



THE DISMANTLING OF THE EXPOSITION

Lithograph by Daumier

72
ORIGINAL PRINTS

by

Goya - Daumier - Forain

on exhibit

The Storm King Art Center

Old Pleasant Hill Road

Mountainville, N. Y.

April 30 — June 12, 1966

2 P.M. — 5:30 P.M., Daily Except Mondays

Admission Free

Foreword

Goya
Spanish
1746 - 1828

Daumier
French
1808 - 1879

Forain
French
1852 - 1931

In the history of all nations of which we have knowledge, from earliest times to the present, one finds individuals who are critical of or violently opposed to fundamental aspects of the social order of their day and devote their lives toward correcting them.

The three artists whose works are in this exhibition belong in this category and had the courage to create works in the graphic arts media for all to see, regardless of the consequences as related to their own sense of security.

Goya and Daumier are generally considered as having a secure place among the great artists of all time; Forain, although a very gifted artist, highly respected by many of the foremost artists of his day, lacks to a degree, the powerful graphic concept of the subject matter that, in the hands of Goya or Daumier cannot be surpassed.

The prints by Goya are selected from his series of etchings entitled "The Disasters of the War." In these one discovers an extremely powerful statement of Napoleon's invasion of Spain during 1809-1814, and the tragic and brutal consequences to be connected with it.

Daumier produced over four thousand lithographs during his lifetime, these related to many aspects of the social values of his day and were published over a period of some forty years in one or another of the following weekly Parisian newspapers, these being "La Caricature" and "Charivari."

Forain's career as an artist was in certain respects similar to that of Daumier's, in as much as a very large portion of his works were devoted to a critical analysis of the social, political and legal values of his time, these being published in various French newspapers and journals covering a period of some thirty years.

Etchings by Goya

Gallery 4

1. Everything Changes
2. The Carnivorous Vulture
3. The Consequences
4. At the Cemetery
5. That's Bad
6. They are Escaping Among the Ladies
7. Those Too!
8. A Woman's Charity
9. What Turmoil Is This?
10. Don't Shout!
11. Oh, For a Jack Knife
12. What Good Does a Cup Do?
13. Why?
14. Get Together of the Gossipers
15. That Is How It Happened



WHY?

Etching by Goya

L'Ecole des Neutres (III).



— Comme notre Wilson va nous venger !

74-300

forain

OUR WILSON WILL AVENGE US

Lithograph by Forain

16. Strange Misgivings About What He Has to Tell
17. That's a Strong Case
18. Yes, They Are from the Other Side
19. What Folly
20. The Worst Is Begging
21. That Too
22. They Do Not Agree
23. Cats Pantomime
24. To Bury and Keep Quiet
25. Strange Devotion
26. He Defends Himself Well
27. Yet They Can Be of Use

Lithographs by Daumier
Gallery 6

*The Titles of Daumier's works are to be found attached to each Matted Lithograph,
Numbers 28 through 48.*

Lithographs by Forain

Gallery 7

49. On condition that one is not obliged to ref—in civil
50. When you think that last year we were still fraternizing with these bandits
51. That they may hold,
Who is it?
The civilians
52. We'll get them
We are so rich
53. What will we do there, at Carlsruhe?
To be taken seriously.
54. Hide your flag! You'll be killed
55. Let them not count on us for a winter campaign.
56. I managed a palace, and you, captain?
I, was Tzigante
57. You can see very well that we have already come.
58. Here we do not
59. What do you want?—such is life.
60. If it were for a boss, what a strike!

61. The hostilities have started
62. We have to reassure them
63. Not so loud! We can hear you from the front line.
64. Look: We can see the same thing as Dad in the trenches.
65. Me too—I have children
66. Here goes the last pint.
67. But I recognize you! You were our foreman.
68. Our Wilson will avenge us.
69. And the toothpicks? You had to leave them something.
70. Today, we had to shoot on the church.
71. Line them up, the general is coming
72. Companion?—no more since Louvain