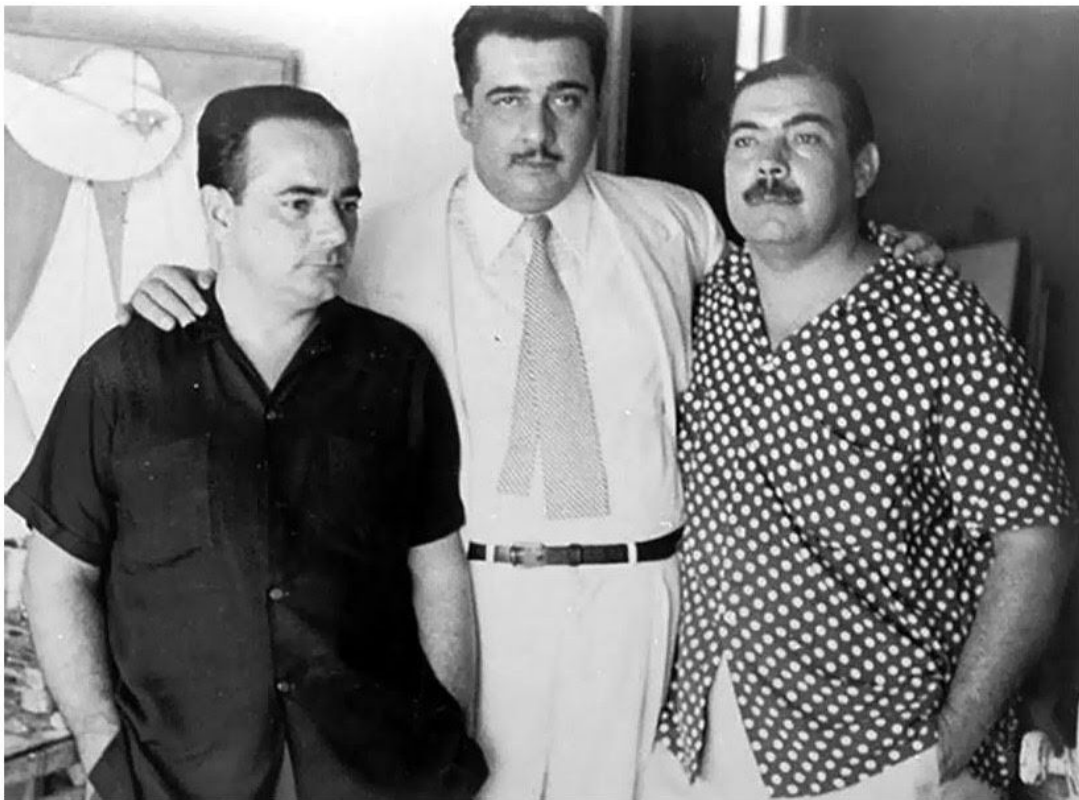


RAUL MILIAN: MOSTLY IGNORED FOR 60 YEARS MILIAN FINDS MENTION IN MOMA'S WORLD OF ART MAGAZINE

MAY 14 - 30, 2020





"What most captivated me about Milián was the fact that he lived with René Portocarrero, such a powerful figure in Cuban art, both historically and pictorially. And yet, you find no influence whatsoever of Portocarrero on Milián's work. He followed his own route, consistently painting with ink on paper, in small sizes. The only reference I find in my knowledge of art is Paul Klee. They both worked in small sizes, and almost never did a bad painting..."

PHOTO: RENE PORTOCARRERO, ANGEL GAZTELU, JOSE LEZAMA LIMA AND RAUL MILIAN

"As soon as I saw the first Milián piece, at the Acacia's gallery storage room, I tried to acquire all that I could find. There were not many. People more knowledgeable than I, had started collecting the work: Ramón Vázquez, and Orlando Hernández. I have always liked especially *Head of man* (1957) and *Untitled* (1963) which I have kept at my house for many years; perhaps because they especially remind me of Paul Klee. Perhaps the effort to maintain his artistic freedom and independence from Portocarrero exerted too much pressure on Milián and their relationship; after a couple of failed, or faked, suicide attempts, Milián finally took his own life, in the building where they had met when he was the elevator operator."

Robert Borlenghi



HEAD OF MAN, 1957
Ink on heavy paper
15.25 x 11 in



UNTITLED, 1953
Ink on paper
15 x 16 in

WORKS



FLOWER, N.D.
Ink on paper
15 x 11 in

4,500 USD



HEAD OF MAN, 1957
Ink on heavy paper
15.25 x 11 in

3,500 USD



HEAD OF MAN, 1957
Ink on heavy paper
15.25 x 11 in

6,000 USD



UNTITLED , 1953
Ink on paper
15 x 11 in

5,000 USD



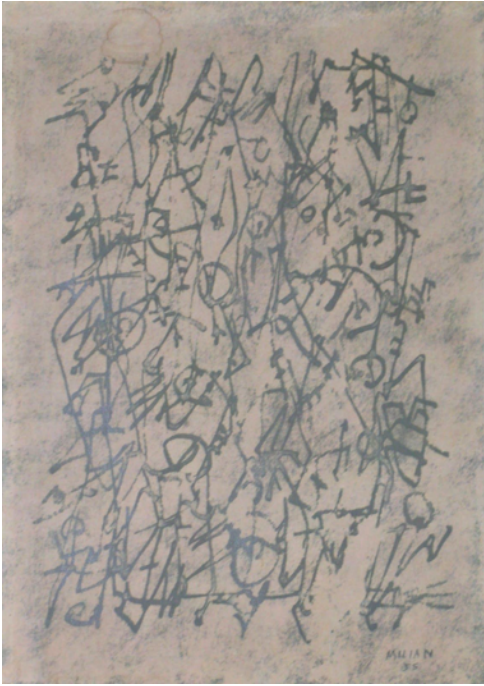
UNTITLED, 1962
Ink on paper
14.5 x 10.25 in

4,500 USD



UNTITLED, N.D.
Ink on paper
13.25 x 10.25 in

4,500 USD



UNTITLED, N.D.
Ink on paper
14.75 x 10.75 in

4,000 USD



UNTITLED, N.D.
Ink on paper
14.5 x 10.5 in

5,000 USD



UNTITLED, N.D.
Charcoal on paper
9 x 5 in

3,500 USD



Drawing on verso



UNTITLED , 1953
Ink on paper
15 x 16 in

8,000 USD



UNTITLED, N.D
Ink on heavy paper
14.5 x 10.5 in

4,500 USD

RAUL MILIAN

(CUBA, 1914-1984)

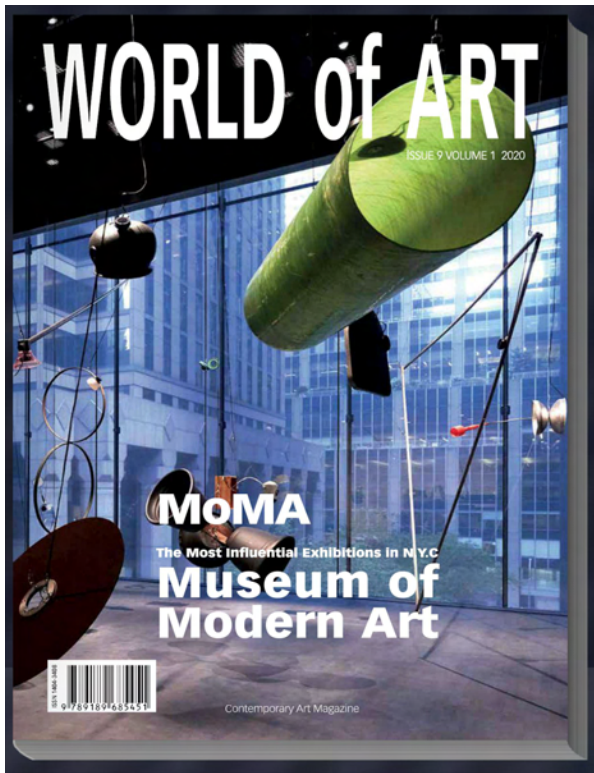
He was born in Havana on April 14, 1914. It is said that he began painting in 1950, a decade in which he also worked decorating ceramic pieces, along with other artists such as Portocarrero, Lam and Amelia, in the Santiago de las Vegas Workshop led by Dr. Juan Miguel Rodríguez de la Cruz. His models seem to be the artists of formalism, of new figuration, of North American abstract expressionism, the painting of Mark Tobey, Mark Rothko, the drawings of Wols and the work of previous artists such as Henri Michaux, Paul Klee and Jean Dubuffet.

Almost all of his artistic work was done with black ink and colored inks on paper and cardboard of small dimensions, generally vertical, where he represented heads, faces, figures, flowers, vases, abstractions. His images express speculative, philosophical statements. He was part, albeit in a minor way, of the few painters who surrounded the Origins Group. A work by Milián was selected as the cover of issue 28 of 1951 of the magazine *Orígenes*.

Starting with 1980, in coincidence with the start of his mental problems, Milian's work became more elementary, less thoughtful, and its quality unfortunately suffered. He gave up his usual transparencies and brilliance in favor of a drier painting and drawing, of a direct, immediate nature. He began drawing with commercial markers and felt-tip pens of different thicknesses, using smaller than usual, sometimes poorly cut, slightly uneven cardstocks, where blanks that often exhibited small spots were much more visibly sloppy at the edges. In these, his most dramatic and moving works, there is a greater emphasis on drawing, on lines, sometimes tangled and tangled, applied with energy, sometimes with irritation or fury.

He was a student of philosophy of aesthetics, a careful reader of Kant, Hegel, Schiller, Schelling, Jaspers, Heidegger, Rilke, Novalis, and Valéry. Perhaps one of his favorite technical procedures consisted of painting and then removing the paint, the ink, until he left only a basic stain, on which to repaint or draw, and again to remove the excess paint.

MENTION IN MOMA'S WORLD OF ART MAGAZINE



DEGREE ZERO: DRAWING AT MIDCENTURY

The Museum of Modern Art

The Museum of Modern Art announces Degree Zero: Drawing at Midcentury an exhibition that will showcase approximately 100 drawings made between 1948 and 1961 exclusively from the Museum's collection, on view June 21 through September 19, 2020. Degree Zero: Drawing at Midcentury will look across movements, geographies, and generations to highlight connections between diverse artists who embraced drawing to forge a new visual language in the aftermath of World War II. Modern, immediate, and direct, drawing - to use a phrase that circulated among artists and writers during these years - was the ideal "degree zero" medium for this "degree zero" moment. Within this impulse common to artists from across the world, drawing took many forms, from the abstract to the figurative,

the organic to the hard-edged. Whether in scrawled graffiti or looping calligraphy, featuring reduced geometry or recording movement via mark-making, these works share similar conceptual and material concerns that manifested specifically in the medium.

Taking a global approach, the exhibition will feature American artists such as Louise Bourgeois, Sari Diener, Ellsworth Kelly, and Jackson Pollock; European artists including Karel Appel, Joan Dubuffet, Henri Matisse, and Sonja Sekula; Latin American artists including Hércules Barsoni, **Rob Mink**, Eduardo Ramirez Villamizar, and Alfredo Volpi; and Asian artists such as Yayoi Kusama, Joong Seop Lee, Saburo Murakami, and Morita Yasuji. Nigerian artist Uche Okeke, whose drawing practice looks equally to Igbo tradition and Western modernism, will also have work featured for the first time since its acquisition by the Museum in 2015.

Degree Zero: Drawing at Midcentury is organized by Samantha Friedman, Associate Curator, Department of Drawings and Prints. Karel Appel (Dutch), 1921-2006. Inset, 1956. Ink on paper. 9 3/8 x 12 5/8 in. G3.8 x 32.1 cm. The Museum of Modern Art, New York. The Joan and Lester Jauer Collection. © 2019 Artists Rights Society (ARS), New York / Van Lennep Productions, Amsterdam.



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