

The Museum of Modern Art

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THE SCULPTURE OF PICASSO by Roland Penrose. 232 pages, 260 gravure illustrations (1 in color). Hardbound, \$15.00; paperbound, \$5.95. Published by The Museum of Modern Art, New York. Hardbound edition distributed to the trade by Doubleday and Co., Inc.

THE SCULPTURE OF PICASSO by Roland Penrose, the most comprehensive work ever published on this important facet of the artist's genius, has just been issued by The Museum of Modern Art. Documenting in full this relatively unknown part of Picasso's oeuvre, THE SCULPTURE OF PICASSO reveals the scope and significance of his work from 1901 to the present.

Roland Penrose, Chairman of the Institute of Contemporary Arts in London and Trustee of the Tate Gallery, has been for many years an intimate friend of Picasso. Sir Roland is the author of several books on Picasso, including Picasso: His Life and Work, which has become a standard biography, and Portrait of Picasso, published by the Museum in 1957. Internationally recognized as an expert on contemporary art, Sir Roland is himself a painter, poet and essayist as well as an adventurous collector of modern art.

THE SCULPTURE OF PICASSO is published to coincide with the major retrospective exhibition of the artist's sculpture at the Museum from October 11 through January 1. Selected by Sir Roland and installed here by René d'Harnoncourt, Director of the Museum, the exhibition is drawn mostly from the artist's own collection, which has never been previously shown in this country. Picasso has always had a strong personal attachment to his sculpture, and he has lived surrounded by it. Only at the time of his 85th birthday in 1966 did he consent to a major exhibition, which was first shown in Paris and London.

Two hundred and sixty gravure illustrations provide a virtually complete documentation of his sculpture as well as a selection of 21 related drawings, prints and paintings. The large, full-page reproductions, presented chronologically, are often grouped to illustrate the development of a theme, the use of materials, or stylistic innovations.

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A selective chronology, prepared by Alicia Legg, Associate Curator of Painting and Sculpture at the Museum, a bibliography on Picasso as sculptor and ceramist, compiled by Inge Forslund, and a complete catalog of the Museum's exhibition supplement Sir Roland's lucid essay. The foreword is by Monroe Wheeler, Counsellor to the Trustees.

THE SCULPTURE OF PICASSO provides "the opportunity to acclaim Pablo Picasso as a great sculptor and yet another reason to admire and wonder at the contribution he has made to our vision and our understanding of reality," states Sir Roland. Picasso's immense variety in sculpture is the result of constant inventiveness and experimentation. Sir Roland begins his analysis with the earliest modeled bronzes, in which the artist first began to develop what was for him a new means of expression. In his cubist bas-relief constructions, the artist developed his interest in building sculpture into space rather than by modeling. Despite intermittent periods in which he did not produce sculpture in the round, Picasso has been concerned with sculptural problems throughout his career.

In 1928, Picasso began experimenting with metal in the studio of the Spanish sculptor Julio Gonzalez. His iron and wire sculptures of this period are essentially three-dimensional forms drawn in the air. Picasso has explored all media, including bronze, iron, wood, plaster, terra-cotta and even paper. His most recent phase is characterized by the painted and folded sheet-metal and monumental sculptures.

Sir Roland discusses at length Picasso's imaginative use of materials and his frequent "desire to play," which is evident in his use of assemblage techniques throughout his career. Picasso began to incorporate commonplace objects, such as tacks and string, in his early cubist constructions. "With the eye of a hawk and the cunning of an alchemist," Picasso developed a highly sophisticated art of assemblage. His post-war bronzes are often comprised of found objects such as carpenter's nails or even a child's toy car (Baboon and Young, 1951), which give to these objects an entirely new identity in the context of the sculpture.

In THE SCULPTURE OF PICASSO, Roland Penrose emphasizes the consistency of the artist's thought in every medium he employs. There is not any serious division

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between Picasso the sculptor and Picasso the painter, observes Sir Roland. "On the contrary, throughout the great diversity of his work it is noticeable how closely knit are all forms of expression.... It is impossible to consider one without the other."

THE SCULPTURE OF PICASSO, published in a handsome 9 1/2 x 12" format printed on heavy Mohawk Superfine paper, was designed by Joseph Bourke Del Valle. It is available in two editions: hardbound, \$15.00, distributed to the trade by Doubleday and Company, Inc., and paperbound, \$5.95. Both editions are available by mail from the Museum or at the Museum Bookstore.

Review copies, photographs and additional information available from Elizabeth Shaw, Director, and Patricia B. Kaplan, Associate, Press Services, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. 245-3200.