



Musée Picasso Paris

PICASSO TABLEAUX MAGIQUES

PRESS KIT

EXHIBITION
01.10.2019 - 23.02.2020

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1. PICASSO. MAGIC PAINTINGS

**From October 1st 2019 to February 23rd 2020
at the Musée national Picasso-Paris**

Many of the paintings that Picasso did over a period of some four years (summer 1926-spring 1930) form a cohesive group, which Christian Zervos would later (1938) describe as 'magic paintings'. With these works -- principally figure paintings -- Picasso opened a new chapter in his oeuvre, probing a deep emotional dimension, which anticipates the power of *Guernica* a decade later. This was accompanied by formal developments that are as radical as anything he had done before, including experimentation with materials and the realization of monumental sculptural ideas in paint.

The works in the show will be set not only in terms of the artist's own development, but, importantly, in the context of contemporary Surrealism and psychology (Jung vs Freud) and especially the interest among writers such as Leiris and Zervos in the magical powers of art.

1. 1 EXHIBITION STRUCTURE

1. MAGIC PAINTINGS

In the summer of 1926, in Juan-les-Pins, Pablo Picasso began work on a series of paintings that was continued into the first quarter of 1930. This group of some one hundred and fifty paintings, which use similar means of expression and a common range of subjects, was first recognised by the editor and critic Christian Zervos in a 1938 article in his journal *Cahiers d'art* entitled "Picasso's Magic Paintings". These paintings, mainly heads and figures, often set in the theatre of the artist's studio, are based on extreme formalisation and the use of a system of signs. In time, constructions of flat planes and lines gave way to monumental sculptural forms, creating an impression of constant metamorphosis. The artist's remarkable creative imagination led Zervos to see him as a magician, who could invent new forms that would affect the thinking of the spectator. These radical works provoked strong opinions and interpretations both at the time they were done and ever since.

"Picasso.Magic Paintings" is the first exhibition devoted specifically to this period of Picasso's activity, including a broad selection of works.

Chronology

Picasso. 1926-1930

1926

15 June

Opening of the exhibition "Picasso" at the Rosenberg Gallery in Paris, 21, rue La Boétie.

15 July-end September

Pablo Picasso, his wife Olga and their son Paul stay at Villa La Haie Blanche in Juan-les-Pins. Most of the works Picasso did there are stolen from the roof of his car on his way home. Seven surviving paintings of heads represent the first group of magic paintings.

November-December

While working on the first of two versions of the *The Painter and his Model* (1926, Musée National Picasso-Paris, MP96), Picasso also executes more than a dozen small pictures, principally heads.

1927

8 January

Picasso meets Marie-Thérèse Walter and embarks on a relationship with her.

January-May

New magic paintings include heads of Harlequin, the subject of a woman seated in an armchair and a number of still lifes, some of which feature the initials MT.

11 July-late September

Picasso and his family are in Cannes at the Châlet Madrid. The artist paints metamorphic standing figures, as well as heads and seated women that form the core of his magic paintings.

Early November

Picasso presents a plaster model (*Métamorphose*) to the Committee of Apollinaire's friends, who in 1921 had commissioned him to design a monument to the poet, who had died in 1918. The project is rejected.

Autumn 1927-Summer 1928

Radical developments are seen in Picasso's series of heads, some of which are incorporated into his works devoted to the artist and model in the studio.

During the year, the journals *Cahiers d'art* and *La Révolution surréaliste* first publish reproductions of magic paintings.

1928

March-July

Two sketchbooks include preliminary ideas for welded metal sculpture, reflecting Picasso's planned collaboration with his friend the Spanish sculptor Julio González.

In October, Picasso completes the sculpture *Head* (1928, Musée National Picasso-Paris, MP263). This formulation of a head appears in a series of drawings and paintings of the studio that year, notably in *Painter and Model* (New York, MoMA).

Around 7 July-5 September

Picasso and his family spend two months at Villa Les Roches in Dinard.

Autumn

The artist submits wire maquettes to the Apollinaire Committee, which are again rejected.

1929

25 February 1929-12 January 1930

A Paris sketchbook includes studies relating to magic paintings and a sequence of Crucifixion drawings done in May-June.

May-June

Picasso paints a series of seated women and, prior to leaving for Dinard for the summer, bathers (*Large Bather*, 26 May 1929, Musée National Picasso-Paris, MP115). Several are titled "*Metamorphosis*" in early exhibitions.

Beginning August-end September

Picasso and his family stay at the Hôtel Gallic, then at Villa Bel-Event in Dinard. The artist paints a series of kisses with double heads.

When he returns to Paris at the end of the summer, Picasso devotes himself to sculpture.

The journal *Documents* publishes reproductions of magic paintings.

1930

End November 1929-March 1930

Picasso's last magic paintings include sixteen works painted on wooden panels from a dismantled wardrobe.

2. SECRET SPELLS

Pablo Picasso's magic paintings have an expressive power that goes beyond formal representation. The sinuous lines that create double profiles or the substitutions of anatomical features seem to have the character of repeated spells or magic formulae. These works appear in series, and the spells seem to have been elaborated in sequences of drawings in his sketchbooks. In several of the seated figures and heads, the displacement of facial features, especially in the sleeping figures, contributes to their disturbing quality.

Picasso's methods seem to parallel the characteristics of magic rites and ceremonies used to invoke invisible spiritual powers.

3. MAGIC OBJECTS

By the mid-1920s, Pablo Picasso owned a significant collection of non-Western works, which he had started collecting early in the 20th century. The creation of the magic paintings parallels a rise in the taste for works of this kind in artistic circles. Between 1926 and 1930, Picasso was in contact with a second generation of dealers in non-Western art in Paris, including Louis Carré, André Level, Pierre Loeb and Charles Ratton, and he added to his collection with their help.

There are eleven objects owned by Picasso or known to him by 1930 in the Musée National Picasso-Paris. These works appeared in exhibitions and in art journals, particularly in *Cahiers d'art*, where a mask from the Torres Straits was reproduced (Christian Zervos, "L'Art nègre", *Cahiers d'Art*, No. 7- 8, 1927), and they were an inspiration for Picasso's work.

4. METAMORPHOSIS

The process of metamorphosis – or re-creation – is seen most clearly in Picasso's dislocation of facial and physical features. The large compositions in this room, which were done in Cannes in the summer of 1927, show how the artist transformed his drawings of bathers on the beach into what appear to be plans for sculptural figures with exaggerated body parts and gestures. In *Nude on a White Background* (1927, Musée

national Picasso-Paris, MP102), a bather is gesturing upwards with a long thin arm.

Picasso's preoccupation with sculpture was connected to his desire to find a suitable form for a monument to the memory of the poet Guillaume Apollinaire, his close friend who had died in 1918. The little plaster maquette *Métamorphose II* (1928, Musée national Picasso-Paris, MP202) was a model for a much larger sculpture, but it was rejected by the Apollinaire Committee as far too shocking for a funeral monument, and this was never realised.

5. TRANSMUTATIONS

Christian Zervos used the term "transmutation" to describe the relationship of Pablo Picasso's magic paintings to objective reality. In a series of paintings done in Cannes, Picasso developed his formulation of a woman's head by reducing facial features to signs: straight lines for hair, the nose (and nostrils) at the top, with the eyes appearing on opposite cheeks; the vertical, tooth-lined mouth is placed between, while the outline of the head itself becomes an irregular geometric form. In one of these paintings, the incorporation of powdered chalk into the paint surface at once suggests the misty atmosphere and also the sand of the beach.

Among Picasso's still lifes of the same period is a series of schematic representations of guitars. In the painting *Guitar* (April 27, 1927, Musée national Picasso-Paris, MP1990-13) there is a floating sign that combines the letters M and T, a reference to Picasso's young lover Marie-Thérèse Walter.

6. MAGIC WRITINGS

The period that Christian Zervos identified in 1938 as that of Pablo Picasso's "Magic Paintings" received immediate attention in intellectual circles. Several of the writers who wrote about the artist's new paintings were also his friends. Zervos, art critic and founder of *Cahiers d'art*, had been a supporter of the Spaniard's work since 1926, and published it as it emerged. Influenced by the philosophy of Hegel, Zervos committed himself to the defence of Picasso's creative freedom, and in 1938, one year after the creation of *Guernica* and in the face of rising international threats, this vision of a free Picasso took on a political dimension. The writer, critic and ethnologist Michel Leiris became Picasso's friend in the 1920s. Carl Einstein, a leading author on African and modern art with radical political views, was one of his correspondents. Leiris and Einstein were active participants in the activities of the journal *Documents* (1929-1930) together with Georges Bataille. In contrast to André Breton's Surrealist movement, which considered Picasso to be one of its spiritual ancestors, the *Documents* group defended a "realist" Picasso, attached to reality in all its compelling monstrosity.

7. THE POWER OF INVENTION

Drawing played an essential role in Pablo Picasso's artistic practice. His development of imagery in series reveals his constant probing of visual ideas and changes of scale from drawings to paintings. The group of drawings of the artist's studio refers to the large Painter and Model in New York (MoMA). In this series Picasso achieves different effects of texture and substance with Indian ink, and in all of them emphasis is given to the figure of the painter at the right with his palette, based on Picasso's first welded iron sculpture made in October 1928, *Head* (Musée National Picasso-Paris, MP263).

When Christian Zervos published his article on "Picasso's Magic Paintings" (*Cahiers d'art*, no. 3-10, 1938), he included among the reproductions of oil paintings a sequence of drawings of bathers from a sketchbook that Picasso had with him in Cannes in 1927. While the distortion of their bodies and the use of signs for facial features and hair are similar to those in the paintings, the bathers in the drawings are rendered volumetrically, like monumental sculptures, with shadows and highlights revealing not only the massiveness of their forms but also their movement.

8. THE STUDIO

The artist's studio can be compared to an alchemist's laboratory, where the Great Work – the transmutation of matter – is carried on in a collaboration between the artist and his model. Several of Pablo Picasso's experiments in depicting heads and figures culminated in atelier compositions. The vibrant colours of two versions of the model in the studio (done in Cannes in 1927) provide a startling contrast to the subdued palette of earlier works. In the more complex compositions that followed, references to the now familiar formulae used for magic paintings can be seen in the paintings of the studio. While the artist is usually shown in the act of painting, his shadow-profile sometimes intrudes into the studio scene, signifying a spiritual presence.

Throughout these years, Picasso was involved in the preparation of an illustrated edition of Honoré de Balzac's *Unknown Masterpiece*, a novella that explores the interconnected relationships of artist, model, painting and spectator. Among the illustrations in the book are many drawings related to magic heads.

9. EXIBITING THE MAGIC PAINTINGS

In the aftermath of the first world war, Pablo Picasso showed at Paul Rosenberg's gallery at 21, rue La Boétie in Paris. Rosenberg, who also represented Georges Braque and Marie Laurencin, was one of the most progressive art dealers of the 1920s. As a commercial strategy, he sometimes gave Picasso solo exhibitions, sometimes included him with other modern artists, as when he first exhibited some magic paintings in 1929 and 1930. Thanks to his contacts with American collectors and dealers, Rosenberg ensured that Picasso's work became widely known

in the United States. These works (not yet referred to as magic paintings) appeared in many individual and group exhibitions, facilitating their entry into private and then public collections across the Atlantic. Rosenberg also provided documentation of Picasso's art, photographing his work and collecting it in a portfolio that could be shown to admirers and collectors. These works were therefore already familiar in certain circles when Christian Zervos wrote about them in 1938.

Some important exhibitions of Picasso's magic paintings, 1929-1938:

April-May 1929 : « Picasso, Braque, Derain, Matisse, Léger, et Laurencin », galerie Paul Rosenberg, Paris.

March 26-April 9 1930 : « Paintings by Pablo Picasso », The Arts Club of Chicago, Chicago.

March-April 1930 : « Picasso, Braque, Léger, Laurencin », galerie Paul Rosenberg, Paris.

June 15-30 1930 : « Cent ans de peinture française », galeries Georges Petit, Paris.

September 21-mid October 1930 : « Matisse, Braque, Picasso », galerie Alfred Flechtheim, Berlin.

January 5-February 7 1931 : « Abstractions of Picasso », Valentine Gallery, New York. La Valentine Gallery expose Picasso régulièrement jusqu'à la fin des années 1930.

June 1931 : « Thirty Years of Pablo Picasso », Alex Reid and Lefevre Ltd Gallery, Londres.

June 3-16 1932 : « Vingt-cinq ans de peinture abstraite », galerie Braun et Cie, Paris.

June 16-July 30 1932 : « Picasso », galeries Georges Petit, Paris.

September 11-October 30 1932 : « Picasso », Kunsthaus, Zürich.

February 6-March 1st 1934 : « Pablo Picasso », Wadsworth Atheneum, Hartford (Connecticut).

January-April 1936 : « Picasso », ADLAN (Amics de l'Art Nou), Barcelone, Bilbao, Madrid.

February 12-March 1936 : « L'art espagnol contemporain », galerie du Jeu de paume, musée des Écoles étrangères contemporaines, Paris.

March 2-April 19 1936 : « Cubism and Abstract Art », The Museum of Modern Art, New York.

June 11-July 4 1936 : « International Surrealist Exhibition », New Burlington Galleries, Londres.

December 9-January 17 1937 : « Fantastic Art, Dada, Surrealism », The Museum of Modern Art, New York.

January-February 1938 : « Exposition internationale du surréalisme », galerie Beaux-Arts, Paris.

October 19-November 11 1938 : « Picasso – Matisse », Museum of Modern Art, Boston.

May 10-September 30 1939 : « Art in Our Time », The Museum of Modern Art, New York.

November 15-January 7 1940 : « Picasso, Forty Years of His Art », The Museum of Modern Art, New York.

10. SIGNS-SYMBOLS

As the representation of faces and bodies became more formalised in the series of Pablo Picasso's paintings of 1927 and 1928, features and body parts were increasingly reduced to signs. The positioning of the almond-shaped eyes, tooth-lined mouth or even the nostrils may seem arbitrary, but the emotional power of these heads is undiminished. In certain paintings Picasso replaced the predominantly curved, often biomorphic, forms that had characterised his earlier work, with figures composed of sharp angles. While two of these appear to cry out in anguish, others hark back to the mysterious symbolic conventions of non-western art, particularly from Africa or Oceania, as Picasso understood them.

11. RHYTHM AND MONUMENTALITY

Pablo Picasso's engagement with sculpture, beginning in the autumn of 1928, had repercussions in his paintings and drawings, many of which reflected a move towards monumentality. Following the rejection of his submissions to the Apollinaire Committee for a memorial to the poet, the forms of the heads in his paintings become increasingly solid. A series of heads and figures, sometimes featuring a red armchair, done between January and May 1929, suggest possible new solutions for a monument, but they remained unrealised in three-dimensional form.

However, Picasso did work on a number of sculptures at this time in collaboration with Julio González, who initiated him in metal sculpture. *Head of a Man* (1930, Musée National Picasso-Paris, MP269) combines iron, brass, and bronze elements, and here the sharp contrasts of flat planes with protruding elements, as well as the curved back of the head, achieve a forceful expressiveness akin to the heads in Picasso's magic paintings.

12. MYTHIC REALISM

The German critic Carl Einstein wrote with great insight about Pablo Picasso at this time, notably in the journal *Documents*, of which he was an editor. He coined the label "mythic realism" to distinguish Picasso's work of the late 1920s from that of the Surrealists. It was, he considered, far more "grounded" and related to the fundamental realities of mythical sources. While the unsettling quality of Picasso's magic paintings has often provoked comparison with Surrealism, Picasso's artistic undertaking was not concerned with revealing his own fantasies but rather with producing a body of work with a more universal significance.

Painted in Picasso's Paris studio between December 1929 and March 1930, the final magic paintings were a group of works on wooden panels, apparently from a dismantled wardrobe. The formulation of the heads in these compositions varies between triangular-shaped faces to monumental "creatures" whose bone structure defines their mass. These figures would be introduced into the panel painted with a scene of the *Crucifixion* (7 February 1930, Musée National Picasso-Paris, MP122), in which the elements of expressive transformation that had characterised the magic paintings of the previous four years find their fullest expression.

Curators :

Emilie Bouvard, curator at the Musée national Picasso-Paris

Emilie Bouvard is an art historian and curator at the Musée national Picasso- Paris where she is in charge the paintings collection (1938-1972), research, publications, and contemporary art. She was the co-curator of the exhibition "Picasso.Mania" in 2015 at the Galeries nationales of the Grand Palais; in 2017 she was co-curator of the "Picasso 1947. Un don majeur au Musée national d'art modern," and in 2018, is co-curating the exhibitions "Guernica" with Géraldine Mercier and "Picasso. Chefs d'oeuvre !" with Coline Zellal at the Musée national Picasso-Paris. In November 2017, she completed her thesis in art history on the "Violence of the art of women. 1958-1978" at the university Paris I Panthéon-Sorbonne.

Marilyn McCully, art historian, exhibition curator

Dr Marilyn McCully received her doctorate in the History of Art from Yale University in 1975. From that year until 1982 she was Assistant Professor of Art History at Princeton University. In 1982 Dr McCully moved to England, where she has lectured widely and worked as a writer and has collaborated in the organization of major international exhibitions, including Picasso: "Painter and Sculptor in Clay" (Royal Academy of Arts, London, and Metropolitan Museum of Art, New York, 1998-99); "Picasso in Istanbul" (Sakip Sabancı Museum, Istanbul, 2005), "Picasso and Paris: 1900-1907" (Van Gogh Museum, Amsterdam and Museu Picasso, Barcelona, 2011); co-curator with Susan Grace Galassi on "Picasso's Drawings 1890-1921" (The Frick collection, New York and the National Gallery of Art, Washington, 2011-12), and with Michael Raeburn and Jean-Louis Andral, "Picasso Côte d'Azur" (Grimaldi Forum, Monte Carlo, 2013). Most recently she was a consultant on the "Picasso. Bleu et rose" exhibition (Musée d'Orsay, Paris and Beyeler Foundation, Basel, 2018-19).

Michael Raeburn, writer, editor, exhibition curator

Michael Raeburn, who has a background in book publishing, is an independent author, editor, designer and book producer. He has written on music, architecture, art and ceramics, has designed books and catalogues for the Arts Council of Great Britain, the Center for Advanced Study in the Visual Arts (Washington DC), the Denver Art Museum etc. and has worked on many museum projects, notably for the Van Gogh Museum, Amsterdam, often together with his wife, Marilyn McCully. Their own Cacklegoose Press has published books in collaboration with the Hermitage (St Petersburg) and other organisations.

1.3 THE EXHIBITION CATALOGUE

Collective work directed under the direction of the curators of the exhibition Emilie Bouvard, Marilyn McCully, Michael Raeburn

208 pages, 22,5 x 30cm

Co-publishing Musée national Picasso-Paris / Silvana Editoriale

EXTRACTS

Tableaux magiques

Marilyn McCully et Michael Raeburn

De 1926 à 1930, Picasso produisit quelque cent cinquante peintures qui, prises ensemble, se révélèrent aussi radicales et aussi révolutionnaires que l'élaboration, avec Braque, du cubisme, presque vingt ans auparavant. Les deux artistes avaient alors proposé une nouvelle syntaxe de représentation de la figure et de l'objet dans l'espace, quand le travail de Picasso à la fin des années 1920 allait inaugurer un nouveau langage expressif, reposant sur la formalisation poussée à l'extrême et, cette fois encore, sur le recours à un système de signes. Là où, précédemment, il avait mis à contribution la simplification de l'art tribal pour s'affranchir de l'imitation objective, tradition désormais périmée, l'artiste cherchait à présent à exploiter le pouvoir intérieur de ces mêmes modèles afin de pénétrer l'identité subjective des têtes et des figures. La maîtrise de ce pouvoir par l'artiste conduisit Christian Zervos à qualifier ces œuvres, dans un *Cahiers d'art* de 1938, de « tableaux magiques »². Analysant l'idée de « magie »,

Zervos étudiait comment Picasso usait dans son travail de « formules secrètes », comme il les nommait, afin d'appréhender l'essence de l'art. « S'il parvient à réaliser le plus haut idéal de l'homme et de l'artiste, c'est qu'il connaît les forces concentrées et à peine visibles du réel et parce qu'il détient les formules les plus secrètes pour signifier ces forces. Dès l'époque cubiste, Picasso avait été en pleine possession des moyens d'expression requis pour faire apparaître les offrandes du mystère, sans quoi aucune formule d'incantation, aussi puissante fût-elle, n'eût pu réaliser ce à quoi elle était destinée. Les signes de ses évocations, ainsi que le rythme si important de ses traits et de ses masses colorées qui vient animer ces signes, sont d'une portée absolue, d'un effet certain et total. »³

On a souvent attribué l'effet perturbant des peintures magiques de Picasso à ses liens avec André Breton et les surréalistes, mais alors qu'il existe des points de comparaison dans leur désir de sonder en profondeur la psychologie humaine, Picasso s'efforçait non pas de mettre au jour son inconscient, mais de réaliser un ensemble d'œuvres d'une portée moins personnelle. Il se montrait plus

en connivence avec l'usage que son ami Guillaume Apollinaire avait fait du vocable « sur-réalisme » en 1917, à savoir que la peinture, au même titre que la littérature et le théâtre, pouvait être plus réelle que le réel⁴. Lui-même parlait de la nature de l'art dans un entretien qu'il accordait en 1923 : « Nous savons maintenant que l'art n'est pas la vérité. L'art est un mensonge qui nous permet d'approcher la vérité, au moins la vérité qui nous est discernable. L'artiste doit surprendre la manière de convaincre le public de l'entière véracité de ses mensonges. [...] Ces mensonges sont indispensables à la sauvegarde de notre pensée ; ce sont eux qui permettent de se créer un point de vue esthétique de la vie. »⁵ Bien que, dans le même entretien, il affirmât ne plus s'intéresser à l'*art nègre*, Picasso avait manifestement conscience du sens par lequel lui-même se rattachait aux artistes tribaux en qualité d'artiste-magicien. La magie – pratiquée au moyen de rites et de cérémonies qui semblaient convoquer d'invisibles pouvoirs spirituels – mobilisait la recherche intellectuelle à l'époque⁶. Dans son essai sur la magie, l'anthropologue Marcel Mauss avait formulé certaines propriétés de cet art : le fait que les rites magiques se déroulent en un lieu secret ; le pouvoir spirituel du *mana*, qui se manifeste par l'entremise du sorcier et par les rituels répétés qui s'y associent ; la loi de sympathie, en vertu de laquelle l'image produit l'objet en soi, la partie valant pour le tout ; et la croyance du détenteur

de pouvoirs magiques, toujours conscient que la magie est l'art du changement, et que ces pouvoirs sont étrangers à sa personne. Il y a simplement accès ou agit en tant que leur dépositaire.⁷

Les sujets des peintures magiques de Picasso étaient essentiellement des têtes et des figures, qui s'ajoutaient aux tableaux d'atelier et à quelques natures mortes. Dans le premier groupe de têtes (1926-1927), les figures d'homme arborent souvent les attributs d'Arlequin, alter ego représentant de façon plus générale le pouvoir magique exercé par l'artiste universel. Apollinaire avait déjà associé la magie à ce personnage de la *commedia dell'arte* en 1905, lorsqu'il avait intégré la figure d'Arlequin trismégiste dans la poésie, elle-même inspirée par les peintures de la période rose de Picasso et par ses dessins de saltimbanques⁸. Par la suite, il offrit à Picasso un Arlequin-sorcier peint de sa main. Plus nombreuses, les figures et les têtes de femme tiennent plus volontiers le rôle du modèle de l'artiste. La séquence des compositions – parfois exécutées sur une période de quelques jours ou quelques semaines – documente les étapes de la manipulation, de plus en plus radicale et expressive, du visage humain et de la figure. La répétition des motifs, les contrastes accentués du clair et du foncé (souvent des taches géométriques de lumière) et la présence fréquente d'un profil obscur – référence à la présence de l'artiste dans le tableau – mettent en évidence

une démarche sérielle aboutissant à un groupe d'œuvres, déjà révélatrice de la pratique ultérieure de Picasso.

[...]

À mesure que les représentations de visages et de corps prenaient un caractère plus formel dans les peintures de Picasso de 1927 et 1928, les traits et les composantes corporelles se réduisaient de plus en plus à des signes : des lignes parallèles ou des courbes répétées pour les cheveux, une ligne droite hachurée ou une courbe enfermant des éléments saillants pour la bouche et les dents, des points ou des cercles pour les narines ou les tétons, des formes en amande avec un point central pour les yeux. Leur positionnement paraît arbitraire, mais ces marques rudimentaires ne perdent rien de leur pouvoir expressif. Comme le faisait observer Zervos, « par une sorte d'action magique, Picasso nous enferme et nous maintient dans le circuit de ces toiles où il échange la forme passagère de dessus terre contre des signes évoqués. Ces signes ne sont pas seulement des moyens d'expression plastique. Ils sont aussi partie intégrante du Rêve et de la Force Ordonnatrice ».

[...]

²Cahiers d'art, nos 3-10, 1938.

³Ibid, p. 77.

⁴Le mot, d'abord orthographié « sur-réaliste », apparaît pour la première fois dans la note programmatique d'Apollinaire pour Parade, en 1917 ; voir Read, 1995, p. 133.

⁵Fels, 1923. Tel que l'entend Will Grohmann, Picasso signifie que l'art est une « hypothèse pour connaître le monde : non pas le monde réel, mais le monde surréel – tout comme l'art reste une clé du surnaturel ». Grohmann, 1932.

⁶Pour Christopher Green, la production de Picasso (mais aussi celle de Miró) de la fin des années 1920 peut être analysée « dans ses rapports avec la figure du magicien en ancrant plus solidement la centralité de la magie dans les thèmes de réflexion de leur milieu d'avant-garde, et qui se rattachait directement à leur travail ». Green, 2005, p. 197.

⁷Mauss, 1902, p. 5-6, 43, 69-71, 98.

⁸Pour une analyse plus approfondie des origines occultes d'Arlequin trismégiste, voir Read, 1995, p. 47.

²⁶Cahiers d'art, nos 3-10, 1938, p. 74.

1.4 CULTURAL PROGRAMMING RELATED TO THE EXHIBITION

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CONFERENCES

Tuesday October 15th, 2019 at 6.30 p.m

Inaugural conference « Picasso. Tableaux magiques »

Introduction in English

In presence of the curators of the exhibition

Emilie Bouvard, curator at the Musée national Picasso-Paris

Marilyn McCully, art historian

Michael Raeburn, writer, publisher

Tuesday, November 5th 2019 at 6.30 p.m

Conference « Julio Gonzáles. Catalogue raisonné »

In the presence of

Tomás Llorens, art historian

Lalo Azcona, Spanish publisher of the *Catalogue raisonné* by Julio Gonzáles

Sergio Azcona, Spanish publisher of the *Catalogue raisonné* by Julio Gonzáles.

Tuesday, December 17th 2019 at 6.30 p.m

Conference « La bibliothèque personnelle de Picasso »

In the presence of

Lilie Fauriac, doctorant student at the university Paris I, research fellow at the Musée national Picasso-Paris as part of the Immersion program

Juliette Pozzo, research fellow at the Musée national Picasso-Paris

Tuesday, January 7th 2020 at 6.30 p.m

Conference « De la pensée magique aux tableaux magiques »

In the presence of

Sarah Chiche, writer, clinical psychologist and psychoanalyst

Johan Popelard, curator at the Musée national Picasso-Paris

Tuesday, February 4th 2020 at 6.30 p.m

Conference « L'art magique contemporain »

In the presence of

Gaëlle Choisine, artist

Emilia Philippot, curator in chief, head of the collections department at the Musée national Picasso-Paris

The access to conferences of the museum is free on reservation on:

<http://www.museepicassoparis.fr/> Section Visit/ Calendar

Duration: 1h15 Place: auditorium.

NUIT BLANCHE

Saturday, 5th October 2019

Free event with free entry, subject to availability
Suitable for all

Annual artistic event dedicated to contemporary creation. All-Nighter is organized since 2002 by the City of Paris, every first Saturday of October. For one night, contemporary creation in all its forms is in the spotlight in the city, on the public space, in cultural establishments, prestigious monuments, unknown or inaccessible usually. On this occasion the Musée national Picasso-Paris opens its doors for an exceptional, cultural, artistic and sportive late-night opening!



Sur l'interprétation - Titre de l'instant de Yaïr Barelli © Mathilde Assier

FREE OPENING OF THE EXHIBITIONS

Free access to the public from 6p.m (last entries at 10.30 p.m)

Reserved access to the runners of the Grande Traversée" starting from 11p.m

Levels 0 and 1

SUR L'INTERPRETATION- TITRE DE L'INSTANT
BY YAÏR BARELLI

From 6.30p.m to 10.30p.m. Garden.

In this performance, the choreographer and performer Yaïr Barelli works on the materiality of the show and aims at revealing the beauty and the vital potential. *Sur l'interprétation - Titre de l'instant* is an adjustable play that is built with the context of the representation and with pre-recorded instructions. The public is at the heart of this construction and influence it in a straightforward way by his presence. He sees the show unfold before his eyes and can influence it. The situation is still fragile, both written and unforeseen.

Conception : Yaïr Barelli

With: Thomas Clerc, Audrey Gaisan, Yves-Noël Genod, Viviana Moin, Juliette Murgier et Yaïr Barelli

Light: Yannick Fouassier

Sound creation: Cristián Sotomayor et Jonathan Reig

Sound management: Jonathan Reig

Production: Laura Aknin

Reprise 2019 : Musée national Picasso-Paris, Le Dancing CDCN Dijon Bourgogne France-Compté, Adami

Supports and co-productions: DRAC Ile-de-France, CND Pantin, Théâtre de Vanves, Espace Pasolini Valenciennes, Latitudes Contemporaines, Bétonsalon.

THE "GRANDE TRAVERSÉE DE PARIS"

From 11p.m to 2a.m

On registration

« A la manière de Claude Brasseur », Anna Karina and Sami Frey in the famous film « Bande à part » by Jean-Luc Godart, the Nuit Blanche spectators are invited to participate in a Grande Traversée through Parisian cultural institutions.

SHOWS

YAIR BARELLI MEETS « PICASSO. TABLEAUX MAGIQUES »

The Musée national Picasso-Paris invites the choreographer and dancer Yair Barelli for an artistic residency !

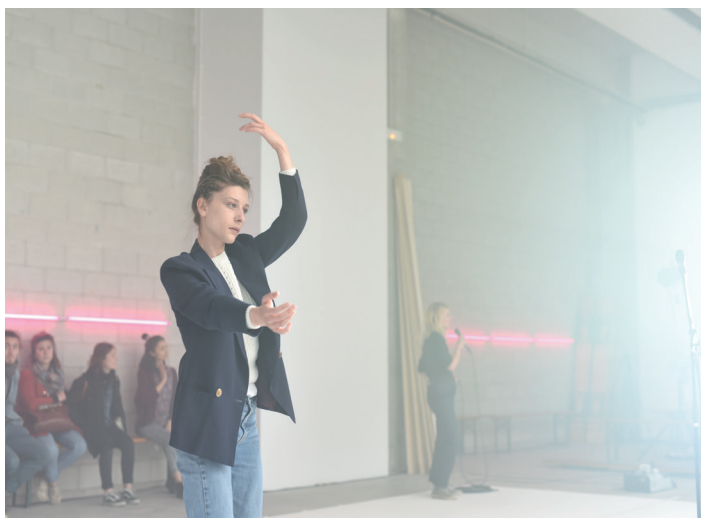
SUR L'INTERPRETATION - TITRE DE L'INSTANT

• **NUIT BLANCHE 2019**

Saturday, 5th 2019 | from 6.30 p.m to 10.30 p.m | Garden
(see previous page)

• **SOLO SHOWS IN THE EXHIBITION SPACES**

Wednesday 23th of October 2019 | Wednesday 6th of November 2019 |
Wednesday 20th of November novembre 2019 | Wednesday 4th of December
2019 | Wednesday 18th of December 2019 | Wednesday 8th of January 2020 |
Wednesday 22th of January 2020 | Wednesday 5th of February 2020
Between 3p.m and 5.30p.m | Levels 0 and 1



Sur l'interprétation - Titre de l'instant de Yair Barelli © Yannick Fouassier

1.5 EDUCATIONAL MATERIALS FOR THE EXHIBITION ²⁰

FOR INDIVIDUAL VISITORS

GUIDED TOUR OF THE «PICASSO. TABLEAUX MAGIQUES» EXHIBITION

On Saturdays at 3.30p.m

Levels 0 and 1 – Duration: 1h15

The summer 1926 marked the opening of a new period in the work of Pablo Picasso. For four years, the artist creates a set of paintings that the art critic Christian Zervos will call “tableaux magiques”. Inspired by the extra-occidental art objects that he collects, the artist aims at animating these paintings with a new inner strength. He represents strange figures, as the signs of a new language to decipher...

Nearly a century later, how can we look at these ambivalent forms? This visit will be the opportunity to ask yourself about what makes their magic dimension!

Full price: 7€ (entrance ticket not included)

Reduced price (social minimum beneficiaries, people with disabilities, job seekers, under 26, members) : 5€

VISIT OF THE COLLECTION «PICASSO, DIURNES » AND «PICASSO, INTÉRIEUR NUIT »

On Sundays at 3.30p.m (except the first sundays of the month)

Levels 2 and 3 - Duration: 1h15

The Musée national Picasso-Paris possesses the largest public collection in the world of Picasso's works, covering all periods of his creation and all areas, including the “Picasso de Picasso” directly from the artist's workshops, as well as his personal collection.

This visit allows you to discover the extent of the Picassian creation and to explore the universe of the artist.

Full price: 7€ (entrance ticket not included)

Reduced price (social minimum beneficiaries, people with disabilities, job seekers, under 26, members) : 5€

CROQUEZ PICASSO!

**At 3p.m, on Saturdays October 12th 2019 / November 16th 2019 /
December 7th 2019 / January 11th 2020 / February 1st 2020**

Duration: 2h

The drawing is at the heart of Picasso's work in multiple and sometimes unexpected forms. Launch yourself into this experience through a free and creative approach of sketching directly in the galleries, facing the works of the museum.

Sophie Lambert, plastic artist and drawing teacher at the Cité de la Céramique de Sèvres, guides you step by step in this gathering open to all!

All the material is provided by the museum and each participant go home with his sketchbook. Accessible to adults of any level, no experience or practice required.

Full price: 20€ (entrance fee included)

Reduced price (social minimum beneficiaries, people with disabilities, job seekers, under 26, members) : 15€ (entrance fee included)

VISITES IMAGINAIRES BY PAULINE CAUPENNE

Discover the exhibition « Calder-Picasso » by a sensitive approach to creation through drama. An original visit experience inventing a new way of seeing works.

Visit of the "Picasso. Tableaux magiques" exhibition

At 11.30a.m, on Saturdays April 6th , April 27th , May 11th , May 18th , June 1st , June 8th and June 29th 2019

Levels 0 and 1 - Duration: 1h.

Visit of the collection

At 11.30 a.m, on Sundays October 13th, November 17th, December 8th 2019

Levels 2 and 3 - Duration : 1h

Full price: 20€ (entrance fee included)

Reduced price (social minimum beneficiaries, people with disabilities, job seekers, under 26, members) : 15€ (entrance fee included).

AUDIOGUIDE

The audio guide is a way for visitors to explore the museum and its exhibitions at their leisure. It is available in French, English, Spanish, German, Chinese and French Sign Language.

FOR THE FAMILLES

VISIT

FORMULES MAGIQUES

On Sundays at 11a.m (excepted the first Sunday of the month)

During the school holidays (zone C): on Thursdays and Sundays at 11a.m

Level 0 and 1 - Duration: 1h15

The exhibition « Picasso. Tableaux magiques » houses many mysterious characters... Eyes, nose, mouth: their bodies are upside down! During this visit, adults and children team up to discover these unique works. It will have a sharp eye and the mind of the whole family to decode the Picassian language. Enigmatic magic formulas may well give you the key... Ready for the challenge/ to meet the challenge? Reserved for families with children over 5 year old.

Full price: 17€ (entrance fees for 1 adult and 1 child + guided tour)

Reduced price (social minimum beneficiaries, people with disabilities, job seekers, under 26, members) : 11€ (entrance fees for one adult and one child + guided tour)

Additional person: 9€

VISIT-WORKSHOP

SIGNES DE TÊTE

On Saturdays at 2.30p.m

During the school holidays (zone C): on Wednesdays and on Saturdays at 2.30p.m

Level 0 and 1 Duration: 2h

In his studio, Picasso represents the world with an amazing freedom ! The shapes of his characters become signs, like words-images, allowing to say the body. The speaker will guide children and parents to meet this “tableaux magiques” that play with our eyes.

After a time of drawing in front of the works, you will continue your family experience at the Studio by imagining your own alphabet of forms. Combined and recomposed, these signs will give birth to a surprising gallery of magic heads!

Reserved to families with kids above 5 years old

Full price: 20€ (entrance fees for 1 adult and 1 child + guided tour)

Reduced price (social minimum beneficiaries, people with disabilities, job seekers, under 26, members) : 15€ (entrance fees for one adult and one child + guided tour)

Additional person: 11€

For all visits, you may make a reservation on the museum website under the heading Visit/Reservations/Families to:

- find details about certain dates
- reserve your visit

NB: Reservations are necessary either at the museum or on the website. There are a limited number of spots.

FOR YOUNG AUDIENCES

VISIT PORTRAIT HUNT !

On Sundays at 3p.m (excepted the first Sundays of the month)

Duration: 1h15

In 91 years of life and almost as much career, Picasso has produced a lot of portraits that populate today the rooms of the Musée national Picasso-Paris. But, who are these characters? Models? Friends? His family? Under the guidance of a speaker, the children will conduct the investigation to find them and better understand how Picasso represent them.

Reserved to children between 7 and 11 years old – Only children participate in the visit.

Price: 10€

NB: Reservations are necessary either at the museum or on the website.
There are a limited number of spots.

MUSÉO'PHIL WORKSHOP

During school holidays (zone C): On Tuesdays and Fridays at 3.30p.m

Duration: 1h30

Your child's head is full of big questions? Museo'phil is perfect for him! He will discover the Musée Picasso from an unprecedented angle: that of philosophy. Starting from the observation of the works, a specialized speaker will be able to create and accompany the questioning of the children around major themes of art and philosophy. On top of everything: no definitive answer, but the exercise of its critical sense, through a collective exchange and experiments at the Atelier!

Activity by "Les petites Lumières"

Reserved for children between 7 and 11 years old – Only children participate in the visit.

Price: 15€



NB: Reservations are necessary either at the museum or on the website.
There are a limited number of spots.

FOR VISITORS WITH DISABILITIES

The audio guide of the exhibition is available in French Sign Language. The audio guide can be equipped with a neck strap with magnetic induction, available upon request at the reception desk of the museum. The museum offers an exhibition booklet in French which is easy to read and understand. The booklet is available for download for free on the museum website.

FOR GROUP COORDINATORS (TEACHERS, CULTURAL REPRESENTATIVES, GUIDES, ETC.)

The museum offers a comprehensive brochure for group coordinators, allowing them to prepare their visit: the Presentation of exhibitions on view (September 2018-January 2019).

This document includes a brief presentation of all the exhibitions presented on the 5 levels of the museum, as well as a more detailed outline of the exhibition "Picasso. Tableaux magiques" (Levels 0 and 1). This document is available for download on the museum website, under Visit/Reservations/Groups.

FOR TEACHERS

This tool helps explain the content of the exhibition and proposes pedagogical paths through the show, adapted for different age groups, from nursery school through high school. This document facilitates independent visits, preparation, and extensions of the exhibition experience in the classroom.

FOR CULTURAL REPRESENTATIVES

As with every exhibition, the museum proposes that volunteers and professionals in the social, handicap, and health sectors become cultural representatives of the museum and discover the museum in groups. To learn more about becoming a representative, visit the museum website, under Visitor/Accessibility.

In addition to the brochure about the exhibition on view, the museum also provides documents to help representatives prepare their visit.

- How to visit the museum: this document presents the museum and the tool "Museum for everyone" and includes numerous suggestions for organizing your visit and approaching Picasso's oeuvre.
- Works Explained: a presentation of a selection of key works from the museum collection

Documents available for download from the museum website, under Visitor/Accessibility.

2.SPONSORS OF THE EXHIBITION

2.1 PARTNER INSTITUTIONS

This exhibition benefits from prestigious loans from :

The Art Institute of Chicago
 Baltimore Museum of Art
 Centre national d'art et de culture Georges Pompidou, Paris
 Fondation Beyeler, Riehen/Basel, Beyeler Collection
 Fundación Almine y Bernard Ruiz-Picasso para el Arte, Madrid
 Kawamura Memorial DIC Museum of Art, Sakura
 The Menil Collection, Houston
 The Metropolitan Museum of Art, New York
 Moderna Museet, Stockholm
 Museo Picasso Málaga
 Yokohama Museum of Modern Art

As well as the McClain Gallery, Nancy Rosen Inc., and those who wish to remain anonymous

2.2 MEDIA PARTNERS

CNEWS



Cnews is the most popular information brand in the world, with 7 million views each day. It is the primary daily newspaper of France with almost 900,000 copies distributed everyday. It is the foremost news channel for people in urban areas and those working in the CSP++ sectors.

With its digital content, Cnews is accessible all the time all over the world. This allows news to be experienced in real time as well as through deep analyses with visual features and graphics which are simple and intuitive.

CONNAISSANCE DES ARTS



Thanks to the diversity of its publications, Connaissance des Arts gives its readers all the indispensable references to understand better the art of all eras, from archeology to contemporary creation, from the art of gardens to photography, from design to architecture.

In addition to its monthly magazine (11 issues a year), Connaissance des Arts publishes around fifty special issues and art books. Also, on the Internet, Connaissancedesarts.com is the reference site for all national and international art news, with feature articles, portfolios, podcasts and videos.

Every month Connaissance des Arts keeps its readers informed of all the international news. Exhibitions, auctions, fairs and exhibitions are commented on by the best journalists and experts.

OUI.SNCF



OUI.sncf, the new name of Voyages-sncf.com since December 7th 2017 is a major player in tourism in Europe, expert in train distribution and destination France. OUI.sncf offers several options of transporters such as TGV INOUI, OUIGO, INTERCITES, TER, Eurostar, Thalys, TCG Lyria; three bus companies, 400 airlines; 500 000 referenced hotel offers; more than 5 000 ski holidays offers; 30 car rental companies, etc. OUI.sncf is one of the strategic levers of e-travelers SNCF which achieved 4 billion euro in business volume and has sold 110 million tickets in 2018. Created in October 2018, the e-voyageurs SNCF group brings together the SNCF group's digital customer skills and relies on four strategic assets : OUI.sncf, French e-commerce leader, the technological excellence of e-passenger Technologies (ex-VSCT), a powerful international network with Rail Europe and Loco 2, and the service offer of the SNCF application.

For more information: <https://www.oui.sncf/>

PARIS PREMIÈRE

Cultivate your differences and your dissonances... Paris Première which is almost 32 years old, benefits from a distinct and strong identity. Paris Première, an iconic cultural channel, occupies a special place within the audiovisual world. With numerous original magazines, theater productions, performances, a large choice of films and series, it affirms its editorial audacity and ambition.

Paris Première is the most well-known subscription channel in France and is the most widely watched platform, with 11.1 million viewers. (Univers Câble Satellite et ADSL)

3. MUSÉE NATIONAL PICASSO-PARIS

3.1 NOW AT THE MUSEUM

PICASSO, OBSTINÉMENT MÉDITERRANÉEN

Until October 6th 2019

Curators : Émilie Bouvard, Camille Frasca

What links does Pablo Picasso has with the Mediterranean area?

The exhibition gives an overview of Pablo Picasso's life and work in the Mediterranean by studying of the links uniting the artist to this geographical space. Thanks to a poetic and immersive journey, the exhibition will take you to the Picasso Mediterranean, from the native landscape of the Spanish ports to the studios of the last years of your life, passing by the Riviera resorts, and the culminating Midi of Antibes, Vallauris and Cannes. Drawing on the rich collections of the Musée National Picasso-Paris, including its archives and photographs, as well as a collection of exceptional works presented in Paris for the first time, the exhibition is a counterpoint to the "Picasso" event. -Mediterranee "which has brought together more than seventy institutions in ten Mediterranean countries since the spring of 2017.

« Son œuvre immense et multiple échappe à toute limitation, absorbe tous les courants mais reste obstinément méditerranéenne malgré ses convulsions, par la naissance et le tempérament de son auteur, ses lieux de séjour, ses obsessions mythiques et sa syntaxe impérieuse. » Jean Leymarie, Picasso et la Méditerranée, 1983./ "His immense and multiple work escapes all limitation, absorbs all the currents but remains obstinately Mediterranean despite his convulsions, by the birth and the temperament of his author, his places of residence, his mythical obsessions and his imperious syntax. "

3.2 FUTURE EXHIBITIONS AT THE MUSEUM

PICASSO POET

March 31 2020 - July 2020

Commissariat : Emmanuel Guigon, Marie-Laure Bernadac, Androula Michael et Johan Popelard

« Picasso Poet » explores an unknown aspect of Pablo Picasso's work, showing the importance of poetic writing in his creative process. Between 1935 and 1959, the artist wrote more than three hundred poems, in French or Spanish, the manuscripts of which are mostly preserved in the Musée national Picasso-Paris. These texts written in Indian ink, dated, crossed out, which sometimes mingle images and colors, strike by their calligraphic power. By proposing a journey through these manuscripts, in dialogue with paintings and drawings, this exhibition shows the circulation of themes between the visual and poetic universe of the artist, from corrida to crucifixion, from love to cooking... It highlights the extraordinary inventiveness of the poet Picasso who manipulates language with as much freedom as other mediums. Words clash without punctuation in his poetry, such as a « libre coulée » or a « danse du langage » as written by Michel Leiris.

The exhibition is organized in partnership with Museu Picasso Barcelona, from November 7 2019 to February 23 2020.

PICASSO. COMICS

March 31 2020 - July 2020

Commissariat : Vincent Bernièr et Johan Popelard

"Picasso.Comics" is the first exhibition dedicated to the work of Pablo Picasso and the universe of comics. A selection of original drawings, prints and boards, a journey back to Picasso's passion for the genre - as witnessed by Gertrude Stein's weekly readings of Rudolph Dirks's *Pim Pam Poum*, published in the magazine's supplement of the New York Journal at the beginning of the 20th century. Always curious to experiment new techniques, Picasso also tries this art. From the illustrated newspapers that he did when he was a child, to the *Songe et mensonge de Franco* panels (1937), through his taste for caricature and illustration, the incursions of the Spanish artist in the world of the ninth art are frequent. Finally, "Picasso. Comics" will show the important place that Picasso occupies in contemporary comics. Reiser, Clement Oubrière, Milo Manara, Art Spiegelman or Jean Ache: several authors use his figure to make it into an iconic character, and include to their boards the artist and his work.

3.3 EXCEPTIONAL EVENTS OUTSIDE THE MUSEM

« **Picasso et l'art antique** », Musée des Arts cycladiques of Athens
June 20th – October 20th 2019, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée.

« **Picasso. Birth of a genius** », UCCA, Beijing
June 15th 2019 – January 9th 2020, in partnership with the Musée national Picasso-Paris.

« **Picasso et les arts du spectacle** », Arkas Foundation, Izmir, Turkey
September 15th 2019- January 2nd 2020, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée.

« **Picasso et la famille** », Sursock Museum, Beirut, Lebanon
September 20th 2019 – January 15th 2020, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

« **Calder-Picasso** », Museo Picasso Málaga, Spain
September 24th 2019- February 2nd 2020, in partnership with the Musée national Picasso-Paris

« **Picasso Paysages** », Musée d'art of Toulon
November 16th 2019- February 23rd 2020, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

« **Picasso 1939-1945. Au coeur des ténèbres** », Musée of Grenoble
October 5th 2019- January 5th 2020, in partnership with the Musée national Picasso-Paris

« **Beloved by Picasso. The Power of the Model** », Arken Museum for Modern Kunst, Ishøj, Denmark
October 12th 2019 – February 23rd 2020 in partnership with the Musée national Picasso-Paris

« **Picasso illustrateur** », City of Tourcoing
October 19th 2019- January 13th 2020, in partnership with the Musée national Picasso-Paris.

« **Picasso : le défi de la céramique** », Museo Internazionale delle Ceramiche, Faenza, Italy
November 1st 2019 - April 12th 2020, in partnership with the Musée national Picasso-Paris

« **Picasso poet** », Museo Picasso Barcelona, Spain

November 7th 2019 - August 1st 2020, in partnership with the Musée national Picasso-Paris

« **Matisse et Picasso** », National Gallery of Australia, Canberra, Australia

December 13th 2019 - February 9th 2020, in partnership with the Musée national Picasso-Paris

« **Picasso on paper** », Royal Academy of Arts, London, United Kingdom

January 5 2020 - April 13th 2020, in partnership with the Musée national Picasso-Paris

3.4 THE MOST IMPORTANT COLLECTION OF PICASSO'S WORKS

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

The Musée national Picasso-Paris collection was acquired by the State through an Acceptance in Lieu scheme, executed by Pablo Picasso's heirs in 1979 and then by 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 through a donation made in 1973 and finalized in 1978. The collection was enhanced through Pablo Picasso's Acceptance in Lieu scheme of 1979.
- **Picasso's personal archives** were donated by his heirs in 1978, and were pre-classified before entering the national collections through a gift in 1992 (about 200,000 pieces).
- **In 1980, with the intention to open the museum**, Picasso's family and friends donated works they owned or had inherited from the artist.
- **The museum has regularly adhered to an acquisition-by-purchase policy** since its creation in 1985. This has facilitated the national collection's acquisition of over a thousand additional artworks.

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

An inestimable archival collection

A few years after Picasso's death, his heirs decided to give the French State his personal archives, manuscripts, prints and photographs in order to facilitate the study of his work while ensuring the integrity of the collection Picasso assembled and conserved throughout his life. Together with the works that

entered the national collections through the Acceptance in Lieu scheme of 1979, these objects and documents established the foundation for one of the most remarkable ensembles on Picasso ever collected.

This archive collection was given to the representatives of the Ministry of Culture and Communication, physically in 1980, and then legally in 1991. Responsibility for the collection has been shared jointly, right from the start, between 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 the institution to take charge of the final classification, inventory, management and scientific conservation of the collection in accordance with archival legislation.

It is estimated that this collection contains approximately 17,000 photographs and 200,000 archives.

3.5 L'HÔTEL SALÉ : A STUNNING SETTING

The Hôtel was built between 1656 and 1660 by the architect Jean Boullier for the Lord of Fontenay, Pierre Aubert, who was a salt tax collector. The building thus became known as the 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 a rare example of a complete building in the Mazarin architectural style of the time.

After the City of Paris purchased the block containing the Hôtel Aubert de Fontenay in 1964, the building was inhabited by a succession of occupants and became rather dilapidated. By an order of October 29, 1968, the Hôtel was designated a Historic Monument. It was then renovated between 1974 and 1985.

Michel Guy, French Secretary of State for Culture, decided to house Picasso's collection in the Hôtel Aubert de Fontenay. Indeed, the remarkable collection of Picasso's works demanded a grand and unique space for its public exhibition.

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.

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

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

Then, between 2009 and 2014, the Hôtel Salé was renovated, modernized, 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 refurbishments while respecting the spirit and form of Simounet's original project.

Bodin's work reconciles the different styles that form the rich history of the architecture of Musée national Picasso-Paris while enhancing the spaces where the collection is exhibited. The historical elements of the Hôtel Salé have also undergone extensive restoration, particularly the decorative elements and sculptures of the central staircase, under the supervision of Stéphane Thouin, Chief Architect for Historic Monuments.

4. GETTING YOUR BEARINGS

4.1 TIMELINE

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 his 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 which deeply affects Pablo.
Pablo's first visit to the Prado museum, Madrid.

July 1895

Paints *La fillette aux pieds nus* (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, *La première Communion* (The First Communion) (1896, oil on canvas, Barcelona, Museu Picasso) and *Science et Charité* (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.

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 of support of modern art from France as well as Catalanian traditional and folk art.

1900

First visit to Paris, with his friend, Casagemas: his painting *Les Derniers moments* (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, Picasso has his 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 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* (Seated Woman) (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.

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 Femmes d'Alger* (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.

1910

Develops towards a so-called "analytic" style of Cubism (1910-1912). Kahnweiler becomes his official dealer. Exhibition at the Galeries Volland, 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 at the Blaue Reiter in Munich and again in Berlin for the Berliner Secession. First construction: *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 "synthetic" Cubism (*Homme à la guitar* [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;

program by Guillaume Apollinaire)
premieres at the Théâtre du Châtelet, Paris.
The ballet then travels to Barcelona.

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*
(The Young Ladies of Algiers), 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 gives
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 Éluard, 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
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 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 created by the artist.

4.2 KEY DATES AND FIGURES

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 begins.

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

5. VISUALS AVAILABLE FOR THE PRESS

5.1 WORKS EXHIBITED

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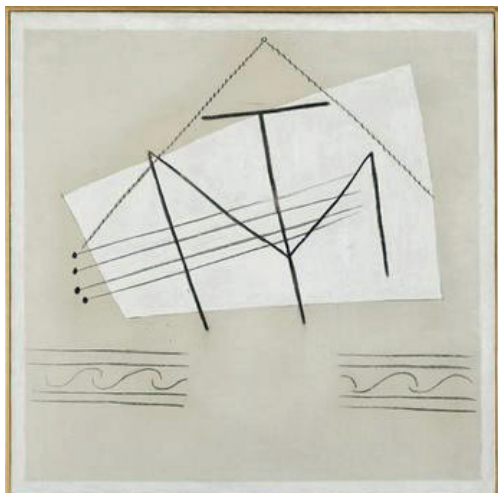
75002 Paris

Phone. : +33(0)1 47 03 69 70

Contact : Christine Pinault/cpinault@picasso.fr



Pablo Picasso
Femme dans un fauteuil [Figure], 1927
Huile sur toile, 128 x 97.8 cm
Fondation Beyeler, Riehen/Basel, Beyeler
Collection. Inv.01.6



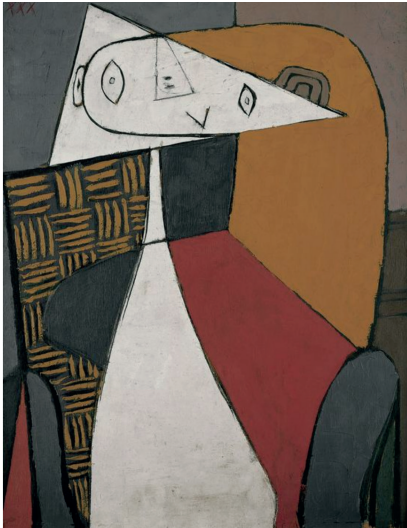
Pablo Picasso
Guitare, 27 avril 1927
 Huile et fusain sur toile, 81 x 81 cm
 Musée national Picasso-Paris
 Dation Jacqueline Picasso, 1990
 © RMN-Grand Palais / Mathieu Rabeau
 © Succession Picasso 2019



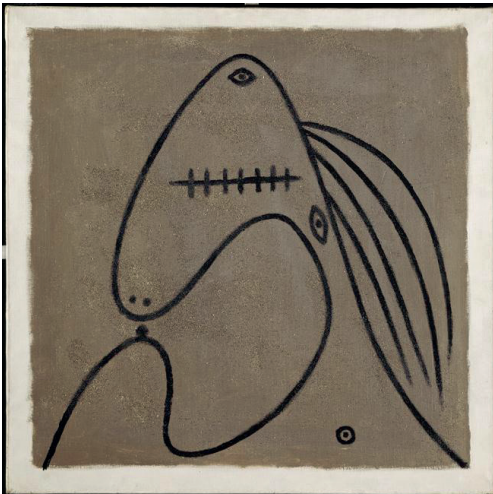
Pablo Picasso
La Demoiselle [Tête], janvier 1929
 Huile sur toile, 54 x 45.5 cm
 Moderna Museet, Stockholm
 Achat 1964 (The Museum of Our Wishes). NM 6084



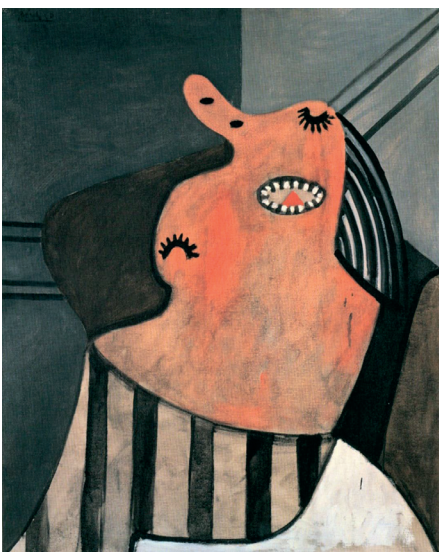
Pablo Picasso
Dormeuse, 1927
 Huile sur toile, 46 x 38 cm
 Musée national Picasso-Paris.
 Dation Pablo Picasso, 1979
 © RMN-Grand Palais / Mathieu Rabeau
 © Succession Picasso 2019



Pablo Picasso
Figure [Femme assise], 24 janvier 1930
 Huile sur panneau de bois, 65.6 x 49.2 cm
 Fondation Beyeler, Riehen/Basel, Beyeler
 Collection. Inv.60.3



Pablo Picasso
Tête de femme, 1927-28
 Huile et sable sur toile, 55 x 55 cm
 Musée national Picasso-Paris
 Dation Pablo Picasso, 1979
 © RMN-Grand Palais / René-Gabriel Ojéda
 © Succession Picasso 2019



Pablo Picasso
Femme endormie dans un fauteuil, 1927
 Huile sur toile, 92 x 73 cm
 Yokohama Museum of Art
 Num d'inv. : 88-OF-009



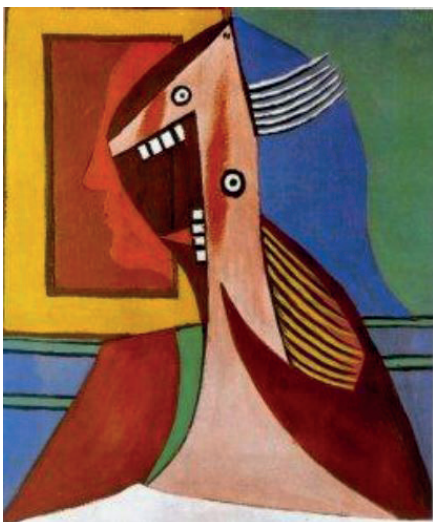
André Gomes
Picasso en Groucho à La Californie, Cannes, en 1956, 1956
 Épreuve gelatino argentique
 23,8 x 17,8 cm
 Musée national Picasso-Paris
 © RMN-Grand Palais / Adrien Didierjean
 © Don Succession Picasso, 1992. APPH924



Anonyme
L'ombre d'un profil d'homme, négatif non daté
 Négatif souple en nitrate de cellulose
 11,9 x 7 cm
 Musée national Picasso-Paris
 © RMN-Grand Palais / Image RMN-GP
 © Don Succession Picasso, 1992. APPH17618



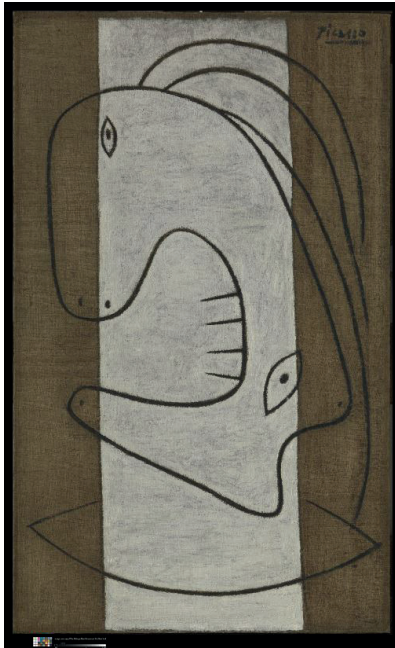
Pablo Picasso
Figure, été 1927
 Huile et craie (blanc d'Espagne) sur toile, 100 x 81 cm
 The Art Institute of Chicago
 Don de Florene May Schoenborn et Samuel A. Marx, 1951.185



Pablo Picasso
Buste de femme avec autoportrait, février 1929
 Huile sur toile, 71 x 60.5 cm
 Collection particulière, Courtesy McClain Gallery



Pablo Picasso
Arlequin, [mai] 1927
 Huile sur toile, 81.3 x 65.1 cm
 The Metropolitan Museum of Art, New York
 The Mr. and Mrs. Klaus G. Perls Collection, 1997.149.5
 © The Metropolitan Museum of Art, Dist. RMN-Grand Palais /
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Pablo Picasso
Tête de femme, automne 1927
 Huile et fusain sur toile, 55.2 x 33.7 cm
 The Metropolitan Museum of Art, New York
 The Jacques and Natasha Gelman Collection, 1998. 1999.363.66
 © The Metropolitan Museum of Art, Dist. RMN-Grand Palais / image of the MMA
 © Succession Picasso 2019



Pablo Picasso
Femme au fauteuil rouge, 5 avril 1929
 Huile sur toile, 65.1 x 54 cm
 The Menil Collection, Houston. 1978-161 E
 © Photo Paul Hester



Pablo Picasso
Figure, [été] 1927
 Huile sur toile, 100 x 82 cm
 Musée national d'Art moderne - Centre Georges Pompidou, Paris
 Don de l'artiste, 1947. AM 2727 P
 © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Jacques Faujour
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Escalier d'honneur



© Musée national Picasso-Paris, Béatrice Hatala, 2014

Salon Jupiter



© Musée national Picasso-Paris, Fabien Campoverde

6. 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'

Stop number 3008
95 rue Vieille du Temple
Stop number 3002
26 rue Saint-Gilles

OPENING HOURS

10.30 am-6 pm
(9.30 am-6 pm during school
holidays and weekend)
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)

MUSEUM SHOP

- Sales desk at the museum
(museum opening hours)
- Book 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 queues,
it is recommended
that tickets are booked
in advance at [billetterie.
museepicassoparis.fr](http://billetterie.museepicassoparis.fr)

Full price: €14

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



7.PRESS CONTACTS

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MEDIA RELATIONS

Heymann, Renoult Associées - Agnès Renoult

National press: Saba Agri / s.agri@heyman-renoult.com

International press: Stephan Elles / s.elles@heyman-renoult.com

+33 (0)1 44 61 76 76

MUSEE NATIONAL PICASSO-PARIS COMMUNICATIONS

Marie Bauer

Head of communication

marie.bauer@museepicassoparis.fr

+33 (0)1 42 71 21 46

Leslie Lechevallier

Director of communication and public development

leslie.lechevallier@museepicassoparis.fr

+33 (0)1 42 71 25 28



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Pablo Picasso

Femme dans un fauteuil [Figure], 1927

Huile sur toile, 128 x 97.8 cm

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