

# THE MUSEUM OF MODERN ART

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## MAJOR EXHIBITION OF PAINTING AND SCULPTURE BY PICASSO ON VIEW ALL SUMMER AT THE MUSEUM OF MODERN ART

The PICASSO: 75TH ANNIVERSARY EXHIBITION, the most comprehensive show presented in this country of painting and sculpture by the greatest living artist, will be on view at the Museum of Modern Art, 11 West 53 Street, from May 22 through September 8. Organized by Alfred H. Barr, Jr., Director of Museum Collections, the exhibition will be shown later at the Chicago Art Institute and with certain changes at the Philadelphia Museum of Art.

328 paintings, drawings and sculptures from 95 public and private collections, here and abroad, are included in the exhibition which covers 60 years of the artist's work.

Many Paintings, Early and Recent, on View for First Time, Including Loans from Spain, France, England, Norway, Switzerland and the United States.

Works of art being shown in America for the first time, some of which are almost unknown even to students of Picasso, include several early paintings from collections in the artist's native Spain: Woman in Blue (1901) lent by the Museo Nacional de Arte Moderno, Madrid; Dwarf Dancer (1901) lent by the Museo de Arte Moderno, Barcelona; and a portrait of Sebasti  Junyer Vidal (1903) lent by the sitter. Also unknown here is a brilliant self portrait of 1901 which has never even been reproduced in the voluminous Picasso literature.

Other early paintings having their first American showing are The Harvesters, an elaborate and unique composition in full fauve color painted in 1907 while Picasso was at work on the first cubist picture, Les Femmes d'Alger, and Jug and Bowl, also 1907, which the artist gave to Matisse a few months after completing it.

The exhibition welcomes three of the most notable cubist pictures to this country, the Girl with Mandolin (1910), recently acquired by a New York collector, and among the loans not seen here before, the Aficionado (Bullfight Fan) of 1912 from the Kunstmuseum, Basle. With these should be mentioned the exquisite oval still life from the collection of the National Gallery of Norway.

"At the heart of the cubist section may be found a concentration of collages, rivaled in number only by the neo-classic "miniatures" of the early 1920's," Mr. Barr says in the catalog for the exhibition.\* "By contrast with these two groups

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Picasso: 75th Anniversary Exhibition, edited by Alfred H. Barr, Jr. 115 pages; 254 plates. Published by the Museum of Modern Art, New York. paper; \$2.

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the large number of portraits was quite unplanned. The famous portrait of Sebastián Junyer, the youthful self-portraits; the artist's early patrons, Leo and Gertrude Stein, Wilhelm Uhde, and Dr. Claribel Cone; two of his pioneer dealers, Daniel-Henry Kahnweiler and Ambroise Vollard; Diaghilev, who commissioned most of his ballet designs; the charming portrayals of his children, Paul, Maya, and Claude; the affectionate if vertiginous mask of his faithful friend and biographer Jaime Sabartés; the formidable intensity of his little daughter Paloma at play; the witty bravura of the two portraits of Madame H. P. and the proud profile of Jacqueline Roque; all these images of friends offer evidence that, as in the past, the greatest portraits were painted by the greatest artists rather than by specialists.

"The largest number of works previously unseen in America date, of course, from the most recent third of Picasso's career, the period since Guernica," Mr. Barr says. "Besides the portraits reviewed above, one may take special note of the famous pair of still lifes with a bull's head, the large Serenade, lent by the Musée d'Art Moderne, Paris, the bitterly humorous cycle of drawings on the subject of the artist's studio, the fifteen variations on a theme by Delacroix, the little view of Vallauris with smoke pouring from its ceramic furnaces, and, dating from last year, the large seated figures and studio interiors, works which bear witness to the sustained invention and vitality of the artist now in his 75th year, the man who by a coincidence of anniversaries, can look back exactly 20 years to his Guernica and 50 years to Les Femmes d'Alger."

#### Largest Collection of Picasso Sculptures Ever Shown Here

The Museum has assembled the largest group of Picasso sculpture so far shown in the country including: 8 early bronzes, dating from 1899-1906; three cubist sculptures one of which is a unique still life, a painted wood construction of 1914; several sculptures of around 1930, and a large group of sculptures done during the past 15 years. The Man with a Lamb, one of his greatest sculptures, done in the last year of the war, is followed by a score of small bronze figures of women done in 1945 and 1947. The extraordinary activity of the early 50's is demonstrated by no less than six figures of his pet owl in painted bronze and terra cotta, a painted bronze crane, two bronze bouquets, a fantastic still life of painted bronze, Goat Skull and Bottle, the skull made originally of corrugated paper and bicycle handle bars, the Pregnant Woman, and the Baboon and Young in which the head is miraculously composed of two toy automobiles.

"Most of the important sculptures so far released by the artist, as well as many lesser works, are included," Mr. Barr says. "Had the many major pieces still in Picasso's possession been available (as we expected) the artist would, I believe,

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have been revealed as one of the great sculptures of our time."

### Exhibition Provides Survey of Picasso's Greatest Works

"Picasso's American amateurs will find many well-known canvases in the exhibition," the Director of the exhibition continues. "This was inevitable, since it seemed essential to include certain capital paintings no matter how familiar. Besides, in the novel context of unaccustomed and challenging neighbors, even the often-seen canvas may display unexpected qualities."

Among the famous paintings now recognized as milestones in the development of twentieth century art are examples from the early Blue and Rose periods, followed by archaistic paintings that led to the first cubist picture, Demoiselles d'Avignon, painted in 1907. The development of cubism during the succeeding fifteen years is demonstrated by many outstanding canvases.. The climax of this development is seen in the two great versions of the Three Musicians of 1921 lent by the Philadelphia Museum and the Museum of Modern Art.

Picasso's reaction against cubism, seen in the classicism of his drawings and paintings of the decade 1915 to 1925, reached a peak in the famous Mother and Child lent by the Chicago Art Institute, the Pipes of Pan, lent by the artist and the Three Women at the Spring from the Collection of the Museum of Modern Art.

The serenity of the concurrent late cubist and neo-classic paintings was violently interrupted by the convulsive frightening paintings of the mid and late 1920's. These are followed by the magnificent still lifes and paintings of sleeping and seated women of the early thirties and paintings and drawings on the theme of the minotaur and the bull ring. The 26 foot mural Guernica, 1937, sometimes called the greatest painting of the twentieth century, is shown with 45 studies that preceded it and some of the "postscript" pictures that followed it.

From 1940 to 1944 Picasso lived in Nazi-occupied Paris where he became a symbol of the intransigent individual creative spirit. Almost a dozen paintings and drawings from this period are shown including two, Young Boy and Tomato Plant done during the fateful month of August, 1944, when Allied troops liberated the city.

When Picasso could again go to the south of France he moved to Antibes, 1946, then Golfe Juan and Vallauris and in 1954 to Cannes where he now lives. The exhibition includes paintings of his two young children, Claude and Paloma, landscapes and portraits of friends as well as sculpture, a medium in which, about 1950, he renewed his interest. More than twenty-five paintings and drawings done during the past three years and never before shown in this country conclude the exhibition.

### Drawings and Watercolors Shown Together

Some 64 drawings and watercolors, selected and installed by William S. Lieberman are shown in the Auditorium Gallery. Assembled from American collections and from the artist, these works in a variety of media parallel in time the paintings and sculpture on the other gallery floors. Picasso's incredible variety of styles is revealed here including the melancholy Blue Period portraits, studies for the first cubist picture, Les Femmes d'Alger, cubist drawings of nudes, neo-classic portraits reflecting Picasso's interest in ballet, delicate watercolors and gouaches of the early 30's, reflecting his interest in mythology, in the artist at work, drawings made in occupied Paris, later at Antibes and concluding with the 1954 series on the artist's studio.

### Paintings and Sculpture Installed on Three Gallery Floors

On the ground floor paintings and sculpture from 1898 to 1925 are shown covering the period through cubism and neo-classicism reaction in the early 20's. On the second floor is a special gallery devoted to the Guernica mural and some 45 studies marking the 20th anniversary of this famous work. The exhibition continues on the third floor with painting and sculpture of the period from 1925 to 1956.

Dorothy C. Miller, Curator of Museum Collections, assisted Mr. Barr in the installation.

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The exhibition is timed particularly for out-of-town visitors as part of the New York Summer Festival.

Photographs, catalogs, and additional material can be obtained from Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York. Circle 5-8900.

A list of lenders to the exhibition is attached.

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Ninty-five private and public collections represented in the exhibition

The most important single lender to the exhibition is the artist himself who has lent 31 works of art not including the Guernica and Guernica studies which are on extended loan from him to the Museum of Modern Art.

Other lenders in the United States and Europe include:

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Mr. & Mrs. Walter Bareiss, Greenwich, Conn.  
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Mr. & Mrs. Leigh B. Block, Chicago  
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The Saidenberg Gallery, New York  
J.K. Thannhauser, New York  
The Baltimore Museum of Art  
Museo de Arte Moderna, Barcelona  
The Kunstmuseum, Basle  
The Albright Art Gallery, Buffalo  
The Fogg Art Museum, Harvard University, Cambridge

The Art Institute of Chicago  
The Wadsworth Atheneum, Hartford  
Museo Nacional de Arte Moderno, Madrid  
The Metropolitan Museum of Art, N.Y.  
The Museum of Modern Art, New York  
The Allen Memorial Art Museum, Oberlin College  
Nasjonalgalleriet, Oslo  
Musée National d'Art Moderne, Paris  
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The Santa Barbara Museum of Art, Calif.  
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