



épreuve d'artiste  
IV  
X

Miró.

Joan Miró' (1893-1983)

SUITE LA BAGUE D' AURORE (THE RING OF DAWN SUITE): ONE PLATE, 1957

Etching and aquatint in colors, on Rives BFK paper, with full margins.

Literature: Jacques Dupin 129 see Patrick Cramer books 45.

Signed and numbered 'épreuve d' artiste IV/X' in pencil (an artist's proof, the numbered edition was 60)

Sheet: 15x11 1/4 in. (38.1x28.6cm) / l. 4 1/2x5 1/2 in. (11.4x14cm)

### About Artwork:

Joan Miró rejected the constraints of traditional painting, creating works "conceived with fire in the soul but executed with clinical coolness," as he once said. Widely considered one of the leading Surrealists, though never officially part of the group, Miró pioneered a wandering linear style of Automatism—a method of "random" drawing that attempted to express the inner workings of the human psyche. Miró used color and form in a symbolic rather than literal manner, his intricate compositions combining abstract elements with recurring motifs like birds, eyes, and the moon. "I try to apply colors like words that shape poems, like notes that shape music," he said. While he prized artistic freedom, Miró revered art history, basing a series of works on the Dutch Baroque interiors of Hendrick Sorgh and Jan Steen. In turn, Miró has inspired many artists—significantly Arshile Gorky, whose bold linear abstractions proved a foundational influence on Abstract Expressionism.

An edition of "La Bague d'Aurore" by the French writer René Crevel, illustrated by Joan Miró, was published by Louis Broder in Paris in 1957. René Crevel was part of a circle of surrealists around André Breton and Louis Aragon, he committed suicide in 1935 at the early age of 34. The book edition is accompanied by a suite of 23 sheets by graphic works by Joan Miró, among them the six prints of the book edition, however, each with broad margin and signed and numbered by the artist. Next to the 89 copies of the suite, an exquisite de-luxe edition of just 12 copies was also made. It no longer combines the etching's black lines with an aquatint in colors, but with coloring in chalk by Miró's hand, thus blending etching and unique piece in one composition.