PICASSO LOANS COME TO MUSEUM OF MODERN ART FROM EVERY SECTION OF THE UNITED STATES

Almost half the more than 300 works shown in the large exhibition PICASSO: Forty Years of His Art that opens at the Museum of Modern Art, 11 West 53 Street, Wednesday, November 15, have been lent by American museums and collectors throughout the United States. Sixty-two American lenders, including eighteen museums have contributed to the exhibition approximately 145 works. The rest of the loans are from eight European collections.

The largest lender to the exhibition is the artist himself with a loan of ninety-five pieces, in which are included his large mural Guernica and fifty-nine studies for it. Walter P. Chrysler, Jr., who owns the largest Picasso collection in this country, heads the list of American lenders with thirty-two paintings and drawings and one sculpture. Mrs. Héric Gallerie, an American who now lives in Paris, has lent the exhibition nine items and Roland Penrose of London, the largest English lender, has sent six pieces.

This country's widespread interest in Picasso's works is indicated by the following list of American lenders:

CALIFORNIA
Hollywood: Mr. and Mrs. Walter C. Arensberg
San Francisco: Miss Harriet Levy

CONNECTICUT
Farmington: James Thrall Soby
Hartford: The Wadsworth Atheneum
New Haven: Mrs. Patrick C. Hill

ILLINOIS
Chicago: The Art Institute of Chicago, Mr. and Mrs. Walter S. Brewster, Mrs. Charles R. Goodspeed, Mr. and Mrs. Chauncey McCormick

MARYLAND
Baltimore: Mrs. John W. Garrett

MASSACHUSETTS
Cambridge: John W. Warrington; William Hayes Fogg Art Museum, Harvard University; Northampton: Smith College Museum of Art

MISSOURI
St. Louis: Mr. and Mrs. Joseph Pulitzer, Jr.

NEW JERSEY
Clinton: Mrs. Lloyd Bruce Wescott

NEW YORK
Brooklyn: The Brooklyn Museum
Buffalo: The Buffalo Fine Arts Academy, Albright Art Gallery
NEW YORK CITY


OHIO

Cleveland: The Cleveland Museum of Art
Columbus: The Columbus Gallery of Fine Arts
Toledo: The Toledo Museum of Art

PENNSYLVANIA

Ardmore: Mr. and Mrs. Samuel S. White, 3rd
Germantown: Henry P. McIlhenny
Philadelphia: Mr. and Mrs. Henry Clifford, The Philadelphia Museum of Art

RHODE ISLAND

Providence: John Nicholas Brown; Museum of the Rhode Island School of Design


ENGLAND

London: Roland Penrose, Paul Willert, Rosenberg & Helft, Ltd.

FRANCE

Boulogne-sur-Seine: Mrs. Marie Gallery
Saint-Germain-en-Laye: Alphonse Kann

SWITZERLAND

Zurich: Mr. Marcel Fleischmann

Pablo Picasso, born 1881 in Malaga, Spain, is perhaps the outstanding example in the world today of an artist who has not needed death to bring him fame. From his early teens he showed extraordinary talent and in 1906, when he was only 25 years old, he began to take a position of leadership in modern art—a role he has maintained to the present day. He went to Paris for the first time in 1900; in 1904 he made it his permanent home. For years he has been recognized as a giant of modern art. His influence, both direct and indirect, has been tremendous on modern painters and sculptors and even on the decorative arts and architecture.

In the more than three decades that Picasso has been one of the most vital forces in modern art much has been written of him and his work. Usually he has been content to let his works speak for
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him but sixteen years ago, in a conversation with
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de Zayas published in The Arts, he made one of his rare state-
tments in regard to art. This statement will be found in the catalog
which the Museum is publishing simultaneously with the opening of
the exhibition. In it Picasso says in part:

"We all know that art is not truth. Art is a lie that
takes us realize truth, at least the truth that is given us
to understand. The artist must know the manner whereby to
convince others of the truthfulness of his lies....They speak
of naturalism in opposition to modern painting; I would like
to know if anyone has ever seen a natural work of art. Nature
and art, being two different things, cannot be the same thing.
...From the point of view of art there are no concrete or ab-
stract forms, but only forms which are more or less convincing
lines. That these lines are necessary to our mental selves is
beyond any doubt, as it is through them that we form our esth-
thetic point of view of life.

"Cubism is no different from any other school of paint-
ing. The same principles and the same elements are common to
all. The fact that for a long time cubism has not been under-
stood and that even today there are people who cannot see any-
thing in it, means nothing. I do not read English, an English
book is a blank to me. This does not mean that the English
language does not exist, and why should I blame anybody else
but myself if I cannot understand what I know nothing about...
Cubism is...an art dealing primarily with forms, and when a
form is realized it is there to live its own life....We give
to form and color all their individual significance, as far
as we can see it; in our subjects we keep the joy of dis-
covery, the pleasure of the unexpected; our subject itself
must be a source of interest.

"I also often hear the word evolution. Repeatedly I am
asked to explain how my painting evolved. To me there is no
past or future in art. If a work of art cannot live always in
the present it must not be considered at all. The art of the
Greeks, of the Egyptians, of the great painters who lived in
other times, is not an art of the past; perhaps it is more
alive today than it ever was. Art does not evolve by itself,
the ideas of people change and with them their mode of ex-
pression. When I hear people speak of the evolution of an
artist, it seems to me that they are considering his standing
between two mirrors that face each other and reproduce his
image an infinite number of times, and that they contemplate
the successive images of one mirror as his past, and the
image of the other mirror as his future, while his real im-
age is taken as his present. They do not consider that they
all are the same images in different planes."

Six months have been required to assemble the exhibition.

PICASSO: Forty Years of His Art, on which the Museum of Modern Art
and the Art Institute of Chicago have collaborated. It will be on
view in New York from Wednesday, November 15, through Sunday,
January 7, 1939, and in Chicago from February 1 to March 3, 1939.

Alfred H. Barr, Director of the Museum of Modern Art, spent several
months abroad last summer conferring with the artist and other
European lenders.

The most comprehensive presentation of works by the great
Spanish artist ever shown, the exhibition covers all his periods from
1898 to 1939 and includes oils, watercolors, gouaches and pastels,
collages, drawings, prints and sculpture. Picasso's designs for two
Gobelin tapestries, his designs for ballet costumes and settings, and
illustrated books containing original etchings and reproductions of
his drawings will also be shown.

286 pages and 217 plates - price $3.50.