

# THE MUSEUM OF MODERN ART

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FOR IMMEDIATE RELEASE

MUSEUM OF MODERN ART, NEW YORK, AND ART INSTITUTE OF CHICAGO WILL  
COOPERATE IN SHOWING LARGEST EXHIBITION OF WORKS BY  
PICASSO EVER HELD IN THIS COUNTRY

The Museum of Modern Art, 14 West 49 Street, New York, and the Art Institute of Chicago announce their collaboration in preparing a comprehensive exhibition of the work of Pablo Picasso. The exhibition is to open in New York in the new building of the Museum of Modern Art in November 1939. In Chicago it will be shown at the Art Institute from February 1, 1940 to March 3, 1940.

The exhibition will be the largest showing ever held in this country of the work of the celebrated Spanish artist. About 300 representative works from all the master's periods will be included. The material will be borrowed from the most famous collections and museums in this country and abroad. A number of works never before exhibited anywhere will be lent by the artist himself. Although paintings in oil will be principally emphasized, Picasso's sculpture and graphic art in various media will also be represented. This is the first exhibition in which the Art Institute of Chicago and the Museum of Modern Art have cooperated as partners.

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The Museum of Modern Art takes this occasion to announce that it has acquired through the Lillie P. Bliss Bequest one of Picasso's important paintings. It is the Demaiselles d'Avignon, formerly in the collection of Jacques Doucet and purchased by the Museum through Jacques Seligmann and Company of New York. The Demaiselles d'Avignon will be shown not only in the Picasso exhibition, scheduled for New York and Chicago during the 1939-1940 season, but will be given a

prominent place in the large exhibition which will inaugurate the new building of the Museum of Modern Art in April 1939.

In announcing the new Picasso acquisition, Alfred H. Barr, Jr., Director of the Museum of Modern Art, said:

"Picasso's Demoiselles d'Avignon is one of the very few paintings in the history of modern art which can justly be called epoch-making. The Spanish artist worked on the canvas for many months during the years 1906 and 1907, at a time when he was turning from the gentle charm of his blue and rose periods to the revolutionary experiments which were later to be called Cubism. The Demoiselles d'Avignon has, in fact, been considered the first Cubist painting.

"But it is really a transitional work in which the transformation of Picasso's ideas can be seen taking place right before our eyes. The figures at the left, which were done first, are reminiscent of Picasso's classic monumental style of 1906. The later figures at the right are more completely under the barbaric inspiration of African Negro masks and fetishes which, together with the art of Cézanne, greatly influenced Cubism in its early stages.

"It is not primarily for its historic importance, however, that the Museum of Modern Art has acquired this extraordinary picture, for as a work of art the Demoiselles d'Avignon remains one of Picasso's most formidable achievements. It is a very large canvas, nearly eight feet square. The color harmony of terra cotta and blue and the active angular lines of the figures and background are fused into a composition of dynamic vehemence. In few modern works of art is the arrogance of genius so powerfully asserted."