



JAN KRUGIER GALLERY

For Immediate Release

September 27<sup>th</sup>, 2004

JAN KRUGIER GALLERY AND RICHARD L. FEIGEN & CO. TO COLLABORATE ON  
**BECKMANN-PICASSO/PICASSO-BECKMANN**  
EXHIBITION OCTOBER 30-JANUARY 31, 2005

Richard L. Feigen & Co. and Jan Krugier Gallery are pleased to announce a major collaborative exhibition *Beckmann-Picasso/Picasso-Beckmann* on view from October 30 to January 31 at the premises of Richard L. Feigen & Co., 34 East 69<sup>th</sup> Street. The exhibition is comprised of over -- paintings and an extensive selection of prints and drawings by these two powerful masters of the 20th century. The juxtaposition of these works from the inter-war, Second World War, and postwar periods throws into relief two distinct styles, trajectories, and personalities, and highlights some of their shared formal and thematic concerns.

*Beckmann-Picasso/Picasso-Beckmann* reveals parallels between the work of the two artists who had been exposed to each other's works in Paris. Beckmann's lofty rank in Germany had been challenged by Picasso's international fame. He not only saw Picasso's 1932 show in Paris but brought the catalogue back to Germany with him. Beckmann was certainly stimulated by the Spaniard's variations on allegories of the artist, model, and art's transformative power in the studio, themes with which he often dealt himself. Working at first in a polarized, collapsing state that repudiated his art, and then as an exile, Beckmann never could afford candor. Picasso was freer to engage in political confrontation and was often overtly satirical. Beckmann's imagery was shrouded in metaphysics and iconography.

Two examples in the exhibition: Beckmann's *Soldier's Dream*, 1942, and Picasso's *Woman, Inspired by the Spanish Civil War*, 1937, speak of war as both terrifying and absurd. Beckmann shows us an enchanting and complex dream packed with multi-layered symbols, frightening as it teeters between memory and imagined fears. Picasso attacks the Spanish Civil War with a satirical portrait of "La Marquesa" whose pious cries for lost soldiers are not born in her soul but rather in her digestive tract.

Beckmann's *Still Life with Sculpture 1936* and Picasso's *Still Life with Bull's Head and Palette, 1938* are related formally, yet there is a clear distinction between the two psyches lying behind each scene. Cluttered and dark, Beckmann's still-life is more nuanced than Picasso's stark but equally powerful work. These and many other pairings lead us to examine different themes and the means with which Picasso and Beckmann gave expression to the inevitable return of war.

*With thanks to Prof. Barbara Buenger whose text is quoted and paraphrased here.*

Richard L. Feigen & Co. deals in work by 15th through 20th Century masters, and has specialized in the work of Max Beckmann for over 40 years.

The Jan Krugier Gallery, which specializes in 19th and 20th century masters, is the exclusive North American agent of the Marina Picasso collection, the largest grouping of works from Picasso's estate outside of the Musée Picasso in Paris.

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