

Joan
Miró
Devotion to
Printmaking



IFPDA MEMBER

January –
March 2020

INTRODUCTION

Gilden's Art Gallery are delighted to announce our latest exhibition focussing on the extensive printmaking career of Joan Miró. The exhibition offers an opportunity to explore the many collaborations between the artist and printmaking studios in France and Spain. With works from the 1950s to 1970s, we have a selection of original prints from across the media of etching and aquatint, lithography and carborundum – a technique that became synonymous with Miró.

Miró was a dedicated printmaker from early in his artistic career and worked with a multitude of talented

printing studios, a small selection of which will be highlighted in this exhibition. We start primarily with the two largest and most established printing houses of Twentieth Century France – Moulot and Maeght. Further to these major and respected houses, we have original prints from Miró's longest collaborator Robert Dutrou and a selection of etchings and lithographs from the celebrated Spanish printing houses Sala Gaspar and Polígrafa.

We do hope that you enjoy this introduction to the printing studios that Miró so enjoyed working with in order to realise his artistic visions.



Mourlot

The name Mourlot is synonymous with lithography and is the longest operating lithographic printing house in France. Originally founded in 1852 it has undergone numerous name changes in keeping with the generations of family who have expanded on the original business – from Imprimerie Mourlot, Mourlot Frères and Atelier Mourlot. It was under the guidance of Fernand Mourlot that Miró first collaborated with this studio, introduced

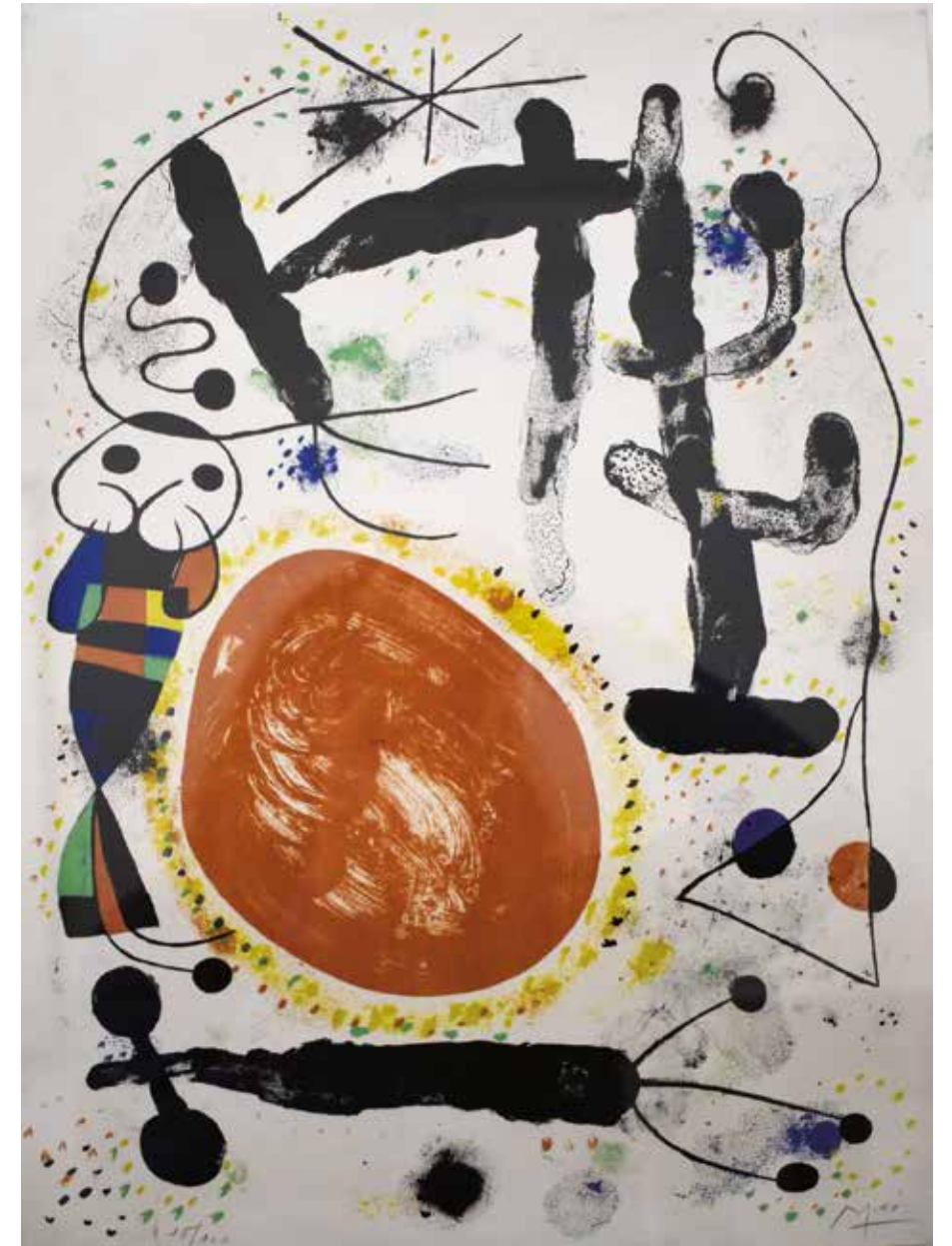
by Christian Zervos in 1930. In the foreword to the catalogue raisonné of Miró's lithographs, Mourlot remarks the artist had an instant love for the lithographic medium and this intensified as the years went on. It was originally with his contributions to artistic journals and books of poetry that Miró created his first lithographs, though soon he was so taken with the technique, he produced standalone subjects. Miró produced lithographs with the Mourlot printing studio for a period of over 50 years.

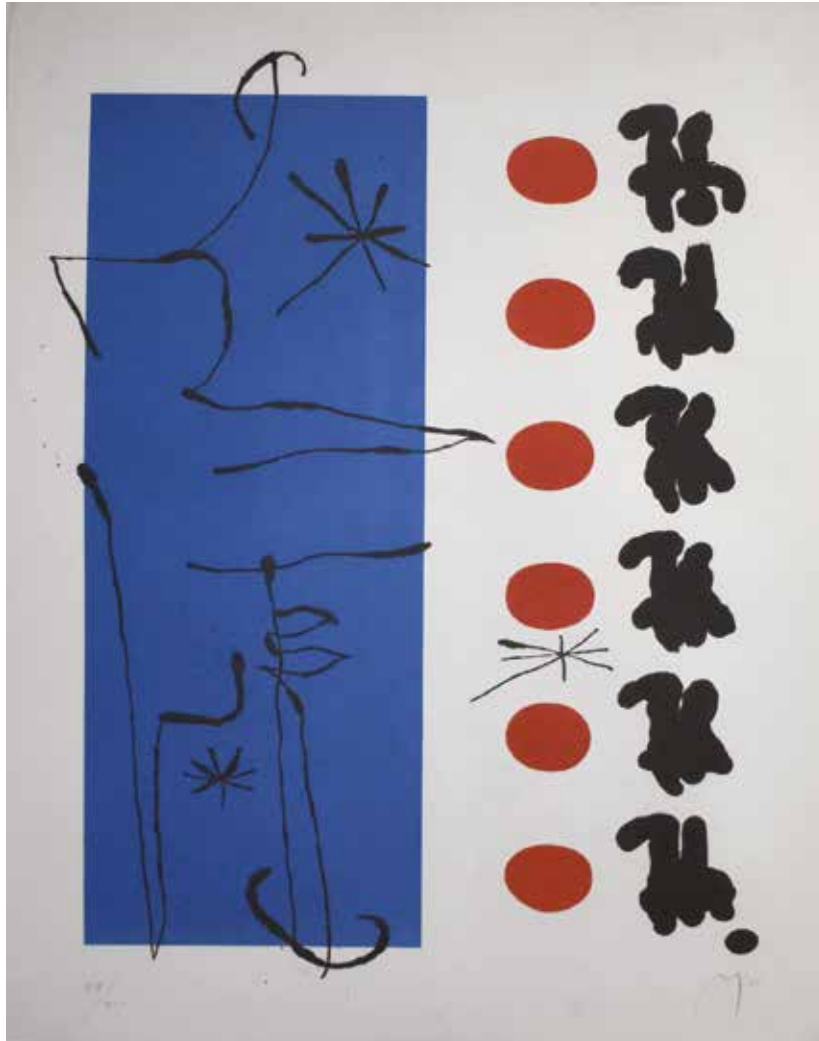
Day, 1953

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

39 x 28 cm. / 15.4 x 11.1 in.

Reference: Mourlot 196





Red and Blue, 1960

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

65.5 x 46.4 cm. / 25.8 x 18.3 in.

Reference: Mourlot 269



Preface, from: 52 Affiches, 1963

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

64.5 x 48 cm. / 25.4 x 18.9 in.

Mourlot 384



Composition V, from:
The Perseids, 1970

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

66 x 51 cm. / 26 x 20.1 in.

Reference: Mourlot 660



Composition III, from: A few
Flowers for Friends, 1964

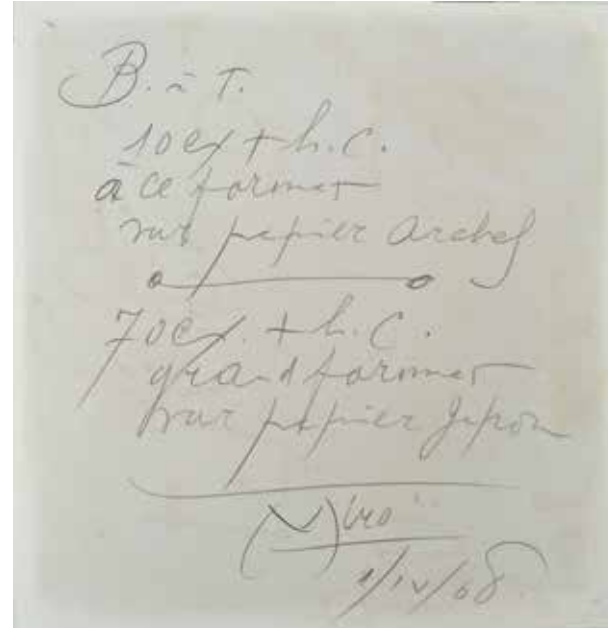
Original Hand Signed and
Numbered Lithograph in Colours
on Japan Nacr  Paper

41 x 32.5 cm. / 16.1 x 12.8 in.

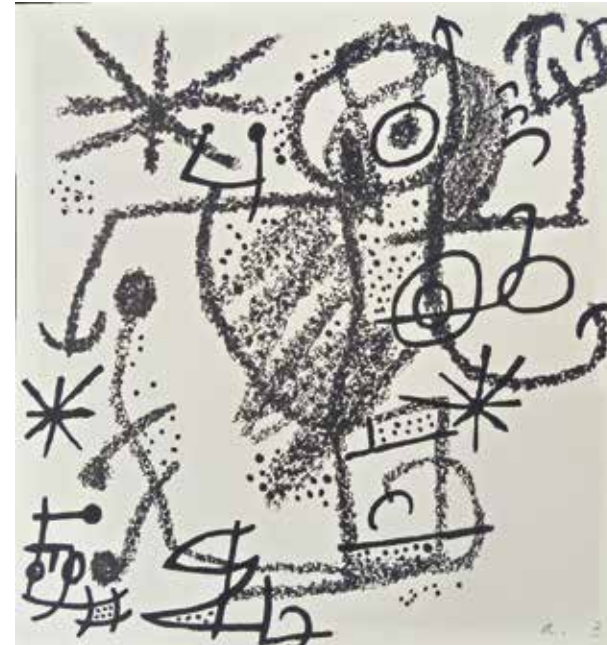
Reference: Mourlot 341; Cramer 92



Recto



Verso



The Essences of the Earth, 1968

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

26.5 x 25.5 cm. / 10.5 x 10 in.

Reference: Mourlot 506, 509-514;
Cramer 124

The Essences of the Earth, 1968

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



The Essences of the Earth, 1968

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

The Essences of the Earth, 1968

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



Composition IX, from:
The Essences of the Earth, 1968

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

49.5 x 36 cm. / 19.4 x 13.9 in.

Reference: Mourlot 514



Composition VIII, from: The Essences
of the Earth, 1968

Original Hand Signed and Numbered
Lithograph with
Hand-colouring in India Ink
on Japon Nacré Paper

49.5 x 36 cm. / 19.4 x 13.9 in.

Reference: Mourlot 513

Ubu the King

Ubu Roi (Ubu the King) is a play by Alfred Jarry, premiered in 1896. It is a precursor of the Theatre of the Absurd and Surrealism. It is the first of three stylised burlesques in which Jarry satirises power, greed, and their evil practices—in particular the propensity of the complacent bourgeois to abuse the authority engendered by success. It was followed by Ubu Cocu [Ubu Cuckolded] and Ubu Enchaîné [Ubu Enchained], neither of which was performed during Jarry's 34-year life.

Père Ubu first appeared in 1888 in a collaboration between Alfred Jarry and a fellow student at the Rennes Lycée, but his first public appearance came in 1893 when Jarry published some of prose works in an avant-garde review, the *Minutes de Sable Mémorial*. His triumph, however, was on the stage when the director of the Théâtre de l'Oeuvre, Lugne-Poe staged a production of Ubu Roi. The audience received the play with screams, whistles, fist-shaking, the critics took

up the cudgels and the play became infamous and its author an avant-garde hero.

Joan Miró used Ubu Roi as a subject of his most famous series, made of 50 1940 lithographs known as "the Barcelona Series". These pictures could be Ubu Roi but they also satirise General Franco and his generals after he had won the Spanish Civil War. He revisited this subject many times in his oeuvre.



The Massacre of the King of Poland III,
from: *Series for King Ubu*, 1966

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

54 x 75 cm. / 21.3 x 29.5 in.

Reference: Mourlot 406; Cramer 108



The Night, the Bear III, from:
Series for King Ubu, 1966

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

54 x 75 cm. / 21.3 x 29.5 in.

Reference: Mourlot 424;
Cramer Books 108



Father Ubu's Sleep III, from:
Series for King Ubu, 1966

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

54 x 75 cm. / 21.3 x 29.5 in.

Reference: Mourlot 427; Cramer 108



The Nobles at the Trapdoor III, from:
Series for King Ubu, 1966

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

54 x 75 cm. / 21.3 x 29.5 in.

Reference: Mourlot 412;
Cramer Books 108



The Return Journey II, from:
Series for King Ubu, 1966

Original Hand Numbered Lithograph
in Colours on Arches Wove Paper

54 x 75 cm. / 21.3 x 29.5 in.

Reference: Mourlot 429; Cramer 108

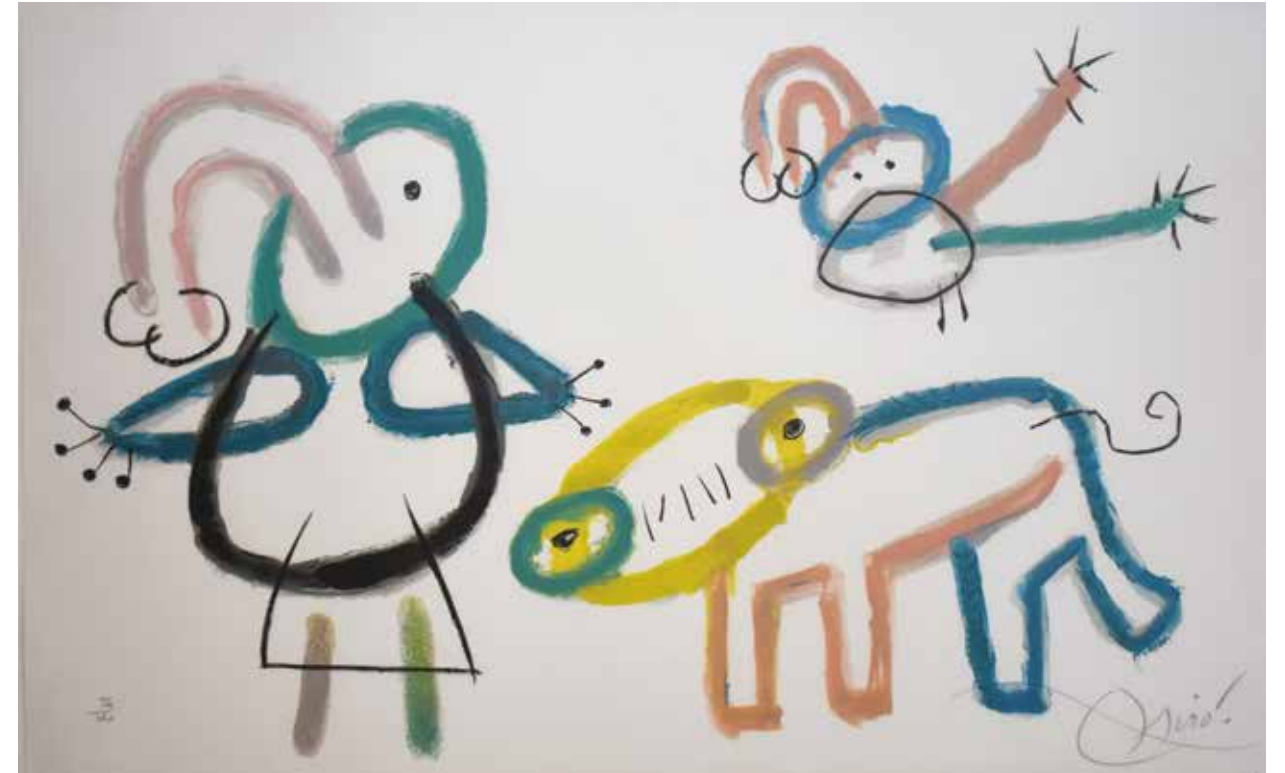


Bougrelas and his Mother III, from:
Series for King Ubu, 1966

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

54 x 75 cm. / 21.3 x 29.5 in.

Reference: Murlot 409; Cramer 108



Composition XVI, from:
Ubu's Childhood, 1975

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

32.4 x 50.1 cm. / 12.7 x 19.7 in.

Reference: Murlot 1013; Cramer 204

Maeght

In Post-War France the gallerist Aimé Maeght embarked on a project to cultivate a new generation of art collectors. He had trained as a lithographer but is today more well-known through the impressive collection of the Fondation Maeght in Saint Paul-de-Vence. The collection is considered among the finest private collections of the Twentieth century art in Europe. In December 1946 Maeght began printing and publishing a new artistic journal that would include original prints. Joan Miró was an early and enthusiastic contributor to this journal, which was known as

“Derrière le Miroir”, affectionately known as DLM. Miró’s first edition was in 1948 and the artist also wrote essays and poetry for subsequent series. Aimé’s son Adrien operated the printing studio that enticed both established artists such as Miró and the new wave of artists flocking to Paris for the city’s resurgence. A main attraction of the printing studio to artists such as Miró was the ability to print both lithography and intaglio (etching and aquatint), Robert Dutrou joined Maeght following his partnership with Crommelynck.

The Ustashi, 1978

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

138 x 96.5 cm. / 54.3 x 38 in.

Reference: Dupin 1000

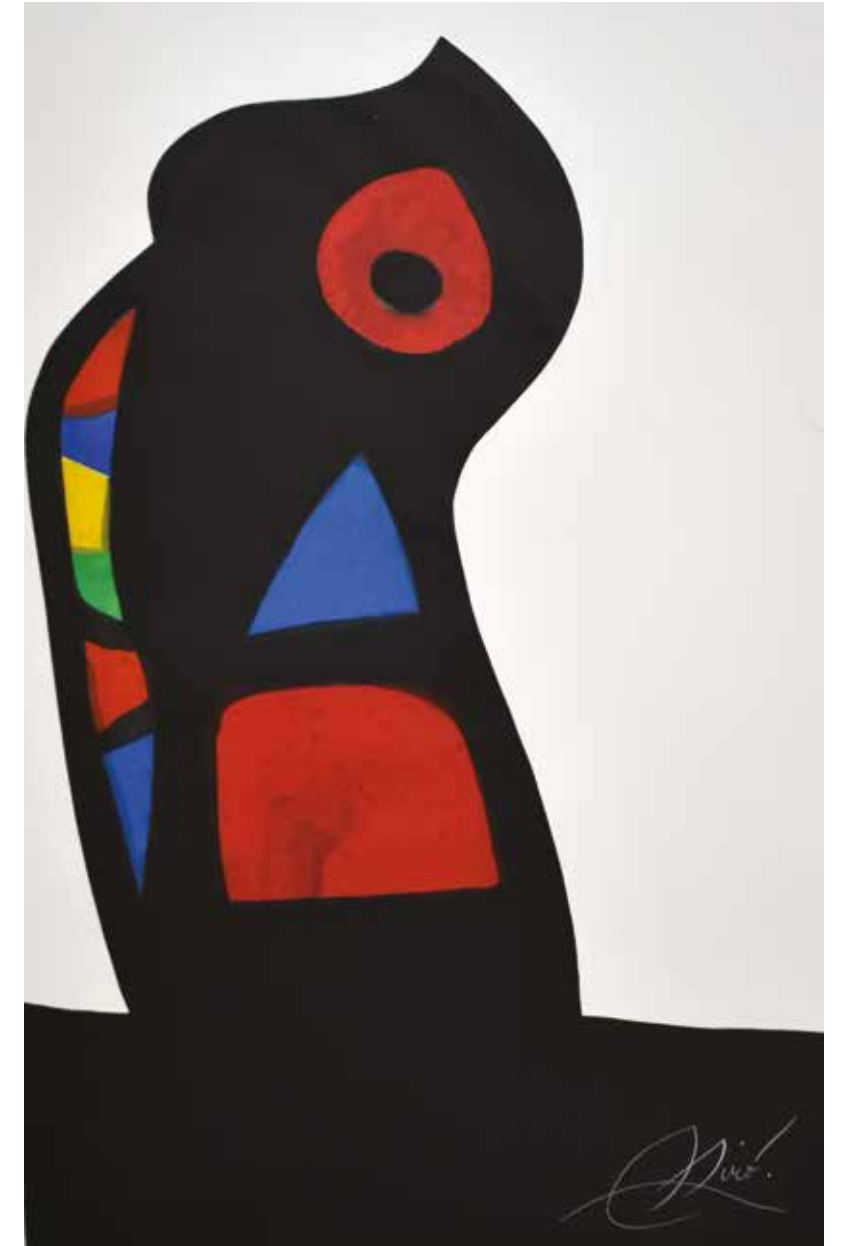




Figure and Bird, 1948

Original Hand Signed, Dated and
Inscribed Lithograph in Colours on
BFK Rives Wove Paper

65.2 x 50.5 cm. / 25.7 x 19.9 in.

Reference: Mourlot 68



Plate XI, from: Album 19, 1961

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

61 x 51 cm. / 24 x 20.1 in.

Reference: Mourlot 322

Fashion Frenzy – Blue, Red, Green,
1969

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

126 x 86.5 cm. / 49.6 x 34 in.

Reference: Mourlot 645

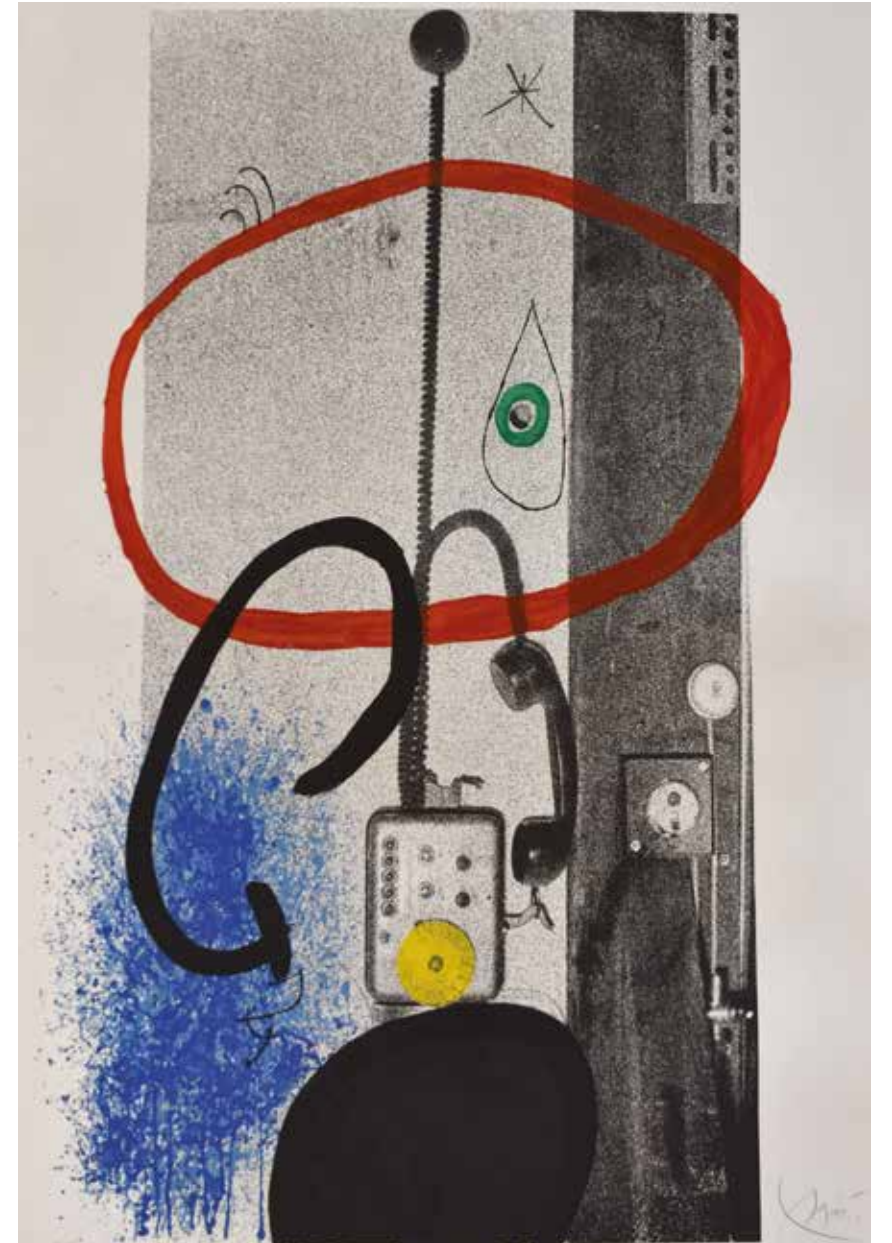


The Night Guardian, 1971

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

123.5 x 91.6 cm. / 48.6 x 36 in.

Reference: Mourlot 695





The Drunken Horse, 1964

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

61 x 90 cm. / 24 x 35.4 in.

Reference: Mourlot 326



Bird of Paradise, 1963

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

104.5 x 73.5 cm. / 41.1 x 28.9 in.

Reference: Dupin 361

Carborundum

From 1967 onwards, Robert Dutrou introduced Miró to a new technique invented by Henry Goetz: Silicon Carbide engraving – this became more commonly known as Carborundum.

Different from traditional engraving, here the incised work is replaced by a relief work, a hard superstructure on the copper surface. “The method consists of setting very high pressure resistant substances such as Silicon Carbide, synthetic varnish, or both, on the plate surface. The interstices between the silicon carbide grains and the streaks in the varnish replace the

holes or grooves in the metal itself in the more classical methods. These interstices, which hold the printing ink, give it back to the moist paper, under press, to create a print”

Miró wrote in a letter to Goetz: “the results are fascinating and very beautiful. The artist can express himself with more richness and freedom... which give a beautiful substance and a more powerful line...”

Silicon carbide gave Miró what he was looking for, large and strong original prints, almost “picture prints”.

The Rebel, 1967

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

104 x 73 cm. / 41 x 28.7 in.

Reference: Dupin 439





Mark on the Wall I, 1967

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

72.4 x 104.5 cm. / 20.5 x 41.2 in.

Reference: Dupin 440



**Composition III, from:
A Trip to the Country, 1967**

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

74.5 x 104 cm. / 29.3 x 40.9 in.

Reference: Dupin 432



The Newspaper, 1972

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

74.5 x 53 cm. / 29.3 x 20.9 in.

Reference: Mourlot 836



The Lady Playing Checkers, 1969

Original Hand Signed and Numbered
Lithograph on
Checked Cloth laid on Wove Paper

85 x 60.5 cm. / 33.4 x 23.8 in.

Reference: Mourlot 544

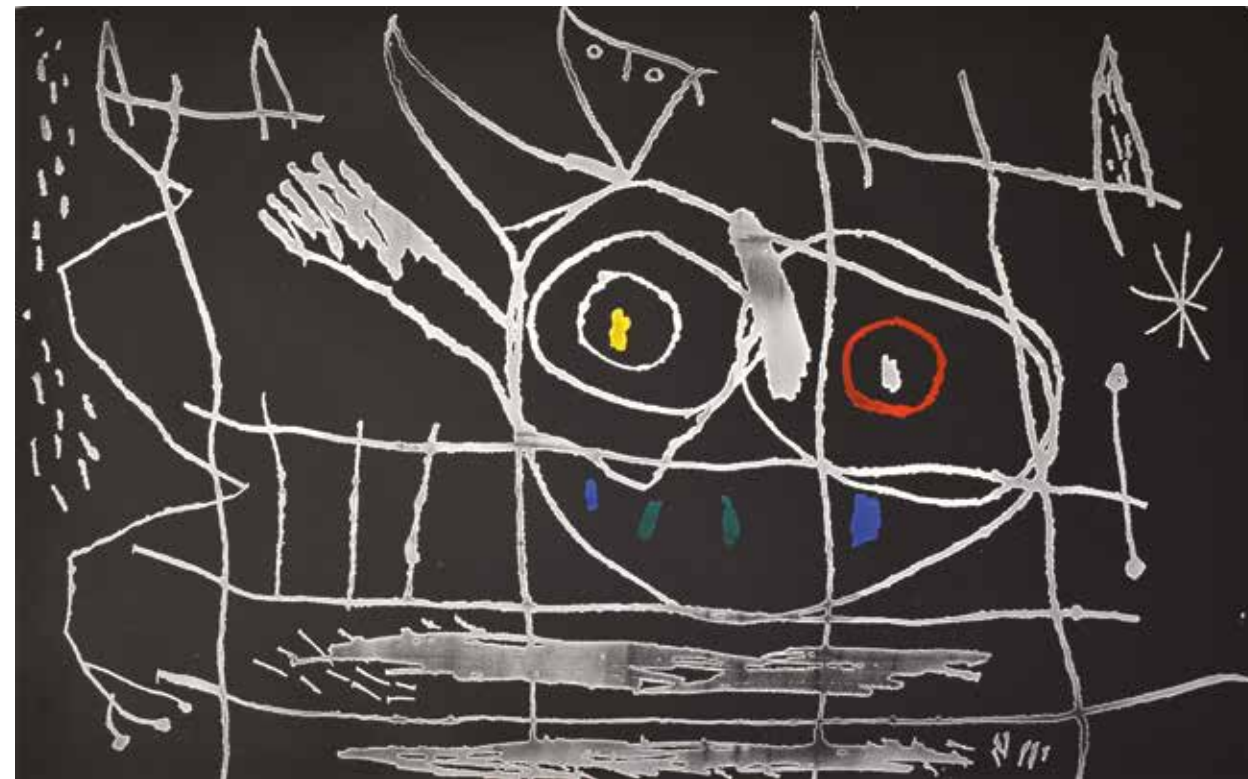


Catalan Night, 1972

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

56.1 x 75 cm. / 22.1 x 29.5 in.

Reference: Dupin 558



Couple of Birds III, 1966

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

73.5 x 104.5 cm. / 28.9 x 41.1 in.

Reference: Dupin 416



The Invention of the Look, 1970

Original Hand Signed and Hand
Numbered Etching and Aquatint with
Carborundum in colours on Arches
vellum paper

50.3 x 66 cm. / 19.8 x 26 in.

Reference: Dupin 537

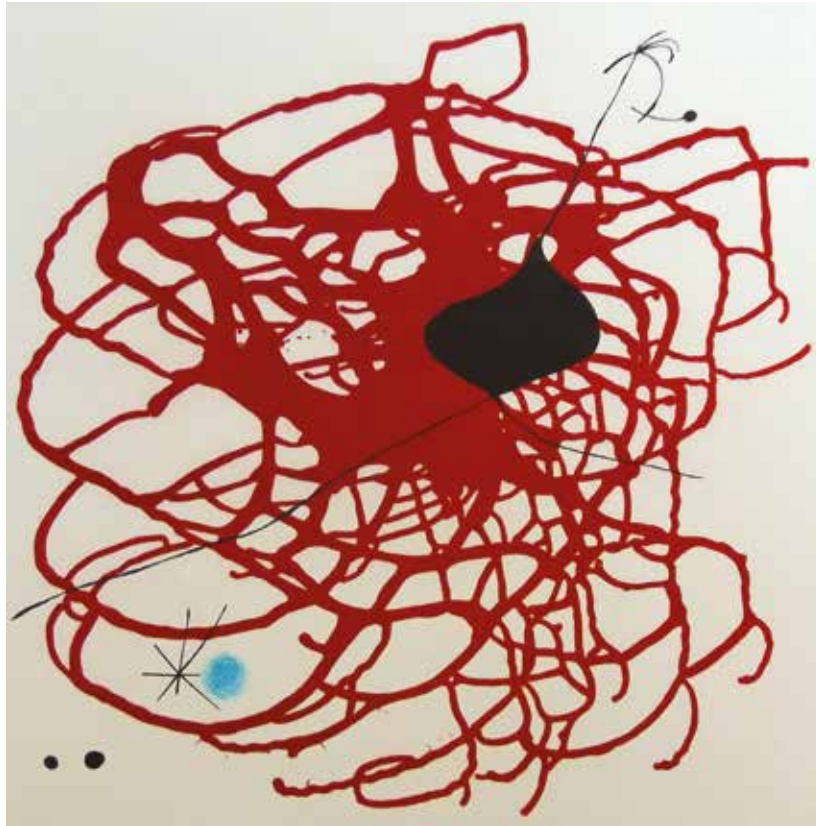


Arrow Head, 1968

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

66 x 50 cm. / 26 x 19.7 in.

Reference: Dupin 460



World Heart Month (Beat), 1968

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

66 x 63.5 cm. / 26 x 25 in.

Reference: Mourlot 500; Cramer: 154



Trace on Water, 1963

Original Hand Signed and Numbered
Portfolio with one Hand Signed and
Numbered Aquatint on Rives Wove
Paper and 14 Watercolours offsets on
Onion Skin Marais Paper

28.6 x 71 cm. / 11.2 x 27.9 in.

Reference: Dupin 350; Cramer 82

Lacouriere

Many of the major printing houses have been family businesses, which have then evolved with their most talented master printmakers becoming leaders, having started as apprentices. Lacourière, which later became known as 'Lacourière et Frélaud' was founded in Paris 1929 by Roger Lacourière and was later led by the brothers and master printmakers Jacques and Robert Frélaud. The skills, expertise and passion for printmaking passing from one generation

to the next. This studio was particularly highly regarded for copperplate printing and therefore Miró's earliest etchings were executed on these plates and presses. Miró was introduced to Roger Lacourière by Christian Zervos, the art dealer and publisher who created the journal 'Cahiers d'Art', his first etching was created in 1933. These early etchings printed by Miró in the Lacourière studio are closer to his surrealist period and are notably for their strong use of line.

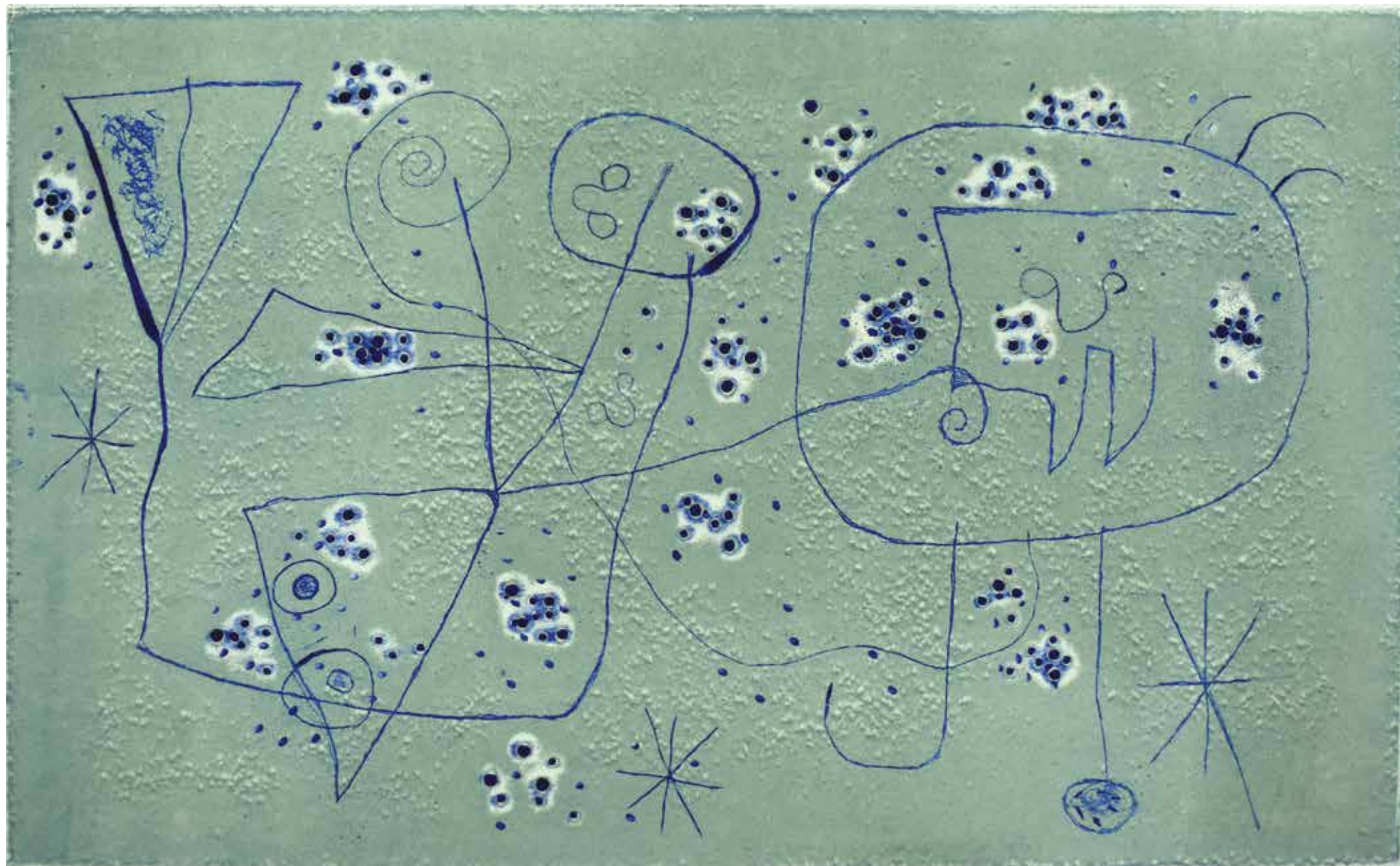
Composition V, from: Series II, 1952-53

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

50.5 x 65.5 cm. / 19.9 x 25.8 in.

Reference: Dupin 87





Composition II, from: Series IV,
1952-53

Original Hand Signed Etching in
Colours on Arches Wove Paper.

32.5 x 50.5 cm. / 12.8 x 19.9 in.

Reference: Dupin 95

Crommelynck & Dutrou

Aldo Crommelynck worked in the studio of Lacourière from 1948-1955 having started as a Seventeen-year-old apprentice. In 1955 alongside his brother Piero, Aldo founded Atelier Crommelynck and continued to collaborate with many of the artists he had known from Lacourière, including Joan Miró. When Aldo set up his new studio,

he brought with him Robert Dutrou, an exceptionally skilled printmaker who worked effortlessly with etching and aquatint, but who equally explored new techniques and who created innovative manipulations of copper plates. Miró worked closely with Dutrou and they would go on to become lifelong friends, even when

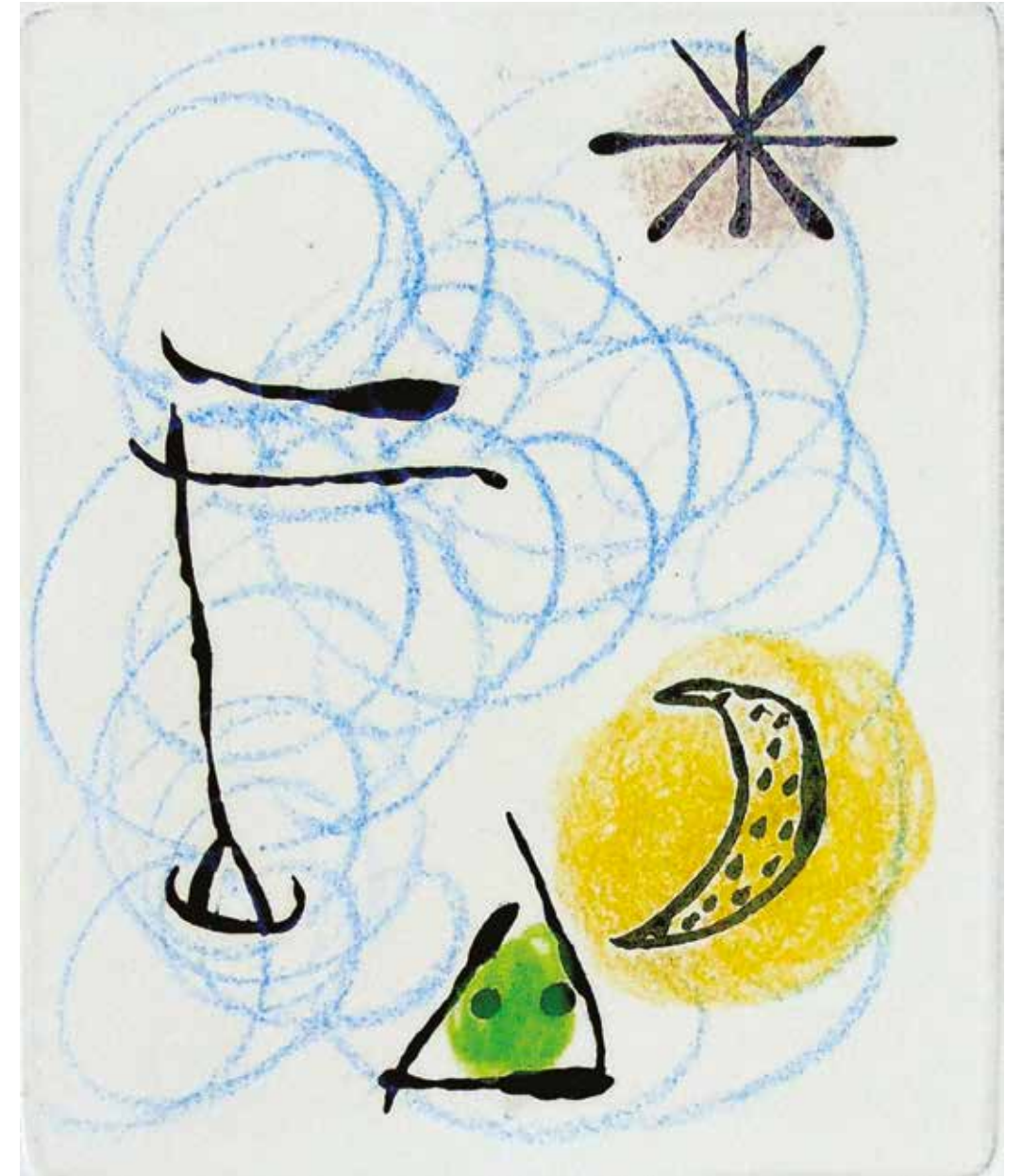
Dutrou left Crommelynck to work with Maeght in 1959. It was whilst working in this studio that we seem some of the most detailed and fine etchings produced by Miró on a smaller scale – mostly as collaborations between the artist and poets.

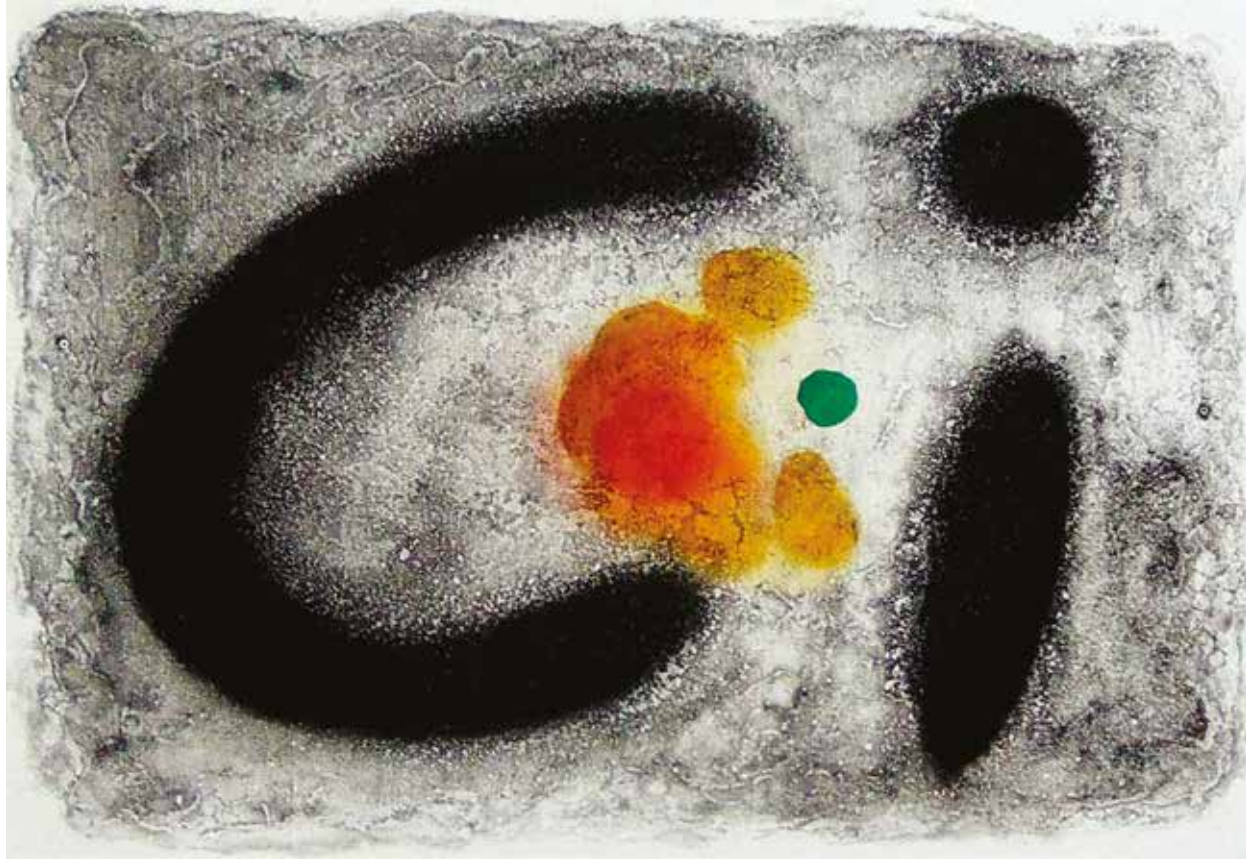
Composition II, from: The Ring of Dawn, 1957

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

38 x 28.5 cm. / 15 x 11.2 in.

Reference: Dupin 122; Cramer 45



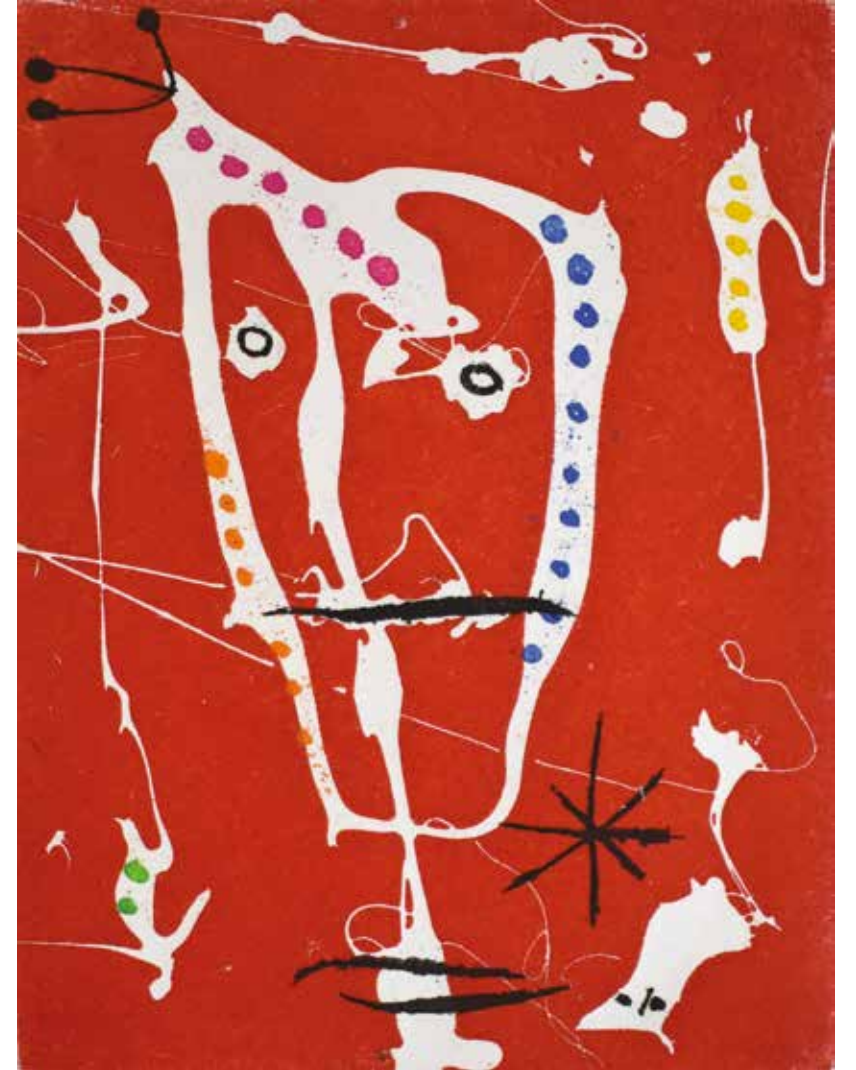


Composition III, from: Rockets, 1959

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

27.5 x 37.2 cm. / 10.8 x 14.7 in.

Reference: Dupin 250;
Cramer Books 54



Composition I, from:
The Breakers, 1958

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

19 x 14 cm. / 7.5 x 5.5 in.

Reference: Cramer Books 46

Morsang

Atelier Morsang was the final printing studio of Robert Dutrou. The collaboration between Miró and Dutrou is perhaps the most celebrated, spanning 25 years and numerous printing studios. The artist trusted Dutrou's opinion and technical knowledge that would lead to Miró's creation of richly coloured, monumental etchings. The copper plate

was no longer deemed to be a restriction on Miró's creativity, and the perceived limitations were pushed time and time again. The printmaker's skill with carborundum allowed him to set up a printing studio beyond the Southern suburbs of Paris, at Saint-Michel-sur-Orge and here he continued to experiment with this technique.

The Red Egret, 1976

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

132.5 x 92.5 cm. / 52.2 x 36.4 in.

Reference: Dupin 930





Red Mouse with Mantilla, 1975

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

138.5 x 96 cm. / 54.5 x 37.8 in.

Reference: Dupin 751





The Troglodytes I, 1978

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

48.5 x 140.5 cm. / 19.1 x 55.3 in.

Reference: Dupin 1009



Saturnian Insects, 1975

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

92 x 63.5 cm. / 36.2 x 25 in.

Reference: Dupin 746



image to
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The Well-Maker, 1969

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

106 x 67.5 cm. / 41.7 x 26.6 in.

Reference: Dupin 516



The Great Thinker, 1969

Original Hand Signed and Numbered
Etching, Drypoint and Aquatint in
Colours with Carborundum on Arches
Wove Paper

106 x 68 cm. / 41.7 x 26.7 in.

Reference: Dupin 514



Sala Gaspar

Sala Gaspar was founded in 1909 by Joan Gaspar Xalabarder as a frame and mirror shop. He soon began exhibiting the work of his artist friends, the generation of Catalan modernist painters, Elisha Meifrén, Ramon Casas, and Isidre Nonell. After the Spanish Civil War, his son Miguel Gaspar Paronella took over the business with his cousin Joan Gaspar and expanded the gallery in 1944.

The 1950s marked a turning point in the history of the gallery, artists such as Antoni Clavé and Pablo Picasso were beginning to work with Spanish printmakers and publishers having previously focussed their printmaking in France. Joan Miró followed suit and began a long partnership with the printing studio of Sala Gaspar and indeed the gallery represented the artist for many years. The studio allowed Miró to work both in lithography and in etching.



Composition VII, from: **Recent Unpublished Works, 1964**

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

30.5 x 22 cm. / 12 x 8.7 in.

Reference: Murlot 356; Cramer 95



Composition VIII, from: **Recent Unpublished Works, 1964**

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

30.5 x 22 cm. / 12 x 8.7 in.

Reference: Murlot 356; Cramer 95

Fernando Gutiérrez was a friend of Joan Miró who worked closely with Sala Gaspar and curated and critiqued several artists exhibitions held in Barcelona.

Untitled (Fernando Gutiérrez), 1964

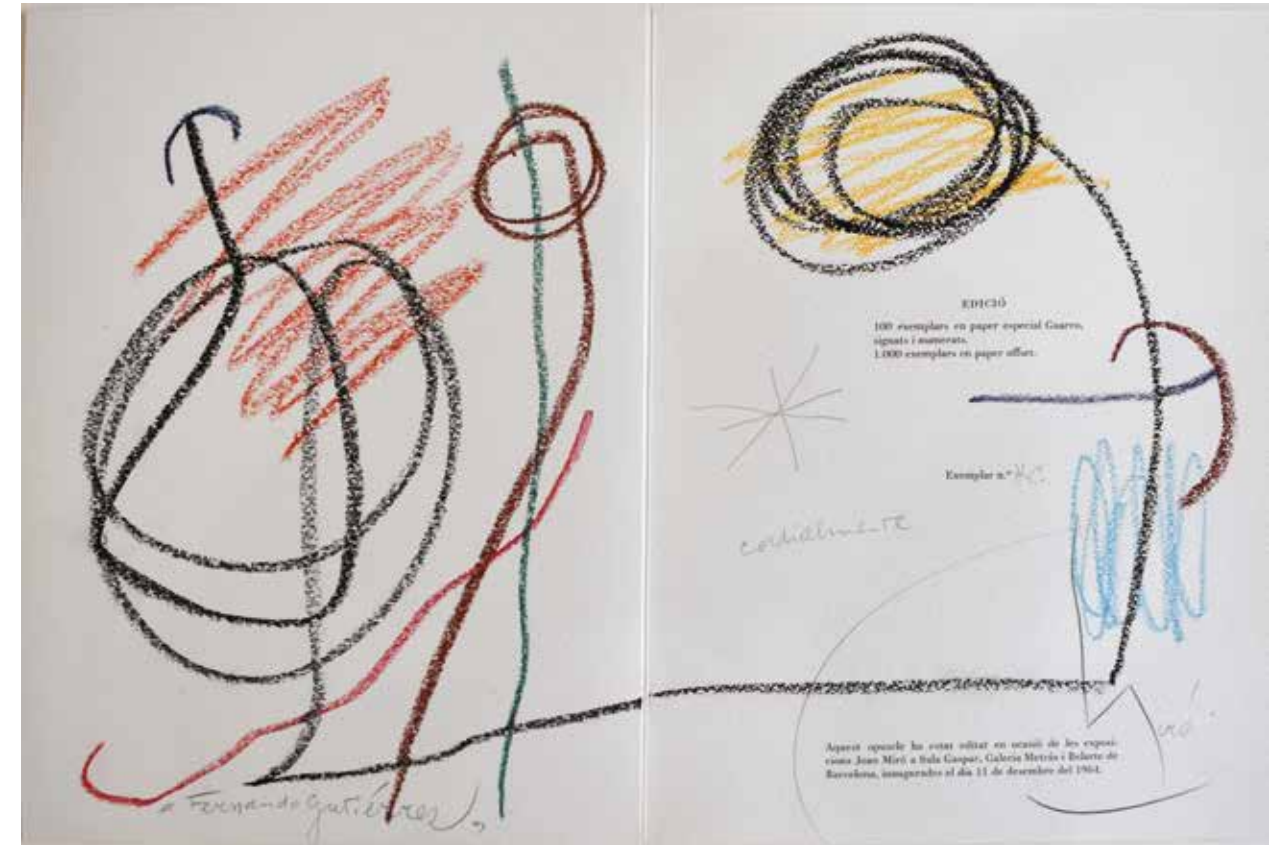
Unique Signed and Dedicated
Drawing in Crayon on Paper

35 x 44 cm. / 13.8 x 17.3 in.

Provenance: Fernando Gutiérrez

Galería Cortina, Barcelona

This work is accompanied by a photo certificate of authenticity from the Association pour la défense de l'œuvre de Joan Miró (ADOM).



J J Torralba

The Mexican born Juan José Torralba was a highly respected etcher and an artist in his own right. When Joan Miró met Torralba for the first time they used the same etching studio and began working on large plates, where Miró continued to explore the carborundum technique. In a very short space of time, an intense collaboration between Torralba and Miró would lead to one of the masterpieces of Miró's graphic works – the Barcelona Suite. The series was comprised of thirteen etchings and aquatints

with carborundum and was created over a two-year period. Whilst most of the compositions are of a similar size, the final one stands out for its impressive scale and was unlike any other suite. The name of the series, an homage to the artist's hometown, was also a nod to his earlier graphic cycle "Barcelona" from 1944 which Miró executed in lithographs void of colour. Now in the 1970s we see the artist celebrate the city in colour and where he has mastered etching and aquatint.

Composition XIII, from: Barcelona, 1972/73

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

170 x 70 cm. / 67 x 27.6 in.

Reference: Dupin 604; Cramer 173



Polígrafa

Polígrafa Obra Gráfica was founded in 1964 by Manuel de Muga and sought to publish graphic works by the contemporary artists of the period, many of whom would go on to be regarded as leading artists of the 20th Century. Based in Barcelona, Joan de Muga, Manuel's son, further improved the relationships with the artists by setting up a printing studio in the early 1970s. The studio was capable of working in lithography, etching and woodcuts amongst other printing techniques; both traditional and experimental.

Joan Miró was one of the first artists to support this new enterprise and the work "Miró and the Catalans" shows clearly the artist's unwavering support for Catalonia. The lithograph was commissioned as a project between Miró and the Cologne based gallery L'Orangerie, but the artist insisted that the lithograph be created in Barcelona rather than a German print studio.



Joan Miró and Catalonia, 1970

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

37.5 x 55 cm. / 14.8 x 21.7 in.

Reference: Mourlot 667; Cramer 123

Untitled (Mauro Pejla), 1970

Unique Signed, Dated and Dedicated
Drawing in Crayon with Pen on Paper

19.8 x 19.8 cm. / 7.8 x 7.8 in.

Provenance: Mauro Pejla, Italian
Collection. A gift from the artist.

This work is accompanied by a photo
certificate of authenticity from the
Association pour la défense de l'œuvre
de Joan Miró (ADOM).



Printing Techniques

Lithographs were initially made on slabs of stone (usually limestone), although, in the 20th century, the heavy stones began to be replaced by sheets of zinc, copper and later even acrylic. These new materials allowed for larger compositions to be printed. The artist draws on the stone or plate using a greasy medium, such as a wax crayon. The surface is then dampened with water, which is repelled by the greasy areas, sticking only to the sections of the plate that have not been drawn on. Ink is then applied to the plate with a roller and this sticks only to the greasy sections, as the water protects the rest of the plate. The stone

or plate is then covered with paper and run through the press, printing only the areas that received the wax crayon. It is printed in layers of colours to build up the image from the lightest to the darkest.

Etching starts with covering the metal plate with a waxy coating called a ground. The artist draws on the ground with a burin, exposing the metal beneath. The plate is then immersed in acid, which “bites” into the exposed lines, preserving the drawing. The ground is then removed, and ink is introduced into the incised lines, and the plate is wiped clean ready for printing. It is much easier

to draw quickly on the waxy ground than it is directly onto the plate and this is why etching became the preferred technique for artists such as Joan Miró, Henri Matisse and Pablo Picasso who wanted to match the fluidity of drawing with the aesthetic possibilities of printing.

Aquatint is a form of etching process in which the plate is covered with a semi-porous ground, which allows the acid to bite through evenly, creating areas of tone on top of the incised lines. Because of this, aquatints can often look like ink-brushed drawings or watercolours.

Catalogue raisonné

Joan Miró Lithographs (Mourlot)

Mourlot, F. & Leiris, M. (1972). *Joan Miró: Der Lithograph, Vol. I 1930-1952*. Geneva: Weber.
Mourlot, F. & Leiris, M. (1975). *Joan Miró: Der Lithograph, Vol. II 1953-1963*. Geneva: Weber.
Mourlot, F. & Leiris, M. (1977). *Joan Miró: Der Lithograph, Vol. III 1964-1969*. Geneva: Weber.
Mourlot, F. & Leiris, M. (1982). *Joan Miró: Der Lithograph, Vol. IV 1969-1972*. Geneva: Weber.
Mourlot, F. & Leiris, M. (1992). *Joan Miró: Der Lithograph, Vol. V 1972-1975*. Geneva: Weber.
Mourlot, F. & Leiris, M. (1992). *Joan Miró: Der Lithograph, Vol. VI 1976-1981*. Geneva: Weber.

Joan Miró Etchings and Aquatints (Dupin)

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