

Joan Miró, black and red series : a new acquisition in context

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Black and **JOAN MIRÓ** Red Series

A New Acquisition in Context

The Museum of Modern Art, New York
November 19, 1998–February 2, 1999

Archive The Museum of Modern Art Library

MoMA The Museum of Modern Art recently acquired for its permanent collection the *Black and Red Series* by Joan Miró (1893–1983). Consisting of eight etchings created in 1938, the series joins a remarkable group of works by Miró—paintings, drawings, collages, sculptures, prints, illustrated books, and posters—already in the Museum's collection. The Museum has long been committed to the study and exhibition of this artist's work, from its first retrospective in 1941 to the most recent in 1993. The present exhibition continues this focus by celebrating the acquisition of the *Black and Red Series* and exploring some of the factors that give it singular importance.

Despite the intimate scale of its individual compositions, the *Black and Red Series* communicates a gripping power and visual complexity. Those familiar with Miró's work will recognize his personal repertoire of signs and symbols, but may be struck by the disturbing and anxious mood expressed throughout the series. The playful imagery, cheerful colors, and seemingly child-like spontaneity for which he is best known are not found here. Instead, a riveting but threatening narrative unfolds. The colors are piercing and suggest violence; the figures are agitated or demonic.

In addition to its visual impact, this series can be studied as the locus of a variety of interacting forces, which adds to its importance in the Museum's collection. It can be seen as a quintessential manifestation of Surrealist art; a wrenching response to the social and political upheavals of the Spanish Civil War; a telling demonstration of the role of technique in artistic expression; and a pivotal stage of iconographic development in Miró's visual language.

Deborah Wye, Chief Curator,
Department of Prints and Illustrated Books

For Further Reading

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- Krauss, Rosalind. "Michel, Bataille, et moi." *October*, no. 68 (spring 1994), pp. 3–20.
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- Visionary States: Surrealist Prints from the Gilbert Kaplan Collection*. Los Angeles: Grunwald Center for the Graphic Arts, Armand Hammer Museum of Art and Cultural Center, University of California, Los Angeles, 1996. With texts by Riva Castleman, Robert Rainwater, and Timothy Baum. Exhibition catalogue.

Interactive Demonstrations

Visit the interactive kiosks near the exhibition's entrance—or the Museum's Web site at www.moma.org/exhibitions/miro—to understand the innovative manner in which Miró approached the printmaking process.

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The accompanying Web site and kiosks are supported by Linda and Bill Goldstein.

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Cover (detail of plate 4) and last eight pages: Joan Miró. *Black and Red Series*. 1938. Series of eight etchings, each 10 1/8 x 6 3/8" (25.6 x 16.8 cm) or 6 3/8 x 10 1/8" (16.8 x 25.6 cm). Purchased with the Frances Keech Fund and funds given by Agnes Gund and Daniel Shapiro, Gilbert Kaplan, Jeanne C. Thayer, Reba and Dave Williams, Lee and Ann Fensterstock, Linda Barth Goldstein, Walter Bareiss, Mrs. Melville Wakeman Hall, Emily Rauh Pulitzer, and Herbert D. Schimmel

Artistic Context: Surrealism

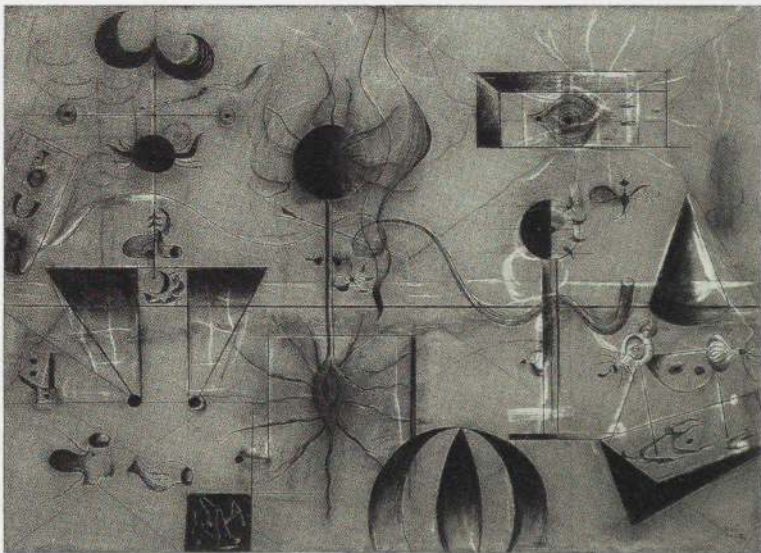
Joan Miró was born in 1893 in Barcelona, a cosmopolitan metropolis in the northeastern region of Spain known as Catalonia. During his early years as an artist, he became aware of intellectual and artistic developments in Paris through reading avant-garde reviews and visiting exhibitions in local galleries. His first trip to Paris was in 1920.

Miró's early work shows a variety of influences. It is clear that he studied the innovations of Paul Cézanne and Vincent van Gogh, as well as the bright colors of the Fauve movement and the emphasis on angular structure of Cubism. The first expression of Miró's unique vision was a realist style in which he meticulously detailed the trees, fields, and buildings of the Montroig countryside, where his parents had a farmhouse. Yet the representational canvases he painted evoke less a feeling of everyday reality than a strange world filled with odd creatures, eerie plants

and trees, and a mysterious, pervasive light. When he became involved with a group of young poets and painters in Paris, Miró's intense observation of reality evolved into the realm of imagination.

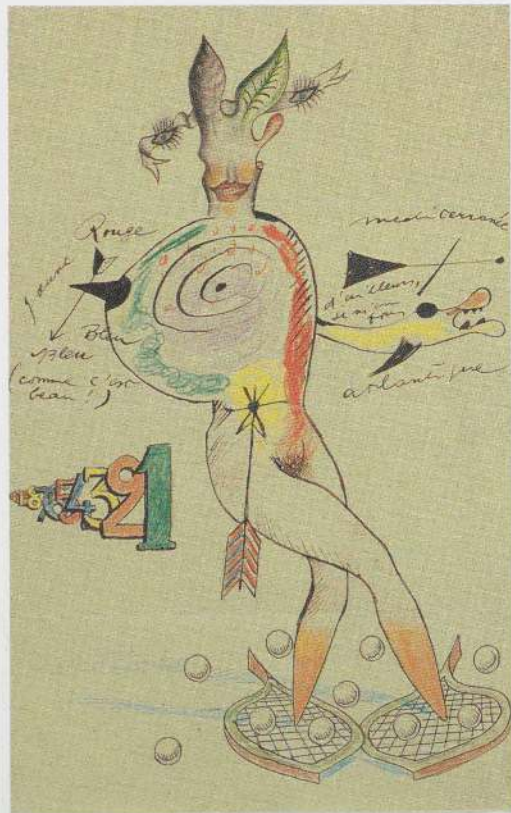
In the early 1920s he settled into a studio in Paris, but continued to return to Spain for extended stays. On rue Blomet, where he lived and worked, he found himself in the center of the incipient Surrealist movement. While his creativity evolved in personal ways, it was also deeply influenced by the ideas circulating around him.

For the Surrealists, the years of the first world war had uncovered a brutal side of humanity that could not be explained through logic and rationality. They looked to Sigmund Freud's theories of the unconscious for sources that could constitute a more



Joan Miró. *The Family*. 1924. Charcoal, chalk, and conté crayon on sandpaper, 29 1/4 x 41" (74.1 x 104 cm). Gift of Mr. and Mrs. Jan Mitchell

authentic view of reality. Freud's psychoanalytic method of free association led the Surrealist poets to use stream-of-consciousness techniques in their writing in an attempt to break through the strictures of rational thought processes and reveal hidden thoughts and desires. Miró too was caught up in this search. He said of that time: "The poets interested me more than the painters I met in Paris."



Yves Tanguy, Joan Miró, Max Morise, and Man Ray. *Nude (Exquisite Corpse)*. 1926–27. Pen and ink, pencil, and crayon on paper, 14 1/8 x 9" (36 x 22.9 cm). Purchase

Miró developed a vocabulary of visual signs comparable to words, combining them as poets would develop phrasing, as in the chalk drawing *The Family* (1924). Here hieroglyphiclike configurations of cursive lines symbolize a father, a mother, a little boy, and their surroundings. During this period Miró sometimes even added words to his compositions, which served both structural and linguistic functions. His earlier realist scenes gave way entirely to dreamlike spaces of the imagination.

Surrealist ideas were given clear definition by the critic and poet André Breton, sometimes referred to as the "high priest" of the movement. As Surrealism's primary spokesperson, Breton issued manifestos, published magazines, organized exhibitions, and designated the painters and poets who were to be members of this movement. Although Miró resisted having himself and his work labeled, Breton ultimately called him "the most Surrealist of us all."

Beginning with his First Surrealist Manifesto of 1924, Breton intended to encourage the expression of "the actual functioning of thought . . . in the absence of any control exercised by reason, exempt from any aesthetic or moral concern." The Surrealists devised a variety of techniques to serve this purpose. One group activity was the game "Exquisite Corpse." A participant would draw on a small section of a piece of paper, which was then folded to conceal all but a slight portion of the drawing. This served as a starting point for the next participant, with the game continuing until the paper was filled with a fantastic whole made up of parts by all the participants. Other methods included *frottage*, which is rubbing a drawing implement on paper placed over

randomly chosen surfaces; *grattage*, the scraping of combs or rulers through paint on paper or canvas; and *decalcomania*, a transfer process in which paint-covered surfaces are pressed upon blank sheets to yield new compositions. Often the haphazard markings resulting from these techniques suggested representational forms, which the artists would then elaborate with additional drawing.

All these methods came under Breton's rubric of "pure psychic automatism." One of the first artists to attempt "automatic drawing" was painter André Masson, who occupied a studio adjacent to Miró's. By allowing his pencil to meander freely, without any thought to representation, Masson conjured up a world of curving, biomorphic lines that suggested dreams rather than the rational universe. When he embellished the figurative elements suggested by his automatic drawing, the visual effect was of metamorphosis. His automatic process was also used to make etchings. In one example his images accompany the poems of his friend Robert Desnos, echoing the words created by the poet in a trancelike state.

The abstracted, biomorphic compositions created

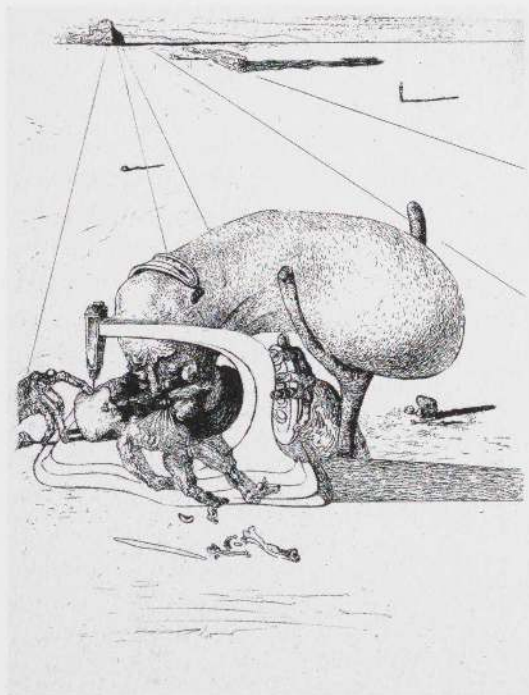


André Masson. *Portrait of Robert Desnos*. Frontispiece from the illustrated book *C'est les bottes de 7 lieues / Cette phrase "Je me vois"* by Robert Desnos. 1926. Soft-ground etching, 9 1/4 x 5 7/8" (23.2 x 15 cm). Gift of Walter P. Chrysler, Jr.

through automatic drawing constituted a major current of Surrealist art. But a second development became prominent, particularly in the later 1920s and into the 1930s: the depiction of dreams, nightmares, and hallucinations through a precise realism. Salvador Dali's work epitomizes this branch of Surrealism. He used the technique of "critical paranoia," in which he actively attempted to parallel the states and visions of the mentally disturbed to, in his words, "systematize confusion and contribute to the total discrediting of the world of reality." In Dali's illustrations for *Les Chants de Maldoror* (1934) by the

Comte de Lautréamont (the pseudonym of the nineteenth-century author Isidore Ducasse), macabre scenes of violence approximate a nightmare state. Lautréamont was embraced by the Surrealists for his tales of fiendish acts of violence and gruesome scenes of death.

The potential of this darker side of Surrealism was enunciated by poet, critic, and theorist Georges Bataille, who played a dissident role in the evolution of Surrealist doctrine. While Breton sought to embrace the marvelous, Bataille looked to the base,



Salvador Dalí. Plate from the illustrated book *Les Chants de Maldoror* by Comte de Lautréamont. 1934. Photogravure and drypoint, 8 ¹³/₁₆ x 6 ¹/₄" (22.4 x 17.1 cm). The Louis E. Stern Collection

vile, and repugnant as foils to rational thought and order. Through the periodical *Documents*, which he edited, Bataille explored the aberrant and pathological as basic to human behavior. Some of the illustrations that punctuate Bataille's writings in *Documents* depict such inglorious human features as the big toe, or the open mouth with glistening tongue in photographs by Jacques-André Boiffard.

In the 1930s Miró went through a crisis period in which he expressed an ambivalence toward painting, exploring collage and assemblage and finally drawing from the nude model. In the middle of the decade the

alarming political situation he sensed developing in Spain became an important mitigating factor. It was at this time that Miró began to make use of the menacing aspects of the Surrealist vocabulary. Speaking of his works of the period, he said, "They mark the beginning of the cruel and difficult years that the world lived through." About a particular piece he remarked, "I had a feeling a catastrophe was about to happen, but I didn't know what it was: it was the Spanish Civil War and the World War." Horrific imagery helped him release the feelings of terror that were starting to envelop him.

Social and Political Context: THE SPANISH CIVIL WAR

The *Black and Red Series* was created in 1938, in the midst of the Spanish Civil War. Rebel forces under Generalissimo Francisco Franco had revolted against the Republican government of Spain in July 1936. Franco's Nationalist forces sought aid from the Fascist regime in Italy and from Nazi Germany. Both nations sent tanks and artillery, with Italy also providing ground troops, and Germany combat planes. While the Soviet Union gave some assistance to the Republicans, France and Great Britain, which both protested the revolt, did not intervene. The ferocious fighting caught the world's attention, and anti-Fascist sympathizers from many countries came to Spain, forming International Brigades to

offer assistance. The Fascist rebels soon dominated in agrarian areas, while many of the larger towns and cities remained Republican strongholds. Barcelona, Miró's native city, would be among the last to fall.

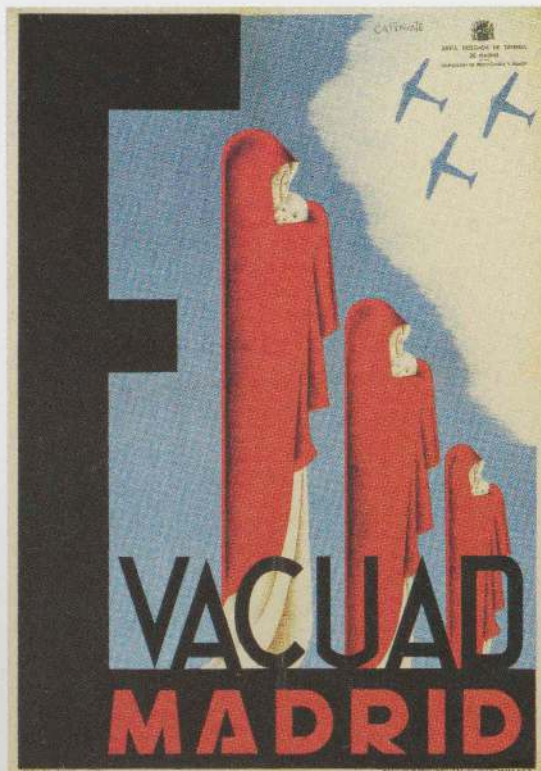
War-related posters were seen everywhere in Spain. The greatest number were in favor of the Republicans, primarily because their support was for the most part in the cities, where labor unions could enlist the artists and designers in their ranks, and printing facilities were readily available. Since illiteracy was widespread (almost half the Spanish population), the colorful imagery of posters disseminated information and propaganda to the masses. Between

one thousand and fifteen hundred different posters were designed, many of which were printed in editions of three thousand to five thousand. Postcard versions appeared in even larger numbers. Republican posters were also circulated outside of Spain, for exhibition and sale to help the cause.

One poster, illustrated here, urges women and children to evacuate the capital of Madrid for safer areas. Franco's forces had repeatedly attempted to take that city, and the government



Joan Miró. *Aidez l'Espagne* (Help Spain). 1937. Pochoir, 9 1/4 x 7 1/8" (24.8 x 19.4 cm). Gift of Pierre Matisse



Cañavate. *Evacuad Madrid (Evacuate Madrid)*. 1937. Lithographed poster, 39 1/2 x 28 3/4" (100.3 x 71.8 cm). Special Purchase Fund

had been moved to Valencia. But with the help of the International Brigades, Madrid remained in Republican hands until the last days of the war. Although everyday conditions were dangerous, many citizens resisted leaving, feeling that evacuation would represent defeat. Madrid finally succumbed in March 1939, just before the unconditional surrender of the Republican army on April 1.

Miró was understandably in turmoil over the events in his homeland. The disturbing figures and

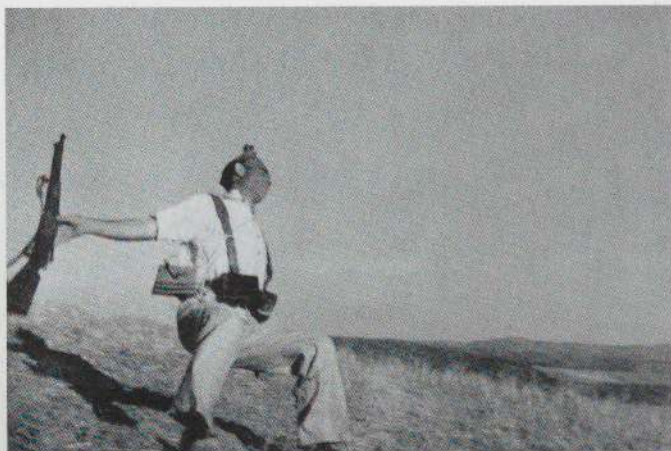
threatening landscapes in his works from the mid-1930s on seem to anticipate the coming catastrophe. In 1937 Miró attended figure-drawing classes, grasping at a realist style in his art to give himself some needed stability. He said, "That atmosphere of terror had me paralyzed and I could hardly paint at all, and as a result, I practiced copying from nature in the Académie de la Grande Chaumière."

The artwork by Miró most directly related to the war was a mural commissioned by the Spanish Republican government for its pavilion at the World's Fair in Paris in 1937. Measuring eighteen by twelve feet, this monumental painting, since lost, was titled *The Reaper*; it has also been referred to as *Catalan Peasant in Revolt*. Its iconic figure, seen from the waist up, filled nearly the entire canvas and was both terrorizing and terrorized. The painting joined other artworks specifically created for the pavilion, which was designed by Miró's friend and fellow Spaniard, the architect Josep Lluís Sert, with Luis Lacasa. In this venue various artists gave form to their outrage over current circumstances. Pablo Picasso, for one, created his celebrated *Guernica* in response to the German bombing in April 1937 that almost destroyed the small Basque town of that name.

The Republican cause also stirred concern from many quarters outside Spain. Drawings by Spanish children, like the war posters, were sent abroad to raise support funds. Many artists, poets, and filmmakers from outside Spain turned their creative efforts to the plight of the war. Newsreels and films brought the struggle vividly before millions. A gripping documentary of 1937, *The Spanish Earth*,

narrated by Ernest Hemingway, is one such example. Poets and artists issued portfolios of texts and images to raise money for war relief. Among the most influential documents of the war were Robert Capa's photographs. Capa, who worked as a photographer for news magazines, left Paris with his companion, photographer Gerda Taro, to cover events in Spain from the front lines. Carrying a small, portable thirty-five-millimeter camera, he was able to take close-up shots. His *Death of a Loyalist* (1936) is considered one of the most powerful war images ever recorded. It documents an individual's sacrifice on September 5, 1936, yet symbolizes the death toll of all wars.

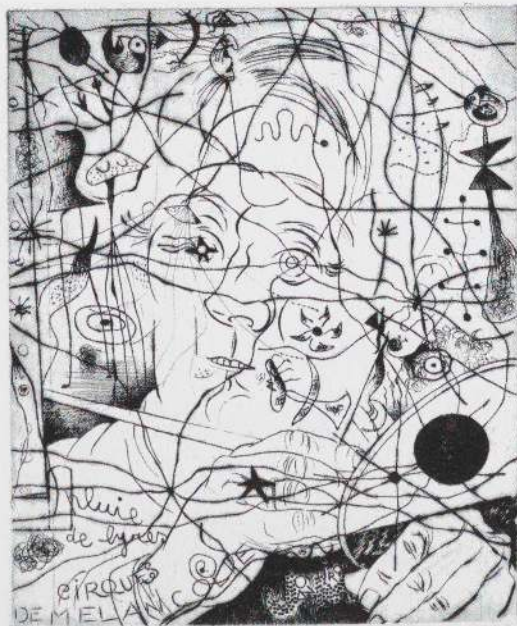
Miró also created a printed work intended to raise money for the Republican cause. Initially meant to be a postage-stamp design, *Aidez l'Espagne* (*Help Spain*; 1937) was issued as a poster and was also reproduced in one of the French periodicals, *Cahiers d'art*, which published many articles about art related to the war in Spain. Miró's poster exploits the bright, flat colors that can be obtained with the pochoir technique to create a startling and frightening figure, half man and half beast. A Catalan peasant, identified by the traditional red *barretina* he wears on his head, raises a fist in defiance. Beneath the image, Miró verbalized his outcry: "In the present struggle I see, on the Fascist side, spent forces; on the opposite side, the people, whose boundless creative will gives Spain an impetus which will astonish the world."



Robert Capa. *Death of a Loyalist*. 1936. Gelatin-silver print, 10 1/2 x 16" (26.7 x 40.6 cm). Robert Capa Archive at the International Center of Photography, New York. Gift of Edith and Cornell Capa, 1992

Creative Process and Technique

Miró came from a family of craftsmen, and he delighted in using new tools and techniques to extend his artistic expression. In addition to painting, for which he is best known, Miró created drawings, collages, ceramics, sculptures, stage designs, murals,



Joan Miró and Louis Marcoussis. *Portrait of Miró*. 1938. Drypoint, engraving, and etching, 13 $\frac{1}{16}$ x 10 $\frac{15}{16}$ " (33.5 x 27.8 cm). Abby Aldrich Rockefeller Fund

tapestries, prints, and illustrated books. He first took up printmaking in the late 1920s and made prints intermittently until 1938, when he approached etching techniques in earnest. (By the end of his life he had made over two thousand printed works.)

For an artist to fully understand the potential of printmaking, it is necessary to have access to both a sympathetic guide and a conducive environment. Specific tools, chemicals, and printing presses are often required, as is patience and the ability to systematize one's creative process. Through the introduction of a friend, poet Tristan Tzara, Miró made the acquaintance of painter Louis Marcoussis, an accomplished printmaker who had the needed facilities in his studio. This was Miró's first opportunity to immerse himself in the medium, and he went on to make twenty-two prints, including the *Black and Red Series*, in Marcoussis's studio. During a brief interlude in Normandy, Miró wrote to Marcoussis: "My dear friend, I am in this beautiful country for a few days and am always thinking about this exciting technique of etching, which I will take up again as soon as I return, following your precious counsel."

The *Black and Red Series* demonstrates most vividly how the systematic aspect of Miró's creativity found an outlet in printmaking. Although he is popularly conceived as an artist of childlike genius, Miró was, in fact, an orderly and methodical worker, carefully planning out the execution of his art with detailed sketchbooks and predetermined ideas for series. The *Black and Red Series* shows Miró's grasp of printmaking's potential for repeating and elaborating on motifs in a group of works. He realized that he could achieve numerous variations by alternately



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

inking the two copperplates used to make the works in the series in black or red, and by printing one atop the other; rotating the plates presented still more options. The eight compositions of the *Black and Red Series* also show how Miró exploited printmaking's sequencing possibilities. The narrative format suggests an unfolding story, with individual episodes contributing to a dramatic whole.

The powerful *Portrait of Miró* (1938) is another example of how Miró grasped what could be achieved through printmaking techniques. Created in collaboration with Marcoussis, this image went through twenty stages of development. First Marcoussis drew

a realistic depiction of Miró's face and hands on the copperplate. Then, in a working method akin to other types of Surrealist collaboration, it was Miró's turn to continue the composition, gradually adding more and more elements. But the tenets of Surrealism come to life here not only in this procedure. *Portrait of Miró* seemingly makes visible the irrational subconscious, which emerges from, and almost overcomes, tangible reality. Enveloping the paper's surface, Miró's entangling web of "handwriting" is formed by the meandering line of automatic drawing. Poetic phrases—"Pluie de lyres / Cirques de mélancolie" (Rain of lyres / Circuses of melancholy)—serve both as compositional elements and projections



Joan Miró. *The Awakening of the Giant*. 1938. Drypoint, 10 $\frac{1}{16}$ x 9 $\frac{1}{16}$ " (26.8 x 23.7 cm). Gift of Victor S. Riesenfeld

of added meaning. Tiny monsters and symbols resembling hieroglyphs create a sense of *horror vacui*, bespeaking utter incoherence. As Miró stated during this period, "We are living through a hideous drama that will leave deep marks in our mind."

All the prints created by Miró at Marcoussis's workshop in 1938 are filled with disturbing imagery that reflects the artist's personal unrest. The sharp, incisive line of etching, the nervous scribbling, and the scratchy cross-hatching, combined on small-scale plates, produce a high pitch of intensity. *The Three Sisters* wave their arms in frenzy, unable to free themselves from the chaotic atmosphere that threatens to envelop them. The figure in *The Awakening of the Giant* raises a defiant fist, but the ghost of a second arm suggests fear mixed with his resolve. Other prints show scenes of violence, including creatures attacking or being attacked, and depravity, such as rape. Miró was in the grip of a dark vision, and the bite of etching became an appropriate and generative tool of expression.

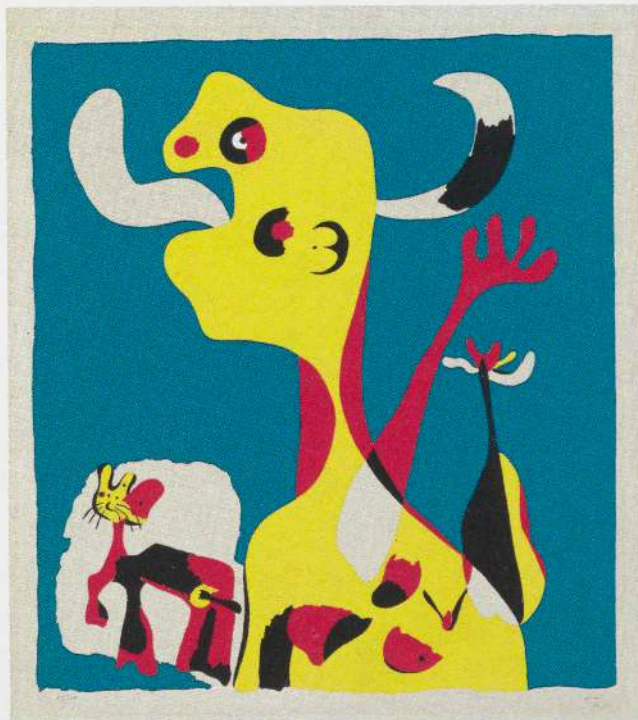
iconography

Within the *Black and Red Series*, as well as in his work as a whole, Miró developed a visual language of signs and symbols representing or suggesting certain associations. The study of such imagery, known in the history of art as iconography, provides further dimension to our understanding of Miró's artworks. While many of his configurations might seem abstract, he

always protested, saying, for example, "As if the marks I put on a canvas did not correspond to a concrete representation of my mind, did not possess a profound reality."



Joan Miró. Detail of plate 2 and plate 2 from the *Black and Red Series*. 1938. Etching, 6 3/4 x 10 3/4" (16.8 x 25.6 cm). Purchased with the Frances Keech Fund and funds given by Agnes Gund and Daniel Shapiro, Gilbert Kaplan, Jeanne C. Thayer, Reba and Dave Williams, Lee and Ann Fensterstock, Linda Barth Goldstein, Walter Bareiss, Mrs. Melville Wake-man Hall, Emily Rauh Pulitzer, and Herbert D. Schimmel.



Joan Miró. *Woman and Dog in Front of the Moon*. 1936. Pochoir, 20 $\frac{1}{16}$ x 17 $\frac{7}{8}$ " (51.3 x 45.4 cm). Gift of Mr. and Mrs. Eugene Victor Thaw (by exchange)

signified by a small patch of parallel lines, like a tilled field. A blazing sun shines onto a scene populated with figures, three of which might be characterized as a family, with mother toward the left, daughter in the middle, and father at the right. (It should be noted that Miró and his wife had one child, a daughter who was eight years old in 1938.) This symbolic family responds to a ferocious head at the lower left, a figure so alarming that the mother raises her arms in terror, while the father becomes diminished, ineffectual in the face of danger.

Since this scene was created at the height of the Spanish Civil War, the monstrous head can be interpreted as the embodiment of evil forces and as a reference to Generalissimo Franco. Miró had been creating a vocabulary of such hideous

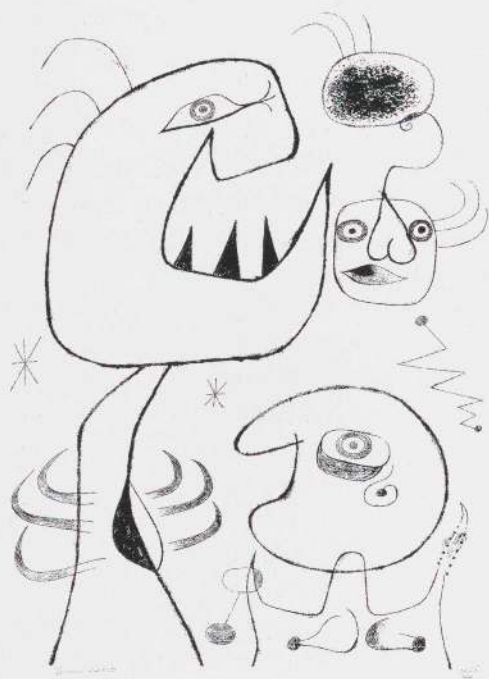
The colors of the *Black and Red Series* evoke an atmosphere of fear and violence. While there is no evidence that Miró chose these colors with a specific political intention, black and red were the colors of the anarchist movement active in his native Barcelona at the time. And, more generally, for Socialist and Communist groups, red symbolized the blood of the proletariat.

Contrasting with the signlike elements in the first print, figural imagery appears clearly in the second work of the series. Here there is a landscapelike, horizontal orientation to the composition, with the earth

figures in threatening settings since the mid-1930s, a period in his work that has been referred to as "savage." An example of this style is *Woman and Dog in Front of the Moon* (1936). The long, protruding nose and the



Joan Miró. *Portrait of Mother Ubu* from the theater program for *Ubu enchaîné* by Alfred Jarry. 1937. Line block, page: 7 x 5 $\frac{3}{8}$ " (17.8 x 13.6 cm). Purchase



Joan Miró. Plate XVII from the *Barcelona Series*. 1944. Lithograph, 27 3/4 x 21" (70.5 x 53.3 cm). Collection of the Fogg Art Museum, Harvard University Art Museums, Cambridge, Massachusetts. Gift of the Artist

gaping, tooth-filled mouth seen in the monstrous head in the *Black and Red Series* are features he used in many works. With its proximity to the open mouth, the nose can be seen as an appendage for trapping anything that comes close, or can have phallic associations. The Surrealists had embraced Freud's concept of a psychosexual castration complex as a powerful source of irrational fear.

Another symbol of irrationality during the Surrealist period was the character of Ubu, created by playwright Alfred Jarry in the 1890s. This ugly, coarse protagonist, an antihero whose misadventures—many

of them military in nature—contained vulgar, repulsive aspects, was a precursor to the vile impulses conjured up in Surrealist practice. Miró remained interested in this character throughout his life, reinventing his image in drawings, paintings, and illustrated books. In Paris in 1937 he joined other artists, among them Man Ray, Picasso, and Yves Tanguy, to illustrate a theater program for the first production of *Ubu enchaîné*, one of the plays in Jarry's Ubu trilogy. The deformed figure and bulging nose in Miró's characterization of Ubu's wife are linked to his other symbolic renderings of the irrational from the period.



Joan Miró. Plate XVI from the *Barcelona Series*. 1944. Lithograph, 27 3/4 x 21" (70.5 x 53.3 cm). Collection of the Fogg Art Museum, Harvard University Art Museums, Cambridge, Massachusetts. Gift of the Artist

Later Developments

The profound social and political tensions of the Spanish Civil War did not stop with Franco's victory in 1939. World war soon followed. Miró and his family sought refuge in Normandy. There he began what would become the celebrated *Constellations*, a series of twenty-three gouache and oil-wash works on paper. Miró has said, "I felt a deep desire to escape. I closed myself within myself purposely. The night, music, and the stars began to play a major role in suggesting my paintings." When the Germans advanced into France, Miró and his family fled to Spain, where they stayed in Palma de Mallorca with his wife's family.

There are links between the *Constellations* and the *Black and Red Series* of just a few years earlier. Clearly the series format inspires a narrative reading of both, and their relatively small scale provides the

works with a spirit of intimacy. But although some elements of the savage imagery of the 1930s can be found in the *Constellations*, for the most part they have been subsumed by overall patterning. This black, linear structure resembles the effects of etched line, and the limited palette of the series is a further convergence with Miró's printmaking. In both series biomorphic line suggests insectlike, living organisms and harkens back to the artist's absorption of Surrealist automatism. The nonhierarchical composition in the *Constellations* recalls, in particular, the final plate of the *Black and Red Series*. This all-over compositional structure proved to be a distinct harbinger of developments in the work of such artists as Jackson Pollock.

The *Black and Red Series* not only shows Miró's mastery of the etching technique to serve his artistic needs, but also demonstrates the flexibility and inventiveness of his evolving iconography. Revealing his fertile interpretation of Surrealist thinking and making manifest the impact catastrophic events had on his poetic imagination, the series is a highly significant achievement in Miró's development as an artist and a landmark in modern printmaking.



Joan Miró. *The Beautiful Bird Revealing the Unknown to a Pair of Lovers*. From the *Constellation* series. 1941. Gouache and oil wash on paper, 18 x 15" (45.7 x 38.1 cm). Acquired through the Lillie P. Bliss Bequest

Black and Red Series. 1938





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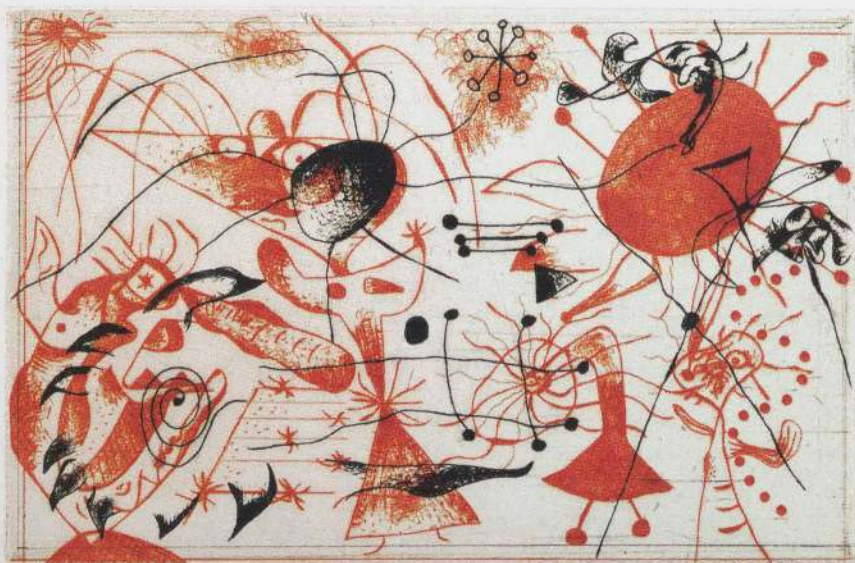
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