

The Museum of Modern Art

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

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Bates Lowry, Director of The Museum of Modern Art, announced today that certain paintings from the Gertrude Stein Collection, recently acquired by a group of close friends of the Museum, will be given to the Museum. They will be shown publicly for the first time in an exhibition scheduled to open late this year which will reveal how heroic were the accomplishments of a small number of artists in laying the foundations for the growth of 20th-century art during the decade 1907-17. The exhibition will embrace all of the visual arts of the 20th century - as does the Museum - and all the contents of the exhibition will be drawn from works already given or promised to the Museum collections. This will be one of several such exhibitions from the Museum collections which will be held during the 40th Anniversary Year to allow the public a glimpse of what the future strength of the Museum will be.

Mr. Lowry also announced that the entire Stein collection of 47 works just brought to this country will be included in a major loan exhibition the Museum has scheduled for the summer of 1971 as an Homage to the Steins. For this show the Museum will reassemble from this country and abroad, to the extent possible, the important paintings - works by Daumier, Monet, Renoir, Cézanne, Gauguin, Toulouse-Lautrec, Matisse - formerly owned by Miss Stein and her brothers Leo and Michael.

The 47 works, 38 by Picasso and nine by Juan Gris, were acquired from Miss Stein's heirs by David Rockefeller, Chairman of the Board of Trustees of the Museum; John Hay Whitney, a Vice Chairman; William S. Paley, President; Nelson A. Rockefeller, a Trustee; and André Meyer, a Patron of the Museum Collection.

"Because the quality of the entire collection is extraordinarily high, the gifts contemplated by our benefactors will mean that our Picasso collection, which already surpasses in range and importance that of any other museum, will be greatly strengthened by the addition of paintings he made before 1915," Mr. Lowry said. "Aside from the Stein family, Picasso's greatest patron until the beginning of World War I was the Russian merchant Sergei I. Shchukin, whose collection is now in Russia. Therefore, few examples from this period have been available. The gifts will not only strengthen the Museum's

(more)

Picasso collection but will also enhance its unique collection showing the development of cubism, a crucial force in 20th-century art.

"To show these important paintings and collages, originally owned by Gertrude Stein, in an American museum where they will be available to scholars and the general public will be of permanent interest. Although a few are well-known through reproductions, most have never been publicly exhibited and come as a surprise. They are an eloquent testimony to the sensitive eye of Miss Stein, not only because they are beautiful works of art in themselves, but because they also occupy a significant place in 20th-century painting. We will issue a major publication in connection with the Homage which we hope will make a useful contribution to the history of modern art."

The 38 works by Picasso in Gertrude Stein's collection range from a street scene painted in Barcelona in 1902 to cubist work of 1913-14. The first Picasso bought by the Steins, a masterpiece of the Blue Period and one of the few from her collection previously exhibited, is the famous Girl with Flowers. Other early figure paintings are a Rose Period standing nude with the almond eyes of Picasso's friend Fernande Olivier, a 1906 self portrait, and a crayon drawing of a man.

Eight of the works relate to Picasso's Les Femmes d'Alger (1907), acquired by the Museum in 1939, which was a major influence on the cubist generation. These include a study for a sailor - a figure not used in the final work - a study for one of the women's heads and six smaller works on paper relating to figures and the still life used in the finished composition.

Two landscapes from 1909 - Horta de Ebro and Reservoir - announce cubism. The only other similar painting, formerly in the Stein Collection, is now in Russia. Miss Stein also owned two rare 1908 proto-cubist landscapes, Green Landscape and La Rue des Bois. Also of great historical interest is a 1908 still life on wood that clearly reveals the link between Cézanne and Picasso.

Among other important cubist works is an unusually brilliant large vertical composition of 1913 of a man in a top hat playing the bass viol. Two 1913 still lifes, both accompanied by preliminary drawings, reflect Picasso's interest in collage. His most famous collage, a

(more)

student wearing the porkpie hat of the period and smoking a pipe, and a large vertical cubist composition with lettering in Russian reflect his experiments in pointillism in 1913-14.

In a rare oval cubist still life, Ma Jolie (1912), Gertrude Stein's calling card is painted in one corner.

A small panel on wood of angels and trumpets is dedicated in Spanish to Miss Stein. A multi-colored watercolor of an apple inscribed on the back "Christmas 1914 to Gertrude Stein and Alice B. Toklas" was painted by Picasso and given in exchange for a Cézanne still life of apples which Miss Stein gave him.

Juan Gris (1887-1927), also born in Spain, was a friend of both Picasso and Miss Stein. The collection includes three of his 1914 cubist collages, oil and paper on canvas, a later work done to illustrate a book by Gertrude Stein and three still lifes from the 1920s.

Gertrude Stein, born in California and educated at Radcliffe and Johns Hopkins, went to live in Paris in 1903. Two years later when she was writing her first book "Three Lives" she met Picasso and they became close friends. For more than a quarter of a century her house in Paris was a gathering place for artists, musicians and writers who, like her, were pioneering in creating new forms.

When she died in 1946 Miss Stein left her collection to her nephew, Allan Stein, whose interest was inherited, when he died in 1961, by his children, Michael Stein, Gabrielle Stein-Tyler and Daniel M. Stein. Under the will of Gertrude Stein her companion and secretary, Alice B. Toklas, was allowed to retain possession of the collection until her death in 1967.

The connection between Miss Stein and The Museum of Modern Art is of long standing. In 1934, when she returned to America to give a series of lectures, she began her tour with a talk sponsored by the Museum for its members. Music by Matisse, formerly in her collection, was given to the Museum by A. Conger Goodyear. Other works she once owned, including Matisse's Lady with Hat, Picasso's Two Women at a Bar, and his famous Portrait of Gertrude Stein, have been exhibited at the Museum in loan shows.

Although the pictures are in excellent condition they will not be photographed until they have been cleaned.

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

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GERTRUDE STEIN COLLECTION

Checklist

PICASSO, Pablo

1. Maison Bleue Espagnol. (1902).
Oil on canvas
20 3/8 x 16 3/8"
2. Femme sur Fond Rose. (1905).
Oil on canvas
60 5/8 x 37 1/4"
3. Jeune Fille aux Fleurs. 1905.
Oil on canvas
61 x 26"
4. Tête de Jeune Homme (Verte). (1905).
Oil on paper on canvas
12 1/4 x 9 1/2"
5. Tête de Jeune Homme (Rose). (1905).
Oil on paper on canvas
12 1/4 x 9 1/2"
6. Tête Penchée Rose. (1905-06).
Oil on canvas
15 3/4 x 16 5/8"
7. Tête de Jeune Homme Cheveux Ras. (1906).
Oil on canvas
10 3/4 x 7 3/4"
8. Tête de Femme Endormie
(Demoiselles study). (1906).
Oil on canvas
23 7/8 x 18 1/4"
9. Composition: Bleu au poussin. (1906).
Woodcut
5 1/4 x 4 3/8"
10. Homme Se Tenant Le Pied. (1906).
Crayon mounted on cardboard
10 1/8 x 7"
11. Paysage Verte. (1908).
Oil on canvas
39 5/8 x 32"
12. Nature Morte au Poires. (1908).
Distemper? Gouache? on wood
10 5/8 x 8 3/8"
13. La Rue des Bois. (1908).
Oil on canvas
27 7/8 x 23 3/4"
14. Nature Morte Grise. (1908).
Oil on wood (cradled panel)
10 5/8 x 8 1/4"
15. Nature Morte au Citron. (1908).
Oil on paper on canvas
12 5/8 x 9 1/2"
16. Nature Morte aux Verres. (1908).
Oil on wood
10 5/8 x 8 3/8"
17. Paysage Espagnol (Maisons sur la colline, Horta de Ebro). (1909).
Oil on canvas
25 5/8 x 32"
18. Nature Mort Verte (Vase, Gourde, Fruits sur Une Table). (1909).
Oil on canvas
28 1/2 x 23 3/8"
19. Paysage Espagnol (L'Abreuvoir ou le Reservoir). (1909).
Oil on canvas
23 3/4 x 19 3/4"
20. Hommage à Gertrude. (1909).
Distemper? Gouache? on wood
8 1/4 x 10 3/4"
21. Paysage Maisons (Le Petit Verre). (1911-1912).
Oil on canvas
18 1/4 x 15 1/8"
22. Nature Morte (Journal). (1912).
Oil and charcoal on canvas
18 1/4 x 15 1/4"
23. Ma Jolie (La Bouteille de Marc). (1912).
Oil on canvas
28 5/8 x 23 1/2"

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Checklist (cont'd)

-2-

24. Composition Guitare, Escalier Imitation Bois. (1912-1913).
Oil, charcoal and sand on canvas
24 1/4 x 20"
25. Grande Composition. (1913).
Oil on canvas
51 1/4 x 35"
26. Etudiant à la Pipe. (1913).
Oil, charcoal, pasted paper and sand on canvas
28 3/4 x 23 1/8"
27. Nature Morte à l'as de Trefle. (1913-14).
Oil, pencil, charcoal, pasted paper on cradled panel
17 7/8 x 15"
28. Le Violin. (1913-1914).
Oil and sand and charcoal on canvas
21 3/4 x 17"
29. Guitare (Still Life) with Russian Letters. (1914).
Oil and sand and charcoal on canvas
45 1/2 x 18 3/4"
30. Petite Nature Morte Dite Bouteille de Marasquin. 1914.
Oil and charcoal on canvas
15 x 18 1/8"
31. Pomme. (1914).
Watercolor
5 3/8 x 6 7/8"
32. Composition au Violin. (1918).
Watercolor mounted on cardboard
6 3/4 x 7 1/2"
33. Portrait.
Oil on paper on canvas
12 1/4 x 9 1/2"
34. Portrait.
Oil on paper on canvas
12 1/4 x 9 1/2"
35. Portrait.
Oil on paper on canvas
12 1/4 x 9 1/2"
36. Composition au Violin.
Crayon drawing
19 1/8 x 25"
37. Composition au Violin
Crayon
18 5/8 x 24 5/8"
38. Composition: Rouge au Vautour.
Woodcut
5 5/8 x 4 1/2"
- GRIS, Juan
39. Nature Morte (Fleurs) (La Merveille Algerienne). (1914).
Oil and paper collage, and pencil on canvas
21 3/4 x 18 1/4"
40. Nature Morte à la Bouteille. (1917-18).
Oil on canvas and paper collage with crayon
25 3/4 x 19 3/4"
41. Composition au Triangle Bleu. (1917-1918).
Oil and paper collage on canvas
24 1/8 x 15 1/8"
42. Sketch. (1921, 1925).
Watercolor and paper collage
11 3/4 x 8 1/2"
43. The Clown. 1924.
Pen and ink (stippled ink)
9 7/8 x 7 1/2"
44. Femme Assise. (1924).
Oil on canvas
32 x 23 5/8"
45. Nature Morte au Journal. (1925).
Oil on canvas
28 3/4 x 36 1/4"
46. Nature Morte au Compotier. (1926).
Oil on canvas
10 5/8 x 13 3/4"
47. Nature Morte (Gueridon devant la fenêtre). 1921.
Oil on canvas
25 5/8 x 39 1/2"