Four sculptures and some fifty works on paper, including drawings, pastels, collages, and a single engraving by the Spanish artist, Julio Gonzalez -- Picasso's friend and collaborator -- whose work influenced a whole generation of sculptors after World War II -- will be on view at The Museum of Modern Art January 22 through March 16, 1969.

Gonzalez' pioneering sculptures of the 1930s in forged and welded iron followed a period of close association with Picasso. Before his death in 1942, Gonzalez commented on his use of metal:

The age of iron began many centuries ago by producing very beautiful objects, unfortunately for a large part, arms. Today, it provides as well, bridges and railroads. It is time this metal ceased to be a murderer and the simple instrument of a super-mechanical science. Today the door is wide open for this material to be, at last forged and hammered by the peaceful hands of an artist.

Among the many sculptors indebted to Gonzalez' contribution in creating a new vision of sculpture are the Americans David Smith, Chamberlain, and Lippold, and in Europe, César, Butler, and Gonzalez' countryman Chillida.

Concentrating on the artist's mature work of the 1930s, JULIO GONZALEZ: DRAWINGS, SCULPTURE, AND COLLAGES was selected by William S. Lieberman, Director of the Museum's Department of Drawings and Prints, and Josephine Withers, Assistant Professor of Art History, Temple University, Philadelphia. A number of figurative drawings from before World War I are also included.

The drawings in the exhibition reveal the artist as a master draughtsman. Many are directly related to Gonzalez' sculpture. "Together with the sculptures, the drawings reveal the artist at work, and suggest the care and planning that went into the creation of each sculpture," Miss Withers points out.

Born in Barcelona in 1876 and trained as a metalsmith in his father's workshop, Julio Gonzalez moved to Paris in 1900 to pursue a career in painting. He continued his metalwork and jewelry in Paris to support himself and his family. During World War (more)
War I he worked in an automobile factory where he mastered the newly developed welding techniques that were to become so important in his later sculptures. It was this technical assistance that Pablo Picasso sought from Gonzalez in 1928 and again in 1931 and 1932 in executing several of his own finest iron sculptures. Gonzalez' collaboration with Picasso affected his art deeply, and marked the beginning of a new career as a sculptor in forged and welded iron.

Using iron and the welding torch to create in space became Gonzalez' preoccupation. He wrote that he wished "to protect and design in space with the help of new methods, to utilize this space, and to construct with it, as though one were dealing with a newly acquired material." In both drawing and sculpture, Gonzalez continued to explore space, often incorporating elements of abstraction and surrealism, but maintaining and developing a highly personal style.

One of Gonzalez' largest and most ambitious welded iron sculptures, the 6-foot 8 1/2-inch high Woman with a Mirror (1956), is on loan from a private collection in Paris. Other pieces of sculpture include Seated Woman I and Cactus Man I in iron and bronze Head of the Montserrat II. A watercolor portrait of Julio Gonzalez (c. 1901-02) by Pablo Picasso will also be on view.

The wide range of drawings traces the stylistic and emotional development of Gonzalez' art, starting with early figurative watercolors and pastels (1905-20) depicting women at their toilette, asleep, ironing -- themes indicating Gonzalez' admiration of Degas. His personal style was not affected by cubism until the late 1920s and his collaboration with Picasso. At this point his work, as in the series of peasants in their daily lives, becomes more abstract and linear. Never losing the inspiration of these early themes, however, "Gonzalez, like Brancusi, was committed to a synthetic art whose forms were abstract, yet clearly derived from nature."

The serenity of his style ended as the Spanish Civil War began in 1936, and the work of these last years of his life became increasingly abstract and tortured. Gonzalez' anguish during this period can be seen in his series of three drawings titled Head of the Montserrat Crying (1938, 1939, 1940) and in the demonic figures in the "Cactus" paintings and sculptures, where the once peaceful peasant of
Montserrat, Gonzalez' personal symbol of his native province of Catalonia, is gradually transformed and distorted into a violent statement about the agony of the war.

JULIO GONZALEZ: DRAWINGS, SCULPTURE, AND COLLAGES was initially shown at the Instituto de Cultura Puertorriquena in San Juan, Puerto Rico, and will go on tour after the New York showing. The exhibition will be installed at the Museum by William S. Lieberman, who also mounted the exhibition in Puerto Rico. The first exhibition in the United States of sculpture by Julio Gonzalez was presented at The Museum of Modern Art in 1956, accompanied by the first monograph in English.

Photographs and additional information available from Elizabeth Shaw, Director, Department of Public Information, and Joan Wiggins, Assistant, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. 212-3200.
Julio Gonzalez' pioneering constructions of forged and welded iron of the 1930s have become a lasting contribution to modern art. Born in Barcelona in 1876, Gonzalez was trained in his father's workshop as a metalsmith. Although he came to Paris in 1900 in search of a more promising career as a painter, he continued for many years to support himself and his family with his metalwork and jewelry. One such job was in a factory, during World War I, where he learned the new welding techniques which were to be of great importance for his later sculpture.

Neither his paintings nor occasional pieces of sculpture were affected by the cubist revolution until the late 1920s. At this time his art quickly evolved from a representational to an abstract post-cubist style. The impetus for this important new direction came from a friend of many years, Pablo Picasso. In 1928, and again in 1931 and 1932, Picasso sought Gonzalez' technical assistance in executing several iron sculptures, which are among Picasso's finest works. This remarkable collaboration deeply affected both men, Picasso no less than Gonzalez.

For Gonzalez, it marked the beginning of a new career as a sculptor in forged and welded iron. The use of iron and the welding torch, however, were only a means to an end: it was space which was to be shaped and molded. Gonzalez wrote that he wished "to project and design in space with the help of new methods, to utilize this space, and to construct with it, as though one were dealing with a newly acquired material."

During the succeeding years, until his death in 1942, he developed a highly individualistic style, and continued to explore the possibilities of shaping (more)
space with his open-form constructions. Although sceptical of the excesses of Surrealism on the one hand, and abstraction on the other, he used elements of both, while remaining independent of any movement. In many respects, his artistic credo, if not his style, resembles that of another close friend, Constantin Brancusi: Gonzalez, like Brancusi, was committed to a synthetic art whose forms were abstract, yet clearly derived from nature.

The political events of the last years of his life, beginning in 1936 with the Spanish Civil War, and ending in the darkest hours of the German occupation of France, exerted a powerful influence on his art. The screaming, frightened creatures, which more and more dominated his art, are eloquent testimony to Gonzalez' increasing anguish over the tragic events of these years.

When Gonzalez died in 1942 he left behind a legacy of barely fifteen years' work as an avant-garde sculptor. His influence on a whole generation of postwar sculptors, however, is inestimable.

Josephone Withers

The exhibition was directed by William S. Lieberman, Director, Department of Drawings and Prints, The Museum of Modern Art, New York, and Josephine Withers, Assistant Professor of Art History, Temple University, Philadelphia.
**Checklist**

<table>
<thead>
<tr>
<th>Item</th>
<th>Title</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Julio Gonzalez. (c. 1901-02).</td>
<td>Julio Gonzalez</td>
<td>(c. 1901-02).</td>
<td>Watercolor, pen and ink</td>
<td>12 1/8 x 9 3/4&quot;</td>
<td>Private collection, Paris</td>
</tr>
<tr>
<td>2</td>
<td>The Sleeper (the artist's sister).</td>
<td>Julio Gonzalez</td>
<td>(c. 1905)</td>
<td>Pastel</td>
<td>19 x 12&quot;</td>
<td>Private collection, Paris</td>
</tr>
<tr>
<td>3</td>
<td>By the Sea. (c. 1905-08)</td>
<td>Julio Gonzalez</td>
<td>(c. 1905-08)</td>
<td>Gouache, wash, pencil and brush on gray paper</td>
<td>10 3/4 x 7&quot;</td>
<td>Galerie de France, Paris</td>
</tr>
<tr>
<td>4</td>
<td>Two Fruit Harvesters. (c. 1908)</td>
<td>Julio Gonzalez</td>
<td>(c. 1908)</td>
<td>Pastel and pencil</td>
<td>9 3/4 x 6 1/2&quot;</td>
<td>Galerie de France, Paris</td>
</tr>
<tr>
<td>5</td>
<td>Seated Woman Combing Her Hair before a Mirror. (c. 1910)</td>
<td>Julio Gonzalez</td>
<td>(c. 1910)</td>
<td>Chalk</td>
<td>12 x 11&quot;</td>
<td>Galerie de France, Paris</td>
</tr>
<tr>
<td>6</td>
<td>Woman Ironing. (c. 1910)</td>
<td>Julio Gonzalez</td>
<td>(c. 1910)</td>
<td>Chalk</td>
<td>9 3/4 x 6 1/2&quot;</td>
<td>Galerie de France, Paris</td>
</tr>
<tr>
<td>7</td>
<td>The Laundress. (c. 1912)</td>
<td>Julio Gonzalez</td>
<td>(c. 1912)</td>
<td>Chalk and pastel on brown paper</td>
<td>12 3/4 x 9 3/4&quot;</td>
<td>Galerie de France, Paris</td>
</tr>
<tr>
<td>8</td>
<td>The Bouquet of Flowers. (c. 1912-15)</td>
<td>Julio Gonzalez</td>
<td>(c. 1912-15)</td>
<td>Pastel on red-brown paper</td>
<td>18 1/2 x 12&quot;</td>
<td>Private collection, Paris</td>
</tr>
<tr>
<td>9</td>
<td>The Bouquet of Flowers with Anemones. (c. 1912-15)</td>
<td>Julio Gonzalez</td>
<td>(c. 1912-15)</td>
<td>Pastel on red-brown paper</td>
<td>16 1/2 x 12 3/4&quot;</td>
<td>Private collection, Paris</td>
</tr>
<tr>
<td>10</td>
<td>Nude Seen from the Back. (c. 1914)</td>
<td>Julio Gonzalez</td>
<td>(c. 1914)</td>
<td>Pastel and chalk on red-brown paper</td>
<td>12 3/4 x 9 1/4&quot;</td>
<td>Galerie de France, Paris</td>
</tr>
<tr>
<td>11</td>
<td>The Fruit Harvest. (c. 1920)</td>
<td>Julio Gonzalez</td>
<td>(c. 1920)</td>
<td>Pastel and chalk on gray paper</td>
<td>14 1/2 x 9 1/2&quot;</td>
<td>Galerie de France, Paris</td>
</tr>
<tr>
<td>12</td>
<td>Peasant Woman Tying a Scarf. (c. 1920)</td>
<td>Julio Gonzalez</td>
<td>(c. 1920)</td>
<td>Pastel and chalk on gray-brown paper</td>
<td>9 3/4 x 9 7/8&quot;</td>
<td>Private collection, Paris</td>
</tr>
<tr>
<td>13</td>
<td>Two Peasants in the Field. (c. 1920)</td>
<td>Julio Gonzalez</td>
<td>(c. 1920)</td>
<td>Pastel and chalk on gray paper</td>
<td>15 1/4 x 12 5/8&quot;</td>
<td>Galerie de France, Paris</td>
</tr>
</tbody>
</table>

**The Museum of Modern Art**

11 West 53 Street, New York, N.Y. 10019 Tel. 245 3200 Cable: Modernart
15 Photograph of Head. (c. 1934)
Iron
17 3/4" high
The Museum of Modern Art, New York

16 Study after "Maternity". 1934.
Gouache, pencil, brush, pen and ink
9 5/8 x 6 3/8"
Private collection, Paris

22 Standing Figure. Sept. 19, 1936
Gouache, pencil, brush, pen and ink
8 7/8 x 6 1/4"
Private collection, Paris

23 Studies of a Mother with Children. 1936.
Watercolor, pastel, wash, brush, pencil, pen and ink
11 7/8 x 8 1/4"
Private collection, Paris

24 Composition. (1936)
Relief intaglio printed in black
13 1/2 x 9 3/4"
Private collection, Paris

25 Study after "Daphne." Feb. 8, 1937.
Gouache, pencil, brush, pen and ink
on blue paper
10 x 6 1/2"
Private collection, Paris

26 Study for "Woman Combing Her Hair."
June 20, 1937
Gouache, pencil, brush, pen and ink
on red-brown paper
13 3/8 x 9 3/8"
Private collection, Paris

27 Study for "Woman Combing Her Hair."
July 14, 1937.
Gouache, pencil, brush, pen and ink
on light brown paper
13 1/4 x 9 7/8"
Private collection, Paris

28 Standing Figure. Dec. 31, 1937.
Gouache, crayon, pencil, brush, pen and ink
12 7/8 x 10"
Galerie de France, Paris

29 Standing Figure. (1937.)
Tinted paper, watercolor, pencil, brush, pen and ink on dark gray paper
12 7/8 x 10"
Galerie de France, Paris
30 Standing Figure. Jan. 28, 1938.
Watercolor, pencil, brush, pen and ink
10 7/8 x 8"
Galerie de France, Paris

(note: also signed "39").
Wash, pencil, brush, pen and ink
10 x 12 7/8"
Galerie de France, Paris

32 Standing Woman. May 13, 1938.
Pencil, pen and ink on buff paper
12 3/4 x 9 3/4"
Private collection, Paris

33 Head of the Montserrat Crying.
September 29, 1938
Pencil, pen and ink
10 3/4 x 8 1/4"
Galerie de France, Paris

34 Standing Figure. Oct. 28, 1938.
Colored pencil, pencil, pen and ink on buff paper
14 x 11"
Private collection, Paris

35 Standing Figure. Oct. 30, 1938.
Watercolor, wash, pencil, brush, pen and ink of buff paper
12 1/2 x 9 5/8"
Private collection, Paris

36 Study for "Cactus Man."
December 3, 1938.
Watercolor, chalk, pencil, brush, pen and ink
12 x 6 3/8"
Galerie de France, Paris

37 Standing Figure. Dec. 5, 1938
Chalk, pencil, pen and ink on buff paper
9 7/8 x 6 7/8"
Galerie Chalette, New York

38 Fantastic Head. February 4, 1939.
Pasted paper, chalk, crayon, pencil, pen and ink
12 7/8 x 9 1/2"
Private collection, Paris

39 Head of the Montserrat Crying. July 7, 1939
Wash, pencil, brush, pen and ink
11 x 8"
Private collection, Paris

40 Head. August 7, 1939
Wash, pencil, brush, pen and ink
9 7/8 x 12 7/8"
Galerie de France, Paris

41 Kneeling Woman. August 27, 1939.
Wash, pencil, brush, pen and ink
7 7/8 x 6 1/8"
Private collection, Paris

42 Cactus Figure. August 31, 1939.
Wash, pencil, brush, pen and ink
15 1/8 x 11"
Private collection, Paris

43 Seated Woman. December 9, 1939.
Wash, pencil, brush, pen and ink
10 1/2 x 7 1/4"
Galerie de France, Paris

44 Cactus Figure. April 26, 1940.
Wash, pencil, brush, pen and ink
12 1/2 x 9 1/2"
Galerie de France, Paris

45 Head of the Montserrat Crying.
May 18, 1940.
Wash, pencil, brush, pen and ink
12 5/8 x 9 1/2"
Private collection, Paris

46 Head. May 22, 1940.
Wash, brush, pen and ink
12 1/4 x 9 7/8"
Galerie de France, Paris

47 Self Portrait. October 8, 1940.
Pencil
10 1/2 x 7 1/2"
Private collection, Paris

48 Standing Figure. November 21, 1940.
Watercolor, wash, colored pencil, chalk, brush, pen and ink
9 1/2 x 6 3/8
Galerie Chalette, New York
49 Standing Woman. February 17, 1941.
Gouache, crayon, brush, pen and ink
9 1/2 x 6 3/8"
Private collection, Paris

50 Standing Woman. March 29, 1941.
Wash, pencil, brush, pen and ink
12 5/8 x 9 3/4"
Private collection, Paris

51 Standing Figure Crying. May 2, 1941.
Wash, pencil, brush, pen and ink
9 3/4 x 6 3/8"
Galerie de France, Paris

52 The Artist's Wife. Aug. 31, 1941.
Chalk and pencil
9 1/2 x 6 3/8"
Private collection, Paris

53 Standing Woman Combing Her Hair. (c. 1941)
Watercolor, pen and ink
12 1/2 x 9 5/8"
The Museum of Modern Art, New York
Gift of James S. and Marvelle W. Adams
Foundation

SCULPTURE

54 Seated Woman I. 1935.
Iron
46 1/4 x 23 7/8 x 12 1/8"
Galerie de France, Paris

55 Woman With a Mirror. 1936.
Iron
80 1/2 x 17 5/8 x 26 5/8"
Private collection, Paris

56 Cactus Man I. (1939-40)
Iron
26 1/8 x 10 3/4 x 5 5/8"
Private collection, Paris

57 Head of the Montserrat II. (1942).
Brass
7 3/4 x 6 x 6"
The Museum of Modern Art, New York
Gift of Mrs. Harry Lynde Bradley