. Visited the United States in 1946. Served as trustee of the Tate Gallery from 1941-1956 and of the National Gallery, London, from 1955-1965. Was member of the art panel

of the British Council of Great Britain, London, from 1963-1967. Retrospectives at Temple Newsam, Leeds (1941); The Museum of Modern Art, New York (1946); Musée Nationale d'Art Moderne, Paris (1949); Tate Gallery, London (1951); Whitechapel Art Gallery, London (1960); Tate Gallery, London (1968).

GABOR PETERDI (b. 1915)

Hungarian-American printmaker born in Pestujhely in 1915. Received his first one-man exhibition at age fourteen. Studied at Academia di Bella Arte, Rome (1930). In 1931 moved to Paris. From 1932-1933 studied at the Académie Julian and the Scandinavian Academy. In 1934 made his first prints at Atelier 17 under direction of Stanley William Hayter. In 1939 emigrated to New York. Moved to Florida in 1940. Returned to New York in 1942, became American citizen two years later and joined the army; served in German combat. Returned to United States in 1946; joined Hayter's New York Atelier 17. Began teaching at Brooklyn Museum Art School (1949); established a graphics workshop. Moved his studio to Rowayton, Connecticut, in 1951. Joined the faculty at Hunter College, New York, in 1953; became visiting critic at Yale Norfolk Summer School and Yale University, New Haven. Retrospective exhibition at The Brooklyn Museum (1959).

PABLO PICASSO (1881-1973)

Spanish artist born 25 October 1881 in Malaga, Spain. Studied under his father's instruction at La Lonja School of Fine Arts, Barcelona (1895-1897). Established first studio in 1896. Studied briefly at San Fernando Academy, Madrid (1897). Began visiting Paris in 1900; settled there in 1904. Met Guillaume Apollinaire, Max Jacob, Henri Matisse, Daniel-Henri Kahnweiler, Juan Gris and many other artists and writers. In 1907 saw the Paul Cézanne memorial exhibition and met Georges Braque; the two had a close partnership until 1914. Visited Italy in 1917; worked with Jean Cocteau and Sergei Diaghilev on the ballet *Parade*. Married Olga Koklova in 1918. Worked in and near Paris during World War I. Met Joan Miró in 1919. Joined the Surrealists in 1925; participated in first Surrealist exhibition held at Galerie Pierre. Met André

Breton and Paul Eluard. Active as a sculptor and illustrator during the 1930s; contributed to the Surrealist periodical *Minotaure*. Involved with his model Marie-Thérèse Walter during this time. Appointed director of the Prado Museum in 1936. Lived with his model Dora Maar 1936-1938. Left Spain in 1937, never to return. Worked in Paris during the German occupation. Joined the French Communist Party in 1944. From 1946 to 1948 lived in Antibes with his wife, Françoise Gilot. Settled in Vallauris in 1948; took active part in various peace congresses throughout Europe. Moved to Cannes in 1955; bought the Château de Vauvenargues, near Aix, in 1958. Married Jacqueline Roque and settled in Notre-Dame-de-Vie, Mougins, in 1961. Major retrospective exhibitions at Galerie Georges Petit, Paris (1932); The Museum of Modern Art, New York (1939); Musée de Lyon, Galleria Nazionale d'Arte Moderna, Rome, and Museo de Arte Moderna, São Paulo (1953); Musée des Arts Décoratifs, Paris (1955); Tate Gallery, London (1960); Grand Palais, Paris (1966); The Art Gallery, Toronto, National Museum of Modern Art, Tokyo (1964); The Museum of Modern Art, New York (1970 print retrospective organized by Riva Castleman, and 1980).

JACKSON POLLOCK (1912-1956)

American painter born Paul Jackson Pollock in Cody, Wyoming, 12 January 1912. Moved with family to California in 1917. Studied at the Art Students League, New York, under Thomas Hart Benton (1930-1932). Influenced by Mexican Muralist painters and certain aspects of Surrealism. Interested in ideas of Jiddu Krishnamurti and Carl Jung. Settled in New York in 1935; worked as a part-time carpenter for Guggenheim Foundation. From 1935 to 1943 worked as easel painter for the Federal Arts Project. In 1935 began to receive treatment for alcoholism. Met Lee Krasner in 1936; married in 1945. In 1942 invited by Matta and Robert Motherwell to participate in Surrealist exhibition, but refused. Met Hans Hofmann. Had first one-man show in 1943 at Peggy Guggenheim's Art of This Century Gallery. Began experimenting with graphic art in 1944; worked intermittently at Stanley William Hayter's New York Atelier 17; exhibited in *American Surrealist Painters*. Moved to Easthampton, Long Island, in 1946. Major retrospective exhibitions at Bennington College, Vermont (1952); The Museum

of Modern Art, New York (1956-1957 and 1967); Centre Georges Pompidou, Paris (1982). Died 11 August 1956.

KURT SELIGMANN (1900-1962)

Swiss-American painter and graphic artist born in Basel, 20 July 1900. Studied at the Ecole des Beaux-Arts, Geneva (1920) and at the Academia della Belle Arti, Florence (1927). Lived in Paris from 1929 to 1938; became a member of the Surrealist movement in 1929. Associated with the members of the *Abstraction-Création* group. Influenced by Jean Arp and Joan Miró. Moved to the United States in 1939; became American citizen. Taught at Brooklyn College and New York School for Social Research. Produced numerous book illustrations. Designed sets for modern dance and ballet in New York. Studied magic; wrote *The Mirror of Magic* (1948). Major retrospective exhibition at D'Arcy Gallery, New York (1960). Died in New York City 2 January 1962.

GRAHAM VIVIAN SUTHERLAND (1903-1980)

British painter born in London, 24 August 1903. Studied engraving at the Goldsmiths' School of Art, London (1921-1926). Converted to Catholicism in 1926. Taught engraving, composition and book illustration at the Chelsea School of Art (1927-1939). Began designing posters, fabrics and china in 1931. Traveled in Wales in 1934. From 1940 until 1945 employed as an official war artist. Visited Paris in 1944; met Pablo Picasso and Henri Matisse in 1947. Served as a trustee of the Tate Gallery from 1949 to 1954. Settled in the South of France in 1956. Retrospective exhibitions at the Venice *Biennale* (1952); the Stedelijk Museum, Amsterdam (1953); Akademie der Bildenden Künste, Vienna (1954-1955); Marlborough Fine Art, London (1966). Elected to the American Academy of Arts and Letters, New York, 1972. Died in 1980.

YVES TANGUY (1900-1955)

French-American painter born in Paris, 5 January 1900. Joined the merchant navy in 1918; sailed to

Africa, South America and England. Met poet Jacques Prévert while doing military service from 1920 to 1922. In 1922 began a bohemian existence in Paris with Prévert. Inspired by a de Chirico painting in 1923, chose painting as a career. Had no formal artistic training. In 1924 attracted attention of Maurice Vlaminck and met Marcel Duhamel. In 1925 met André Breton; joined the Surrealist movement. Traveled to Africa in 1930, London in 1938. Spent summer of 1939 with Breton, Matta and Esteban Francès at the Château de Chemillieu. In 1939 met American painter Kay Sage in Paris; joined her in New York. In 1940 married Sage and traveled with her throughout the Southwest United States and Canada during 1941-1942. Settled in Woodbury, Connecticut, in 1946; became an American citizen two years later. Met Max Ernst and Dorothea Tanning during a 1951 visit to Sedona, Arizona. Retrospective exhibitions held at The Museum of Modern Art, New York (1955); The Solomon R. Guggenheim Museum, New York, and Staaliche Kunsthalle, Baden-Baden (1983). Died 15 January 1955.

DOROTHEA TANNING (b. 1910)

American painter and graphic artist born in Galesburg, Illinois, 25 August 1910. Attended Chicago Academy of Arts for two weeks in 1930; moved to New York. Employed as a commercial artist during 1938. Inspired by The Museum of Modern Art's 1936-1937 exhibition *Fantastic Art, Dada, and Surrealism*. Traveled to Paris and Stockholm during 1939-1941. Designed scenery and costumes for George Balanchine's New York City Ballet from 1945 until 1953. Met Max Ernst in New York in 1942; married him in 1946; settled in Sedona, Arizona. In 1952 taught painting at summer session at the University of Hawaii, Honolulu. In 1959 traveled in France. Returned to Arizona the following year. Established studio in 1964 in Seillans, France; settled there in 1970. Returned to the United States in 1980. Retrospective exhibitions held at Casino Communal, Knokke-le-Zoute, Belgium (1967); Centre National d'Art Contemporain, Paris (1974).

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