

# The Museum of Modern Art

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

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PRESS PREVIEW:  
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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

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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 (1936), is on loan from a private collection in Paris. Other pieces of sculpture include Seated Woman I (1935) and Cactus Man I (1939-40) in iron and the bronze Head of the Montserrat II (1942). 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

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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.

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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. 245-3200.

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JULIO GONZALEZ: DRAWINGS, SCULPTURE, COLLAGES  
The Museum of Modern Art, New York  
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## Wall Label

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

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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.

Josephine 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.

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**JULIO GONZALEZ: DRAWINGS, SCULPTURE, COLLAGES**  
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## Checklist

- Picasso, Pablo. Spanish, born 1881
- 1 Julio Gonzalez. (c. 1901-02).  
Watercolor, pen and ink  
12 1/8 x 9 3/4"  
Private collection, Paris
- Gonzalez, Julio. Spanish, born 1876
- 2 The Sleeper (the artist's sister). (c. 1905)  
Pastel  
19 x 12"  
Private collection, Paris
- 3 By the Sea. (c. 1905-08)  
Gouache, wash, pencil and brush on gray paper  
10 3/4 x 7"  
Galerie de France, Paris
- 4 Two Fruit Harvesters. (c. 1908)  
Pastel and pencil  
9 3/4 x 6 1/2"  
Galerie de France, Paris
- 5 Seated Woman Combing Her Hair before a Mirror. (c. 1910)  
Chalk  
12 x 11"  
Galerie de France, Paris
- 6 Woman Ironing. (c. 1910)  
Chalk  
9 3/4 x 6 1/2"  
Galerie de France, Paris
- 7 The Laundress. (c. 1912)  
Chalk and pastel on brown paper  
12 3/4 x 9 3/4"  
Galerie de France, Paris
- 8 The Bouquet of Flowers. (c. 1912-15)  
Pastel on red-brown paper  
18 1/2 x 12"  
Private collection, Paris
- 9 The Bouquet of Flowers with Anemones. (c. 1912-15)  
Pastel on red-brown paper  
16 1/2 x 12 3/4"  
Private collection, Paris
- 10 Nude Seen from the Back. (c. 1914)  
Pastel and chalk on red-brown paper  
12 3/4 x 9 1/4"  
Galerie de France, Paris
- 11 The Fruit Harvest. (c. 1920)  
Pastel and chalk on gray paper  
14 1/2 x 9 1/2"  
Galerie de France, Paris
- 12 Peasant Woman Tying a Scarf. (c. 1920)  
Pastel and chalk on gray-brown paper  
9 3/4 x 9 7/8"  
Private collection, Paris
- 13 Two Peasants in the Field. (c. 1920)  
Pastel and chalk on gray paper  
15 1/4 x 12 5/8"  
Galerie de France, Paris
- 14 Head. 1932.  
Gouache, crayon, pencil, brush, pen and ink  
6 3/8 x 4"  
Galerie de France, Paris

2.

- 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
- 17 Study for "Head." 1935.  
Pencil, pen and ink on paper,  
mounted on brown paper  
8 3/4 x 5 5/8" (irreg.)  
The Museum of Modern Art, New York  
Gift of Mme. Roberta Gonzalez
- 18 Study for "Head." 1935.  
Pen and ink and pencil  
8 5/8 x 5 1/2"  
The Museum of Modern Art, New York  
Gift of Mme. Roberta Gonzalez
- 19 Head. 1935.  
Pen and ink  
8 1/2 x 8 1/2"  
Private collection, Paris
- 20 Woman With a Mirror. Sept. 18, 1936  
Chalk, pen and ink  
10 1/8 x 16 1/2"  
Collection Josephine Withers,  
Philadelphia
- 21 Standing Figure. Sept. 2, 1936  
Watercolor, brush, pen and ink  
12 5/8 x 9 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.)  
Pasted 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
- 31 Seated Woman. Feb. 5, 1938.  
(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



4.

- 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 Marvella 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).  
Bronze.  
7 3/4 x 6 x 6"  
The Museum of Modern Art, New York  
Gift of Mrs. Harry Lynde Bradley