

THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

TELEPHONE: CIRCLE 5-8900

FOR RELEASE MONDAY, NOVEMBER 6, 1939

FINAL PAINTINGS ARRIVE FROM EUROPE IN TIME FOR BIG
PICASSO EXHIBITION AT MUSEUM OF MODERN ART

The last of the European loans has just passed through customs for the large Picasso Exhibition which will open at the Museum of Modern Art, 11 West 53 Street, Wednesday, November 15. This final shipment came from Paris and included works from 1901 almost to the present year, the latest painting being the Bird Cage loaned by Mme. Elsa Schiaparelli of Paris. Only one more painting is expected from abroad, The Three Musicians, one of Picasso's greatest Cubist paintings. It is coming from Buenos Aires and there is hope that it will arrive just before the opening of the exhibition, which is titled PICASSO: Forty Years of his Art.

In spite of the war risk on the ocean, loans from abroad have been arriving at the Museum for the past two months. The loans are about evenly divided between this country and Europe; the largest European lender is the artist himself, with a loan of thirty works. Walter P. Chrysler, Jr. has made the largest American loan: thirty-two paintings and drawings and one sculpture. Included in the exhibition are ten works from the Museum's Permanent Collection.

The exhibition will be the greatest comprehensive presentation of Picasso's work ever assembled. It will cover all his periods from 1898 to 1939 and will consist of 362 oils, watercolors, gouache and tempera, drawings, prints, bronzes, lithographs, collages and other items, including two Gobelin tapestries. Among these will be all but one or two of his principal masterpieces.

The most famous living artist, Picasso is already a legend. He was born October 25, 1881, in Malaga, on the Mediterranean coast of Spain. From a very early age he showed extraordinary talent. His father encouraged and guided his studies until in 1896 he passed the entrance tests for the Barcelona Academy, taking a single day for an examination so difficult that a whole month was ordinarily allowed for its completion. A few months later he repeated this prodigious performance at Madrid. But he soon grew bored with the sterile atmosphere

of the Madrid Academy and returned to Barcelona to set himself up as an independent artist at the age of sixteen.

Shortly before he was nineteen he went to Paris, where his output continued to be prolific. In 1904 he settled permanently in that city, which is still his home. His early work from 1895 to 1900 in Barcelona, Madrid, and Paris was followed by:

early 1901 late 1904	"Blue" period.
1905	"Harlequin" period; bronzes and etchings.
late 1905-1906	"Rose" period.
1907-1908	"Negro" period.
1909-1913	Analytical Cubism 1912-14 pasted paper compositions.
1914	Synthetic Cubism begins and continues with variations, and along with other styles, for over a decade including a period of large decorative still life 1924-26.
1915	Realistic portrait drawings mark departure from Cubism.
1917	Designing for Russian Ballet and a trip to Rome lead gradually into "Classic" period.
1918-1924	"Classic" period, which is continued until present time in drawings and book illustrations.
1925-1939	Although work in his "Classic" and "Synthetic Cubist" traditions continues, he has invented numerous styles and devices of extraordinary variety, often with a strong fantastic or grotesque character and with a more active psychological content than in his Cubist or classic veins; 1937 <u>Guernica</u> mural for Spanish government during the Civil War.

Picasso hurtles from one period to another, leaving a trail of schools in his wake like the tail of a comet. He belongs to none of these schools, but rushes recklessly ahead on his varied, exciting, controversial, iconoclastic, original, astounding, versatile, powerful, disquieting, shocking, formidable, bewildering, explosive course. His art confuses shocks, enrages, amazes, fascinates, charms and stirs many. But he does not paint by rules and often cannot be understood at first glance. Picasso has said:

"Art is not the application of a canon of beauty but what the instinct and the brain can conceive beyond any canon. When we love a woman we don't start measuring her limbs. We love with our desires - although everything has been

done to try to apply a canon even to love.

"Why does one love the night, flowers, everything around one, without trying to understand them? But in the case of a painting, people have to understand. If only they would realize above all that an artist works of necessity, that he himself is only a trifling bit of the world, and that no more importance should be attached to him than to plenty of other things which please us in the world, though we can't explain them.

"It is my misfortune - and probably my delight - to use things as my passions tell me. What a miserable fate for a painter who adores blondes to have to stop himself putting them into a picture because they don't go with the basket of fruit! How awful for a painter who loathes apples to have to use them all the time because they go so nicely with the cloth. I put all the things I like into my pictures. The things - so much the worse for them; they just have to put up with it.

"A picture is not thought out and settled beforehand. While it is being done it changes as one's thoughts change. And when it is finished, it still goes on changing, according to the state of mind of whoever is looking at it. A picture lives a life like a living creature, undergoing the changes imposed on us by our life from day to day. This is natural enough, as the picture lives only through the man who is looking at it.

"I want to get to the stage where nobody can tell how a picture of mine is done. What's the point of that? Simply that I want nothing but emotion to be given off by it.

"The artist is a receptacle for emotions that come from all over the place: from the sky, from the earth, from a scrap of paper, from a passing shape, from a spider's web. That is why we must not discriminate between things. Where things are concerned there are no class distinctions. We must pick out what is good for us where we can find it.

"The painter goes through states of fullness and evacuation. That is the whole secret of art. I go for a walk in the forest of Fontainebleau. I get "green" indigestion. I must get rid of this sensation into a picture. Green rules it. A painter paints to unload himself of feelings and visions.

"Everyone wants to understand art. Why not try to understand the song of a bird?"

The Museum of Modern Art and the Art Institute of Chicago are collaborators in presenting the exhibition of PICASSO: Forty Years of his Art. It will ^{be} open to the public at the Museum of Modern Art from November 15, 1939 through January 7, 1940. In Chicago, it will be shown at the Art Institute from February 1 to March 3, 1940.