

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

FOR RELEASE:

Wednesday, January 29, 1958

PRESS PREVIEW:

Tuesday, January 28, 1958

11 a.m. - 4 p.m.

No. 11

loc + nat nsp, neg

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EXHIBITION OF THREE PAINTERS AS PRINTMAKERS: BRAQUE, MIRÓ, MORANDI AT MUSEUM OF MODERN ART

A large exhibition of prints by three famous painters, Braque, Miró and Morandi, will be on view at the Museum of Modern Art, 11 West 53 Street, from January 29 through February. Almost one-third of the 150 etchings, color lithographs and drypoints in the show, which was assembled by William S. Lieberman, Curator of Prints, have been recently acquired for the Museum Collection.

Most of the 60 prints by Braque in the exhibition date from the 40's and 50's. Although incidental to his achievement as a painter, Mr. Lieberman says that Braque's lithographs, particularly his recent still lifes such as the large Leaves, Color, Light, are of unusual interest. Also shown are early cubist drypoints from the period when he worked closely with Picasso and illustrations commissioned by the Parisian dealers, Ambroise Vollard, Daniel-Henry Kahnweiler and Aimé Maeght.

Miró is represented by a selection of 60 prints including a 33 foot long Makemono, printed on silk, posters and illustrations from six books, one of which has not yet been published. The element of calligraphy inherent in Miró's art is naturally expanded in his prints, Mr. Lieberman points out. Figures, forms and ciphers please and astonish the spectator.

In contrast to Braque and Miró's colorful graphic work, the 30 etchings by Morandi are all entirely in black and white. But while his paintings reflect preoccupation with still lifes, almost a third of his etchings represent landscapes. However, the subject matter of his still life etchings is the same as in his paintings --an inventory of simple, carefully chosen receptacles.

"When the work of the three artists is reviewed in relation to their painting, only the prints of Morandi are necessary to an understanding of his art," Mr. Lieberman says. "Morandi, alone of the three, is as important as an etcher as he is as a painter. Braque remains essentially a painter, although sometimes in printmaking or in sculpture, he seeks refreshment from easel painting. As an engraver or lithographer his statements are minor; he is too easily seduced by the technical intricacies and possibilities of the media. Miró, however, seeks to enlarge his expression as an artist in printmaking. His etchings and lithographs seem more significant than those of Braque and suggest in graphic terms his achievement as a painter."

The prints by Braque (b. 1882), which have been touring the United States, cover half a century. The great majority are lent by the artist himself. His first series was a group of drypoints commissioned in Paris by Daniel-Henry Kahnweiler, early propagandist of cubism. These still life compositions repeat the familiar

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cubism. These still life compositions repeat the familiar cubist iconography of Braque and Picasso's paintings--bottles, playing cards, glasses, cigarettes, pipes and musical instruments.

Only two of Braque's cubist prints, Fox and Job, were published by Kahnweiler; the rest were lost until eight years ago when they were found and at last published. Fox, which remains Braque's most important intaglio plate, is named for a popular bar. Job is the brand name of a cheap cigarette.

In 1930 Ambroise Vollard, the great French editor of prints and illustrated books, commissioned Braque to illustrate the "Theogony of Hesiod." Although the artist completed 16 etchings in 1932, the book remained unpublished at the time of Vollard's death in 1939. In 1950 the project was resumed by the publisher and dealer Aimé Maeght. Several of the original illustrations and one of the actual copper plates are included in the exhibition as well as additional and later etchings. The completed volume is being exhibited for the first time in New York.

In 1950 Braque embarked on another series of illustrations: etchings and aquatints inspired by the Tibetan monk Milarepa (11th-12th centuries) sometimes called "the Socrates of Asia." Three of these illustrations have been lent by the artist to this exhibition.

The Spanish painter Joan Miró (b. 1893) has made about 200 single prints. As many more appear as original illustrations in books. The great majority of these prints have been produced since 1944.

In Paris he was instructed in engraving and etching on copper by Louis Marcoussis and together both artists made a drypoint portrait of Miró in 1938, which is in the current exhibition. Earlier in the decade he had tentatively and unsuccessfully tried to work on stone. But, in 1944 in Barcelona, he resumed lithography and drew a series of fifty designs, most of them quite large in size. In New York in the late 1940's he worked with the British engraver Stanley William Hayter and since then he has consistently produced etchings, lithographs and most recently, woodcuts.

Morandi (b. 1890) has spent his life in Bologna and its environs, Grizzana, where he has a modest summer house and in nearby Poggio. From 1930 until recently he was professor of graphic art at the Bologna Academy of Fine Arts. He has never left Italy.

The subjects of his landscapes are limited to views of trees and gentle hills, or the simple domestic architecture of the Italian peasant. "They achieve, however, marvelous effects of shifting light, illusions of color and transparency that supply their own lyric poetry and become more and more varied as each etching is individually examined."

The subject matter of his still lifes is the bottles, flagons, carafes, cruets,

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funnels, tins, cups, odd glasses and vases which he has gathered with obvious love and care. A piece of bread, a folded napkin, fruit, a shell or pine cone, flowers cut and artificial, occasionally enlarge this humble iconography. No living figure intrudes. Morandi has said "What is more human than to portray things made by man?"

The arrangements of his objects is never cluttered. Sometimes the etchings repeat compositions of paintings, sometimes they repeat themselves, and very often the same objects reappear. But the treatment of light in each still life, even the technique of draughtsmanship, varies with slow and continuing perfection. The effect is subtle and serene, there is neither disorder nor disquiet, Mr. Lieberman says. In his more recent etchings he often frames his compositions within an oval, fewer and fewer objects appear, and, as in his later painting, there is an increasingly formal emphasis on simplicity and monumentality.

Donors of recent acquisitions in the exhibition are:

Mr. and Mrs. Walter Bareiss	Pierre Matisse
Mr. and Mrs. Arm nd P. Bartos	Mrs. Stanley Resor
Heinz Berggruen	Victor S. Riesenfeld
Gerald Cramer	Mrs. Donald B. Straus
Mr. and Mrs. E. Powis Jones	Curt Valentin Bequest

Purchases were made through the following funds:

Larry Aldrich Fund
Henry Church Fund
Mrs. John D. Rockefeller, Jr. Fund
Louise R. Smith Fund
James Thrall Soby Fund

Lenders to the exhibition are:

Albion College, Albion Michigan
Cincinnati Art Museum, Ohio
Metropolitan Museum of Art, New York
Museum of Modern Art, New York

Galerie Chalette, New York
Gerald Cramer, Geneva
M. Knoedler and Company, New York
Galerie Maeght, Paris
Pierre Matisse Gallery, New York

Weyhe Gallery, New York
World House Galleries, New York

Mr. and Mrs. Frank Papp
Mr. and Mrs. Thomas R. Rosenberg
Mr. and Mrs. José Luis Sert
John A. Torson

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THREE PAINTERS AS PRINTMAKERS: BRAQUE, MIRO, MORANDI

Prints by Braque

* indicates new acquisition
titles in parentheses are descriptive

Nude. 1907. Drypoint (W 1) Owned by the artist.

"Paris." c.1911. Drypoint (W 3) Owned by the artist.

Still Life with Glasses. c.1911. Drypoint (W 9) Owned by the artist.

"Job." 1912. Drypoint (W 4) The Museum of Modern Art, NY, gift of Victor S. Riesenfeld.

"Fox." 1912. Drypoint (W 5) The Museum of Modern Art, NY, Purchase.

"Bass." 1912. Drypoint (W 6) The Museum of Modern Art, NY, Purchase.

Glass, Bottle, Pipe. 1912. Drypoint (W 10) The Museum of Modern Art, NY, Purchase.

* Illustrations for Le Piège de Méduse, a book by Erik Satie containing three color woodcuts (W 1), Paris, 1921. The Museum of Modern Art, NY, gift of Mrs. Stanley Resor

Glass and Fruit Dish. 1922. Lithograph (W 11). The Museum of Modern Art, NY, gift of Mrs. Saidie A. May.

* Pitcher, Glass, Apples. 1926. Lithograph (W 12) The Museum of Modern Art, NY, gift of Heinz Berggruen.

* Hera and Themis. 1932. This and the following five etchings and copper plate (W II) are from a series of sixteen illustrations for Hesiod's Theogony, commissioned by Ambroise Vollard. The Museum of Modern Art, NY, Purchase.

(Goddess on Horseback) 1932. Etching (W II) Museum of Modern Art, NY, Purchase.

* (Charioteer) 1932. Etching (W II) The Museum of Modern Art, NY, Purchase

* (Seated Women) 1932. Etching (W II) The Museum of Modern Art, NY, Purchase.

* (Woman and Bird) 1932. Etching (W II). The Museum of Modern Art, NY, Purchase.

* (Mythological Person) 1932. Etching (W II) Museum of Modern Art, NY, Purchase.

* Etched copper plate for an illustration to Hesiod's Theogony, 1932. The Museum of Modern Art, NY, Purchase.

Illustrations for Théogonie d'Hésiode, a book containing 20 etchings by Braque, published Paris, 1955. This edition incorporates the sixteen plates commissioned by Vollard in reduced format, with three additional etchings and a cover (W II) The Cincinnati Art Museum, gift of Miss Mary E. Johnston.

Athena. 1933. Lithograph (W 13) Owned by the artist.

Man and Woman. 1934. Etching (W 15) Private Collection, New York.

Io. 1945. Lithograph (W 16) The Museum of Modern Art, NY, acquired through the Lillie P. Bliss Bequest.

Cover for Goussapente, a book by Antoine Tudal containing one lithograph (W III) by Braque, Paris, 1945. Owned by the artist.

Teapot with Apples. 1946. Lithograph (W 17) Owned by the artist.

Helios (black on white). 1946. Lithograph (W 21). The Museum of Modern Art, NY, gift of Victor S. Riesenfeld.

Helios (grey on black). 1946. Lithograph (W 22). Owned by the artist.

Gray Teapot with Lemons. 1947. Lithograph (W 18). Owned by the artist.

- Small Teapot on Gray Background. 1947. Lithograph (W 19) Owned by the artist.
- Helios (blue). 1947. Lithograph (W 25) Owned by the artist.
- Helios (mauve). 1947. Lithograph (W 26). Owned by the artist.
- Persephone. 1947. Woodcut. (W 27) Owned by the artist.
- * Cover for Braque le Patron, a book by Jean Paulhan containing one lithograph (W IV) by Braque, Geneva-Paris, 1947. Museum of Modern Art, NY, gift of Gerald Cramer.
- Helios. 1947-48. Cover for deluxe edition of Cahiers de Georges Braque containing three lithographs (W V) by Braque, Paris, 1948. Owned by the artist.
- Black Teapot with Lemons. 1948. Lithograph (W 20) Museum of Modern Art, Purchase
- Composition. 1949. Etching (W 30) Owned by the artist.
- Chariot. 1949. Etching (undescribed) Galerie Maeght, Paris.
- Vase. 1950. Etching (W 37) Owned by the artist.
- Woman's Head. 1950. Etching (W 44) Owned by the artist.
- Woman's Head. 1950. Etching (W 46) Owned by the artist.
- Head. 1950. This and the following two prints are from Milarépa, a book of writings by the Tibetan poet illustrated with five etchings (W X) by Braque, Paris, 1950. Owned by the artist.
- Bird (without background): 1950. Etching (W X) Owned by the artist.
- Bird (with background). 1950. Etching (W X) Owned by the artist.
- Bird I (without background) 1950. Etching (W 31). Owned by the artist.
- Bird I (with background) 1950. Etching (W 32) Owned by the artist.
- Bird II. 1950. Etching (W 33) Owned by the artist.
- Basket of Flowers. 1951 Etching (W 39) Owned by the artist.
- Green Bouquet. 1951. Etching (W 40) Owned by the artist.
- Flowers in a Vase. 1951. Varnished etching (W 41) Owned by the artist.
- Greek Head. 1951. Etching (W 47) Owned by the artist.
- Bird III (oistre). 1952. Etching (W 34) Owned by the artist.
- Bird III (blue). 1952. Etching (W 35) Owned by the artist.
- The Hunt. 1952. Etching (W 49) Owned by the artist.
- * Leaves, Color, Light. 1953. Lithograph (W 38) The Museum of Modern Art, NY, Mrs. John D. Rockefeller, Jr. Fund.
- Oysters. 1953. Lithograph (W 51) Owned by the artist.
- Apples on a Black Background. 1953. Lithograph (W 54) Owned by the artist.
- Bird IV; 1954. Varnished lithograph (W 36) Galerie Chalette, New York.
- The Sign. 1954. Lithograph (W 55) Galerie Chalette, New York.
- Projected cover for Théogonie d'Hésiode. 1954. Lithograph (W 57) Galerie Chalette, New York.
- Jockey. 1954. Etching (W 58) Owned by the artist.
- Chariot. 1955. Lithograph (W 59) Galerie Chalette, New York.
- Black Bird on Blue Background. 1955. Etching (undescribed) Galerie Chalette, NY
- Ivy. 1955. Etching (undescribed) Galerie Chalette, New York.
- The Nest. 1955. Etching (undescribed) M. Knoedler & Co., New York.
- Leaves in a Vase. 1956? Lithograph (undescribed) John A. Torson, New York.
- Firebird. 1957. Etching (undescribed) Galerie Maeght, Paris.

W refers to the definitive catalog of Braque's prints: Paul Wember, G. Braque: Das Graphische Gesamtwerk 1907-1955, Bremen, M. Hertz, 1955.

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Prints by Miró

- * Illustrations for Il était une petite pie, a book by Lise Hirtz containing seven color stencils, Paris, 1928. The Museum of Modern Art, gift of James Thrall Soby.
- * (Five Figures) 1935. Etching from 23 Gravures, a book by Anatole Jakovski, Paris, 1935. The Museum of Modern Art, NY, Purchase.
(Composition: Black and Red) 1937. Drypoint, from a series of eight. The Museum of Modern Art, NY, gift of Victor S. Riesenfeld.
The Awakening of the Giant. 1937. Drypoint. The Museum of Modern Art, NY, gift of Victor S. Riesenfeld.
- * The Three Sisters. 1937. Drypoint. The Museum of Modern Art, NY, gift of Victor S. Riesenfeld.
- * Poster: Aidez Espagne. 1937. Color stencil. The Museum of Modern Art, NY, gift of Pierre Matisse.
- * Portrait of Miró. 1938. Drypoint by Miró and Marcoussis. The Museum of Modern Art, NY, Purchase.
(Figure) 1944. Lithograph, no. 10 from a series of forty. Mr. & Mrs. José Luis Sert, Cambridge, Mass.
(A Man and a Woman) 1944. Lithograph, no. 19 from a series of forty. The Museum of Modern Art, NY, Purchase.
(A Lady) 1944. Lithograph, no. 28 from a series of forty. Mr. & Mrs. José Luis Sert, Cambridge, Mass.
- * (Composition) 1944. Lithograph, no. 30 from a series of forty. The Museum of Modern Art, NY, Purchase.
(Man with Moustache) 1944. Lithograph, no. 31 from a series of forty. Mr. & Mrs. José Luis Sert, Cambridge, Mass.
Young Girl Skipping Rope. 1947. Etching from the Brunidor Portfolio, New York, 1947. The Museum of Modern Art, NY, Purchase.
- * (Variations) 1947. Two etchings from The Prints of Joan Miró, a book by Michel Leiris, New York, 1947. Museum of Modern Art, NY, Henry Church Fund.
- * (Illuminations) 1947. Eight etchings with watercolor from L'Antitête: Le Désespéranto, a book by Tristan Tzara, Paris, 1949. Museum of Modern Art, NY, Purchase.
- * The Men. 1948. Lithograph. The Museum of Modern Art, NY, Purchase.
- * The Women. 1948. Lithograph. The Museum of Modern Art, NY, Purchase.
- * Young Girl. 1948. Lithograph. The Museum of Modern Art, NY, Purchase.
- * Title Page: 13 Lithographs. 1948. Lithograph. The Museum of Modern Art, NY, Purchase.
- * (Composition with Figures) 1948. Lithograph from a series of thirteen. The Museum of Modern Art, NY, Purchase.
- * (Compositions) 1948. Two lithographs from a series of thirteen. The Museum of Modern Art, NY, Purchase.

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Poster: Joan Miró. 1948. Lithograph. The Museum of Modern Art, NY, given anonymously.

Acrobats in the Garden at Night. 1948. Lithograph. The Museum of Modern Art, NY, Mrs. John D. Rockefeller, Jr. Fund.

- * Illustrations for Parler Seul, a book by Tristan Tzara containing seventy lithographs by Miró, 1948, published Paris, 1950. The Museum of Modern Art, NY, Mrs. John D. Rockefeller, Jr. Fund.
- * Person in the Garden with a Red Moon. 1951. Lithograph. The Museum of Modern Art, NY, gift of Mr. & Mrs. Armand P. Bartos.
- *** (The Family) 1952-53. Five variations from a series of eight etchings, with aquatint and engraving, printed from the same plate. The Museum of Modern Art NY, Curt Valentin Bequest (1) and Purchase (2, 3); Mr. & Mrs. Thomas R. Rosenberg (4); Galerie Chalette, New York (5)
- ** Composition. 1952. Etching from a series of five. The Museum of Modern Art, NY, gift of Mr. & Mrs. Walter Bareiss.
The Hand. 1953. Etching. Galerie Chalette, New York.
- * Poster: Miró Oeuvres Recentes. 1953. Lithograph, The Museum of Modern Art, NY, Purchase.
- * Family of Bird-catchers. 1955. Lithograph. The Museum of Modern Art, NY, Larry Aldrich Fund.
- * The Sun Eater. 1955. Lithograph. The Museum of Modern Art, NY, Larry Aldrich Fund.
- * Beclouded Person. 1955. Lithograph. The Museum of Modern Art, NY, Larry Aldrich Fund.
- * L'indifférent. 1955. Lithograph. The Museum of Modern Art, NY, Larry Aldrich Fund.
- * Illustrations for Bagatelles Végétales, a book by Michel Leiris containing six etchings by Miró, Paris, 1956. The Museum of Modern Art, NY, gift of Mr. & Mrs. Armand P. Bartos.
Makemono. 1956. Woodcut frieze printed on silk. Galerie Chalette, New York.
(Two Pages with Text) 1956. Woodcuts from a series of about eighty for A Toute Epreuve, a poem by Paul Eluard to be published by Gerald Cramer, Geneva, spring 1958.

* indicates new acquisition

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Prints by Morandi

* indicates new acquisition

- * Bridge over the Savena, Bologna. 1912. Etching (V 1). The Museum of Modern Art, NY, Mrs. John D. Rockefeller, Jr. Fund.
- * Landscape, Grizzana. 1913. Etching (V 2). The Museum of Modern Art, NY, Purchase.
Sugar Bowl, Shells and Fruit. 1921. Etching (V 8). Mr. & Mrs. Frank Papp, New York.
Loaf of Bread and Lemon. 1921. Etching (V 13). Mr. & Mrs. Frank Papp, NY
Pine Cone and Fragments of a Vase. 1922. Etching (V 18). Mr. & Mrs. Thomas R. Rosenberg, New York.
Landscape. 1923. Etching (undescribed) Private Collection, NY.
- * Road. 1927. Etching (V 30). The Museum of Modern Art, NY, Purchase.
- * Still Life with Napkin. 1927. Etching (V 31). The Museum of Modern Art, NY, Louise R. Smith Fund.
Landscape, Poggio. 1927. Etching (V 33). The Metropolitan Museum of Art, NY, Dick Fund.
Building at Daybreak. 1928. Etching (V 44). The Museum of Modern Art, NY, Purchase.
Haystack at Grizzana. 1929. Etching (V 60). World House Galleries, NY.
- * Flowers. 1929. Etching (V 63). The Museum of Modern Art, NY, gift of Mrs. Donald B. Straus,
Still Life with White Cup. 1930. Etching (V 70). The Weyhe Gallery, NY:
- * Landscape. c.1930. Etching (V 77). The Museum of Modern Art, NY, James Thrall Soby Fund.
- * Still Life. 1931. Etching (V 80). The Museum of Modern Art, Purchase.
- * Landscape, Bologna. 1932. Etching (V 93). The Museum of Modern Art, NY, gift of Mr. & Mrs. E. Powis Jones.
- * Landscape, Grizzana. 1932. Etching (V 96). The Museum of Modern Art, NY, given anonymously,
- * Still Life with Coffeepot. 1933. Etching (V 99). The Museum of Modern Art, NY, Mrs. Louise R. Smith Fund.
Still Life. 1933. Etching (V 101). The Museum of Modern Art, NY, Purchase.
The White Road. 1933. Etching (V 104). The Museum of Modern Art, NY, Mrs. John D. Rockefeller, Jr. Fund.
Still Life. 1934. Etching (V 107). Museum of Modern Art, NY, Mrs. John D. Rockefeller, Jr. Fund.
- * Still Life. 1942. Etching (V 110). Museum of Modern Art, NY, Louise R. Smith Fund.
Still Life. 1945. Etching (V 111). The Museum of Modern Art, NY, gift of James Thrall Soby.
Still Life with Bottle. 1946. Etching (V 113). Albion College, Albion, Michigan.

V refers to the definitive catalogue of Morandi's prints: Lamberto Vitali, Giorgio Morandi: Opera Grafica, Milan, Giulio Einaudi, 1957.