

The Museum of Modern Art

1 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

No. 106

FOR RELEASE:

Wednesday, October 11, 1967

PRESS PREVIEW:

Monday, October 9, 1967

11 a.m. - 4 p.m.

THE SCULPTURE OF PICASSO will be on view at The Museum of Modern Art from October 11 through January 1. Primarily from the artist's own collection and never before seen in the United States, the exhibition was selected by Roland Penrose, Chairman of the Institute of Contemporary Arts, London, who has also written the catalogue*. The exhibition has been installed here by René d'Harnoncourt, Director of the Museum.

An important group of near-realistic bronzes, miniature to monumental, a gallery of cubist constructions, a group of figures ingeniously assembled from found objects (often combined with plaster and cast in bronze) and a large number of the recent painted sheet metal figures in which Picasso effectively combines painting and sculpture are among the 290 works brought together for the exhibition.

The show spans 65 years, beginning in 1901 when the artist was 20 years old, and ending with photo-montages of monuments that in his 86th year he envisions for the future. About 90 percent of the sculptures are from Picasso's own collection, as are most of the 32 ceramics and half of the 16 drawings and collages. In addition, the Museum is showing 32 prints from "The Sculptor's Studio" from its own collection.

"Many of the works are not strictly sculpture as the term is generally understood," Mr. d'Harnoncourt points out in a wall label in the Main Hall. "Paintings on curved or folded surfaces become sculptures; constructions made of solid materials such as wood or metal achieve the character of painting. All testify to the constant discoveries by which Picasso extends the traditional methods and mediums of art."

A unique aspect of the exhibition is described by Sir Roland, a close friend of the artist for many years:

It is difficult to find an explanation for the considerable difference in attitude that Picasso has towards his sculpture and his painting. Since his youth he has regarded painting as the most obvious and legitimate of his resources, and with certain important exceptions he has always been willing to part with paintings. Sculpture has had for him a more personal attachment: he has always wished to live surrounded by it, and only since his eighty-fifth birthday (1966) has he allowed a full-scale retrospective of his sculpture to be shown, first in Paris and later in London and New York.... It is now possible to form an opinion of the significance of this art in his life and to estimate his influence on the development of sculpture throughout the world in this century.

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*THE SCULPTURE OF PICASSO by Roland Penrose. 232 pages, 260 illustrations (one color). Hardbound, \$15.00; paperbound, \$5.95. Published by The Museum of Modern Art, New York.

Mr. d'Harnoncourt has grouped the works in the show by affinities of form and content rather than by a strict chronological sequence. Some galleries, such as the Cubist room, contain work from a particular period; in one gallery two constructions confront each other, one made in 1929 of metal bars shaped by the artist, the other in 1950 of sections of an iron stove and pipe. A 1930 construction made with cardboard and a glove covered with sand, a 1935 figure that uses wood, a doll's arm and a metal lock and a 1949 bronze sculpture are juxtaposed because of their similarities in the use of the Surrealist vocabulary.

In the formal space of the Main Hall, stand three of Picasso's world-famous life-size bronzes: Man with Sheep (1944), She-Goat (1950) and Pregnant Woman (1950), the latter two from The Museum of Modern Art Collection. In an adjacent gallery labeled "Heads" the visitor is given a capsule preview of the range of Picasso's work: a 1903 bronze confronts a head cast more than half a century later; a painted wood construction using a bread basket for hair hangs on one wall; and on another, the famous bull's head made in 1943 from a bicycle seat and handlebars.

Early small sculptures, expressive character studies, are seen in vitrines built into the walls that flank the entrance to the East Wing galleries; a 1907 rough wood carving showing African influence stands next to a large drawing related to the piece.

Cubist Work

A special gallery is devoted to Picasso's cubist constructions. The bronze head of 1909, his sole important sculptural work of the Analytic-Cubist period, is in a mirror-lined vitrine built in a floor to ceiling column. On the sides of the column hang two important cubist drawings. Constructions from 1912-24 of paper and wood are shown in wall cases.

These constructions, Sir Roland says, often brightly painted, broke the rules which demanded that a painting should remain two-dimensional and circumscribed by its frame.... But this was not the only reason for the disapproval they aroused as outrageous innovations. The materials used by Picasso were of the most commonplace kind and therefore supposedly unworthy of a work of art. Any fragment of paper, wood, tin, cardboard, or string that suited his purpose was enlisted into this attack on former standards. The result was a composition in depth not contained within a frame, a revolutionary conception of new possibilities in both sculpture and painting.

Among the constructions there is, however, one small but notable three-dimensional polychrome sculpture, the Glass of Absinth, 1914....[which] combines in a playful way varying degrees of reality. On top of the glass is placed a real absinthe spoon holding a replica of a lump of sugar, but the glass is opened up in cubist fashion to show the surface of the liquid within. Each of the six bronze casts of the original wax sculpture was decorated differently by Picasso with a variety of textures

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or bright contrasts of lines and pointillist color.

The piece on view was given to the Museum by Mrs. Bertram Smith.

Small Pieces and Lost Pieces

"Picasso's ability to make any medium and any style a vehicle for a personal statement is strikingly evident in his small sculpture," Mr. d'Harnoncourt says at the entrance to the gallery on the south devoted to miniature pieces. "While working on major pieces he would form figures or animals from whatever material was available at the moment: a lump of clay was squeezed, scraps of paper were cut or torn, pebbles carved. The ease with which such materials could be handled make them an excellent means of giving form to fleeting ideas." In addition to 15 actual works, this gallery contains 23 photographs by Brassai of Picasso's creations, many of paper which no longer exist.

Surrealist Motifs

South of the cubist gallery, Mr. d'Harnoncourt has installed works mostly from the '30s but extending through the '50s in which surrealist motifs appear. Included are dolls Picasso made when his daughter was born in 1935.

A field that has given him great scope for treating conventional ideas with disrespect opened up when making dolls for his children, as he began to do during the thirties, and has continued at intervals since, Penrose writes. The richest variety and the most surprising inventions come from his apt use of commonplace materials.... In this game the sophisticated research that went into cubism, the metamorphoses of surrealism, and the skill and cunning with which he can juggle with appearances all play their part with unimpeded spontaneity.

This gallery also contains eight slender figures whittled from long narrow pieces of wood. Because of their proportions they appear to have the stature of giantesses. This ability to give scale to small objects so that they appear to be colossal is present throughout Picasso's work, Sir Roland points out.

Large Constructions, Assemblages, Massive Heads and Recent Work

The Garden Wing, the Museum's largest gallery, is devoted to Picasso's constructions, assemblages, massive bronze heads and recent painted sheet-metal heads and figures. "Picasso's early constructions in the round - Woman in the Garden of 1929-30 and the Head of 1931 - were made of metal rods and scraps that were cut, shaped and fastened together," Mr. d'Harnoncourt notes. "Later works, such as Woman with Baby Carriage of 1950-53 and Little Girl Skipping Rope of 1950, were created of found objects that were used with little or no alteration of their original form, and supplemented by rough lumps of clay or plaster. These

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heterogeneous elements were then given unity by casting the whole in bronze.... Such 'assembled' constructions reveal the wit and magic with which Picasso has transformed everyday objects into the materials of art without destroying their identity, thus allowing us to perceive them simultaneously on two different levels of experience."

Four greater than life-size massive bronze heads, mostly made in Boisgeloup in 1931-32 are given an impressive setting on high pedestals enclosed in a circular wall constructed at the center of the gallery. The model was Maria Theresa.

Small painted sheet-metal sculptures, a new form in which Picasso worked in 1954 and again in 1960, are shown in a small intimate gallery while the large heads and figures are in the main gallery. His technique was to make paper or cardboard patterns of birds, animals, human figures, or objects that were then cut out and folded in sheet metal by artisans to achieve a three-dimensional form. He painted some of these pieces on one side only, thus clearly intending them to be seen from a single viewpoint; others he painted on all sides.

With a delightful economy of means the simple sweeping curves of their outlines and the subtle play of light and shade on their surfaces combine to give them a sense both of movement and solidity, Sir Roland writes. In many of them there is the clear-cut profile of Jacqueline, Madame Picasso; others are reminiscent of cubist constructions by the impression of transparency they establish. But whether they are birds, animals, or human figures they all possess the tensions and movement existing in life.

In the past several years Picasso has accepted commissions for monumental outdoor sculpture. A model of the bust recently installed in the ^{plaza of the} Chicago Civic Center is shown and a work related to the monumental figure now in Kahnweiler's Garden in France. A photo-montage shows how Picasso envisions a piece projected for Rotterdam and enlarged photographs show other examples of completed work in Sweden.

The Bathers, which is at Expo 67 and is the only major group not included in the exhibition, is represented by a large photo-mural flanked by four bronze figures similar to those in The Bathers and by five figures of flat wood similar to those from which The Bathers were cast.

Ceramics

Between 1948 and 1963 Picasso produced an enormous number of ceramics, including tiles, plates, pots, and vases, at La Madoura, the pottery works of Georges and Suzanne Ramié in Vallauris. The 32 ceramics selected for this exhibition and shown in the west galleries are true sculptures -- works in which three-dimensional form is at least as significant as surface decoration.

"Picasso delights in the transformation of familiar ceramic shapes into human

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and animal forms -- bottles become women, jugs change to heads. He has sometimes carried the transformation back toward the realm of traditional sculpture by having such pieces cast in bronze, for example, Vase-Woman and Vase-Face," Mr. d'Harnoncourt says.

Sculptor's Studio - Prints

The early thirties were productive years for Picasso as a sculptor and, in the spring of 1933, he etched a suite of forty prints on the theme of the sculptor in his studio. Twenty-two of these are shown. Some were inspired by the colossal bronze heads he had just completed, shown in the Garden Wing of this exhibition. Later etchings in the series bear less specific references to Picasso's own work. The suite of etchings represents the culmination of Picasso's neo-classic style which, in his painting, he had abandoned a decade before. Whether at work or at rest Picasso's sculptor appears a classic hero, bearded, nude and crowned with an ivy wreath.

Photographs and additional information available from Elizabeth Shaw, Director,
Department of Public Information, The Museum of Modern Art, 11 West 53 Street,
New York, N.Y. 10019. 245-3200.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

Friday, October 6, 1967
FOR IMMEDIATE RELEASE

Three hundred and twenty-five invited guests will attend a special preview of THE SCULPTURE OF PICASSO and a formal dinner party at The Museum of Modern Art on Monday, October 9. Ambassador and Mrs. Arthur Goldberg, Mayor and Mrs. John V. Lindsay, French Ambassador and Mrs. Charles Lucet, and Sir Roland and Lady Penrose from England, will be among the guests arriving for a special viewing and cocktails from 6:30 p.m. to 7:45 p.m. Mrs. Bliss Parkinson, President of the Museum, will be in the receiving line with Mr. John Hay Whitney and Dr. Henry Allen Moe, Museum Trustees.

William S. Paley, Vice-Chairman of the Board of Trustees, will speak at the dinner which will be held in the Founder and Trustee Rooms on the 6th floor at 8:00 p.m. Among the guests will be Mr. and Mrs. Douglas Auchincloss, Mr. and Mrs. Alfred H. Barr, Jr., Mr. and Mrs. Gardner Cowles, Mr. and Mrs. C. Douglas Dillon, Mr. and Mrs. August Heckscher, Mr. and Mrs. Joseph H. Hirshhorn, Mrs. Albert D. Lasker, Mr. and Mrs. Reuben Nakian, Mrs. Louise Nevelson, and Mr. and Mrs. John D. Rockefeller 3rd. (A list of dinner guests will be available Monday at 4:00 p.m.)

Following the dinner, more than 3500 Contributing Members of the Museum will preview the exhibition from 8:30 to 11:00 p.m.

THE SCULPTURE OF PICASSO, the largest retrospective of this work to be exhibited in the Western Hemisphere, includes more than 250 pieces, the majority of which are from the artist's personal collection and have never before been seen in the United States. The exhibition, installed by Rene d'Harnoncourt, virtually throughout the entire first floor of the Museum, was selected by Roland Penrose, Chairman of the Institute of Contemporary Arts in London and author of the Museum's book published on the occasion of the show. It opens to the public on October 11th following a preview for regular Museum members from 11:00 a.m. to 11:00 p.m. on the 10th. It is the Museum's contribution to the Cultural Showcase Fortnight.

For additional information contact Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 245-3200, extensions 201, 202, 203.

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PRINTS BY PICASSO: A Selection from 60 Years

October 11, 1967 - January 1, 1968

The Paul J. Sachs Galleries

Checklist

In the listing below, uninscribed dates are enclosed in parentheses. Whenever date of execution differs from printing or publication date, both are indicated. In the statement of dimensions, composition or plate size is given, and height precedes width. Acquisition numbers are followed by photographic negative numbers in parentheses.

1. The Frugal Repast. (1904, printed 1913). Etching, 18 3/16 x 14 13/16". Gift of Abby Aldrich Rockefeller. 503.40. (S-2531).
2. Head of a Woman, in Profile. (1905). Drypoint, 11 9/16 x 9 3/4". The Lillie P. Bliss Collection. 94.34. (S-735).
3. The Acrobats. (1905, printed 1913). Drypoint, 11 1/4 x 12 7/8". Gift of Abby Aldrich Rockefeller. 502.40. (S-9456).
4. Salome. (1905, printed 1913). Drypoint, 15 7/8 x 13 3/4". The Lillie P. Bliss Collection. 89.34. (S-9455).
5. Head of a Young Woman (Fernande Olivier). (1906, printed January 8, 1933). Woodcut, 20 1/4 x 13 1/2". The Abby Aldrich Rockefeller Fund. 386.51. (Baker 8751).
6. Mademoiselle Léonie. Illustration from St. Matorel by Max Jacob. (1910, published 1911). Etching, 7 7/8 x 5 9/16". The Abby Aldrich Rockefeller Fund. 507.49.1. (S-9450).
7. Mademoiselle Léonie in a Chaise Longue. Illustration from St. Matorel by Max Jacob. (1910, published 1911). Etching, 7 13/16 x 5 9/16". The Abby Aldrich Rockefeller Fund. 507.49.3. (Study AZ77).
8. Still Life with Bottle. (1912). Drypoint, 19 11/16 x 12". Acquired through The Lillie P. Bliss Bequest. 21.47. (S-6289).
9. Nude Woman. Illustration from Le Siège de Jérusalem by Max Jacob. (1913-14). Etching and drypoint, 6 3/8 x 4 1/2". Gift of Frank Crowninshield. 621.43.1.
10. Man with Dog. (1914). Etching, 10 7/8 x 8 5/8". The Larry L. Aldrich Fund. 788.56.
11. Pierre Reverdy. Frontispiece from Cravates de chanvre by Pierre Reverdy. (1922). Etching, 4 5/8 x 3 1/2". The Abby Aldrich Rockefeller Fund. 240.51. (S-11.014).
12. André Breton. Frontispiece from Clair de terre by André Breton. (1923). Drypoint, 5 7/8 x 3 15/16". Gift of Victor S. Riesenfeld. 340.58. (S-11.013).
13. The Three Friends. (1927). Etching, 16 15/16 x 11 3/4". Gift of Abby Aldrich Rockefeller. 491.40. (S-11.008).

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14. Painter with Model Knitting. Illustration from Le Chef-d'oeuvre inconnu by Honoré Balzac. (1927, published 1931). Etching, 7 9/16 x 10 7/8". Gift of Henry Church. 620.43.4. (S-10.956).
15. Seated Nude Surrounded by Sketches of Animals and Men. Illustration from Le Chef-d'oeuvre inconnu by Honoré Balzac. (1927, published 1931). Etching, 7 9/16 x 10 15/16". Gift of Henry Church. 620.43.10.
16. Face. (1928). Lithograph, 8 1/8 x 5 9/16". Gift of Abby Aldrich Rockefeller. 480.40. (S-6668).
17. The Fall of Phaeton with the Chariot of the Sun. Illustration from Les Métamorphoses by Ovid. (September 20, 1930, published 1931). Etching, 8 7/8 x 6 11/16". Gift of James Thrall Soby. 13.44.4.
18. Combat of Perseus and Phineus over Andromeda. Illustration from Les Métamorphoses by Ovid. (September 21, 1930, published 1931). Etching, 9 x 6 3/4". Gift of James Thrall Soby. 13.44.10. (S-18.425).
19. Minotaur and Woman. (June 18, 1933). Drypoint, 11 5/8 x 14 3/8". The Abby Aldrich Rockefeller Fund. 236.49. (S-8197).
20. Tauromachy II. (September 8, 1934). Etching, 19 7/16 x 27 1/16". Acquired through The Lillie P. Bliss Bequest. 244.47. (S-8195).
21. Blind Minotaur. (1934). Aquatint and etching, 9 11/16 x 13 5/8". The Abby Aldrich Rockefeller Fund. 90.49. (S-8215).
22. Minotauromachy. (1935). Etching, 19 1/2 x 27 3/8". The Abby Aldrich Rockefeller Fund. 20.47. (S-8305).
23. Satyr and Sleeping Woman. (June 12, 1936). Etching and aquatint, 12 7/16 x 16 7/16". The Abby Aldrich Rockefeller Fund. 267.49. (S-9111).
24. Illustrations for La Barre d'appui by Paul Eluard. (Before cutting of plate into four parts). (June 1936). Lift ground aquatint, 12 7/16 x 8 1/2". The Abby Aldrich Rockefeller Fund. 358.51. (S-6227).
25. Horse. Illustration from Histoire naturelle by Comte de Buffon. (1936, published 1942). Aquatint, 10 1/2 x 8 3/8". Gift of Abby Aldrich Rockefeller. 174.46.1. (Study T53).
26. Bull. Illustration from Histoire naturelle by Comte de Buffon. (1936, published 1942). Aquatint, 10 1/2 x 8 3/4". Gift of Abby Aldrich Rockefeller. 174.46.4. (Study T62).
27. Dancer with Tambourine. (1938). Etching and aquatint, 26 1/4 x 20 1/8". Acquired through The Lillie P. Bliss Bequest. 165.45. (Study-Valentin P62).
28. Contrée by Robert Desnos. Paris, Robert-J. Godet, 1944. Two examples of the etched frontispiece, one decorated in colored crayon by the artist, 9 5/8 x 5 3/16". The Louis E. Stern Collection. 980.64.
29. Young Boy. (November 7, 1945). Lithograph, 12 1/4 x 9 3/8". Curt Valentin Bequest. 357.55. (Study BL54).

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30. Owl. (January 20, 1947). Lithograph, printed in color, 25 1/2 x 19 1/2".
Curt Valentin Bequest. 360.55. (S-11.031).
31. Couple. (March 23, 1947). Lithograph, 19 5/8 x 25 3/8".
Mrs. Bertram Smith Fund. 775.56.
32. David and Bathsheba. (March 30, 1947). Lithograph, 25 1/2 x 19 1/4".
Acquired through The Lillie P. Bliss Bequest. 255.47. (S-11.030).
33. Study of Profiles. (December 6, 1948). Lithograph, 28 7/8 x 21 5/8".
Mrs. Bertram Smith Fund. 373.56. (S-15.390).
34. Woman in Armchair, No. 4. (January 3, 1949). Lithograph, 27 1/2 x 21 1/2".
Curt Valentin Bequest. 362.55.
35. The Toad. (January 13, 1949). Lithograph, 19 5/8 x 25 1/4".
The Abby Aldrich Rockefeller Fund. 565.51. (S-15.507).
36. The Striped Blouse. (April 3, 1949). Lithograph, printed in color,
25 1/2 x 19 3/4". The Abby Aldrich Rockefeller Fund. 566.51. (S-11.007).
37. Departure. (May 20, 1951). Lithograph, printed in color, 21 1/8 x 25 9/16".
The Abby Aldrich Rockefeller Fund. 22.52. (S-11.018).
38. Head of Balzac I. (November 25, 1952). Lithograph, 27 1/2 x 20 15/16".
The Abby Aldrich Rockefeller Fund. 622.54. (S-13.309).
39. Paloma and Doll. (December 14, 1952). Lithograph, 27 3/4 x 21 3/4".
Curt Valentin Bequest. 366.55.
40. Girl at a Window. (1952). Aquatint and drypoint, 32 13/16 x 18 5/8".
Curt Valentin Bequest. 367.55. (S-11.419).
41. Dance of the Banderillas. (February 14, 1954). Transfer lithograph,
18 9/16 x 25". The Larry L. Aldrich Fund. 410.54. (S-15.468).
42. Artist and Model. (March 19 and 26, 1954). Lithograph, 21 3/4 x 14 7/8".
Gift of Mr. and Mrs. E. Powis Jones. 782.56. (Studly BL58).
43. Two Women on the Beach. (January 10, 1956). Transfer lithograph,
18 13/16 x 24 3/8". Gift of Mr. and Mrs. Daniel Saidenberg. 766.56.
44. Wounded Bullfighter. (April 24, 1956). Transfer lithograph, 14 1/4 x
18 3/4". Gift of Mr. and Mrs. Daniel Saidenberg. 767.56. (S-15.742).
45. Seated Woman (after Cranach). (1958). Linoleum cut, printed in color,
25 11/16 x 21 5/16". Gift of Mr. and Mrs. Daniel Saidenberg. 631.59.
(S-15.923).
46. La Tauromaquia by Pepe Illo (José Delgado y Galvéz). Barcelona
(Edition de la Cometa), 1959. Cover, drypoint, 11 1/4 x 14 3/16",
and aquatint illustrations, 7 13/16 x 11 9/16". The Louis E. Stern
Collection. 1023.64.

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- 47. Le Déjeuner sur l'Herbe. (May 13, 1962). Linoleum cut, printed in color, 20 15/16 x 25 1/4". Gift of The Saidenberg Gallery. TR 1957.
- 48. Still Life Under the Lamp. (1962). Linoleum cut, printed in color, 20 7/8 x 25 3/16". Gift of Mrs. Donald B. Straus. 289.64. (S-18.840).
- 49. The Smoker. (September 8, 1964). Aquatint, 16 1/4 x 12 1/2". The James Thrall Soby Fund. 577.65.

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THE MUSEUM OF MODERN ART AND PICASSO

The Museum of Modern Art collection of works by Picasso surpasses in range and importance that of any other museum in the world. In addition to the major sculptures owned by the Museum on view in THE SCULPTURE OF PICASSO (Woman's Head, Glass of Absinth, Pregnant Woman, She-Goat, Baboon and Young, and Goat Skull and Bottle), the Museum owns 49 paintings, half of which are on view in the second and third floor galleries. Included are such milestones in twentieth century art as Les Demoiselles d'Avignon, Three Musicians, Girl before a Mirror, and Night Fishing at Antibes. Guernica and its studies, on extended loan from the artist since 1939, are also on view.

Supplementing the selection of etchings owned by the Museum from the series The Sculptor's Studio on view in THE SCULPTURE OF PICASSO, a special selection of Picasso's graphic work has been made by William S. Lieberman, Director of the Department of Drawings and Prints, and is installed in the Paul J. Sachs Galleries on the third floor. PRINTS BY PICASSO: A SELECTION FROM 60 YEARS consists of 50 prints in various media dating from 1904 to 1965 and including the great etching of 1935, Minotauremachie.

The first Picasso picture to enter the Museum Collection was Head (1909) given by Mrs. Saidie A. May in 1930. In 1934 Woman in White (now owned by the Metropolitan Museum of Art) and Green Still Life came to the Museum as part of the Lillie P. Bliss Collection. The following year Walter P. Chrysler, Jr., gave The Studio and in 1937 Seated Woman was given anonymously. In that year the Museum made its first Picasso purchase, the collage Man with a Hat.

In 1937 Mrs. Simon Guggenheim gave her first purchase fund to the Museum, making possible the acquisition of Girl before a Mirror the next year. This initiated the Guggenheim Fund through which such masterpieces as Three Musicians and Night Fishing at Antibes were acquired. Three other paintings by Picasso and three sculptures,

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including the great She-Goat, were bought with this fund.

The epoch-making Les Demoiselles d'Avignon, which influenced the cubist generation as did no other single work, was acquired in 1939 through funds realized from the Lillie P. Bliss Bequest. This bequest also provided the funds for Ma Jolie and four other paintings and several drawings.

For its first showing of twentieth century European paintings in 1930, a few months after the Museum was founded, it borrowed 15 paintings by Picasso at a time when no museum in this country had held an important Picasso exhibition. Ten years later the Museum presented the most comprehensive exhibition of his work ever assembled up to that time. PICASSO: 40 YEARS OF HIS ART, which broke attendance records at the Museum, consisted of more than 360 works dating from 1898 to 1939, including Guernica and its studies. Ninety-one works were sent from the collection of the artist, the largest single source of loans to the show.

A second great retrospective, held by the Museum in 1957 to honor Picasso's 75th anniversary, included the first large showing in America of his sculpture, as well as many paintings never before seen here and a few almost unknown even to students of Picasso. The more than 300 oils, sculptures, watercolors, gouaches, pastels and drawings were assembled from 80 collections here and abroad.

The Museum has presented some 18 shows devoted to the artist's work in New York or as part of its circulating exhibitions program. PICASSO: HIS GRAPHIC ART (1940) was the first comprehensive exhibition in the United States of his graphic work. It included 153 prints, posters and illustrated books from the Museum collections. The 80TH BIRTHDAY EXHIBITION: PICASSO of 1962 was drawn entirely from the Museum's collections. Its 80 paintings, sculptures, drawings and collages, 97 prints and five illustrated books covered six decades of the artist's work. The majority of the Museum's shows of painting and sculpture by Picasso were directed by Alfred H. Barr, Jr., first Director of the Museum and Director of Museum Collections until his retirement in July 1967.

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The Museum has published six books on Picasso:

Picasso: Forty Years of His Art by Alfred H. Barr, Jr., 1939.

Picasso: Fifty Years of His Art by Alfred H. Barr, Jr., 1946.
(reprinted 1955 and 1966)

Redon - Picasso by William S. Lieberman, 1952.

The Sculptor's Studio by William S. Lieberman, 1952.

Portrait of Picasso by Roland Penrose, 1957.

Picasso: 75th Anniversary catalogue by Alfred H. Barr, Jr., 1957.

The Museum also sells several large color reproductions of the artist's paintings, a dozen different postcards and 23 color slides of both painting and sculpture by Picasso, as well as a poster issued in connection with the current exhibition.

On the occasion of THE SCULPTURE OF PICASSO, five banners especially designed for the show are flying above 53rd Street across the Museum facade. Three of the banners are adorned with the artist's signature in blue on a white ground; between these are placed two solid colored flags of orange and yellow. The banners, all 6 by 16 1/2 feet, will be displayed for the duration of the exhibition.

Additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019, 245-3200.