

THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

47128-4

FOR IMMEDIATE RELEASE

RECENT PICASSO LITHOGRAPHS EXHIBITED AT

MUSEUM OF MODERN ART

The evolution of a picture, the transition from realistic to abstract form, will be shown in progressive detail when the exhibition

46 Recent Lithographs by Picasso from
the Collection of Mrs. Meric Gallery

opens at the Museum of Modern Art Wednesday, January 29. The exhibition will remain on view through April 6. The lithographs are trial proofs, many of them successive states, made by Picasso during the past year or two. So far as is known they have never before been shown or reproduced. In addition to several series of proofs, each pulled from a different state of the same stone, there are a number of single proof (non-serial) lithographs in the exhibition.

Alfred H. Barr, Jr., Director of Research in Painting and Sculpture in the Museum, comments on this unusual exhibition as follows:

"The several series included among these lithographs offer an unusual opportunity to watch Picasso in the process of making a picture. If we follow the series of the Girl's Head (Nos. 1-5), Two Figures (Nos. 19-27) or the Bull (Nos. 28-33), we find that Picasso has first drawn on the lithographic stone a comparatively naturalistic image which he then transforms and simplifies step by step. In six stages the massive Bull is magically reduced to less than a dozen slender lines. All sense of the color of the animal, the texture of his hide, his weight, strength and formidable brutality are distilled to an abstraction right before our eyes.

"The transformation is especially easy to follow in the nine states of Two Figures. In the first state the nudes are rather conventionally drawn and modeled. After several minor changes, Picasso begins in state 4 to simplify the left-hand figure. In state 7 he compresses and distorts the reclining figure and by state 9 has completed the metamorphosis of both. Picasso makes these changes all on a single stone from which he prints each of the nine proofs. Sometimes he wipes away the ink to form a new shape, sometimes he adds lines and tones.

"Besides the three main series there are a number of single prints: some of them, like the Forty-one Bulls (No. 44), are amusing and casual in spirit; others are of extraordinary technical interest. In Bull Fight II (No. 37) Picasso seems to have used scissors to slash out stencils which he then impressed on the stone by rubbing transfer paper through various textures and wrinkles. In the Circus (No. 38), the on-lookers are white silhouettes snipped out of a gray background, the performers are black scissored against white.

"All in all these 46 prints prove once more the fecundity and ingenuity of Picasso's art in which new forms are continually revealed by new techniques."

The following lithographs comprise the exhibition:

- 1-18 GIRL'S HEAD
 - 1-5 Series of five states from one stone
 - 6-7 Two states from one stone. Dated Nov. 2, 1945
 - 8-10 Three states from one stone.
 - 11-14 Four states from one stone
 - 15 Single proof. Dated Nov. 5, 1945
 - 16 Single proof
 - 17 Single proof
 - 18 Single proof

- 19-27 TWO FIGURES. Series of nine states from one stone

- 28-33 BULL. Series of six states from one stone

- 34-35 BOY'S HEAD. Two states from one stone

- 36 BULL FIGHT I

- 37 BULL FIGHT II

- 38 CIRCUS

- 39 TWO BULLS

- 40 STUDIES: BOYS' HEADS, ETC.

- 41 STUDIES: RAMS' HEADS

- 42 STUDIES: BULLS, RAMS, BIRDS

- 43 BULL

- 44 FORTY-ONE BULLS AND SIX HEADS

- 45 TEN BIRDS

- 46 THREE BIRDS