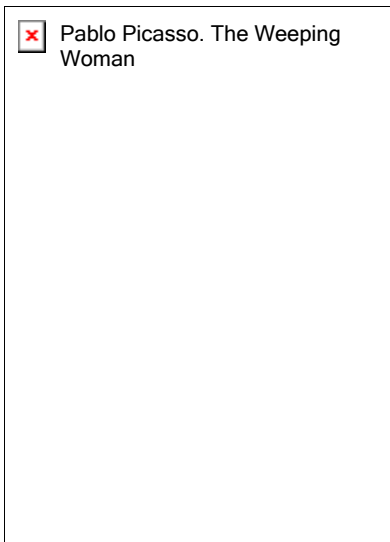


**FOR IMMEDIATE RELEASE****The Museum of Modern Art**For Immediate Release  
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*The Weeping Woman* (1937)

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**MONUMENTAL PICASSO ETCHING ON VIEW FOR THE FIRST TIME SINCE ITS  
RECENT ACQUISITION AT THE MUSEUM OF MODERN ART**

**After Twenty-Year Absence, Important Composition Joins MoMA  
Collection; Etching Related to Guernica is One of Only Two of  
this Subject in a U. S. Museum**

The Museum of Modern Art will exhibit a rare etching by Pablo Picasso related to his masterwork *Guernica* (1937), one of only two examples of this extraordinary composition in a U. S. museum. *The Weeping Woman* (1937), on view for the first time since its recent acquisition, presents a powerful depiction of human pain that can be linked to events in the artist's personal life, but also to the broader intellectual, social, and political climate in which it was created. The work is monumental in scale for an etching of this period, and its subject—the head of a woman in anguish—is striking in its impact. *The Weeping Woman* is presented in the context of ***About Face: Selections from the Department of Prints and Illustrated Books***, a new exhibition of some 50 portraits from The Museum of Modern Art's collection, on view through June 5.

The Museum's collection of Picasso's prints is among the most important in the world. According to Deborah Wye, Chief Curator of Prints and Illustrated Books, "*The Weeping Woman* has been at the very top of my priorities for acquisition. Its addition fills an enormous gap in our otherwise extraordinary collection of Picasso's work."

The artist made an edition of 15 impressions of this particular state of *The Weeping Woman*, the third of seven states, and kept the richest impressions—one of which is the MoMA acquisition for his personal collection. After the artist's death, this work became part of the Marina Picasso Collection. Marina is the artist's granddaughter, the daughter of Paulo Picasso—the artist's son by his first wife Olga Khokhlova—and Emmanuelle Lotte. The Museum acquired the work through the Jan Krugier Gallery, New York.

The work has a special history at MoMA. Created a month after the completion of the masterpiece *Guernica*, *The Weeping Woman*, in two impressions, was part of a group of related works that were on loan to the Museum from the artist and displayed together with that monumental painting for more than 40 years.

In 1937, the town of Guernica was brutally bombed during the Spanish Civil War. Picasso was deeply affected by this tragedy, and when commissioned to create a mural-size painting for the Spanish Pavilion of the Paris World's Fair of that year, chose Guernica as his subject. The emotion visible in *The Weeping Woman* recalls the tortured figures of Picasso's mural. This motif appears in nearly 60 of his drawings, paintings, and prints in the late 1930s.

Following the exhibition in the Spanish Pavilion, *Guernica* and some 60 related works came to the Museum for inclusion in a Picasso retrospective. They remained here on loan until 1981. Picasso had directed that the Museum hold these works until he or his designated attorney determined that the political climate in Spain was suitable for their return to the land of his birth.

It is well known that the women in Picasso's life provided an ongoing source of creative energy and inspiration throughout his life. Dora Maar—a Surrealist photographer with intellectual interests and a volatile temperament—has often been identified as the subject of *The Weeping Woman*. But scholars have also noted characteristics belonging to the other women with whom Picasso remained entangled. The open, threatening mouth with prominent teeth and visible tongue are thought to reference Olga Khokhlova, Picasso's first wife, to whom he had been married since 1918. The depiction of the forehead and nose in this composition resembles those features in other works for which his lover Marie-Thérèse Walter—who bore him a child in 1935—served as model. And finally, a telling indication of the conflict of competing forces in Picasso's personal life has been noted in the figure's hands. The more prominent hand suggests Dora Maar, known for her fingernails filed to sharp points and polished bright red; the other signals Marie-Thérèse, whose nails were bitten short and jagged.

*The Weeping Woman* is presented in the context of the exhibition ***About Face: Selections from the Department of Prints and Illustrated Books***, organized by Wendy Weitman, Associate Curator, Department of Prints and Illustrated Books. The exhibition includes some 50 works drawn from the Museum's renowned holdings of modern and contemporary prints. Works include Edvard Munch's *The Sick Child* (1896), Max Beckmann's *Self-Portrait with Bowler Hat* (1921), Richard Hamilton's *Portrait of Dieter Roth* (1998), and Sherrie Levine's distillation of Duchamp's remake of the Mona Lisa into a series of colored rectangles in *After Duchamp* (1989).

*The Weeping Woman* was acquired through the generosity of the Katsko

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