

N^o 3

City dwellers

N. ANTUNEZ

EXPOSITION DE GRAVURES

N^o 68

Cold Sun Image

E. ZANKARTU

N^o 67

Le Prince Perdu

E. ZANKARTU

12 OCTOBRE - 5 NOVEMBRE 1951

LES SERVICES
DES RELATIONS CULTURELLES
DE L'AMBASSADE DES ÉTATS-UNIS
41, Faubourg Saint-Honoré - Paris

*Les Services des
Relations Culturelles de l'Ambas-
sade des Etats-Unis ont le plaisir
de présenter une collection de
68 gravures américaines. Cette
exposition a été réalisée avec le
gracieux concours du Musée d'Art
Moderne de New York.*

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TIGER *par Misch Kohn*

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GRAVURES

1. SELF PORTRAIT

Albright, Ivan Le Lorraine

2. PROMENADE

Amen, Irving

3. CITY DWELLERS

Antunez, Nemesio

4. TWO LITTLE FISHES

Ballinger, Maxil

5. QUARTET

Balzer, Margaret

6. AERIAL JUNGLE

Becker, Fred

7. THE CAGE

Becker, Fred

8. FIGURES IN GARDEN

Berger, Harriet

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RABBIT *par Rico Lebrun*

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29. SYNTHESIS

Jordan, Raymond

30. TIGER

Kohn, Misch

31. MAN OF ISLAND

Krueger, L.

32. SUBWAY STATION

Landeck, Armin

33. ALLEYWAY

Landeck, Armin

34. VISTA

Landon, Edward

35. VILLON'S DEATH BALLAD

Lebrun, Rico

36. RABBIT

Lebrun, Rico

37. HAMMERHEAD BLUES

Mc Connell, James Houston

38. THE SEA

Margo, Boris

39. JEWELS IN LEVITATION

Margo, Boris

40. THE FIREBIRD

Mark, H.

41. ETERNAL WANDERER

Mark, H.

42. WHITE SCAFFOLDING

Mason, Alice Trumbull

43. THE FISH QUARTET

Moy, Seong

44. CHINESE ACTOR

Moy, Seong

45. WHERE ARE WE GOING ?

Paris, Harold

46. THE SIGN OF THE LOBSTER

Peterdi, Gabor

47. GERMINATION

Peterdi, Gabor

48. PASTORALE

Pickens, Alton

9. MEMORY MACHINE
Bothwell, Dorr
10. THE BIG I
Calder, Alexander
11. END OF BELIEFS
Citron, Minna
12. RUNIC TRACES
Day, Worden
13. SUBWAY CORNER
De Carava
14. A TINIEBLA
De Ycaza, Ana Rosa
15. TWO FIGURES
Dyer, Carlus
16. BOY WITH COCK
Frasconi, Antonio
17. MEXICAN PEASANT
Frasconi, Antonio
18. HEN
Fuller, Sue

19. SNAKE

Fuller, Sue

20. CEREMONY

Goldstein, Milton

21. PRINT No. 8

Guerrero, José

22. RING AROUND A ROSY

Gwathmey, Robert

23. SEPTEMBER FROST

Haas, Hildegard

24. BREAKING THE VICIOUS CIRCLE

Haas, Paul Thomas

25. THE TABLE

Hillsmith, Fanny

26. HOUSE OF INCEST

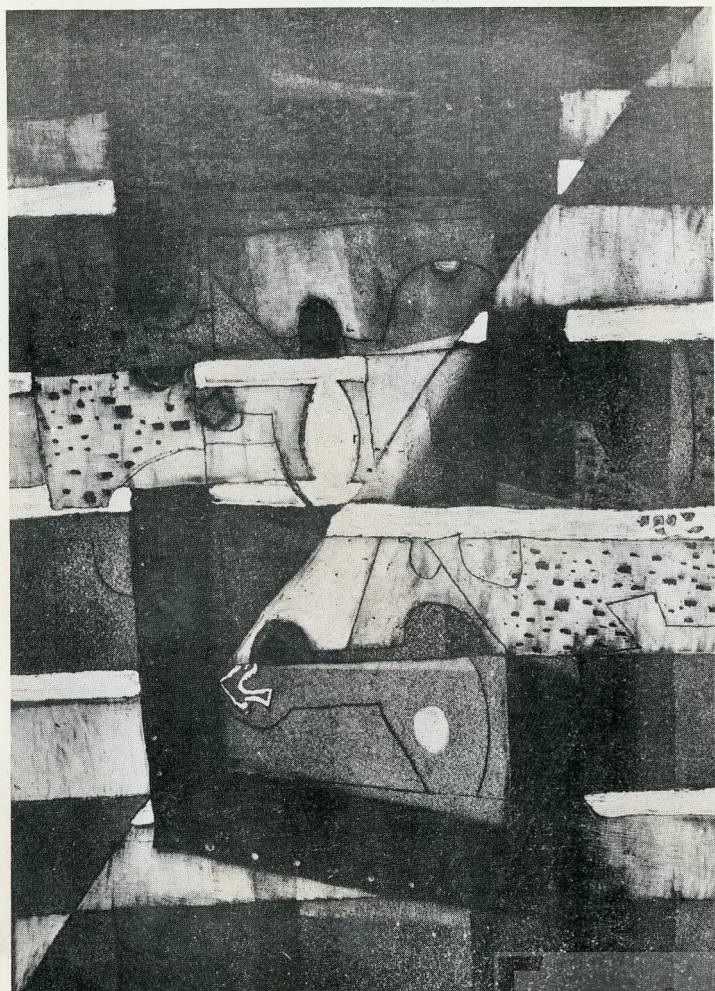
Hugo, Ian.

27. YELLOW

Jones, James Pope

28. BLACK RYTHM

Jordan, Raymond



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THE TABLE *par Fanny Hillsmith*

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49. HOP

Pierce, Leona

50. LEAP FROG

Pierce, Leona

51. STILL LIFE WITH VASE

Quest, Charles

52. THEY HAVE CRUCIFIED HIM.

Racz, André

53. THE PLACE THAT IS CALLED GOLGOTHA

Racz, André

54. GIANT ESCAPING THE FLOOD

Reder, Bernard

55. STILL LIFE AFTER THE FLOOD

Reder, Bernard

56. ON THE CORNER

Rose, William

57. FALLING CART

Russell, Alfred

58. THE CAPTIVE

Ryan, Anne

59. CARNIVAL

Schancker, Louis

60. ARRANGEMENT OF FORMS

Schancker, Louis

61. NIGHT WIND

Schrag, Karl

62. MOUNTAIN MONSTER

Steffen, Bernard

63. SELF-ANALYSIS

Steg, James Louis

64. IN AMBER AND RED

West, Pennerton

65. THE OWL AND THE PUSSY CAT

Wienholt, Anne

66. DEAD BIRD

Yunkers, Adja

67. LE PRINCE PERDU

Zanartu, Enrique

68. THE COLD SUN IMAGE

Zanartu, Enrique

FNA

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Fundación
THE PLACE THAT IS CALLED GOLGOTHA NEMESIO
par *André Racz* ANTONEZ

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The Times

10 May 1988

OBITUARY

MR S. W. HAYTER

Innovation in printmaking

Stanley William Hayter, CBE, who died in Paris on May 4, aged 84, had a profound influence on the development of printmaking. Indeed he may be said to have revolutionized the art of engraving, with his far-reaching experiments in colour and texture.

He was born in Hackney on December 27, 1901, of a line of artists; his great-great-grandfather, John, was the younger brother of Queen Victoria's portrait painter, Sir George Hayter.

He graduated at King's College, London, in chemistry and geology, and joined the Anglo-Iranian Oil Company, working in Abadan from 1922 to 1925. On the expiry of his three-year contract he returned to London where, in 1926, he exhibited the portraits and landscapes which he had painted in Iran.

Later that year he went to Paris which was to remain his home for most of his life. He studied at the Académie Julian, where he met Joseph Hecht, one of the few artists who at that time practised printmaking as an original mode of expression.

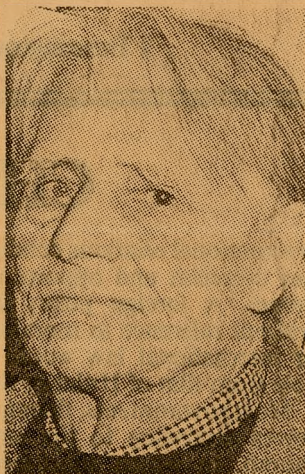
Hecht taught Hayter in the use of the burin, and he became the most accomplished master of line-engraving.

Hayter's interest in developing the scope of printmaking led him in 1927 to found a studio in which artists could work together and pool their ideas. After two earlier locations this studio moved in 1933 to No 17, Rue Campagne-Première, an address from which it became internationally known as the Atelier 17.

Many of the techniques and themes which have revolutionised the making of prints in this century originated there. Amongst the artists who profited from its first phase were Picasso, Miró, Arp, Tanguy, Giacometti, Ernst, Trevelyan, and Peterdi. On the outbreak of the Second World War the studio was closed.

Hayter re-established it in 1940 in New York, where it provided the stimulus for a generation of American printmakers. He moved it back to Paris in 1950, where it still flourishes and retains its international and experimental character.

Hayter's painting developed



alongside his printmaking and reflected the same preoccupations. His belief in automatism as the source of artistic invention led him to associate for a time with the Surrealists, and he was included in the large exhibition devoted to the movement at the New Grosvenor Galleries in 1936. In America he was an innovator in the development of abstract expressionism.

More recently his paintings and prints reflected his concern with wave forms and other concepts in which his scientific interests combined with his creative approach to artistic expression. One remarkable outcome of his combination of science and art was his invention of a method for colour printing from one plate.

Hayter took part in countless exhibitions all over the world. He was chosen to represent Great Britain at the Venice Biennale of 1958.

Hayter was a man of dynamic energy and infectious enthusiasm; he played tennis well into his eighties and was a keen fisherman. He described his technical advances and his views about printmaking in his publications *New Ways of Gravure* (1949, reprinted in 1966, revised 1983) and *About Prints* (1962).

He was appointed OBE in 1951 and advanced to CBE in 1968; he received the Légion d'Honneur in 1951 and became Chevalier des Arts et Lettres in 1967.

He leaves two sons of his second marriage, to the American sculptor, Helen Phillips, which was dissolved in 1971. His first marriage, to Edith Fletcher, was dissolved in 1929.