

PICASSO- GIACOMETTI

PRESS PACK



Exhibition 4 October 2016 to 5 February 2017

Musée Picasso Paris



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1. PICASSO-GIACOMETTI

DIALOGUE BETWEEN TWO MASTERS

From October 4, 2016 to February 5, 2017, the Musée Picasso and the Fondation Giacometti present the first exhibition dedicated to the artworks of two of the most important artists of the twentieth century: Pablo Picasso (1881-1973) and Alberto Giacometti (1901-1966).

Thanks to an exceptional loan from the Fondation Giacometti, this new exhibition, which will occupy the ground floor and the first floor of the Hôtel Salé, reunites more than 200 artworks of these two masters from the rich collections of the Musée Picasso and the Fondation Giacometti, as well as borrowed artworks from French and foreign collections.

An important work of research, brought together from the collection of archives at the Musée Picasso and the Fondation Giacometti, has revealed new, significant documents, sketches, notebooks, and annotations. These documents clarify the unknown relationship between these two artists — a relationship both friendly and formal —, and the mutual interest that they shared during key moments of their careers, despite their twenty-year age difference.

Although each artist exhibits different personality traits, they are each characterized by a spirit of liberty and invention. Picasso and Giacometti share a fascination for the link between Eros and Thanatos, like the displacement of limits of representation. From their first encounter at the beginning of the 1930s to their intense dialogues after World War II, the two artists never ceased to exchange on their creations and their arguments over realism's return. Like the exhibition reveals, the number of formal and thematic similarities draws their works closer to the surrealist period. From the end of the 1930s, the two transformed their practice and shared questions and theories of art and its relation to reality, which the painter-sculptor and the sculptor-painter responded to in different formal solutions.

Organized in eight sections, the exhibition proposes a chronological and thematic programme which presents the different aspects of their artistic production of the following mediums: painting, sculpture, and drawing. After having evoked the development of the two artists and the artworks from their youth to their modernist creations, the exhibition shows the correspondences between their artworks, like the influence from non-Western art or the surrealist movement to the return of realism during the period after the war.

Next to the emblematic works of each artist like *Paul en Arlequin* (1924), *Femme assise au fauteuil rouge* (1932) and *La Chèvre* (1950) by Picasso or *Femme qui marche* (1932), *Cube* (1933-1934) and *Homme qui marche* (1960) by Giacometti, are presented the rare and fragile casts, certain newly discovered drawings, and a number of archives unveiled for the first time. A catalogue richly illustrated published in co-edition with Flammarion will accompany the exhibition. It brings together new essays by art historians — the curators of the exhibition — as well as an anthology of historic texts dedicated to these two artists.

GROUND FLOOR

Room 1

The National Picasso-Paris Museum and the Fondation Alberto et Annette Giacometti present the first exhibition dedicated to the work of two of the greatest artists of the 20th century: Pablo Picasso and Alberto Giacometti. Research carried out specially for this exhibition has revealed the little-known relationship between the two artists and the interest they took in one another at key moments of their careers, despite their twenty-year age difference.

From their initial meeting in the early 1930s, through their formal and theoretical explorations of the surrealist period, to their extensive post-war dialogue on the struggles of returning to realism, the two artists never ceased to exchange views on their craft. The exhibition offers an overview of the different aspects of their artistic production and the different formal solutions adopted by the two artists.

Room 2. Modern sculpture

Early sculptures by both Picasso and Giacometti are modelled on the art of Auguste Rodin. Whereas Giacometti was one of the disciples of Antoine Bourdelle at the Grande Chaumière in Paris, Picasso never trained as a sculptor. When the two realised the impossibility of "truthfully" creating a portrait sculpture through the naturalist method, the solutions they invented took parallel trajectories. Giacometti followed in the footsteps of the elder artist, whose work he discovered upon arriving in Paris. He abandoned the classic portrait style of his sister Otilia for the stylised lines and multifaceted cubist decoupage practised by Picasso in the portrait sculpture of his mistress, Fernande Olivier.



Pablo Picasso,
Mandoline et clarinette
(*Mandolin and Clarinet*),
Paris, autumn 1913,
pine elements with paint
and pencil lines,
58 x 36 x 23 cm
Musée national Picasso-Paris,
donated by Pablo Picasso,
1979. MP247

Alberto Giacometti,
Composition (dite cubiste II)
[*Composition or Cubist II*],
circa 1927, bronze,
38.2 x 28.4 x 27.1 cm
Fondation Giacometti, Paris.

Room 3. Signs of genius

Pablo Picasso and Alberto Giacometti began to paint and sculpt very early on. The sons of artists, they each grew up in the paternal studio, where they worked on their first pieces under the watchful eye of their fathers. They trained by creating portraits of family members, in which they strived for a faithful representation of the model. They were each 14 years old when Picasso created *The Barefoot Girl* (early 1895) and Giacometti *Still Life with Apples* (circa 1915), both of which attest to a paternal influence through the attention paid to rendering reality. After a short spell training at the *École des Beaux-Arts*, the two young artists decided to leave their countries of origin (Spain for the former, Switzerland for the latter) and settle in Paris, then the capital of the Arts.



Pablo Picasso, *Autoportrait (Self-portrait)*, Paris, late 1901, oil on canvas, 81 x 60 cm
Musée national Picasso-Paris, donated by Pablo Picasso, 1979. MP4



Alberto Giacometti, *Autoportrait (Self-portrait)*, 1921, oil on canvas, 82.5 x 72 cm
Kunsthaus Zürich, Alberto Giacometti Stiftung. Inv. GS 62

Room 4. Distant influences



Pablo Picasso,
Trois figures sous un arbre
(*Three Figures under a Tree*),
Paris, winter 1907-1908,
oil on canvas, 99 x 99 cm
Musée national Picasso-Paris
Donated by William
A. McCarty-Cooper, 1986.
MP1986-2

Alberto Giacometti,
Femme cuillère
(*Spoon Woman*),
1927, plaster,
146.5 x 51.6 x 21.5 cm
Fondation Giacometti,
Paris

Picasso and Giacometti were close observers of non-Western art and archaeological objects. They drew inspiration from art reviews and the collections of the Trocadéro Museum of Ethnography and the Louvre, picking up on details of masks, shields and statuettes and re-imagining them in their own way. Picasso's totems and Giacometti's steles display the same stylised forms and evoke the same magical quality as works from the Cyclades, Oriental antiquities and sculptures from Africa and Oceania.

Room 5. A shift to the flat

While Picasso's paintings from the neocubist period (*Figures*, 1927) were characterised by a "shift to the flat", Giacometti transferred this structural model through sculpture with the "flat figures" that teeter on the brink of abstraction while remaining anchored in representation. Similarly, Giacometti's compositions in grids and cages, such as *Man (Apollo)* (1929), echo Picasso's 1928 *Figure*, created in homage to Guillaume Apollinaire.

Room 6. The living and the dead

The banalisation of the body after death and its materialisation into an object were two subjects explored by Picasso and Giacometti. Both of their bodies of work feature lifeless figures — often someone dear to them —, skulls or heads. In *The Death of Casagemas* (1901) the thrown-back head of the poet and friend of Picasso, who committed suicide in lovestruck despair, echoes *Head of a Man on a Rod* (1947) by Giacometti, where the open mouth appears to signify a scream from the void. The objectification of death is reflected in the figures of skulls, some of the most startling sculptures, at once *vanitas* and *memento mori*.

FIRST FLOOR

Rooms 7, 8 et 9. *Eros et Thanatos*

In representations of love, where all forms of shapelessness are explored, images of *Eros* (Love) are subjected to just as much dismemberment of the human body as those of *Thanatos* (Death). The living urges of sexual desire rub shoulders with the instincts of death. In Picasso's great 1931 painting *Figures By The Sea*, monstrous bodies devour one another in a kind of romp that evokes the violence of Giacometti's surrealist 1933 sculpture *Woman with her Throat Cut* (both displayed in room 9), lying on the ground. The distortions of the human body culminate in organic metaphors whose strength of synthesis expresses, in the words of Carl Einstein, a "concentration of dreams".



Pablo Picasso, *Grand nu au fauteuil rouge* (*Large Nude in a Red Armchair*), Paris, 5 may 1929, oil on canvas, 195 x 129 cm
Musée national Picasso-Paris
Donated by Pablo Picasso, 1979. MP113



Alberto Giacometti, *Femme égorgée* (*Woman with her Throat Cut*), 1933, bronze, 21.5 x 82.2 x 55 cm
Centre Pompidou, Paris. Musée national d'Art moderne/
Centre de création industrielle. Inv. AM 1992-359



Pablo Picasso, *Femme lançant une pierre* (*Woman Throwing a Stone*), Paris, 8 march 1931, oil on canvas, 130.5 x 195.5 cm
Musée national Picasso-Paris, donated by Pablo Picasso, 1979. MP133



Alberto Giacometti, *Boule suspendue* (*Suspended Ball*), 1930-1931, plaster, painted metal and string, 60.6 x 35.6 x 36.1 cm,
Fondation Giacometti, Paris.

Room 10. Evidence of a friendship

The sketches and annotations found in the archives attest to numerous exchanges between Picasso and Giacometti. The two artists met for the first time in 1931 and their friendship was to last until the early 1950s. They quite quickly became very close, often visiting one another in their studios. Giacometti openly studied the works of his older friend, copying them down in his sketch books. Picasso was not indifferent to the surrealist compositions of the young Swiss man either, especially his *Suspended Ball* of 1931 (displayed in room 9). Returning to Paris after the war, Giacometti began a portrait sculpture of Picasso, which he sadly never finished.

Room 11. The lover and the model

A series of painted and sculpted portraits of the loved women develop the inexhaustible dialectic of the lover and his model. Though Picasso and Giacometti sought to capture the truth and reality of a muse, their works also convey the psychological intensity of their relationship with the model. Thus, the face of Dora Maar, Picasso's lover and principal model from 1935 to 1943, saturates the canvas with her tortured presence. Annette, Giacometti's future wife whom he met in 1943, offered to sit for him for long periods at a time. Her face is subjected to the scrutiny of an artist struggling with the impossible "search for the absolute" (Sartre) in order to recreate the aura of a being.



Pablo Picasso, *Portrait de Dora Maar (Portrait of Dora Maar)*, Paris, 1937, oil on canvas, 92 x 65 cm
Musée national Picasso-Paris, donated by Pablo Picasso, 1979. MP158

Rooms 12 & 13.

A return to realism

After the Second World War, the two artists returned to Paris, where they visited each other regularly. Their works from this time revisit the realism of daily life. For Picasso, both spaces and characters became oppressive and sombre, while Giacometti erected frozen, motionless figures from rough, stone-like bronze. The renewed link with the real is also conveyed through creations with a wildlife theme, such as landscapes and still lifes. To create his famous *Dog* (1957), Giacometti chose the slender silhouette of the Afghan Hound that belonged to his friend Picasso.



Pablo Picasso, *Paul en Arlequin (Paul as Harlequin)*, Paris, 1924. Oil on canvas, 130 x 97.5 cm
Musée national Picasso-Paris
Donated by Pablo Picasso, 1979. MP83



Pablo Picasso, *La Chèvre (The She Goat)*, Vallauris, 1950, original in plaster, wicker basket, ceramic pots, palm leaf, metal, wood, cardboard, 120.5 x 72 x 144 cm
Musée national Picasso-Paris, Dation Pablo Picasso, 1979. MP339



Alberto Giacometti, *Le Chien (Dog)*, 1951, bronze
Fondation Marguerite et Aimé Maeght, Saint-Paul, France. Inv. 319

Curator:

Catherine Grenier, Director of the Fondation Giacometti

Heritage Curator and art historian, Catherine Grenier has been Director of the Fondation Giacometti since 2014. Ex-Deputy Director of the Musée national d'art moderne - Centre Pompidou, she has created over thirty exhibitions on modern and contemporary artists. Since arriving at the foundation, she has organised unique exhibitions dedicated to Alberto Giacometti at the Galleria d'Arte Moderna in Milan, the Fundación Canal in Madrid, the Pera Müzesi in Istanbul, the Fonds Leclerc in Landerneau, the Yuz Museum in Shanghai and the Musée Mohammed VI in Rabat.

Associate Curators:

Serena Bucalo-Mussely, Conservation Attaché at the Fondation Giacometti

As Manager of the catalogue raisonné of paintings, Serena Bucalo-Mussely has been Associate Curator for several exhibitions dedicated to Giacometti, at the Galleria d'Arte Moderna in Milan, Italy and the Musée Mohammed VI in Rabat, Morocco.

Virginie Perdrisot, Heritage Curator at the Musée National Picasso-Paris

Manager of the painting (1922-1937), sculpture and ceramic collections of Pablo Picasso's personal collection. Curator of the exhibition "Picasso. Sculptures" at the Musée national Picasso-Paris in 2016 and Co-Curator of the exhibition "Picasso. Sculptures" at the Palais des Beaux-Arts in Brussels.

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1.3 THE EXHIBITION CATALOGUE

The Picasso-Giacometti exhibition catalogue attests to a new level of research in the very depths of the archives and brings to light documents that have never been published before. The expertise of curators and art historians provides a new, in-depth perspective on the links that united these two artists who, each in their own way, turned aesthetic convention on its head and brought new measures to art. An anthology of historic texts allows us to examine the ways in which their contemporaries viewed their work.

The section dedicated to illustrations features one hundred and sixty full-page reproductions, while books of photographs open up the studios and place the reader at the heart of creative activity. A list of works on display and a selective bibliography complete the publication.

Intended both for the general public, through the importance given to iconography, and as a tool for scientific research, this purpose of this publication is therefore to reach the widest possible readership.

EXTRACTS

PICASSO AND GIACOMETTI: TWO MONSTERS OF ART

Catherine Grenier

In 1957, Giacometti renewed contact with Stravinsky, who asked him about his friendship with Picasso and their frequent encounters during the 30s and 40s, which took place almost daily in 1940-41. He responded with a single and rather personal comment: "He amazes me as a monster would¹".

At the time of that interview, Giacometti was no longer friends with Picasso, the two artists having drifted apart several years before. The sculptor no doubt felt resentful of the circumstances surrounding the distance between them,

as Stravinsky's use of the word "friendship" provoked this acerbic and sceptical remark: "well, 'friendship' might not be the best word when it comes to Picasso." He also declined to discuss their reunion after the war, Picasso's visits to the studio on rue Hippolyte-Maindron and the numerous dinners with their close-knit circle, which at the time included Alberto and Annette Giacometti, Picasso and Françoise Gilot, and Michel and Louise Leiris. Between 1930 and the early 1950s, the two artists visited one another regularly and enjoyed a genuine friendship on either side of the war. Despite this, there was no predisposing factor for such closeness or for a relationship between peers. Giacometti was twenty years younger than Picasso,

¹ Extract of archive film used in the film by Janos S. Darvas, *Igor Stravinsky: Composer*, Metropolitan Munich, 2001.

and by the time he arrived in Paris in 1922, the Spaniard was one of the most famous artists of the avant-garde. At 21, the young Swiss was just starting at the Académie de la Grande Chaumière, in the studio of Antoine Bourdelle. His early network of friends, as well as his father's influence and the teaching he received, initially caused him to avoid modernist movements. Instead the sculptor followed step-by-step in the footsteps of the inventor of Cubism, an entire generation his senior, making him a precocious artist whose aesthetic vocabulary gradually became more modern and radical. His mastery of academic and naturalist representation gave way to the adoption of a new structural model introduced by Cubism, which governed the assembly of his "compositions" and his transition to "stick figures", followed by the construction of a vocabulary populated with more idiosyncratic shapes and references. It was at this stage in the development of Giacometti's work that he came into contact with Picasso. Before that, the leading artist of the Paris school had been nothing more than a magnetic power figure for his young fellow student, arousing both a liberating attraction and a sense of repulsion, his pride at stake faced with an unsurpassable master.

Although he was not a regular presence among the ranks of the avant-garde movements when he arrived in Paris, Giacometti was nevertheless familiar with them through the salons as well as his own reading. For a young artist entering into the fold after the major aesthetic battles of the early century, the

artistic panorama seemed like a Tower of Babel that made it difficult to find his bearings and carve a niche for himself². However, one beacon immediately caught his attention: Picasso. The first exhibited works he saw were not Cubist works, but neo-Ingresque 1920s paintings and symbolist pieces from his blue and pink periods that witnessed a revival in this time of a return to the subject. Journals shed a new and informed light on Cubism for him, as did the teaching of Bourdelle who, despite situating himself at the polar opposite of this aesthetic, defended the anti-academic position of the movement. It was therefore the multi-faceted and unclassifiable Picasso, the heterogeneity of his work and his unpredictable about-faces that shaped the model of the modern artist for the young man. The correspondence between Giacometti and his parents attests to his ambivalence towards each new proposition of this model and his occasional shock at the forms whose novelty he would later adopt, with his constant interest for anything that shattered the conceptual framework within which he had so far developed. He appears to be bursting with pride as he writes of his encounter with Max Jacob, — "one of the inventors of Picasso," he explains³ —, and

2 Letter from Alberto Giacometti to his parents, 31 January 1925, SIK-ISEA archives, Zurich, inv.274.A.2.1.46.

3 "Poi fu da me uno [...] due giorni fa Max Jacob, un celebre scrittore uno dei primi che lanciò Picasso, molto intelligente. Quando andò via mi disse che trenta anni fa fece un 'amoulette' per Picasso e che ora ne fa uno per me e che sono i soli due che fece", Letter from Alberto to his parents, 19 June 1929, Archives du SIK-ISEA, Zurich, inv. 274.A.2.3.22.

even more so when the master wrote his name in the visitor's book of his first solo exhibition. It would still be several years until they met.

Giacometti states that Picasso is a "monster", but this characterisation does not have the pejorative connotation that Stravinsky believed he detected. Picasso might take offence at that, replied the composer. Not at all, answered Giacometti, Picasso knows very well that he is a monster. Indeed, he himself, through his radical life choices, his decisive refusal to lastingly assume the role of a successful artist, his irreducibility to the dominant movements, was also an artist and a man like no other. When he began to take off as an artist and joined the Surrealist movement, he contributed to building a myth in which distancing oneself from the norm was the supreme expression of the artist's freedom. Through his works, which join those of Picasso in the fusion between Eros and Thanatos, as well as his writing, in which he provocatively offers up inner fantasies of cruelty, the young artist exposes his own image, itself at risk of monstrosity. In the eyes of his new friends and supporters, Georges Bataille, Carl Einstein, Michel Leiris, André Masson, Salvador Dalí, André Breton, René Crevel, Dora Maar and Picasso, this was not a denaturing of the artist's personality but rather a privileged inner experience that escaped the common register. Dalí, whom Giacometti visited regularly during the 1930s, never ceased to cultivate the legend of his own monstrosity by raising it to the same level he attributed to Picasso, whom he immediately recognised as a peerless creator.

Having turned his back on Surrealism and returned to the studio, Giacometti nevertheless chose not to revert to the more conventional concept of creation and the creative personality. The difficult conditions in which he practised his art, initially imposed upon him, would later become attributes of the artist's "persona". Retaining to his death the tiny studio that he dreamed of leaving during his youth, he focused so entirely on his art as to develop a form of asceticism. "That old Indian who limps out of his — dusty shack, hair sticking up, with a slightly savage laugh, his face lined with ancient wisdom, — that's Giacometti," describes Jean Clay, a confidant of the artist in 1963⁴. He therefore adopted a counter-model to the excessive vitality and brash assertiveness of a "solar" Picasso who radiated glory. While Picasso hid his weaknesses and doubts, Giacometti made them the very essence of his work and his public persona. The mutual recognition between these two artists was undoubtedly because of these fundamental differences, which served to disarm potential rivalry, rather than in spite of them. Pierre Daix explained the importance of meeting Giacometti for Picasso: "It was important for Picasso to discover that he was no longer alone. Between *Couple* of 1930, *Femme qui rêve* (*Woman who Dreams*) of 1929, *Boule suspendue* (*Suspended Ball*) and *Objet désagréable* (*Disagreeable Object*) of 1930-31, Giacometti catalysed a number

4 Interview with Jean Clay, "Alberto Giacometti. Le long dialogue avec la mort d'un très grand sculpteur de notre temps" In *Réalités*, n°215, December 1963, pp. 135-144.

of artistic ideas that he had in part mined from Picasso⁵." According to his biographer, Picasso recognised in the younger artist "the same sexual brutality, the same artistic violence." Their personalities may have been in direct opposition to one another, but a common space nevertheless brought the two artists together, whereby form was subjected to personal psychology. Both of their artistic language was re-written, sometimes from one piece to the next, through the dimension of affect. This quality is especially visible in the years 1935-40 and in the immediate post-war period, where both men returned to realism with subjects taken from their daily environment. This was manifested in resurgences of a truly psychologically nature, leading to aesthetic variations in Giacometti's portraits of his wife Annette as well as Picasso's representations of his companions.

"There are moments one can call crises that are the only times that matter in one's life," wrote Michel Leiris in a 1929 article about Giacometti's sculptures. "I like Giacometti's sculpture work," he added, "because everything he does is like the petrification of one of these crises⁶." Both Picasso and Giacometti's

work was fuelled by personal crises. Indeed, they came together at a time of violent upheaval in their lives. That said, they were also separated by a crisis. According to Françoise Gilot, who witnessed their reunion after the war, the two friends parted company following a fierce row⁷. Giacometti had found out that Kahnweiler, Picasso's one-time dealer, had asked his opinion on allowing Giacometti's work into his gallery, and that the shining star of Galerie Louise Leiris had denied his friend this access. Was their friendship tarnished by artistic rivalry, or by the increasing incompatibility of their ways of life, as James Lord alleges⁸? Picasso and Giacometti were two ceaselessly enigmatic characters, and that is what makes their reunion here so fascinating for visitors to the exhibition. These two extraordinary and profoundly different artists in turns attracted and "amazed" one another, like "monsters", ultimately forging an impossible friendship.

5 Pierre Daix, *La vie de peintre de Pablo Picasso*, Paris, Seuil, 1977, p. 225.

6 Michel Leiris, "Alberto Giacometti", *Documents*, n° 4, September 1929; re-pub. J-M. Place, t. I, 1991, p. 209.

7 Conversation with the author, July 2015. Françoise Gilot remembers having witnessed Giacometti's terrible anger upon hearing of Picasso's selfish reaction. While it did not end their relationship, this altercation did cause lasting damage. See also: Françoise Gilot, interview with Annie Mailis, *Dans l'Arène avec Picasso*, Indigène esprit, 2004, p. 87.

8 The anecdote about Kahnweiler does not appear in the art dealer's archives. Lord attributes the distancing of the two artists to Giacometti's moral judgement on the stardom enjoyed by Picasso and the fickleness of his friendship.

SMEMORIES OF A FRIENDSHIP: PICASSO VIEWED BY GIACOMETTI.

Serena Bucalo-Mussely

On 14 December 1931, sitting on the terrace of La Coupole in Paris, Alberto Giacometti wrote to his parents: "Tomorrow, after lunch, Miró and I are going to visit Picasso and I am delighted to be meeting him and to see what he is doing⁹." Giacometti was thirty years old when he first met the Spanish artist. He had discovered his work, in which he took a keen interest, shortly after arriving in Paris, through art publications, magazines, galleries and art dealer and collector friends. They would meet again numerous times up to 1951. These encounters were initially opportunities for artistic discussions, but later transformed into a friendship.

Encouraged to seek academic training by his father¹⁰, Giacometti enrolled in lessons at the Académie de la Grande Chaumière in 1922, where he perfected his drawing technique, particularly creating and reproducing the human body based on a model. It was through these trials that Giacometti first encountered the work of Picasso, as described in a letter written to his father in 1924: "Recently, I attended a Picasso exhibition that I enjoyed a great deal. There are six or seven large seated figures, two or three acrobats and some por-

traits of women. They are very clear and simple, and very well-drawn. In any case, they are all based on nature and are very life-like. In short, it is art without a great deal of fuss. These are the best modern things I have seen so far in Paris, and I think that this approach may lead to some beautiful things¹¹." Looking at Picasso's work, Giacometti was struck by the immediacy of the subjects represented, the quality of the drawing and the lifelike appearance of his characters, and he appreciated their regular shapes and conformity to the real.

(...)

Like Picasso, Giacometti revealed himself to be a keen observer of artistic expression from around the world. His drawings and sketches from this period convey the artist's great curiosity for these art forms, which had such an influence on the previous generation. In the late 1920s, art journals such as *Cahiers d'art* or *Documents* endlessly compared modern art (especially Picasso) with the creations of Cycladic, Oceanian and African populations. Giacometti tirelessly copied masks, totems and sculptures. Both artists were fascinated not by individual works in particular but by the elements of which they were composed, isolating, incorporating and re-working them to give form to syncretic pieces. The key work from this time is *Femme*

9 Letter from Alberto Giacometti to his parents, 14 December 1931, SIK-ISEA Archives, Zurich, inv. 274.A.2.3.35. All letters sent to his family are in Italian and have been translated by the author.

10 Giovanni Giacometti (1869-1933), Swiss Post-Impressionist artist.

11 Letter from Alberto Giacometti to his parents, 8 April 1924, Alberto Giacometti-Stiftung archives, Zurich.

cuillère (Spoon Woman) from 1927. In 1951, Giacometti declared in a letter to Pierre Matisse that "paintings by the Cubists and Picasso contained everything necessary to give rise to¹²" this sculpture. The work, which evokes African anthropomorphic spoons, has the same totemic character as works by Picasso.

(...)

In the mid-1930s, the two artists embarked upon a very strong artistic, intellectual and friendly relationship that would last through the war and endure until the early 1950s¹³. At the time, Picasso and Giacometti were both close to Bataille's circle and, in their compositions, they expressed the aesthetic of ugliness exhibited in "*Soleil pourri*" ("*Rotten Sun*")¹⁴. Picasso's paintings display a frightening, monstrous ugliness made up of deformed images and disproportionate limbs. Similarly, Giacometti's Surrealist works evoke "disagreeable objects", women "in danger" in the form of insects with menacing stings and jaws. Picasso's "shapeless" figures fascinated Giacometti at the major retrospective at the Kunsthhaus in Zurich¹⁵. It is difficult to know whether he actually saw Picasso's exhibition, but he nevertheless carefully copied the works on show in one of his sketchbooks and, in written conversations with his father, he once

again debated the multiplicity of Picasso's styles¹⁶. Giacometti seems to have visited the Paris retrospective at Georges Petit's gallery¹⁷, writing from Hyères that: "At the moment in Paris there is a major Manet exhibition and another on Picasso, I am very curious to see them¹⁸."

(...)

It was during the years in which they appear the most different that Giacometti and Picasso became the closest, enjoying a constant relationship punctuated by very fruitful intellectual and artistic discussions. Numerous records describe how Giacometti and Picasso would see one another almost daily during that time, visiting each other in their respective studios or meeting at cafés such as Lipp, Les Deux Magots or Flore¹⁹. In the second half of the 1930s, one of the most frequent debates between the two artists related to the subject of a return to realism in art. From 1935 onwards, Giacometti distanced himself from Breton's movement to return to

12 Letter from Alberto Giacometti to Pierre Matisse, 22 February 1951, Pierre Matisse Gallery Archive, Pierpont Morgan Library, New York.

13 Extract from an archive used in the film by János S. Darvas, *Igor Stravinsky: Composer*, Metropolitan Munich, 2001.

14 Georges Bataille, "*Soleil pourri*" ("*Rotten Sun*"), *Documents*, n° 3, 1930, p. 173.

15 "Picasso", Kunsthhaus, Zurich, 11 Sept-30 Oct 1932.

16 Letter from Giovanni Giacometti to Alberto, late 1932, SIK-ISEA Archives, Zurich, inv. 274.A.1.1.164.

17 "Picasso", Galerie Georges Petit, 16 June 30 July 1932.

18 Letter from Alberto Giacometti to his father, 19 June 1932, Alberto Giacometti-Stiftung, Zurich. The letter is written from Hyères, where the artist was working on a stone sculpture for the Viscount and Viscountess of Noailles.

19 "I see Picasso almost every evening and often have dinner with him, he likes nothing more than for me to tell him about Stampa, its residents, etc.!", letter from Alberto Giacometti to his family, circa 1938, SIK-ISEA Archives, Zurich, inv. 274.A.2.1.158. "We continue to talk about sculpture, painting etc. and with our friends, and I see Picasso almost every day, which is pleasant.", letter from Alberto Giacometti to his mother, 15 February 1941, SIK-ISEA Archives, Zurich, inv. 274.A.2.3.54.

representations based on a model, and his studies were focussed on rendering the reality of the human head and body. Henry Moore recounts that in May 1937 Giacometti and he visited the studio on the rue des Grands-Augustins, where Picasso was working on *Guernica*. During their visit, the artists discussed the problem of rendering "reality and fiction in painting". Picasso appeared to mock his guests, showing sarcasm towards a subject that had become the obsession of the moment²⁰. With *Guernica*,

Picasso refused to submit to the artistic conventions of historical painting, convinced that the realism of this work resided more in expressing the feelings of despair and anger of these characters than representing the subject itself. This piece greatly impressed Giacometti who, ten years later, evoked the cries of the suffering men and women of *Guernica* with *Tête sur tige (Head of a Man on a Rod)*.

20 Roland Penrose tells of visiting Picasso's studio after lunch one day, along with Henry Moore and his wife, Alberto Giacometti, Max Ernst, Paul Éluard and

André Breton, in Elizabeth Cowling, *Visiting Picasso: The Notebooks and Letters of Roland Penrose*, Thames & Hudson Ltd. 2008, p. 276.

PICASSO AND GIACOMETTI, SCULPTURES OR "THE POETICS OF SPACE"²¹

Virginie Perdrisot

Space and its dramatisation

The relationship between sculpture and its environment appears profoundly innovative in the work of Picasso and Giacometti. As Michel Leiris stresses in *Pierres pour un Alberto Giacometti*, "whereas a sculpture is ordinarily²¹(...) an object with space around it, today Giacometti is concerned with creating space that contains one or more objects²²." The artist was therefore practising an aesthetic of appearance born out of a dramatisa-

tion of space. Picasso's *mise en scène* of space is initially manifested in his Cubist constructions and relief paintings, in which sculpture springs forth from the surface of the canvas. By creating an autonomous, dramatised space, the "relief painting", a hybrid work between painting and sculpture, is an alternative place where the experience of looking is extremely intense for all who do so. *Mandoline et clarinette (Mandolin and Clarinet)*²³, October 1913, is a work into which

21 Title borrowed from Gaston Bachelard, *La poétique de l'espace*, Paris, Presses Universitaires de France, 1957.

22 Michel Leiris, "Pierres pour un Alberto Giacometti", *Derrière le miroir*, n° 39-40, June-July 1951, re-pub. 1991, Paris, L'Échoppe, p. 243.

23 Pablo Picasso, *Mandoline et clarinette (Mandolin and Clarinet)*, Paris, autumn 1913, pine elements with paint and pencil lines, 58 x 36 x 23 cm, Musée national Picasso-Paris, MP247. Spies 54.

the spectator is invited to enter, where a new, unique and voluminous space is created on a vertical level by the contours of a wooden frame and plank, while the handle of the mandolin is projected forwards. The space of the work thus subsumes that of the spectator in a kind of *mise en abyme*, where the focus of the viewer's eyes adds to the intensity of how the work is experienced. The principal construction of the "box" is featured in an entire series of relief paintings, whereby Picasso used the inside of cigar boxes²⁴ to create a virtual space containing a variation on the theme of still life, with a glass that draws its power from spatial constraints. These box-shaped sculptures establish a new relationship between what is outside and inside the artwork, bringing to mind the structuring of space enacted by Giacometti's frames and cages, in which a new virtual space is built that seeks to exaggerate the way in which we view the work in order to exacerbate its presence. The years 1927-1928 formed the period of the so-called "*années plastiques*" (literally "plastic years") when, according to Werner Spies, "thought was deployed in three dimensions²⁵." As Christian Zervos writes in the introduction to the seventh volume of the catalogue raisonné, "strictly speaking, it is not a painting if it has not been marked by the spirit of

24 See in particular Pablo Picasso. *Verre, journal et dé (Glass, Dice and Newspaper)*, Avignon, summer 1914, cut up elements of wood and tinfoil, painted, wire on wooden background painted with oil paint, 17.4 x 13.5 x 3 cm, Musée national Picasso-Paris, MP45. Spies 42.

25 Werner Spies, *Picasso sculpteur*, Paris, Mnam-Centre Pompidou, catalogue raisonné written in collaboration with Christine Piot, 2000, p. 114.

sculpture²⁶." In the "drawings in space", soldered wire sculptures Picasso made as monumental projects in homage to Guillaume Apollinaire²⁷, matter is replaced by strong lines. The "figure" is contained in a graphic structure, in which an "equation between the body and the line²⁸" is established, in a landscape of constellations where knots and soldering points punctuate the space criss-crossed by the sculpture's metal stems. These openwork structures by Picasso are somewhat evocative of those produced by Giacometti in the early thirties. According to Werner Spies, this graphic writing of the figure into a restrictive and structuring space was a source of inspiration for Giacometti: "at the time, he [Picasso] appears to have had a strong impression on Giacometti above all. Behind the stretching and artistic dematerialisation to which Giacometti was beginning to turn was a fascination for this new aesthetic concept. With *Homme (Man)*, 1929²⁹, he produces an absolute vision of all of these anthropomorphic wire constructions, and in *Palais à quatre heures du matin (The Palace at 4 a.m.)* (1932-1933)³⁰, he uses the spatial

26 Christian Zervos, *Pablo Picasso. Catalogue raisonné des oeuvres (1895-1972)*, Paris, *Cahiers d'art*, n°7, introduction, no page numbers.

27 Pablo Picasso, *Figure*, Paris, Autumn 1928, wire and sheet metal, Musée national Picasso-Paris, MP264, MP265 and MP266. Spies 68, 69 and 71.

28 W. Spies, *ibid*, p. 115.

29 Alberto Giacometti, *Homme (Apollon) (Man - Apollo)*, 1929, bronze, 39.4 x 30.9 x 8.2 cm, Paris, Fondation Alberto et Annette Giacometti.

30 Alberto Giacometti, *Le Palais à quatre heures du matin (The Palace at 4 a.m.)*, 1932, wood, wire, glass and string, 63.5 x 71.8 x 40 cm, New York, The Museum of Modern Art.

filigree from which Picasso constructs his characters to create the space in which he places his Surrealist objects³¹." As with Picasso's soldered wire *Figures*, in Giacometti's *Homme (Man)* the vision of the work is articulated by a very strong graphic structure, a clearly delineated block that, in Giacometti's own words, creates a "skeleton in space": "this gave me a certain part of the vision of reality; but I felt something was missing from the entire piece, a structure, a sharp edge that I could also see, a kind of skeleton in space³²." In both Picasso's wire projects and Giacometti's metal skeletons, it is indeed "the notion of space that is at play³³." Unlike the sculpture-boxes from the Cubist period, the transparency of Giacometti and Picasso's openwork sculptures enables an "amplification of the principle of perspective³⁴," with the sculpture deployed in a continuum of points of view. As a result, emptiness becomes an essential component of space. We know just how significant the notion of emptiness and "nothingness" is in the monument to Guillaume Apollinaire, inspired, according to Peter Read³⁵, by this quote from L'Oiseau du

Bénin in Apollinaire's *Le Poète assassiné*: "I have to sculpt him a profound statue of nothingness, like poetry and like glory...³⁶." Sculpting emptiness thus offered the possibility to take over a space through artistic means, to draw nothingness enclosed within an architecture of art that functions like "a clear and orthogonal system of coordinates with a very distinct outline³⁷." Giacometti himself also wrote: "for me, the figures were never a compact mass but a kind of transparent construction (...). There was a third element that struck me about reality: movement (...) I could do nothing but make such movement real and effective; I also wanted to create the sensation of provoking it³⁸." Despite a formal complicity, the openwork sculptures by Picasso and Giacometti differ radically in their intrinsic meaning. As W. Spies emphasises, "Giacometti's cage reveals less of a formal proposition than a psychic proposition of oppression. It is like a portion of space inside which objects and men are trapped³⁹." With Giacometti, formal emptiness becomes "the invisible", tinged with existential anguish before the precariousness of life. Surrounded by emptiness, *Tête sur tige (Head of a Man on a Rod)*⁴⁰ rises like the "emergence of the human being through the solitude of the world", while

31 W. Spies, *ibid*, p. 116.

32 Alberto Giacometti, *Écrits*, presented by Michel Leiris and Jacques Dupin, Paris, Hermann, 1990, Letter to Pierre Matisse, December 1950, reproduced p. 3.

33 W. Spies, *ibid*, p. 117.

34 Michael Brenson, *The Early Work of Alberto Giacometti: 1922-35*, The John Hopkins University, PhD, 1974, not published, cited in Alberto Giacometti, Saint-Thonan, Cloîtres Imprimeurs, 2015, Catherine Grenier "Giacometti ou la perspective dépravée", p. 16.

35 Peter Read, *Picasso et Apollinaire, les métamorphoses de la mémoire*, Jean Michel Place, 1995.

36 Guillaume Apollinaire, *Le Poète assassiné*, XVIII, complete works, p. 301.

37 W. Spies, *ibid*, p. 117.

38 A. Giacometti, *ibid*, letter to Pierre Matisse, p. 4.

39 W. Spies, *ibid*, p. 128.

40 Alberto Giacometti, *Tête sur tige (Head of a Man on a Rod)*, 1947, painted plaster, Paris, Fondation Alberto et Annette Giacometti.

*Boule suspendue (Suspended Ball)*⁴¹ and *Pointe à l'oeil (Point to the Eye)*⁴² invite emptiness into the artwork in a fragile balance between form and void, presence and absence. While with Picasso's transparent wire sculptures the figure is the humanisation of space, with Giacometti emptiness becomes the ontological invisible, space in negative. According to Jean Clair, "this invisibility is reality

itself, with which Giacometti has always fought: space, time, the earth, the moving distance that separates us⁴³. In *L'Objet invisible (The Invisible Object)* of 1934⁴⁴, the figure of the woman materialises both presence and absence, holding in her closely-held hands "the as-yet unknown work that he still had to learn how to produce⁴⁵."

41 Alberto Giacometti, *Boule suspendue (Suspended Ball)*, 1930-1931, 1965 version, plaster, painted metal, string, 60.6 x 35.6 x 36.1 cm, Paris, Fondation Alberto et Annette Giacometti.

42 Alberto Giacometti, *Pointe à l'oeil (Point to the Eye)*, 1931, original plaster, 11.5 x 45.2 x 2.8 cm, Paris, Musée national d'art moderne.

43 Jean Clair, *Le nez de Giacometti, faces de carême, figures de Carnaval*, Paris, Gallimard, 1992, p. 275.

44 Alberto Giacometti, *L'Objet invisible (Mains tenant le vide) (The Invisible Object - Hands Holding the Void)*, 1934, plaster, 156.2 x 33 x 30.5 cm, New Haven, University Art Gallery.

45 Y. Bonnefoy, *ibid*, p. 110.

Picasso-Giacometti

Catalogue compiled under the direction of Serena Bucalo-Mussely and Virginie Perdrisot

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1.4 A CULTURAL PROGRAMME AROUND THE EXHIBITION

A CYCLE OF LECTURES

Tuesday 11 October 2016 at 6.30 pm

Inaugural lecture of the Picasso-Giacometti exhibition

in the presence of the curators:

Catherine Grenier, Head Heritage Curator and Director
of the Fondation Giacometti

Serena Bucalo-Mussely, Research Officer at the Fondation Giacometti

Virginie Perdrisot, Curator at the Musée National Picasso-Paris

Tuesday 15 November 2016 at 6.30 pm

Dialogue between Gérard Fromanger, visual artist, and Emilie Bouvard,
Curator at the Musée National Picasso-Paris

Speakers to be confirmed

Tuesday 13 December 2016 at 6.30 pm

Dialogue between Thierry Dufrêne, contemporary art history professor
at the University of Paris Ouest Nanterre, and Virginie Perdrisot,
Curator at the Musée National Picasso-Paris

Speakers to be confirmed

Tuesday 10 January 2016 at 6.30 pm

Dialogue between Annette Messenger, visual artist, and Emilie Bouvard,
Curator at the Musée National Picasso-Paris

Speakers to be confirmed

AND ALSO...

Saturday 29 October and Sunday 30 October at 2.30 and 4 pm

L'Atrabile: choreographed performance by Remy Yadan

Based on a proposition by Marianne Derrien, guest curator as part
of the YIA Art Fair #7's off-site programme

1.5 MEDIATION AROUND THE EXHIBITION

GUIDED TOURS - ADULTS



TOUR OF THE "PICASSO-GIACOMETTI" EXHIBITION

Levels 0 and 1 – Duration: 1 h 15 min

Picasso and Giacometti, two essential artists in the story of 20th century art, are finally reunited for a dialogue that highlights their formal, friendly and iconographic relationships. Accompanied by a speaker, you will embark on a discovery of works from the collections of the Musée Picasso and the Fondation Giacometti in order to better understand what brings these two artists together.

From 8 October to 10 December: every Saturday at 3 pm

THE TERRIFYING GLITCHES OF REALITY

Tour/lecture of the "Picasso-Giacometti" exhibition

by Sonia Masson, with Sonia Masson and Geoffroy Lidvan - voice;
Jean-Paul Céléa - double bass

Duration: 1 h

Pablo Picasso and Alberto Giacometti share a close connection between their art and poetry. A selection of texts by poets and authors (Michel Leiris, Jacques Prévert, Jean Genet, Robert Desnos, etc.) who were close to them is brought into dialogue with the works in the "Picasso-Giacometti" exhibition.

Tuesday 11 October 2016 at 2.30 and 4 pm

TOUR OF THE EXHIBITION ¡PICASSO! "PICASSO MASTERPIECES 1900 TO 1972" AND "PICASSO AND HIS PERSONAL COLLECTION"

Levels 2 and 3 - Duration: 1h15

The two top floors of the Hôtel Salé house "Picasso's Picassos" — the works kept by the artist throughout his life and the very first pieces in the collections of the museum.

This tour allows you to discover the extent of Picasso's work throughout his career and explore his world.

From 28 August to 11 December 2016: every Sunday at 3 pm

"SKETCH PICASSO!"

Levels 2 and 3 - Duration: 2 h

Drawing is at the heart of Picasso's work, in multiple and often unexpected forms.

Now it's your turn to have a go, with a free and creative approach to drawing in front of works in the museum.

A visual artist will guide you step-by-step through this encounter, open to all!

Accessible to adults of all levels, no experience or practice required

Saturdays 15 October, 5 and 19 November, 3 and 17 December: at 10.30 am

Exhibition tours (1h15)

Full price: €7 / Concessions: €5 (in addition to entry ticket)

"Sketch Picasso!" (2h)

Full price: €20 / Concessions: €15 (in addition to entry ticket)

Information and reservations on our website,
under the heading Bookings/Individuals

TOURS AND WORKSHOP TOURS - FAMILIES

"PICASSO AND GIACOMETTI: INSEPARABLE!" TOUR



Levels 0 and 1 - Duration: 1h30

There's panic at the museum! The exhibition curator needs help: he can't choose which works he needs to put together his exhibition room for "Picasso and Giacometti: inseparable!"

To match works from these two major artists, little ones and grown-ups must make themselves heard to convince him and put forward their points of view on the works. Debates are guaranteed!

Reserved for families with children aged between 7 and 13 years

Sundays 9 and 16 October and 11 December: at 11 am

During the All Saints'/ All Saints Day holidays:

Sunday 23 October at 11 am, Friday 28 October at 2.30 pm

"GAMES OF APPEARANCES"



Levels 2 and 3 - Duration: 1h15

During this tour, adults and children get into teams to explore the collections of the museum. Armed with an index card, a pencil and their sharpest eyes, each family begins by deciphering a work by Picasso. The families then share their experiences under the guidance of the speaker, who will give them the keys to unlock the magic of Picasso's work!

Reserved for families with children aged between 5 and 10 years

Sundays 11, 18 and 25 September and 13, 20 and 27 November: at 11 am

During the All Saints' holidays: Wednesday 26 October at 2.30 pm,

Sunday 30 October at 11 am

"MODELS AND BODIES"



Levels 0 and 1 – Duration: 2h

Like Giacometti, Picasso worked a great deal using models, such as his companions, family or even himself. The human figure is widely represented by both artists with very varied forms and techniques, which families are invited to discover during this workshop tour. The speaker will guide little ones and grown-ups on a discovery of selected drawings, paintings and sculptures in which the body features in its many different dimensions. Armed with the knowledge they gain from the tour, the families will continue their experience in the workshop by creating their own body sculpture!

Reserved for families with children aged over 5 years

From 8 to 15 October then from 5 November to 10 December:
every Saturday at 2.30 pm

During the All Saints' holidays: Thursday 20 October,
Saturday 22 October, Saturday 29 October at 2.30 pm

Full price €15 (Includes entry for 1 adult and 1 child + guided tour)
Concessions €11 (Includes entry for 1 adult and 1 child + guided tour)

Information and reservations on our website,
under the heading Bookings/Individuals

2. THE MUSÉE NATIONAL PICASSO-PARIS

2.1 EXHIBITIONS AT THE MUSEUM

"iPicasso!" Picasso Masterpieces 1900 to 1972

Level 2

The selection presented on the second floor chronologically retraces the major periods in Pablo Picasso's work and offers an overview of all his production techniques. It draws on the collection of the Musée National Picasso-Paris, the largest collection of the artist's works in the world, which came from two donations in 1979 and 1990.

"iPicasso!" Picasso and his personal collection

Level 3

On the third floor, masterpieces by Pablo Picasso are placed in dialogue with works from his personal collection and his studios. The collection encompasses contemporaries of the artist, such as Henri Matisse and Joan Miró, as well as some old masters he admired.

"Xavier Lucchesi. Volte-face: Picasso under X-ray"

From 11 to 30 October 2016

Level -1

Xavier Lucchesi works with X rays and uses medical equipment to produce his images. This technology allows him to see through the material, revealing the forms and history of the pieces on which he is working. Playing with collages of X-ray images, he reveals a certain anxiety about the obsolescence of the works and their fragility. Looking through the material offers an unprecedented perspective, a new narrative based on Picasso's masterpieces.

"Philippe Gronon. Reveal"

From 8 November to 4 December 2016

Level -1

Since 2005, the photographer Philippe Gronon has been interested in the reverse sides of ancient and modern paintings. He is continuing this series with eleven works from the Musée National Picasso-Paris' collections, including eight relief paintings from 1930 worked on their reverse side by Picasso himself. The hidden face of a canvas reveals a new work. Philippe Gronon explores the reverse side of the painting, another tableau within the tableau.

Eight works taken from other series by the artist complete the set.

2.2 EXCEPTIONAL EVENTS OUTSIDE THE MUSEUM

"Picasso : la main savante, l'œil sauvage" ("Picasso: mão erudita, olho selvagem"), at Caixa Cultural, Rio de Janeiro

From September 13 to November 20, 2016, with the exceptional support of the Musée national Picasso-Paris

"Picasso : la main savante, l'œil sauvage" ("Picasso: La mano aprendido, ojo salvaje"), at Palacio de La Moneda Cultural Center, Santiago

From December 13, 2016 to March 5, 2017, with the exceptional support of the Musée national Picasso-Paris

"Picasso Images. Le opere, l'artista, il personaggio", at Museo dell'Ara Pacis, Rome

From October 14, 2016 to February 19, 2017, with the exceptional support of the Musée national Picasso-Paris

"Picasso Figures (1906-1971)", at Palazzo Forti, Vérone

From October 15, 2016 to March 12, 2017, with the exceptional support of the Musée national Picasso-Paris

"Picasso. Sculptures", travelling to Bozar, Brussels

From October 26, 2016 to March 5, 2017, with the exceptional support of the Musée national Picasso-Paris

"Picasso et l'art roman" ("Picasso i l'art romànic"), at Museu Nacional d'Art de Catalunya, Barcelona

From November 17, 2016 to February 26, 2017, with the exceptional support of the Musée national Picasso-Paris

"Pablo Picasso : Au-delà de la ressemblance. Dessins de la collection du Musée national Picasso-Paris 1896-1972" ("Pablo Picasso: Mas alla de la semejanza. Dibujos en la colleccion del Musée national Picasso-Paris 1896-1972"), at Museo de Arte Moderno, Buenos Aires

From November 17, 2016 to February 28, 2017, with the exceptional support of the Musée national Picasso-Paris

2.3 THE WORLD'S LARGEST COLLECTION OF PICASSO'S WORK

For its quality and scope as well as the range of art forms it encompasses, the collection at the Musée national Picasso-Paris is the only one in the world to present both Picasso's complete painted, sculpted, engraved and illustrated œuvre, and a precise record — through sketches, studies, drafts, notebooks, etchings in various stages, photographs, illustrated books, films and documents — of the artist's creative process.

The Musée National Picasso-Paris collection was created from two donations made to the State through an "Acceptance in Lieu" by Pablo Picasso's heirs in 1979 and later Jacqueline Picasso's heirs in 1990.

It has been expanded over the years through outstanding acquisitions:

- **Picasso's private collection** (Iberian statues, African and Oceanic masks, paintings by Le Nain, Corot, Vuillard, Cézanne, Gauguin, Matisse, Le Douanier Rousseau, Renoir, Braque, Modigliani and Miro, and drawings by Degas, Chirico and Giacometti) was donated to the State by his heirs in accordance with the artist's wishes. Initially, it comprised of 50 works by old and contemporary masters, which entered the collection thanks to a donation made in 1973 and finalized in 1978. The collection was enhanced through the "Pablo Picasso Acceptance in Lieu" in 1979.
- **Picasso's personal archives** were donated by his heirs in 1978, and were pre-classified before entering the national collections through a "Gift by Hand" in 1992 (it comprised about 200,000 pieces).
- In 1980, **with the intention to open the museum**, Picasso's family and friends **donated works they owned or inherited** from the artist.
- **The museum has regularly led an acquisition-by-purchase policy** since its creation in 1985. It has helped add over a thousand additional artworks to the national collections.

This remarkable collection has awarded the Musée national Picasso-Paris a critical, international role in presenting Picasso's works and continuing research about his life, his work, and modern art in general.

An inestimable archival collection

A few years after his death, Picasso's heirs decided to give the French State his personal archives, manuscripts, prints and photographs in order to facilitate the study of his works while ensuring the integrity of a collection that the artist had put together and conserved throughout his life. Combined with the works that entered the national collections in lieu of payment in 1979, these objects and documents formed the foundations of one of the most remarkable ensembles on Picasso ever assembled.

This archive collection was given to the representatives of the Ministry of Culture and Communication physically in 1980, and then legally in 1991, via a "Gift by Hand". Scientific responsibility for the collection has been shared jointly, right from the start, by representatives of the Musée national Picasso-Paris and the National Archives. It was assigned to the Musée national Picasso-Paris by an order of February 1992 which required it to take charge of the final classification, inventory, management and scientific conservation within the framework of legislation on archives.

In 1981, photographs were separated from the rest of the collection to undergo specific treatment; the rest of the archives were the subject of a vast inventory and classification programme which lasted until 2002.

After setting up a nine-part classification plan, based on classification models used for archives, an "integrated inventory summary" conducted jointly by the Archives Nationales and the Musée national Picasso-Paris was put online in 2003. This remains a strong example of cooperation in the treatment of an artist's collection: the Picasso collection is inventoried at the Archives Nationales, in the private archives section (515AP), but also bears a number registered in the museum's inventory (MP1992-36).

The collection is estimated to contain almost 17,000 photographs and 200,000 archives, however, the systematic inventory of individual documents has not yet been completed. Even though the systematic inventory of photographs is almost complete, the systematic inventory of other pieces was only started in 2014. We can see the initial results of this in the *i Picasso !* exhibition, which displays several hundred archives from the Picasso collection.

2.4 THE HÔTEL SALÉ: A STUNNING SETTING

The Hôtel was built between 1656 and 1660 by the architect Jean Boullier for Pierre Aubert, Lord of Fontenay, a salt tax collector, which led to the building's current name "Hôtel Salé" (*salé* meaning salty in French). It was one of the most emblematic private residences built in the late seventeenth century on Rue de Thorigny, in the Marais district. It is one of the rare complete buildings that illustrates the Mazarin architecture of the time.

From 1964 to 1966, after the City of Paris purchased the block containing the Hôtel Aubert de Fontenay, which was marked by a succession of occupants and rather dilapidated, the building was listed as a Historic Monument in 1968 (order of 29 October 1968) and renovated between 1974 and 1985.

Michel Guy, French Secretary of State for Culture, decided to house Picasso's collection of works in the Hôtel Aubert de Fontenay. Indeed, a prestigious and original place of character was needed to present the remarkable collection to the public. It contained almost 5,000 of the artist's works from the 1979 acceptance in lieu and was completed by other donations.

In 1981, the State granted a 99-year lease to the City of Paris. It was agreed that the State would carry out large-scale renovation work, ensure the maintenance of the building and take charge of running the future museum.

The Musée Picasso was inaugurated in October 1985 by the French President of the Republic, François Mitterrand.

Between 1979 and 1985, the building was renovated, restructured and refitted to allow Roland Simounet to install the collections for the future museum. He created large white rooms which were integrated into the large historic rooms of the Hôtel. These modern boxes, surrounded by a series of concave cornices that provided light, were in line with the Le Corbusier tradition. The sculptor Diego Giacometti was asked to create the furniture, and the burnished bronze and white resin light fittings.

Then, between 2009 and 2014, the Hôtel Salé was renovated, modernised, restored and extended. The construction, managed by architect Jean-François Bodin, tripled the surface area of the exhibition space and public reception space. It ensured compliance with new safety, security and accessibility regulations. Bodin carefully restored and standardized Roland Simounet's extensive fittings while respecting the spirit and form of his original project.

His work has reconciled the different languages that form the rich heritage of the initial architecture of Musée national Picasso-Paris while enhancing the spaces where the collection is presented. The listed section of Hôtel Salé has also undergone extensive restoration, particularly all the decorative elements and sculptures of the central staircase under the supervision of Stéphane Thouin, Chief Architect for Historic Monuments.

3. THE FONDATION GIACOMETTI

The Fondation Alberto et Annette Giacometti is a renowned private institution of public utility, established by government decree in December 2003. Its goal is to protect, disseminate and increase the influence of the work of **Alberto Giacometti** (1901-1966). It has been chaired by Olivier Le Grand since 2011 and directed by Catherine Grenier since 2014.

The only legatee of Annette Giacometti (1923-1993), the artist's widow, has the largest monographic collection in the world dedicated to a single artist, with over 5,000 works by Alberto Giacometti and as many documents, to which it regularly adds new acquisitions. As part of its aim to disseminate the work of Giacometti, every year it organises several exhibitions in collaboration with leading institutions, in order to allow the widest possible audience to discover the artist's work.

www.fondation-giacometti.fr

4. GETTING YOUR BEARINGS

4.1 CHRONOLOGY

PABLO PICASSO (1881-1973)

1881

Pablo is born on 25 October, to Don José Ruiz Blasco (1838-1913) and Doña Maria Picasso y Lopez (1855-1939).

José Ruiz Blasco teaches drawing at the Malaga School of Fine Arts and is curator at the municipal museum. Picasso is later joined by two sisters: Dolorès, nicknamed Lola (1884-1958), and Concepción or Conchita (1887-1895).

1888-1889

Encouraged by his father, Pablo begins painting.

1892-1895

Picasso studies at the Fine Arts School in La Coruña and practises illustration and drawing caricatures at home. Produces his first oil paintings.

10 January 1895

Death of his sister Conchita from diphtheria. Pablo is deeply affected by the death. Pablo's first visit to the Prado museum, Madrid.

July 1895

Paints *The Barefoot Girl* (oil on canvas, MP2) September 1895: meets Manuel Pallarès, who would become a lifelong friend.

1896-1897

Pablo studies at La Lonja in Barcelona. First major works, *The First Communion* (1896, oil on canvas, Museu Picasso) and *Science and Charity* (1897, oil on canvas, Barcelona, Museu Picasso), which wins a gold medal at the General Exhibition in Malaga. Picasso enrolls at the San Fernando Royal Academy of Fine Arts in Madrid.

ALBERTO GIACOMETTI (1901-1966)

1901

Born 10 October in Borgonovo (Stampa), a small village in Italian Switzerland. Son of Giovanni Giacometti (1868-1933) a renowned Swiss neo-impressionist painter. He has two brothers: Diego (1902-1985) and Bruno (1907-2012), and a sister, Ottilia (1904-1937).

1904

The family moves to a house in Stampa, where Giovanni sets up his studio.

1914 -1915

First sculpture: a bust of his brother Diego, who would become his principal model. First oil painting: a *Still Life with Apples*. His brother Bruno, sister Ottilia and mother pose for him.

1919

He briefly enrolls in the Ecole des Beaux-Arts, then the Ecole des Arts et Métiers in Geneva.

1920

He leaves school and accompanies his father to the Venice Biennale. Travels around Italy. Discovers the Italian grand masters and Egyptian sculpture, which would be decisive in the evolution of his work.

1921

On 3 September he witnesses the death of his travel companion, Pieter van Meurs, during a journey. This traumatising experience of death would return numerous times in his work.

1922

Settles in Paris in January to study sculpture in the class of Antoine Bourdelle at the Académie de la Grande Chaumière. Continues lessons there until 1927.

(Picasso, continued...)

1898

Visits the village of Horta de Ebro (today known as Horta de San Juan) for the first time. Landscape studies.

1899

In Barcelona, the artist begins frequenting the Els Quatre Gats, a café in Barcelona known within the literary and artistic milieu as a place supporting modern art from France as well as Catalanian traditional and folk art.

1900

First stay in Paris, with Casagemas: his painting *Last Moments* is presented at the Exposition Universelle in Paris.

1901

17 February 1901: Casagemas commits suicide at a café in Paris. During the summer, first exhibition in Paris at the Galeries Vollard, organised by the dealer Pedro Mañach, a renowned anarchist. It was there that Picasso meets the poet Max Jacob. Start of Picasso's Blue period during which time he frequently visits Saint-Lazare Hospital to observe the sick. Paints *La Mort de Casagemas (The Death of Casagemas)* and *Autoportrait bleu (Self Portrait in Blue)*.

1902

Produces his first clay sculpture, *Femme assise (Woman Seated)* (MP 230), and a series of erotic drawings. Meets the sculptor Julio Gonzalez. Shares lodgings rented by Max Jacob on Boulevard Voltaire, Paris. Exhibitions in April hosted by the gallerist Berthe Weill who is the first in France to sell works by Picasso, then in June with Henri Matisse: these two exhibitions reveal the blue period.

(Giacometti, continued...)

1925

First attendance at the Salon des Tuileries. His sculptures at the time are influenced by post-Cubism and primitivism.

1926

On 1 December moves into the studio on 46 rue Hippolyte-Maindron, where he remains until his death.

1928

He creates his first flat sculptures, the "sculptures plaques".

1929

He meets André Masson, as well as Jean Cocteau and the Noailles, who introduce him to avant-garde circles. First enthusiastic article on Giacometti by Michel Leiris in the journal *Documents*, founded by Georges Bataille and companions.

1930

He exhibits *Boule suspendue (Suspended Ball)* in the gallery of Pierre Loeb, a work that Salvador Dalí would call the prototype for "objects with a symbolic function". He becomes a member of André Breton's Surrealist group and joins in the group's activities. He collaborates with the decorator Jean-Michel Frank and begins to produce a series of decorative objects.

1931

He is introduced by Joan Miro to Pablo Picasso and visits his studio for the first time.

1932

First solo exhibition in Paris at the Galerie Pierre Colle. Christian Zervos writes a long article about him in *Cahiers d'art*, illustrated by photos taken by Man Ray in the studio.

(Picasso, continued...)

1904

Moves to the Bateau-Lavoir studio, in Montmartre. Meets André Salmon and Guillaume Apollinaire; becomes a frequent visitor to the *Au lapin agile* café and the Circus Medrano. Meets Fernande Olivier, who modelled for him before becoming his partner for the next seven years. Late 1904, Picasso gradually moves into his Rose period.

1905

Travels to the Netherlands. Sculpts *Le Fou* (*The Madman*) (1905, bronze, MP231) inspired by Max Jacob. Meets Leo and then Gertrude Stein, and begins her portrait (*Portrait of Gertrude Stein*, 1906, New York, Metropolitan Museum).

1906

Visiting the Louvre, he discovers Iberian art (sites in Osuna and Cerro de Los Santos), then studies Gauguin. In summer he stays in Gósol, a remote village in Catalonia, where his Rose period flourished.

1907

Acquires two Iberian stone head sculptures from Géry Pieret, Apollinaire's secretary. They learn in August 1911 that they had been stolen from the Louvre. Introduced to Georges Braque by Apollinaire. Visits the Trocadéro Museum of Ethnography, in Paris, and finishes *Les Demoiselles d'Avignon* (*The Young Ladies of Avignon*).

1908

Peint des paysages et des figures où la forme se trouve simplifiée et schématisée.

1909

Spends the summer in Horta de Ebro and paints six landscapes. Moves onto the boulevard de Clichy upon his return to Paris.

(Giacometti, continued...)

1933

Takes part in the Exposition Surréaliste at the Galerie Pierre Colle; *The Surrealist Table* that he exhibits there is later bought by the Noailles.

Death of his father on 25 June, a lasting shock for the artist.

1934

First solo exhibition at Julien Levy's gallery in New York. Presents several of his Surrealist masterpieces such as *L'Heure des traces* (*Hour of the Traces*), *L'Objet invisible* (*The Invisible Object*), *On ne joue plus* (*No More Play*), *L'Objet désagréable* (*Disagreeable Object*) and *Pointe à l'oeil* (*Point to the Eye*). He begins to work from nature.

1935

Breaks away from the Surrealist group. Begins solo research on heads, using his brother Diego and the young Rita Gueyfier as models. At the end of the year he meets Isabel Nicholas, who becomes his lover.

1936

First contact with the gallerist Pierre Matisse, who would later represent his work in the United States. *Le Palais à 4 heures du matin* (*The Palace at 4 am*) joins the collections of the Museum of Modern Art in New York, his first piece in a museum.

1937

He visits his friend Picasso in the Grands-Augustins studio, where he is working on *Guernica*.

His sister Ottilia dies in childbirth.

1941

Frequent visits to Jean-Paul Sartre and Simone de Beauvoir.

(Picasso, continued...)

1910

Develops towards a so-called "analytic" style of Cubism (1910-1912). Kahnweiler becomes his official dealer. Exhibition at the Galeries Vollard, then Picasso refuses to show his work in Paris until 1916.

1911

Picasso exhibition at the 291 Gallery in New York, followed by numerous publications in the American press. Exhibitions in Berlin, Germany (Cassirer Gallery, Secession).

1912

Exhibits with the Blaue Reiter in Munich and again in Berlin for Secession. First construction: a *Guitare en carton* (*Guitar made from cardboard*) (New York, The Museum of Modern Art). Begins introducing newspapers and other paper cut-outs into his paintings.

1913

Takes part in the "International Exhibition of Modern Art" at the Armory Show in New York and at the Moderne Galerie Tannhäuser in Munich. Develops into "synthetic" Cubism (*Homme à la guitare* [*Man and Guitar*], New York, The Museum of Modern Art).

1917

Accompanies Diaghilev and the Ballets Russes to Italy. Meets the Russian ballerina Olga Kokhlova. In May, the ballet *Parade* (libretto by Jean Cocteau; music by Erik Satie; choreography by Léonide Massine; stage curtain, sets and costumes by Picasso; programme by Guillaume Apollinaire) premieres at the Théâtre du Châtelet, Paris. The ballet then transfers to Barcelona.

(Giacometti, continued...)

Returns to Switzerland in December and stays there throughout the war. Regularly visits the publisher Albert Skira, who before the war founded *Minotaure*, and is reacquainted with the photographer Eli Lotar.

1943

Meets Annette Arm, who would become his wife in 1949 and one of his favourite models.

1945

Returns to Paris.

1946

Series of portrait sculptures of art and literary figures: Marie-Laure de Noailles, Simone de Beauvoir. He publishes "Le rêve, le sphinx et la mort de T." in the journal *Labyrinthe*, published by Skira. Immerses himself in painting once again with series of still lifes, standing female figures and portraits.

1947

Influence of Sartre's existentialist thinking, which explores the concept of the "universal man", visible in the theme of the fragmented body (*Tête sur Tige* [*Head of a Man on a Rod*], *Main* [*Hand*]) and whole figures in suspended movement, such as *L'Homme qui pointe* (*Man Pointing*). Return to the themes of the 30s, such as the "cages" that continued on from his Surrealist work.

Inspired by Samuel Beckett's philosophy of the absurd, he sculpts *The Nose* with its grotesque smile, whose sharp point pierces a space imagined as a theatre stage. He designs the first model of *L'Homme qui marche* (*Walking Man*). He paints multiple studies of busts, heads and portraits (his mother, Annette, Diego), while the theme of the frame carving out space around a figure becomes an important theme in his painting.

(Picasso, continued...)

1918

Matisse-Picasso exhibition at the Galerie Paul Guillaume.

12 July: Picasso marries Olga Kokhlova at the Russian church on rue Daru. Max Jacob, Apollinaire and Cocteau are witnesses. Paul Rosenberg becomes his art dealer. Picasso moves to 23 rue La Boétie.

1919-1920

Meets Joan Miró.

1921

4 February: Paulo, son of Picasso and Olga, is born.

1925

Picasso reprises the aggressive style that characterises *Les Femmes d'Alger* (O.J. version O), painting *La Danse* (*The Dance*), which breaks with the neo-classicism of previous years and brings him closer to the nascent Surrealist group.

1927

By chance, he meets Marie-Thérèse Walter in the street, who goes on to become his mistress for almost ten years and to give birth to a daughter, Maya, in 1935.

1930

At the Château de Boisgeloup in the Eure, which he has just bought, he creates a huge sculpture studio and produces a series of works for which Marie-Thérèse models.

1936

Paul Eluard, a very close friend of Picasso, introduces the photographer and artist Dora Maar to him. It is the start of a new affair which would last seven years. Their common stance against the fascism that was spreading

(Giacometti, continued...)

1948

First monographic exhibition of his works since 1934, at Pierre Matisse's gallery in New York. Sartre writes "La recherche de l'absolu" for the preface of the catalogue. The gallery would also hold solo exhibitions for him in 1950, 1958, 1961 and 1964. Works on several pieces featuring Diego. The studio, with or without model, becomes a subject in itself for his paintings and drawings.

1949

The Tate Gallery purchases *L'Homme qui pointe* (*Pointing Man*), his first work to be acquired by a European Museum. He marries Annette on 19 July, who becomes one of his favourite models. First lithograph: a portrait of Tristan Tzara for the poet's Phases anthology.

1950

The Chariot is a distillation of the research he has been carrying out for three years, with the growing influence of figures from Egyptian art, the pedestal motif, the isolated figure. Returns to landscape painting.

1951

First exhibition at the Galerie Maeght in Paris, where other exhibitions would later follow in 1954, 1957 and 1961.

1952

The musée de Grenoble acquires the *Cage*, the first work from his post-war production to enter into French public collections. The Noailles donate the *Table Surréaliste* (*Surrealist Table*) to the Musée National d'Art Moderne, the first Surrealist work in French public collections.

(Picasso, continued...)

throughout Europe would be at the source of numerous works, especially *Guernica* in 1937, for which Dora Maar photographs the production stages.

1937

Picasso leaves the apartment on rue La Boétie, which has already been abandoned by Olga and her son Paul, and moves into a studio located in a private mansion on the rue des Grands-Augustins.

He lives and works there between 1937 and 1955 when staying in Paris.

1943

He meets the young painter Françoise Gilot, who becomes his partner for ten years. Their son Claude is born in 1947, followed by daughter Paloma in 1949.

1948

The family moves into villa La Galloise in Vallauris, a town known for its pottery. Picasso dedicates himself to ceramics.

1954

After separating from Françoise, he meets Jacqueline Roque in Vallauris. The following year they move to villa *La Californie*, located in the hills overlooking the bay of Cannes. In the studio of this new house, he produces numerous monumental paintings that revisit famous compositions such as *Las Meninas (The Girls)* by Velázquez and *Le Déjeuner sur l'herbe (Luncheon on the Grass)* by Manet.

1958

He and Jacqueline buy Château de Vauvenargues at the foot of Sainte-Victoire mountain. Picasso sets up a studio there between 1959 and 1962, but his principal place

(Giacometti, continued...)

1953

Diego, Annette and his mother (when he visits them in Switzerland), remain his principal models, but he also finds new models in the collectors, artists or writers who visit the studio in growing numbers.

1954

Meets Jean Genet, who he paints and draws several portraits between 1954 and 1958.

1955

First retrospectives in museums in London, New York and Germany.

1956

Represents France at the Venice Biennale, where he shows a group of sculptures: the *Femmes de Venise (Women of Venice)*. Meets Isaku Yanaihara, a Japanese philosopher who returns several times to pose for him (in 1957, 1959, 1960 and 1961).

1957

Jean Genet publishes "L'Atelier d'Alberto Giacometti" in the edition of the journal *Derrière le miroir* dedicated to the monographic exhibition organised at the Galerie Maeght. The text is published independently in 1963.

1958

First monographic exhibition in Japan. Meets Caroline, who becomes his mistress and model.

1959

He begins the book of lithographs *Paris sans fin*, which would be published in 1969. He is invited to take part in the competition for the square in front of Chase Manhattan Bank in New York.

(Picasso, continued...)

of work remains La Californie, followed by the Provençal farmhouse Notre-Dame-de-Vie in Mougins from 1961, his last studio.

1961

Picasso and Jacqueline marry in Vallauris.

1963

A Picasso Museum is opened in Barcelona, to which the artist donates almost all of the works from his youth.

1966

For Picasso's 85th birthday, a retrospective of his work is held in Paris at the Grand and Petit Palais.

1967

Picasso *Exhibition: Sculptures, Ceramics, Graphic Work* at the Tate Gallery in London, curated by Roland Penrose (June-August), subsequently presented at the Museum of Modern Art in New York (October 1967-January 1968).

1969

Picasso enters an intense sequence of paintings during which he produces 165 works in a year (between 5 January 1969 and 2 February 1970), with subjects including portraits, couples, nudes, men with swords, smokers and still lifes.

1973

8 April: Picasso dies at his farmhouse Notre-Dame-de-Vie in Mougins. The exhibition *Pablo Picasso, 1970-1972* at the Palais des Papes in Avignon unveils the last works chosen by the artist.

(Giacometti, continued...)

The project is never completed, but he works on a group of figures for two years.

He produces *Grandes Femmes (Large Women)* and *L'Homme qui marche (Walking Man)*.

1961

He is commissioned by Samuel Beckett to create a plaster tree for the set of *Waiting for Godot*, performed in May at the Théâtre de l'Odéon.

1962

Invited to the Venice Biennale with a solo exhibition, for which he wins the Grand Prize for sculpture. Major retrospective at the Kunsthhaus in Zurich.

1964

He personally helps to install his works in the building for the inauguration of the Fondation Marguerite et Aimé Maeght in Saint-Paul de Vence on 28 July.

1965

Retrospectives in London, New York and Copenhagen. He participates actively in the retrospective in London at the Tate Gallery. He receives the Grand Prix National des Arts de France.

1966

He dies suddenly in hospital in Chur, Switzerland on 11 January. He is buried on 15 January at the cemetery in Borgonovo.

MUSÉE NATIONAL PICASSO-PARIS

HISTORY

1973 The artist's heirs donate to the State Picasso's private collection of works by old and contemporary masters.

1979 Donation to the State through "Acceptance in Lieu" by the artist's heirs (5,000 works), which formed the Musée national Picasso-Paris collection.

1985 Opening of the Musée National Picasso at the Hôtel Salé Paris.

1990 Donation to the State through "Acceptance in Lieu" by Jacqueline Picasso's heirs.

1992 Donation to the State of Picasso's Archives (over 200,000 items) by the artist's heirs.

October 2011 Renovation at the Hôtel Salé starts.

25 October 2014 The Musée national Picasso-Paris opens to the public.

2015 The Musée national Picasso-Paris celebrates its 30th anniversary.

THE COLLECTION

4,755 of Picasso's artworks altogether, including **4,090** graphic artworks, **297** paintings, **368** sculptures.

Picasso's private collection incorporates **46** paintings, **20** sculptures and **64** graphic artworks.

Over **200,000** archive documents.

The museum library: **11,000** books and over **8,000** documentary files.

THE SPACES

3,700 sq. metres: area of exhibition space spread out over **37** rooms

An auditorium with **95** seats
A workshop of approximately **120** sq. metres

A bookshop and shop inside the museum and a shop opposite the museum

A café: *Le Café sur le Toit*.

5. SPONSORS OF THE EXHIBITION

WITH THE SUPPORT OF


Gagosian Gallery

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GAGOSIAN GALLERY

Swiss Embassy in France

Policy to support cultural activities

 Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Ambassade de Suisse en France

Relations between Switzerland and France are particularly intense and have been for several centuries. The two countries are united by a common language and culture, as well as by sustained political, economic, cultural, and human exchange. Moreover, the year 2016 will mark the 500th anniversary celebration of the signature of the accord between the two countries known as the Treaty of Eternal Peace.

France is a priority partner of Swiss foreign policy in a number of sectors of activity. A vast array of exchange regularly takes place, for instance, in the cultural domain. Both the Swiss Embassy in France and the Swiss Cultural Centre in Paris organize a multitude of events each year not only in the capital, but also throughout the country.

The objective of these events, as well as creating partnerships with major French cultural institutions, is to promote a positive and diversified image of Switzerland in France and to raise awareness of the achievements of Swiss cultural talent by highlighting their quality and diversity.

To achieve its objectives, the Swiss Embassy and its institutional partners:

- support artists on tour and exhibitions presented abroad;
- foster the international promotion of Switzerland as well as Swiss participation in major cultural events;
- facilitate exchange programmes as essential instruments enabling cultural relations and dialogue with other cultures to unfold.

Enhancing bilateral cultural cooperation with other countries is a priority of Swiss foreign policy. The aim is to strengthen the creation of sustainable cooperation projects between Swiss and European cultural organizations and actors.

PARTNERS

RATP

The RATP offers a cultural programme as part of an initiative: Aimer la ville (Love the city).

Beyond its mission as a transportation provider, the RATP seeks to enrich its transport services by making them more meaningful while inspiring positive emotions.

Throughout the year, it organises entertainment on its networks to enhance passengers' journeys, surprise them, impress them and make them "love the city".



LYRIA

As key carrier, TGV Lyria offers up to 20 round trips between France and Switzerland daily. TGV Lyria trains are a preferred mean of transport due to the short city centre-to-city centre travel time (2.58 h Paris>Geneva and 3.05 h Paris> Basel) with no check-in. The 19 trains branded in the TGV Lyria colours have been refurbished to offer enhanced comfort with electrical sockets at all seats in the 1st and 2nd class.



Info: tgv-lyria.com and follow us on social media

MEDIA PARTNERS

A NOUS PARIS

A NOUS PARIS, an urban activator, is the free weekly magazine for people from the Île-de-France region who love their cities.

Code breaker and city-guide, curious and electric, A NOUS PARIS firmly unites the city with fashion, culture, leisure, and the art of living through its three fundamental editorials: DECODING trends and innovations, TRACKING new sites, talents, and events, SHARING favorites, selections, and good decisions.

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France 2

France 2's political editorial, the leading network in public service, rests on two essential pillars: reporting on French society and the world, and bringing culture to television by accentuating all program genres.

France 2 fell in love with the exhibition "Picasso-Giacometti" and has thus decided to become its partner, due to its strong ambition to servicing creation and artists, and an enriched cultural offer coming fall 2016.

This event, organized by the Musée national Picasso-Paris — which France 2 happily accompanied during its reopening — will beautifully illuminate the relationship between these two major twentieth century artists, and certainly appeal to a large audience.

Le Monde

A daily newspaper founded in 1944, *Le Monde* has become a media company that also publishes specialist supplements and a magazine, *M*, with a view to independence, accuracy and editorial excellence.

It has 15.1 million readers, internet and mobile users every month.


 The logo for A NOUS PARIS, featuring the text "A NOUS PARIS" in white, uppercase, sans-serif font on a black rectangular background.


 The logo for Le Monde, featuring the text "Le Monde" in a black, serif font.

It provides daily and continuous coverage and international, French, economic and cultural news.

It dedicates four pages a day to culture, with enriched content, portfolios and videos on its website and its applications.

This is why *Le Monde* is delighted to join forces with the Musée Picasso for the exhibition "Picasso-Giacometti" and to share its passion for this event with its readers.

Psychologies

The values held by *Psychologies*: to be better acquainted, happier, and know how to live together, are more essential than ever. As an engaged media, *Psychologies* invites its audience and its internet users to live new and robust experiences. We have chosen to accompany the Musée national Picasso-Paris and its "Picasso-Giacometti" exhibition in order to share a moment of beautiful and unique emotion.

PSYCHOLOGIES

TV5 Monde

The cultural network of the francophone world

TV5MONDE is the network for all French-speaking people on five different continents. It is a space of multiple expressions, cultural diversity, and multiple points of views. Cultural project without equivalent, the network's mission is to promote the French language and the values of French-speaking countries.

TV5MONDE

It is in this light that the network joins in partnership with the exhibition "Picasso-Giacometti". By combining painting, sculpture, and graphic art, this exhibition highlights the richness, the genius, and the dialogue between these two major twentieth-century artists.

www.tv5monde.com

France inter

www.franceinter.fr



6. AVAILABLE VISUALS FOR THE PRESS

6.1 DISPLAYED WORKS

WORKS BY PABLO PICASSO

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For online publications, files should not exceed a resolution of 72 dpi and a maximum size of 600 x 600 pixels.

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Paris, 2016.



Pablo Picasso (1881-1973)
Autoportrait (Self-portrait)
 Paris, late 1901
 Oil on canvas, 81 x 60 cm
 Musée national Picasso-Paris
 Donated by Pablo Picasso, 1979. MP4



Alberto Giacometti (1901-1966)
Autoportrait (Self-portrait)
 1921
 Oil on canvas, 82.5 x 72 cm
 Kunsthaus Zürich, Alberto Giacometti
 Stiftung
 Inv. GS 62



Pablo Picasso (1881-1973)
*Trois figures sous un arbre
 (Three Figures under a Tree)*
 Paris, winter 1907-1908
 Oil on canvas, 99 x 99 cm
 Musée national Picasso-Paris
 Donated by William A. McCarty-
 Cooper, 1986. MP1986-2



Alberto Giacometti (1901-1966)
Femme cuillère (Spoon Woman)
 1927
 Plaster, 146.5 x 51.6 x 21.5 cm
 Fondation Giacometti, Paris



Pablo Picasso (1881-1973)
*Mandoline et clarinette
 (Mandolin and Clarinet)*
 Paris, autumn 1913
 Pine elements with paint
 and pencil lines
 58 x 36 x 23 cm
 Musée national Picasso-Paris
 Donated by Pablo Picasso, 1979.
 MP247



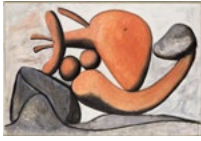
Alberto Giacometti (1901-1966)
*Composition (dite cubiste II)
 [Composition or Cubist II]*
 circa 1927
 Bronze, 38.2 x 28.4 x 27.1 cm
 Fondation Giacometti, Paris.



Pablo Picasso (1881-1973)
*Grand nu au fauteuil rouge
 (Large Nude in a Red Armchair)*
 Paris, 5 May 1929
 Oil on canvas, 195 x 129 cm
 Musée national Picasso-Paris
 Donated by Pablo Picasso, 1979.
 MP113



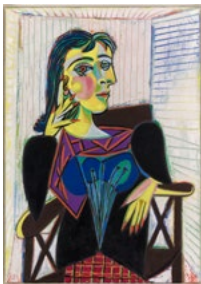
Alberto Giacometti (1901-1966)
*Femme égorgée (Woman with
 her Throat Cut)*
 1933
 Bronze, 21.5 x 82.2 x 55 cm
 Centre Pompidou, Paris.
 Musée national d'Art moderne/
 Centre de création industrielle
 Inv. AM 1992-359



Pablo Picasso (1881-1973)
Femme lançant une pierre
(Woman Throwing a Stone)
 Paris, 8 march 1931
 Oil on canvas, 130.5 x 195.5 cm
 Musée national Picasso-Paris
 Donated by Pablo Picasso, 1979.
 MP133



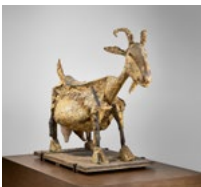
Alberto Giacometti (1901-1966)
Boule suspendue (Suspended Ball)
 1930-1931
 Plaster, painted metal and string,
 60.6 x 35.6 x 36.1 cm
 Fondation Giacometti, Paris



Pablo Picasso (1881-1973)
Portrait de Dora Maar
(Portrait of Dora Maar)
 Paris, 1937
 Oil on canvas, 92 x 65 cm
 Musée national Picasso-Paris
 Donated by Pablo Picasso, 1979. MP158



Alberto Giacometti (1901-1966)
Grande femme assise
(Large Seated Woman)
 1958
 Bronze, 80.5 x 22 x 30.5 cm
 Fondation Giacometti, Paris



Pablo Picasso (1881-1973)
La chèvre (The She Goat)
 Vallauris, 1950
 Original in plaster, wicker basket,
 ceramic pots, palm leaf, metal, wood,
 cardboard, 120.5 x 72 x 144 cm
 Musée national Picasso-Paris
 Donated by Pablo Picasso, 1979.
 MP339



Alberto Giacometti (1901-1966)
Le Chien (Dog)
 1951
 Bronze
 Fondation Marguerite et Aimé Maeght,
 Saint-Paul, France
 Inv. 319



Pablo Picasso (1881-1973)
Paul en Arlequin (Paul as Harlequin)
 Paris, 1924
 Oil on canvas, 130 x 97.5 cm
 Musée national Picasso-Paris
 Donated by Pablo Picasso, 1979. MP83



Alberto Giacometti (1901-1966)
Homme qui marche II
(Walking Man II)
 1960
 Plaster, 188.5 x 29.1 x 111.2 cm
 Fondation Giacometti, Paris

6.2 VIEWS OF THE MUSÉE NATIONAL PICASSO-PARIS

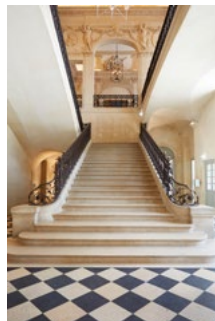
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Façade of the Hôtel Salé



Main staircase



Jupiter room



7. PRACTICAL INFORMATION

TIMES, ACCESS AND PRICES

5 rue de Thorigny,
75003 Paris

Metro stations

Line 1 Saint-Paul
Line 8 Saint-Sébastien-Froissart
Line 8 Chemin Vert

Buses

20 - 29 - 65 - 75 - 69 - 96

Vélib'

Station n°3,008
22 rue de La Perle
Station n°3,002
26 rue Saint-Gilles

Autolib'

Parking **18 rue de La Perle**
Parking **46 rue de Turenne**

OPENING HOURS

10.30 am - 6 pm
(9 am - 6 pm during
school holidays)
Every day except Mondays,
25 December, 1 January
and 1 May.

INFORMATION

+33 (0)1 85 56 00 36
contact@museepicassoparis.fr

ACCESSIBILITY

The museum is accessible
to people with reduced mobility.
Disabled visitors are
entitled to a personalised
welcome upon request to:
[accessibilite@
museepicassoparis.fr](mailto:accessibilite@museepicassoparis.fr)

LE CAFÉ SUR LE TOIT

Open from Tuesday to Sunday,
during museum opening hours

MUSEUM SHOP

- Sales desk at the museum
(museum opening hours)
- Book shop - shop on
4 rue de Thorigny 75003 Paris,
open from Tuesday to Sunday
from 10 am to 6.30 pm
[librairie-boutique.picasso@
rmngp.fr](mailto:librairie-boutique.picasso@rmngp.fr)

PRICES

Admission ticket

To avoid the queues,
it is recommended
that tickets are booked
in advance at [billetterie.
museepicassoparis.fr](http://billetterie.museepicassoparis.fr)

Full price: €12,50/
concessions: €11€

The Musée national
Picasso-Paris is accessible
to Paris Museum Pass card
holders.

Picasso Pass

To enjoy free and unlimited
access to the Musée national
Picasso-Paris for one year:

Solo Picasso Pass:

Full price: €30/**concessions:** €27

Duo Picasso Pass:

Full price: €50/**concessions:** €45

Young Person's Picasso Pass: €15

Family Picasso Passport:

Full price: €70/**concessions:** €58

Multimedia guide

The museum multimedia
guide is available in French,
English, Spanish and
French Sign Language.

For hire at the museum

Full price: €4/**concessions:** €3

The multimedia guide can be
booked at:
billetterie.museepicassoparis.fr

Available to download from
Google Play and the App
www.museepicassoparis.fr



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