

PRESS KIT



PICASSO 1932

Exhibition 10 October 2017 to 11 February 2018
Musée Picasso Paris

ANNÉE
ÉROTIQUE



En partenariat avec

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PICASSO 1932

ANNÉE ÉROTIQUE

**From 10 October to the 11 February 2018
at Musée national Picasso-Paris**

The first exhibition dedicated to the work of an artist from January 1 to December 31, the exhibition “Picasso 1932” will present essential masterpieces in Picasso’s career as *Le Rêve* (oil on canvas, private collection) and numerous archival documents that place the creations of this year in their context.

This event, organized in partnership with the Tate Modern in London, invites the visitor to follow the production of a particularly rich year in a rigorously chronological journey. It will question the famous formula of the artist, according to which “the work that is done is a way of keeping his journal?” which implies the idea of a coincidence between life and creation.

Among the milestones of this exceptional year are the series of bathers and the colorful portraits and compositions around the figure of Marie-Thérèse Walter, posing the question of his work’s relationship to surrealism. In parallel with these sensual and erotic works, the artist returns to the theme of the Crucifixion while Brassai realizes in December a photographic reportage in his workshop of Boisgeloup. 1932 also saw the “museification” of Picasso’s work through the organization of retrospectives at the Galerie Georges Petit in Paris and at the Kunsthaus in Zurich, which exhibited the Spanish painter to the public and critics for the first time since 1911. The year also marked the publication of the first volume of the *Catalog raisonné of the work of Pablo Picasso*, published by Christian Zervos, which places the painter of the *Demoiselles d’Avignon* in the context of his own work.

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1. PICASSO 1932

1932: EROTIC YEAR

From 2 January to 14 March, Picasso painted a fascinating sequence of twenty-five paintings of unbridled eroticism.

Preparing his retrospective at the Galerie Georges Petit, he worked in an unprecedented erotic tension. All forms of his compositions have a “hidden” image, but easily identifiable: penis, testicles, pubis. A breast is not only a breast, it is also a phallus, a fruit is not a fruit, it is a breast, the strings of a guitar draw a pubis

Painted on 24 January, *Le Rêve* is part of this series. The scene takes place in an interior decoration (that of the apartment of rue de La Boétie), recognizable by its diamond-colored wallpaper and its moldings, the green color of which extends on the body of Marie-Thérèse Walter, who was the model for the painting. In pink and green colors, the face of Marie-Thérèse is both seen from the front and profile, the upper revealing a strangely naturalistic penis.

Picasso pushes the eroticism of the figure, who has become an incarnation of sexuality. Prey to dreams, the passive figure of Marie-Thérèse is the place of projection of the erotic desires of the painter “sleep watchman.” In the words of Leo Steinberg, “sleep observers materialize thoughts in which form, desire, art and life intersect”¹. In *The Dream*, the sleeping woman becomes the subject of the metamorphosis of a head into sexual organs.

The osmosis is thus total between sexuality and creativity, the sexual act and the act of creation becoming interchangeable metaphors.

Daniel-Henry Kahnweiler, when he discovers these paintings made that they are “of a giant eroticism”, “of a satyr who would have just killed a woman”.

This tension falls when Picasso considers that he possesses enough new paintings to satirize the visitors of his retrospective.

As if the sexual drive was the engine of his creative process.

1 Leo Steinberg, “Les veilleurs de sommeil,” in *Trois études sur Picasso*, traduction française, Paris, Editions Carré, 1996, p. 9-49.

ONE YEAR OF PICASSO'S LIFE

With more than 110 paintings, drawings, engravings and sculptures, the Picasso exhibition 1932 (10 October 2017-11 February 2018) follows Picasso in his day-to-day creative process and life. The artist has just turned fifty and has enjoyed, for some years now, a recognition as controversial as it is absolute.

Following a strict chronology, the journey reveals the prodigious creative push of the beginning of the year, until April. We see Picasso preparing his first retrospective, which was inaugurated on June 16 at the Galerie Georges Petit in Paris. Because of this exhibition, he wanted to prove that he was the greatest painter of his time. He also wanted to show that his new paintings were as important as his past work, which was almost unanimously appreciated by collectors. In this way, Picasso imposed the renewal of the painting of his time.

After this intense and decisive event, the exhibition is a testament to the relative relaxation of Picasso's work. His paintings are smaller and more soothing and the drawings are idyllic.

This lasts until a new artistic quest takes shape in the heart of summer. The bather is the heroine and we can follow her adventures and her surprising metamorphoses until the autumn when a new theme, the Rescue, summarizes the year's work. The multiple sources of Picasso's inspiration and his reflection full of rebounds are at the core of his creation this year.

The documents support the idea that this year was one of movement for Picasso. He moved between Paris, his castle of Boisgeloup, and the Normandy coast. He spent a few days in Switzerland, with his wife and son, for the opening of the second stage of his retrospective. He goes to the cinema, attends a boxing match, visits the exhibitions of his fellow artists, or that of Manet. He meets his friends... His works are solicited in Japan, New York, Venice, Spain, proposals and queries flock. He is responsible for the organization of his retrospectives and the publication of the first volume of the catalog of his work and the special issue devoted to it by the journal *Cahiers d'art*.

From January 1 to December 31, the exhibition recreates the portrait of an artist who mastered his work and his life.

Laurence Madeline, Chief Curator of Heritage

Laurence Madeline is Chief Curator of Heritage. She has curated various exhibitions including “I love panoramas” and “Appropriating the world” (Geneva, Musée Rath et Marseille, MuCEM, 2015), “Courbet. The Swiss Years” (Geneva, Rath Museum, 2014), “Rodin. The accident, the random,” “Geneva, museums of art and history,” and “James Ensor” (Musée d’Orsay, 2008). She also curated “Picasso in front of the TV” (2013-2014), “Picasso at work. David Douglas Duncan” (2012), “Picasso and The Lunch on the Grass of Manet” (2008), “Picasso and Africa” (2005-2006), “Picasso Ingres” (2004), and “We are what we keep. Picasso’s archives” (2003). She is the author of Picasso Van Gogh (2006, La Martinière), and published the correspondences of Gertrude Stein and Picasso (2005, Gallimard) and Dalí’s letters to Picasso (2005, Le Promeneur) and Picasso in front of the TV (2013, Les Presses du réel).

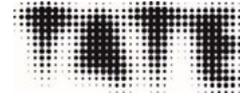
Virginie Perdrisot, Curator at Musée national Picasso-Paris

Virginie Perdrisot-Cassan is a heritage curator at the Picasso-Paris National Museum, where she is responsible for paintings from 1922 to 1937, sculptures and ceramics. She was curator of the exhibition “Picasso Sculpture” (2015) at the Museum of Modern Art (MoMA) in New York, then curator of the retrospective exhibition “Picasso. Sculptures” at the Picasso-Paris National Museum (2016) and the Palais des Beaux-Arts (Bozar) in Brussels (2016-2017). She was also Associate Curator of the “Picasso-Giacometti” exhibition at the Musée national Picasso-Paris (2016) and the Fire Station Museum in Doha, Qatar, and recently curator of the exhibition “Boisgeloup: Picasso’s Norman Workshop” (2017) at the Musée des Beaux-Arts in Rouen, as part of the “Picasso Season” in Normandy.

Scenography: BGC Studio

Project manager: Audrey Gonzalez

Lighting design: Sara Castagné



PRESS RELEASE
30 January 2017

TATE MODERN TO STAGE LANDMARK PICASSO EXHIBITION IN SPRING 2018

MAJOR NEW SHOW WILL EXPLORE PIVOTAL YEAR IN PICASSO'S LIFE AND WORK

Tate today announced the first solo exhibition of Pablo Picasso's work ever to be held at Tate Modern. Starting in March 2018 *The EY Exhibition: Picasso 1932 – Love, Fame, Tragedy* will be one of the most significant shows the gallery has ever staged. It will take visitors on a month-by-month journey through 1932, a time so pivotal in Picasso's life and work that it has been called his 'year of wonders'. More than 100 outstanding paintings, sculptures and works on paper will demonstrate his prolific and restlessly inventive character. They will strip away common myths to reveal the man and the artist in his full complexity and richness.

1932 was an extraordinary year for Picasso, even by his own standards. His paintings reached a new level of sensuality and he cemented his celebrity status as the most influential artist of the early 20th century. Over the course of this year he created some of his best loved works, from confident colour-saturated portraits to surrealist drawings, developing ideas from the voluptuous sculptures he had made at his newly acquired country estate.

In his personal life, throughout 1932, Picasso kept a delicate balance between tending to his wife Olga Khokhlova and their 11-year-old son Paulo, and his passionate love affair with Marie-Thérèse Walter, 28 years his junior. The exhibition will bring these complex artistic and personal dynamics to life with an unprecedented range of loans from collections around the world, including many record-breaking works held in private hands. Highlights will include *Jeune fille devant un miroir (Girl before a Mirror)*, a signature painting that rarely leaves The Museum of Modern Art, and the legendary *Le rêve (The Dream)*, a virtuoso masterpiece depicting the artist's muse in ecstatic reverie, which has never been exhibited in the UK before.

1932 was a time of invention and reflection. Having recently turned 50, in collaboration with Christian Zervos, Picasso embarked on the first volume of what remains the most ambitious catalogue of an artist's work ever made, listing more than 16,000 paintings and drawings. Meanwhile, a group of Paris dealers beat international competition to stage the first ever retrospective of his work, a show that featured new paintings alongside earlier works in a range of different styles. Realist portraits of Olga and Paulo revealed Picasso's feelings of pride and tenderness for his family, while his sexually charged new paintings revealed for the first time the presence of the secret woman in his life.

Picasso's journeys between his homes in Boisgeloup and Paris capture the contradictions of his existence at this pivotal moment: a life divided between countryside retreat and urban bustle, established wife and recent lover, painting and sculpture, sensuality and darkness. The year ended traumatically when Marie-Thérèse fell seriously ill after swimming in the river Marne, losing most of her iconic blonde hair. In his final works of the year, Picasso transformed the event into scenes of rescue and rape, a dramatic finale to a year of love, fame and tragedy that pushed Picasso to the height of his creative powers.

Frances Morris, Director, Tate Modern said:

'This will be Tate Modern's first solo Picasso exhibition, and by focusing on one crucial period in his career we can reveal a whole range of key themes and developments. Visitors will be able to walk through 12 months of Picasso's life and art, seeing some of the most famous works the artist ever made.'

Achim Borchardt-Hume, Director of Exhibitions, Tate Modern and co-curator of the exhibition said:

'Picasso famously described painting as "just another form of keeping a diary". This exhibition will invite you to get close to the artist, to his ways of thinking and working, and to the tribulations of his personal life at a pivotal moment in his career. By showing stellar loans from public and private collections in the order in which they were made, this exhibition will allow a new generation to discover Picasso's explosive energy, while surprising those who think they already know the artist.'

The EY Exhibition: Picasso 1932 – Love, Fame, Tragedy will be open from 8 March to 9 September 2018 at Tate Modern in the Eyal Ofer Galleries. It will be curated by Achim Borchardt-Hume, Director of Exhibitions, Tate Modern and Nancy Ireson, Curator, International Art, with Juliette Rizzi and Laura Bruni, Assistant Curators. The exhibition is organised in collaboration with the Musée National-Picasso, Paris, where it will be curated by Laurence Madeline from 10 October 2017 to 11 February 2018.

For further information and images please contact pressoffice@tate.org.uk or call +44(0)20 7887 8730.

NOTES TO EDITORS

ABOUT THE EY EXHIBITIONS

The EY Exhibition: Picasso 1932 – Love, Fame, Tragedy is part of a six year arts partnership between EY and Tate. The partnership has supported hugely successful and widely acclaimed exhibitions, shedding new light on major figures and moments in art history. These include *The EY Exhibition: Paul Klee – Making Visible* in 2013, *The EY Exhibition: Late Turner – Painting Set Free* in 2014, *The EY Exhibition: Sonia Delaunay* in 2015, and *The EY Exhibition: The World Goes Pop* also in 2015 and *The EY Exhibition: Wifredo Lam* in 2016. This will continue with *The EY Exhibition: Impressionists in London* in 2017. The partnership makes EY one of the largest corporate supporters of Tate, which is extended through corporate memberships at Tate Liverpool, Tate St Ives, and a number of the Plus Tate partners around the country.

Michel Driessen, Sponsoring Partner of the EY Arts Programme & TAS Markets Leader, UK & Ireland, EY, said: 'EY are delighted to support *The EY Exhibition: Picasso 1932 – Love, Fame, Tragedy*, a major show shedding new light on Pablo Picasso's work from the year 1932. The most influential artist of the 20th century, Picasso's distinct visual language shook the modern art movement. His legacy continues to captivate people worldwide. Our seventh EY Exhibition, as part of The EY Tate Arts Partnership, we are proud to help make these ground-breaking exhibitions possible, offering people scope for inspiration and new perspectives and forming part of our purpose to build a better working world.'

ABOUT EY

EY is a global leader in assurance, tax, transaction and advisory services. The insights and quality services we deliver help build trust and confidence in the capital markets and in economies the world over. We develop outstanding leaders who team to deliver on our promises to all of our stakeholders. In so doing, we play a critical role in building a better working world for our people, for our clients and for our communities. EY refers to the global organization, and may refer to one or more, of the member firms of Ernst & Young Global Limited, each of which is a separate legal entity. Ernst & Young Global Limited, a UK company limited by guarantee, does not provide services to clients. For more information about our organization, please visit ey.com/uk/arts.

1.3 CALENDAR OF 1932

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JANVIER

LUNDI	MARDI	MERCREDI	JEUDI	VENDREDI	SAMEDI	DIMANCHE
				1 [Paris]	2 Paris, La Boétie : <i>Figure au bord de la mer,</i> <i>La Lecture</i>	3 Paris
4 Paris	5 [Paris]	6 Paris, La Boétie <i>La ceinture jaune</i> Picasso assiste à la générale de l'opéra <i>Maximilien</i> de Darius Milhaud	7 [Paris]	8 [Paris]	9 Paris, La Boétie <i>La lecture interrompue,</i> <i>Portrait de Marie-Thérèse</i>	10 Paris, La Boétie <i>Jeune fille à la guitare</i>
11 [Paris]	12 [Paris]	13 [Paris]	14 Paris, La Boétie <i>La dormeuse au miroir</i>	15 [Paris]	16 [Paris]	17 [Paris]
18 Paris, La Boétie <i>Nature morte à la fenêtre</i>	19 [Paris]	20 [Paris]	21 [Paris]	22 Paris, La Boétie <i>Le Repos</i>	23 Paris, La Boétie <i>Le Sommeil</i>	24 Paris, La Boétie <i>Le Rêve</i>
25 Paris, La Boétie Carnet 40	26 Paris, La Boétie <i>Dormeuse</i> Picasso est invité à participer à la Biennale de Venise. Le MoMa renonce à la rétrospective Picasso qui devait avoir lieu à New York à l'automne.	27 Paris, La Boétie <i>Femme au fauteuil rouge</i>	28 Paris	29 Paris, La Boétie Carnet 40 : <i>Le peintre</i>	30 Boisgeloup	31 Paris, La Boétie <i>Femme assise dans un fauteuil rouge,</i> Carnet 40 : Le sculpteur étude d'après <i>Femme assise dans un fauteuil rouge</i>

FÉVRIER

LUNDI	MARDI	MERCREDI	JEUDI	VENDREDI	SAMEDI	DIMANCHE
1 [Paris]	2 Paris, La Boétie <i>Etude pour une joueuse de mandoline</i>	3 [Paris]	4 [Paris] Anniversaire de Paul Picasso	5 [Paris]	6 [Paris]	7 [Paris]
8 [Paris]	9 [Paris]	10 [Paris]	11 Paris, La Boétie <i>Compotier et guitare, fond gris</i>	12 Paris	13 Paris, La Boétie <i>Compotier et guitare</i>	14 [Paris]
15 [Paris]	16 [Paris]	17 Paris	18 [Paris]	19 [Paris]	20 Paris, La Boétie <i>Barbu profil gauche</i>	21 Paris
22 Paris Olga et Pablo Picasso assistent à un concert de Francis Poulenc.	23 [Paris]	24 [Paris]	25 Paris	26 Paris Un tableau de Picasso de 1906 est vendu 56 000 francs à Drouot.	27 Paris	28 Paris
29 Paris Picasso assiste au championnat du monde de boxe.						

MARS

LUNDI	MARDI	MERCREDI	JEUDI	VENDREDI	SAMEDI	DIMANCHE
	1 Paris	2 Paris, La Boétie <i>Nature morte aux tulipes,</i> <i>Composition : fleurs, buste, femme assise</i>	3 Paris, La Boétie <i>Nature morte : buste, coupe et palette,</i> <i>Sculpture Tête de femme</i>	4 Paris	5 [Paris]	6 [Paris]
7 [Paris]	8 Paris, La Boétie <i>Nu couché avec feuilles vertes et buste</i>	9 Paris, La Boétie <i>Nu au fauteuil noir</i>	10 [Paris]	11 [Paris]	12 Paris, La Boétie <i>Le miroir</i>	13 Paris, La Boétie <i>Nu endormi, Femme nue couchée</i>
14 Paris, La Boétie <i>Jeune fille devant un miroir</i> Picasso assiste à la projection du film <i>Les Cyclades</i> de Roger Vitrac.	15 [Boisgeloup]	16 [Boisgeloup]	17 Paris Picasso montre ses derniers tableaux à Daniel-Henry Kanweiler.	18 Paris	19 [Paris]	20 [Paris]
21 [Paris]	22 [Paris]	23 [Paris]	24 Boisgeloup La famille Picasso est en vacances à Boisgeloup.	25 Boisgeloup <i>Femme étendue au soleil</i> Week-end de Pâques.	26 Boisgeloup <i>Femme étendue au soleil, Femme étendue sur la plage</i> Week-end de Pâques.	27 Boisgeloup Week-end de Pâques.
28 Boisgeloup <i>Femme étendue au soleil sur la plage</i> Week-end de Pâques.	29 Boisgeloup <i>Vue d'un village, Boisgeloup sous la pluie</i>	30 Boisgeloup <i>Boisgeloup sous la pluie</i>	31 Boisgeloup			

AVRIL

LUNDI	MARDI	MERCREDI	JEUDI	VENDREDI	SAMEDI	DIMANCHE
				1 Boisgeloup	2 Boisgeloup <i>Femme nue couchée</i>	3 Boisgeloup Fin des vacances de Pâques.
4 Boisgeloup <i>Nu couché</i>	5 [Paris]	6 Paris	7 [Paris]	8 [Paris]	9 Paris	10 Paris, La Boétie <i>Femme à la fleur</i> , carnet de dessins, fusains sur toile : <i>Femme à la fleur</i> et <i>Femme à la fleur écrivant</i>
11 Paris Lancement de l'organisation de l'exposition Picasso à la galerie Georges Petit à Paris.	12 Paris	13 Paris	14 Paris	15 Paris	16 [Boisgeloup ou Paris] <i>Nu couché</i>	17 [Boisgeloup ou Paris]
18 [Paris]	19 [Paris]	20 Paris	21 [Paris]	22 [Paris]	23 [Paris ou Boisgeloup]	24 [Paris ou Boisgeloup]
25 [Paris]	26 [Paris]	27 Paris	28 Paris Communion de Paul Picasso.	29 [Paris ou Boisgeloup]	30 Boisgeloup <i>Femme au fauteuil jaune</i>	

MAI

LUNDI	MARDI	MERCREDI	JEUDI	VENDREDI	SAMEDI	DIMANCHE
						1 Boisgeloup
2 [Paris]	3 [Paris]	4 Paris Picasso visite l'exposition Giacometti à la galerie Pierre Colle.	5 Ascension Boisgeloup <i>Boisgeloup sous la pluie</i>	6 Ascension Boisgeloup <i>Village sous la pluie. Arc en ciel, L'Arc en ciel</i>	7 Ascension Boisgeloup	8 Ascension Boisgeloup
9 [Paris ou Boisgeloup]	10 [Paris ou Boisgeloup]	11 [Paris ou Boisgeloup]	12 [Paris ou Boisgeloup]	13 [Paris ou Boisgeloup]	14 Boisgeloup <i>Deux hirondelles</i>	15 [Boisgeloup]
16 Pentecôte Boisgeloup <i>Femme endormie</i>	17 Boisgeloup <i>Le repos</i>	18 [Paris ou Boisgeloup]	19 [Paris Boisgeloup]	20 [Paris ou Boisgeloup]	21 [Boisgeloup]	22 Boisgeloup <i>Nu couché sur un coussin rouge Femme endormie à l'oreiller rouge</i>
23 [Paris ou Boisgeloup]	24 [Paris ou Boisgeloup]	25 [Paris ou Boisgeloup]	26 Paris	27 [Paris ou Boisgeloup]	28 [Boisgeloup]	29 [Boisgeloup]
30 [Paris]	31 [Paris]					

JUIN

LUNDI	MARDI	MERCREDI	JEUDI	VENDREDI	SAMEDI	DIMANCHE
		1 [Paris]	2 [Paris]	3 [Paris]	4 Boisgeloup <i>Tête de Marie-Thérèse</i> <i>Etude pour une sculpture</i>	5 Boisgeloup
6 [Paris]	7 [Paris]	8 [Paris]	9 [Paris]	10 Paris	11 [Paris]	12 [Paris]
13 Paris	14 Paris	15 Paris L'interview de Picasso par Tériade fait la une du journal <i>l'Intransigeant</i> .	16 Paris Inauguration de l'exposition Picasso à la galerie Georges Petit	17 Paris Anniversaire d'Olga Picasso	18 Boisgeloup <i>Femme nue couchée au collier</i> <i>Nu couché sur un coussin rouge</i>	19 Boisgeloup <i>Femme couchée</i> <i>Nu couché</i>
20 [Paris ou Boisgeloup]	21 [Paris ou Boisgeloup]	22 [Paris ou Boisgeloup]	23 [Paris ou Boisgeloup]	24 [Paris ou Boisgeloup]	25 [Paris ou Boisgeloup]	26 Boisgeloup <i>Femme étendue les bras sous la nuque</i> <i>Nu devant la glace</i> <i>Femme couchée</i>
27 [Paris ou Boisgeloup]	28 [Paris ou Boisgeloup]	29 [Paris ou Boisgeloup]	30 Paris, La Boétie <i>Nu couché</i> <i>Femme étendue sur un canapé</i> <i>Nu couché</i>			

JUILLET

LUNDI	MARDI	MERCREDI	JEUDI	VENDREDI	SAMEDI	DIMANCHE
				1 [Paris ou Boisgeloup]	2 [Boisgeloup]	3 [Boisgeloup]
4 [Paris ou Boisgeloup]	5 Paris	6 [Paris ou Boisgeloup]	7 [Paris ou Boisgeloup]	8 [Paris ou Boisgeloup]	9 [Paris ou Boisgeloup] Début des vacances familiales à Boisgeloup.	10 Boisgeloup
11 [Boisgeloup]	12 [Boisgeloup]	13 [Boisgeloup] Anniversaire de Marie-Thérèse Walter	14 Boisgeloup	15 Boisgeloup	16 Boisgeloup	17 Boisgeloup
18 Boisgeloup <i>Femme nue couchée aux fleurs. La rêveuse Nu couché Nu couché Etude pour Nu couché aux fleurs</i>	19 Paris	20 Boisgeloup <i>Deux nus</i>	21 Boisgeloup	22 Boisgeloup	23 Boisgeloup <i>Flûtiste et femme nue Flûtiste Flûtiste et femme nue I Flûtiste et femme nue I Flûtiste et femme nue I</i>	24 Boisgeloup
25 Boisgeloup <i>Le Pot de fleurs sur fond noir</i>	26 Boisgeloup	27 Boisgeloup <i>Femme nue dans un fauteuil rouge Joueur de flûte. Etude</i>	28 Boisgeloup <i>Nu couché</i>	29 Paris Picasso reçoit, dans son atelier parisien, le directeur de la Kunsthaus de Zurich.	30 Boisgeloup <i>Joueur de flûtes Nu dans un fauteuil rouge Nu (études) Nus couchés Nu endormi</i>	31 Boisgeloup <i>Buste de femme Nu couché Tête avec plume et tarlatane Tête avec plume et tarlatane Femme veillant une...</i> Fin de la rétro- spective Picasso à la galerie Georges Petit.

AOÛT

LUNDI	MARDI	MERCREDI	JEUDI	VENDREDI	SAMEDI	DIMANCHE
1 [Paris] Picasso assiste au décrochage de son exposition	2 [Paris ou Boisgeloup]	3 [Paris ou Boisgeloup]	4 Boisgeloup <i>Figures et Plantes</i> <i>Buste de femme</i> <i>Nu couché</i> <i>Nus couchés</i>	5 Boisgeloup	6 Boisgeloup <i>Femme nue</i> <i>couchée</i> <i>Femme couchée</i> <i>sur la plage I</i> <i>Nageuse</i> <i>Nu couché</i> <i>Nu couché</i>	7 Boisgeloup <i>Nu couché</i>
8 Boisgeloup <i>Femme assise</i> <i>Femme assise</i> <i>Dessin Carnet</i>	9 Boisgeloup	10 Boisgeloup	11 Boisgeloup <i>Sur la plage</i>	12 Boisgeloup <i>Nus couchés</i> <i>Nu allongé</i>	13 Boisgeloup 6 <i>Nus couché</i>	14 Boisgeloup <i>Femme dans</i> <i>un fauteuil.</i> <i>La modèle</i> <i>japonaise</i> <i>Nu au collier</i>
15 Boisgeloup	16 [Boisgeloup]	17 Boisgeloup <i>Femme assise</i> <i>au bracelet montre</i>	18 Boisgeloup <i>La sieste</i>	19 Boisgeloup	20 Dieppe La famille Picasso passe le week-end à Dieppe	21 Dieppe/Pourville La famille Picasso passe le week-end à Dieppe
22 Boisgeloup <i>Nus assis</i> <i>Personnage courant</i> <i>Personnage courant</i> <i>Femme tenant</i> <i>un livre</i>	23 Boisgeloup	24 Boisgeloup <i>Femme assise</i> <i>au coude appuyé</i> <i>sur le genou</i> <i>Personnages</i> <i>Deux études</i> <i>de femme</i>	25 Boisgeloup <i>Nus</i> <i>Nu accroupi</i> <i>et joueur</i> <i>de clarinette</i>	26 Boisgeloup 4 <i>Joueur</i> <i>de clarinette</i>	27 Boisgeloup	28 Boisgeloup <i>Joueur de clarinette</i>
29 Boisgeloup	30 Boisgeloup <i>Baigneuse jouant</i> <i>avec un ballon</i>	31 Boisgeloup <i>Nu accroupi et</i> <i>joueur de clarinette</i> <i>Nu couché</i> <i>et joueur de</i> <i>clarinette</i> <i>La Lecture</i>				

SEPTEMBRE

LUNDI	MARDI	MERCREDI	JEUDI	VENDREDI	SAMEDI	DIMANCHE
			1 Boisgeloup <i>Nu couché et joueuse de flûte Nu couché et joueur de flûte Nu et joueur de flûte Joueur de flûte et femme allongée Les amants</i>	2 Boisgeloup	3 Boisgeloup	4 Boisgeloup <i>Femme courant vers un nageur Baigneuses I (Deux femmes jouant au ballon devant une cabine) Deux femmes au bord de la mer Les Baigneuses Trois femmes jouant au ballon Baigneuses au bord de la mer Deux femmes au bord de la mer Femme jouant au ballon et une cabine</i>
5 Boisgeloup	6 Boisgeloup <i>Baigneuses Trois femmes jouant au ballon Femme jouant au ballon sur la plage Femmes jouant au ballon sur la plage Trois baigneuses sur la plage Joueuses de ballon sur la plage</i>	7 Paris-Bâle <i>La famille quitte Paris pour Strasbourg et Bâle.</i>	8 Bâle-Zürich <i>La famille Picasso arrive à Zurich</i>	9 Zürich <i>La famille Picasso visite Zurich.</i>	10 Zürich <i>La famille Picasso partic- ipe à un banquet en l'honneur de l'artiste.</i>	11 Zürich - Saint-Moritz <i>Inauguration de l'exposition Picasso à la Kunsthau. La famille Picasso est partie pour Saint-Moritz.</i>
12 Saint-Moritz- Interlaken <i>La famille Picasso quitte Saint-Moritz pour Interlaken.</i>	13 Interlaken-Paris <i>La famille Picasso reprend la route pour Paris.</i>	14 Paris/Boisgeloup	15 Boisgeloup <i>Les trois baigneuses Trois femmes jouant au bord de la mer. Cabines de plage Trois baigneuses au bord de la mer Trois femmes jouant au ballon sur la plage Composition au papillon</i>	16 Boisgeloup	17 Boisgeloup <i>La Crucifixion (d'après Grünewald) I La Crucifixion (d'après Grünewald) La Crucifixion (d'après Grünewald)</i>	18 Boisgeloup
19 Boisgeloup <i>La Crucifixion (d'après Grünewald) IV La Crucifixion (d'après Grünewald) V La Crucifixion (d'après Grünewald) VI</i>	20 Boisgeloup	21 Boisgeloup	22 Boisgeloup	23 Boisgeloup	24 Boisgeloup	25 Boisgeloup
26 Boisgeloup	27 Boisgeloup	28 Boisgeloup	29 Boisgeloup	30 Boisgeloup		

OCTOBRE

LUNDI	MARDI	MERCREDI	JEUDI	VENDREDI	SAMEDI	DIMANCHE
					1 Boisgeloup	2 Boisgeloup
3 Boisgeloup	4 Boisgeloup <i>La Crucifixion</i> <i>La Crucifixion</i> <i>Joueur de flûte</i> <i>et nu couché</i> <i>Joueur de flûte et</i> <i>nu accroupi</i> <i>Deux nus assis</i> <i>dont un jouant</i> <i>de la diaule</i>	5 Boisgeloup	6 Boisgeloup <i>Joueur de flûte</i> <i>et nu couché</i>	7 Boisgeloup <i>La Crucifixion</i> <i>(d'après Grünewald)</i> <i>La Crucifixion</i> <i>(d'après Grünewald)</i> <i>La Crucifixion</i> <i>(d'après Grünewald)</i> <i>La Crucifixion</i> <i>(d'après Grünewald)</i> <i>Etude de détails</i> <i>Oiseau</i> <i>Joueur de clarinette</i> <i>et nu couché</i> <i>Joueur de clarinette</i> <i>et nu couché</i> <i>Oiseau</i>	8 Boisgeloup <i>Joueur de flûte</i> <i>et nu allongé</i> <i>Joueur de flûte</i> <i>et nu couché</i>	9 Boisgeloup <i>Femme allongée,</i> <i>joueur de flûte</i> Fin des vacances familiales à Boisgeloup.
10 Boisgeloup	11 Paris	12 Paris	13 Paris <i>Le joueur</i> <i>de clarinette</i> <i>Joueur de</i> <i>clarinette et nu</i> <i>couché</i> <i>Joueuse</i> <i>de clarinette</i> <i>et nu couché</i>	14 Paris	15 Paris	16 Paris Picasso visite la Foire automobile au Grand-Palais.
17 Paris	18 Paris	19 Paris	20 Paris	21 Paris <i>La Crucifixion</i> <i>(d'après Grünewald)</i>	22 Paris <i>Joueuse de flûte</i> <i>et nu couché</i> <i>Le Joueur de flûte</i> <i>(deux femmes)</i> <i>Joueur de</i> <i>clarinette</i> <i>et nu couché</i>	23 Paris
24 Paris	25 Paris <i>Marie-Thérèse</i> <i>de profil</i> Anniversaire de Picasso.	26 Paris <i>Le joueur</i> <i>de flûte</i>	27 Paris	28 Paris	29 Paris	30 Paris <i>Femme assise</i> <i>près d'une fenêtre</i>
31 Paris						

NOVEMBRE

LUNDI	MARDI	MERCREDI	JEUDI	VENDREDI	SAMEDI	DIMANCHE
	1 Paris	2 Paris	3 Paris	4 Paris	5 Paris	6 Paris
7 Paris	8 Paris	9 Paris	10 Paris	11 Paris	12 Paris	13 Paris Fin de la rétrospective Picasso à la Kunsthaus. Le psychanalyste Carl Jung écrit dans un journal zurichois : «la problématique de Picasso est en tous points analogue à celle de mes patients.»
14 Paris	15 Paris <i>Marie-Thérèse pensive</i> <i>Nu de dos auréolé de lumière</i>	16 Paris <i>Guitare sur un guéridon</i> La Kunsthaus de Zurich achète un tableau à Picasso pour 75 000 francs. Picasso a accepté de réduire son prix de la moitié.	17 Paris <i>Le joueur de clarinette</i>	18 Paris	19 Paris	20 Paris <i>Le sauvetage</i>
21 Paris Nageuse 4 gravures <i>Le Viol</i>	22 Paris 12 gravures <i>Baigneuses sur la plage</i>	23 Paris <i>Sur la plage.</i> <i>Trois baigneuses</i> <i>Baigneuse au ballon</i> <i>Sur la plage.</i> <i>La noyée</i>	24 Paris Deux dessins <i>Femmes au bord de la mer</i>	25 Paris <i>Femmes jouant au bord de la mer</i>	26 Paris	27 Paris Deux peintures <i>Femme nue endormie</i>
28 Paris <i>Le Sauvetage</i> <i>Baigneuses</i> <i>Femmes et enfants au bord de la mer</i>	29 Paris 13 gravures <i>Jeux au bord de la mer. Baigneuses</i> <i>Baigneuses à la piscine</i> 3 gravures <i>La Plongeuse</i> 3 gravures <i>Baigneuses sur la plage IV</i> 2 gravures <i>Baigneuses</i>	30 Paris				

DÉCEMBRE

LUNDI	MARDI	MERCREDI	JEUDI	VENDREDI	SAMEDI	DIMANCHE
			1 Paris	2 Paris	3 Paris 2 gravures <i>Baigneuses au ballon I</i> 2 gravures <i>Baigneuses.</i> <i>La noyade au clair de lune</i> <i>Baigneuses à la cabine et buste de Marie-Thérèse</i>	4 Paris <i>Femmes jouant à la balle sur la plage</i> <i>Baigneuses au ballon</i>
5 Paris	6 Paris	7 Paris <i>Le peintre et son modèle</i> <i>Baigneuses au ballon</i> 11 gravures <i>Trois baigneuses.</i> <i>Les trois Grâces</i> 2 gravures <i>Trois Baigneuses I</i>	8 Paris	9 Paris	10 Paris	11 Paris
12 Paris	13 Paris <i>Femme étendue</i>	14 Paris	15 Paris	16 Paris	17 Paris 5 gravures <i>Le sauvetage de la noyée I</i>	18 Paris 3 gravures <i>Le Sauvetage de la noyée II</i> <i>Le Sauvetage II</i> 5 gravures <i>Le Sauvetage de la noyée III</i>
19 Paris Brassaï photographie sans doute Picasso rue La Boétie et à Boisgeloup.	20 Paris <i>Carnet 40</i>	21 Paris <i>Femme couchée à la mèche blonde</i>	22 Paris	23 Paris	24 Paris Olga Picasso organise un dîner de Noël avec des amis de la famille.	25 Paris
26 Paris 3 dessins <i>Carnet 40</i>	27 Paris	28 Paris	29 Paris	30 Paris 2 dessins <i>Carnet 40</i>	31 Paris <i>Le Sauvetage</i> 4 gravures <i>Profil de Marie-Thérèse I</i>	

1.4 EXPERIENCING THE EXHIBITION

INTRODUCTION

In 1932, Pablo Picasso declared, "The work we do is a way of keeping our diary".

Let us therefore compare the life of Picasso in the year 1932 to newspaper full of great events and facts.

On the front page, almost daily, are prodigious paintings that reinvent painting. We also have the first retrospective of Picasso inaugurated on June 16 in Paris, the publication of the first volume of the *Catalog Raisonné* of his work. There are also trips back and forth between Paris where Picasso works, meets his comrades, visits exhibitions, attends concerts, goes to the cinema, and the castle of Boisgeloup where he works, receives friends, escapes to the Normandy Coast and the trip to Zurich. There are the solicitations of which he is the object, the proposals of exhibitions, the exchanges with merchants and collectors.

Picasso has just turned 50, has a wife, a son, a mistress, he is the most famous painter of his time and, day after day, he builds his work and his legend.

GEORGES PETIT EXHIBITION

On June 16, 1932, the first retrospective of Pablo Picasso was opened at the Georges Petit Gallery.

It was the social event of the year. There were more than 2,000 visitors in evening dress, a buffet which cost the considerable sum of 40,000 francs... and above all, 223 paintings, of which thirty had been made for the occasion, seven sculptures, illustrated books, which elicited hundreds of reactions. The exhibition was accompanied by a catalog, a special issue of the journal *Cahiers d'art* and the *Catalog Raisonné by Picasso*.

It was widely commented in the international press.

Picasso, who had never accepted an event of this magnitude, was involved in every stage of the preparation, even deciding himself the disposition of his works.

Yet, he disdains the inauguration, preferring to go to the cinema.

EXHIBITION IN ZURICH

The Kunsthhaus in Zurich agreed with Pablo Picasso to resume, in a slightly modified version, the retrospective of the exhibition Georges Petit. This is the occasion for Picasso to take a trip to Switzerland with Olga and Paul between 7 and 13 September. We can follow every step of this well-documented trip. The family stops in Strasbourg, passes through Basel before reaching Zurich. Accompanied by a painter, Hans Welte, and an art historian, Doris Wild, they visit the city, and meet the team of the Kunsthhaus as well as collectors and merchants. The photographs show a happy and accomplished family. However, on the day of the exhibition's inauguration, Picasso acted as for the parisian exhibition: Olga, Paul and he left for St. Moritz and Interlaken.

1.5 THE CATALOGUE OF THE EXHIBITION

Thanks to careful investigation, dating, and research in the archives, this catalog retraces a full year in Picasso's life and work. Through nearly 250 paintings, drawings, engravings, sculptures, in addition to documents and press articles, the book includes great moments of the artist's life in both Paris and his workshop at Boisgeloup, the prodigious creative push of the beginning of the year, the success of his retrospective exhibitions, and the critical reception of his work.

After years of struggle and before the major crises of the 1930s, the year 1932 marked a pivotal moment for Picasso. This catalog allows us to grasp its full scope and beauty.

240 pages - 42 €

Co-edition Picasso Paris National Museum/Reunion of the National Museums and the Grand Palais

EXTRACTS

“SUPPORT PAINTING...”:

THE LETTER OF KAHNWEILER

Laurence Madeline and Virginie Perdrisot

On March 19, Daniel-Henry Kahnweiler, who has just discovered Picasso's latest works, writes to Michel Leiris who is participating in the Dakar-Djibouti ethnographic mission:

“Yes, painting is supported only by Picasso, as you say, but how marvelously. Two days ago we saw two pictures in his house which he had just painted. Two nudes which are perhaps what he produced of greater and more moving. ‘It would seem that a satyr who would kill a woman could have painted this picture’, I told him about one of them. It is neither cubist nor naturalist, it is without artifice any painting, it is very alive, very erotic, but a giant eroticism. For many years Picasso had done nothing like it. ‘I would like to paint like a blind man,’ he had said a

few days earlier, ‘that would make a groping ass.’ That’s right. We got out of there crushed²...”³

These are the first reactions caused by Picasso's last works, without knowing the ones that Kahnweiler particularly saw between *Nu couché avec feuilles vertes et buste* (March 8) and the *Nu au fauteuil noir* (March 9), *Le miroir* (March 12) and *Jeune fille devant un miroir* (March 14). Perhaps these are the two great nudes of March 8 and 9 that the painter considers as the

2 “Crushed” the adjective Jacques-Emile Blanche used in his review of the exhibition at the Georges Petit: “the master [Picasso] asked me if I was happy. “Patience! I said. I am crushed,” Jacques-Emile Blanche, in *L'art vivant*, 8 juillet, p. 334.

3 Literary Bookshop Jacques Doucet, Ms Ms 44799.

culmination of his quest. A few days later, Kahnweiler, in a letter to his friend and collector Hermann Rupf, comments again on these works which “are among the most grandiose he ever made. Rarely in painting has we seen so far such a spontaneous monumentality, such absence of prejudice and such freedom”.

Kahnweiler, who had moved away from Picasso at the end of the first war, when the painter bound himself to a new merchant, Paul Rosenberg, and whose skepticism with regard to his works from 1918 to 1930 is known, allows him a strong return. His analyses are remarkable. He fully perceives the novelty and power of Picasso’s paintings, and notes the emotion they provoke. The renovation of painting which “crushes” Kahnweiler and which Picasso leads as he prepares his retrospective of the Galerie Georges Petit is based on five principles:

The convulsion of beauty inherited from the disinhibition caused by the surrealist theories to which Picasso has been very sensitive since 1925.

Eroticism. The motif of the female figure seated in an armchair, a privileged mode of representation in Picasso’s painting, went through the month of January 1932, until it became an almost exclusive composition: *La Lecture* (January 2); *La Ceinture jaune* (January 6); *La Lecture interrompue* (9 January); *Jeune fille à la guitare* (January 10); *La dormeuse au miroir* (January 14); and *Le repos* (22 January); *Le sommeil* (January 23); finally, the *Femme au fauteuil rouge* of January 27th and 31st, where the body is deconstructed in a freely reconstructed assembly.

Painted on 24 January, *Le Rêve* fits into this series because of the red seat and the positioning of the woman’s body with her head tilted on her shoulder, which is also the composition of the the *Femme au fauteuil rouge* of 27 January. But the scene takes place here in an interior decoration (that of the apartment of Rue de La Boétie), recognizable by its diamond-colored wallpaper and moldings, the green color of which extends over the body of Marie-Thérèse, who is the model. The palette, with its frank colors, resembling the familiar shades of Marie-Thérèse: yellow hair and carnation pink parma, which contrast with the mineral colors used to paint the sculptural limbs of the Woman in the Red Chair on a dark-colored neutral background. “Mind Continues” likewise uses shapes and colors nontraditionally. As Picasso pointed out to Tériade in the interview published in *L’Intransigent* of June 15, 1932: “What counts is the spirit of continuity in ideas. And when this spirit exists, as in bad households, everything ends up being arranged.” Shared in two colors pink and green, the face of Maria Theresa is both seen from front and profile, the upper revealing a penis. Picasso pushes the eroticism of the figure, which has become an incarnation of sexuality. As Elisabeth Cowling writes, the representation of Maria Theresa “holds much more of the post-Freudian idol than of the representation of the ‘real’ woman.”⁴ To use the words of the poem that Picasso composed on 18 April 1935 in Boisgeloup, “I should not say that the head designates

4 Elisabeth Cowling, “The Sculptor’s Studio: Picasso’s Bust of a woman, 1931,” in *Picasso’s Marie-Thérèse*, New York, Acquavella Galleries, 2008, p. 35.

everything under the bedspread".⁵ A prey to dreams, the passive figure of Marie-Thérèse is the place of projection of the erotic desires of the painter "sleep watchman." In the words of Leo Steinberg, "sleep observers materialize thoughts in which form, desire, art and life intersect."⁶ In *Le Rêve*, the sleeping woman becomes the subject of the metamorphosis of a head into sexual organs. The osmosis is thus total between sexuality and creativity, the sexual act and the act of creation becoming interchangeable metaphors. VP

The dialogue between painting and sculpture. "That is to say how much Picasso regrets the powerlessness of the artist to animate his works, to make them participate in the rhythm of life and I believe that this is one of the main reasons which obliges him, as it were, to occupy himself with sculpture. His latest carved works reveal his preoccupation with the work's participation in life⁷". As suggested by Christian Zervos in 1932, Picasso's return to sculpture in 1928 seems to be motivated by the power of metamorphosis, a power inherent in artwork, which retains in its final form the vital impulse was born. Picasso painted on March 3, 1932, in Boisgeloup, where he set up his sculpture workshop at the end of 1930, *Nature morte : buste, coupe et palette*. In his picture, he introduces

as a motif an imaginary sculptured bust of Marie-Thérèse, inspired by the profile of the plasters modeled the year before, which recomposed freely the features of his mistress's face. The bust resumes the formal vocabulary of the sculptures of Marie-Thérèse: a nose curved in the prolongation of the forehead, the almond look, the hair in bun, the lips hemmed and the elongated neck. In 1932, the use of sculpture as a motif was a source of regeneration and inspired painting with a new vital impetus⁸. Magnified on a cubic pedestal, reminiscent of the slender form of the hermaic pillars of the antique, the sculpture corresponds in its biomorphic form to the painter's palette fixed to the wall of the workshop by a hook. A play of formal and artistic correspondences unites painting and sculpture in a fruitful dialogue: the high-relief carved in plaster, which dates perhaps from this same period, transposes in volume the half-moon shape of the palette to become *Tête de femme*⁹. The shadow cast that divides the face in two evokes the dramatic light of the oil lamp suspended in the sculpture workshop, and whose photographs of Brassai immortalized the theatrical effects¹⁰. The fruit cut on the table

5 Poem published by Marie-Laure Bernadac and Christine Piot, *Picasso. Ecrits*, Paris, Gallimard and Réunion des Musées Nationaux, 1989, p. 4.

6 Leo Steinberg, "Les veilleurs de sommeil," in *Trois études sur Picasso*, traduction française, Paris, Editions Carré, 1996, p. 9-49.

7 Zervos, 1932, p. XVIII.

8 See also *Still Life with Tulips*, Boisgeloup (?), 2 March 1932, oil on canvas, 130x97 cm.

9 Picasso, *Head of a woman*, Boisgeloup, March 1931, plaster, 65x25 cm, Musée national Picasso-Paris, inv. MP295, Spies 120.I. 9. The facial treatment in convex or concave shapes can also be seen in the sculpture entitled *Visage*, Boisgeloup, 1931-1932, plaster, 21x18x14 cm, private collection. Spies 126.

10 See, in particular Brassai, *Sculptures in plaster at night, in the Boisgeloup studio, Gisors, in December 1932*, around 1960, gelatin silver print, 49x33,6 cm, Musée national Picasso-Paris, inv. MP1996-105.

refers to the roundness of Marie-Thérèse's chest or testicles, loading the scene with erotic connotations, transforming the topography of the face into a phallic icon. The union of the nose and forehead in a single bead recalls the profile of *Masque de Nimba*, of which Picasso possessed a copy preserved at Boisgeloup. The com-pote presented on a drape becomes a libation, repeating the ancient theme of the offering to Priape. On a date celebrating the coming of spring, Picasso reverses the cult and covers its composition with a green, colorful color of fertility. The shadow cast on Marie-Thérèse's face draws an erect phallus, the incarnation of Priapus, the fruitful genius.

Classical myths revisited. In a universe closed by an azure theater curtain, is staged a lying nude that seems as observed by a carved bust, posed on an antique column. In *Nu couché avec feuilles vertes et buste* of March 8, 1932, Picasso again introduced in his canvas a portrait sculpted in profile of Marie-Thérèse, whose whiteness of plaster and lunar features recall that of *Nature morte : buste, coupe et palette* painted on March 3. Here, however, the portrait is split: the verticality of the mineral plaster corresponds to the horizontality of the extended body of Marie-Therese, to the voluptuous and pink flesh. Her face with closed eyes, tilted backwards, has an inverted profile and seems paradoxically less animated than the sculpture of plaster absorbed in the contemplation of the sleeping beauty. Like Pygmalion giving life to its creation, the sculpture is inhabited by a vital breath, whose vigor is extended in the branches of philodendron espousing the curves of

the lying nude. Standing in the immobility of sleep, Maria Theresa, dreamy, takes up the pose of a sleeping Ariadne, absorbed in her dreams, waiting for her resurrection by Dionysian love. Picasso could not fail to know this famous legend, recounted in the *Métamorphoses d'Ovide*¹¹, a mythological collection that he had illustrated, at the request of Albert Skira in 1930. He had perhaps seen the famous Roman copy of *Ariane endormie*¹², exposed at the Vatican, during his trip to Rome in 1917. If Picasso "supports" painting alone, to use the words of Daniel-Henry Kahnweiler in his letter of March 19 to Michel Leiris¹³, mythology is one of the sources of regeneration in his art, offering the artist a universe of forms and a universal language, which he can invest with a new meaning. The living and the antique maintain bonds of interdependence, giving a new key to the theme of "sleep watchers,"¹⁴ present in Picasso's work since the blue period. As Hans Mùhllestein, one of the authors of the *Cahiers d'Art*, wrote, mythology makes it possible to "surprise creation as close as possible to its source."¹⁵ Under the benevolent gaze of his sculptured creation, Dionysus-Picasso, instinctive demiurge and instinctual drive, will

11 *Metamorphoses* of Ovid, VIII, 169-182.

12 Roman copy from a Hellenistic original, IInd century A.D, Vatican museums, Museo Pio-Clementino, 548.

13 "Oui, la peinture n'est supportée que par Picasso, comme tu le dis, mais combien merveilleusement," see 19 March.

14 Check Leo Steinberg article, written in 1968 for an issue of *Life* magazine, entirely dedicated to Picasso, in Leo Steinberg, *Trois études sur Picasso*, traduction française, Paris, Editions Carré, 1996, p. 9-49.

15 Hans Mùhllestein, "Des Origines de l'Art et de la Culture, I. Remarques préliminaires", *Cahiers d'Art*, n° 2, 1930, p. 57.

surprise Ariane-Marie-Thérèse asleep. In an approach close to that of assembly and collage, of which Picasso is the master, the reference to the antique is made by contamination and amalgamation between the sources: the plaster bust is adorned with a lunar halo recalling the Face of Selene, goddess of the moon, contemplating Endymion, an eternal sleeper, with solar hair.

Picasso/Matisse. John Elderfield¹⁶ reads, in *Nu au fauteuil noir* or in *Le Miroir*, the synthesis of several works by Matisse. *Peintre dans son atelier*, 1916 and *Figure décorative sur fond ornemental*, 1925-26¹⁷, on the one hand; *Pommes*, 1916, *Femme à la voilette*, 1927, *Nu de dos*, 1927¹⁸. The reference to Matisse is necessary, indeed. The two artists have been measuring since the beginning of the century and their dialogue intensified in 1931, while Matisse, the first, exhibited at the Georges Petit gallery (see 26 January). A right of some kind, of which the cadet benefits. Picasso perceives the lack of the Matissian demonstration – too many recent paintings not strong enough – and does everything to avoid it. The critic Georges Charenzol writes thus: “The Matisse Exhibition did not present such a striking novelty as this gathering of three hundred works chosen from

the most representative of Picasso...”¹⁹ But Picasso sees and reviews Matisse’s masterful works appropriates. Through Matisse’s weaknesses, he also divines the path that painting must take to renew itself. Matisse confirms to Picasso the need to return to the classicism of the late 1910s, to reconnect with the old masters and especially with Ingres who simultaneously produced figures of the greatest classical purity and monsters that the search for the absolute and of perfection begets. Both, Matisse and Picasso, thus come back, crossing each other, to the essential theme of the odalisque which loads the ideal perfection of the body with an eroticism revealed by the east.

The masters revisited. *La jeune fille devant un miroir*, presented at the Galerie Georges Petit, at the Kunsthaus in Zürich, bought in 1934 by Paul Rosenberg and ceded to the MoMA in 1937, could constitute the goal or the last stage of work launched at the end of December 1931. According to Alfred Barr who brought it to the MoMA, it is the best Picasso since 1927²⁰. The image is of a complexity almost equivalent to that of the *Demoiselles d’Avignon*²¹, the *Trois musiciens*²² or the *Trois danseuses*²³ with the saturated space, the imbrication of forms, the fragmentation of colors, the shrillness of the tones...

16 John Elderfield, “Logique des sensations,” *Matisse Picasso*, Paris, RMN, 2002, pp. 233-241.

17 *Peintre dans son atelier*, 1916, Paris, decorative figure on ornamental background, 1925-26, Paris, MNAM.

18 *Apples*, 1916, The Chrysler Museum Norfolk; *Femme à la voilette*, 1927, New York, MoMA, *Nude face-on*, 1927, private collection.

19 Georges Charenzol, “Picasso,” *La Renaissance de l’art français et des industries du luxe*, September 1932, pp. 142-146, p. 142.

20 Quoted by Anne Umland, *Picasso. Girl before a mirror*, New-York, MoMA, 2012, p. 40.

21 1907, MoMA.

22 1921, New York, MoMA and Philadelphia Museum of Art.

23 1925, *Three dancers*, 1925, London, Tate Modern.

Confirming the search for synthesis, Picasso quotes his previous works, such as the game on the imbrication of the face and the profile already explored in 1926 and in the painting of January 2, or that on anatomy reduced to the autonomous forms that can be seen in the painting of January 27th, or the reconstruction of the model whose face, profile and back are perceived, all repeated in the reflection of the mirror which deforms, simplifies and exacerbates the drawing and the color of the bust. In general, the structure of the nude is that, straightened vertically, of the nudes of the 8, 9, 12 and 13 March. But, unlike most of the performances that have taken place since December 27, Picasso presents a young girl (the title given in the catalog of the exhibition Georges Petit) who is not only awake, but also fully conscious, even active, since she holds, with both hands, the psyche.

This consciousness is that of the figures that Picasso quotes here in reference: icons of the history of art such as the *Toilette de Venus* of Velasquez, already

summoned in the *Nu au miroir* of March 12, the *Portrait de Madame Moitessier* d'Ingres and *Devant le miroir* by Manet²⁴ which belonged to his friend, the merchant Justin Thannhauser.

The subjects favored by Picasso, naked, elongated women seated in armchairs, dominate the production of the first half of 1932 and are linked to traditional and even basic paintings from the sixteenth to the early twentieth century that Picasso challenges. Back in the field of painting, after a detour by sculpture (and by engraving), facing a retrospective which is a form of pre-museification of his work, Picasso paints, through his seated women and his elongated nudes, the painting itself. Picasso (Ingres, Puvis de Chavannes, Cézanne, Van Gogh, Le Gréco, Raphael, Manet, Renoir, Velasquez...) were systematically picked up by the press (see Picasso in front of the press).

²⁴ 1647-1651, London, National Gallery; 1856, London, National Gallery, 1876, New York, Solomon R. Guggenheim Museum.

FROM BATHERS TO CRUCIFIXION

Laurence Madeline

With *Femme assise au coude appuyé sur le genou* (24 August), Picasso opens a new period in his work, which is articulated around the theme of the beach and the bather, that continues until November. One of the first paintings, dated August 6th, showed how the ideal nude could be transformed into a contemporary bather by the appearance of a

swimsuit. The same process is repeated here with the mauve bathing suit with white triangles, colors associated with Marie-Thérèse, above which the painter places the features of the erotized anatomy of the model, breasts, buttocks and pubis. The head, very simplified, combines the face and the profile and is divided into three strips of colors of

which one, the green, could evoke a bath cap (see August 14). The legs, atrophied, evoke the shape of the bones.

In spite of these oddities, the picture reveals a large amount of serenity thanks to the equal alternation of cold and warm colors applied on wide surfaces.

Baigneuse jouant avec un ballon (August 30), seems to be the counterpart of *Femme assise au coude appuyé sur le genou*, as it has of the same dimensions. The bather wears the same mauve swimsuit with yellow triangles, which indicates the desire for contemporaneity, and its forms are also swollen while the ends of the legs are like bones. These are the only points in common between the two works, because, unlike the 24, isolated in an indistinct space, the *Baigneuse jouant avec un ballon* is placed in a setting that evokes a beach with a cliff (Etretat and Dieppe are beaches framed by cliffs), cabins, and a flag. Two accessories that also refer to certain paintings of the summer spent in Cannes in 1927 and in Dinard in 1928 and 1929. It also offers a very dynamic or even floating vision of the character who leaps into the reduced space of the canvas. Finally, the impression of lightness is in deep contradiction with the minerality of the body which is that of the figure of January 2, halfway between painting and sculpture. The composition also evokes two small *Baigneuses au ballon* painted in Dinard on August 31st and September 1st 1929 while Marie-Therese, on holiday in Dinard where the Picasso family was also on holiday, found her lover on the beach. As Diana Widmaier has pointed out, the painting may be inspired by a photograph dated 27 July, showing Marie-Therese on the beach and holding a ball.

A few days after completing these great compositions, on September 4, Picasso returned to his great bathers by reducing their size, endowing them with playmates and recording them in real beach scenes. Their sketchy and frenzied drawing is close to Surrealism. The bathers work in pairs or trios, they are disarticulated and hybrid: half-women/half-marine animals or half-women/half-birds. Their colors are disconnected from their shapes.

In *Femme courant vers un nageur*, which reminds us of *La nageuse* (see 6 August), a woman manages to pull her profile out of the waves while another seems to help her. In both versions of the *Baigneuses* and *Femmes jouant au ballon et une cabine* a swimmer pulls her head, round as a button, out of the water.

The cycle resumes two days later with a new dramatic accentuation, an intensification of features and colors, and the appearance of figures, like that of the "plongeuse," which he will cite until 1958. The stay in Switzerland, from September 7 to 14, interrupted this research (Picasso, with the exception of only one, had always kept his little paintings). As of September 15, the bathers are back and Picasso illustrates their play in a relief of plaster, *Composition au papillon*.

The work, which is extraordinary in its inventiveness and poetry, is commented on by André Breton in his famous essay "Picasso dans son élément" published in the first issue of the magazine *Minotaure* in June 1933: "[...] in 1933 A natural butterfly could have been inscribed in the field of a painting, and so he could do it without immediately having all that surrounds it fall into dust, without the shocking representations its presence in this place can

in no way defeat the system of human representations in which it is understood". Breton claimed Picasso's approach as a surrealist, a claim that extends to the new cycle that the painter immediately began, on September 17, around the theme of the crucifixion, of which the twelve drawings are presented in the prestigious review, following the article by Breton.

This theme, already discussed in 1930, is undoubtedly reactivated by the visit of the Cathedral of Strasbourg that Picasso made on 7 September. The Gothic and

mystical monument, the proximity of Colmar where the altarpiece of Isenheim de Grünewald is preserved, distil their power. The fusion between the modern, a summer of bathers, and the religious, crucifixion, takes place once again in the image of *Sauvetage* (November 20). Notably, a swimmer whose head only emerges, was staged on September 4. Picasso returns regularly to this dramatic theme until 1934, evoking those of the descent of Christ to limbo or a cross with a resurrection after the sacrifice.

PICASSO FACES THE PRESS

Laurence Madeline

1932 marks Picasso's first real encounter with the french press, which until then had only exhibited his works in the intimate sphere of the galleries of his merchants. From the outset, he does more than present his work: he delivers himself, painter and man.

As early as June 15, with the interview he gives to *Tériade* for *L'Intransigeant*, Picasso confesses.

Introducing the declarations of Picasso, *Tériade* writes: "We shall find here the expression of some of his ideas which are not only of a painter but of a man." The considerations that follow go beyond, in fact, the field of aesthetics and testify to the sentimental and carnal relationship that Picasso maintains with his work.

"For the painter who, in the course of an exhibition, sees like me today, to return some of his paintings from far away, it seems that they are prodigal children but who return home in gold shirts."

"The work we do is a way of keeping a journal."

"Basically, everything is up to you. It is a sun in the belly with a thousand rays. The rest is nothing."

"At bottom, there is only love. Whatever. And one should be blind to painters as one does to goldfinches to sing better."

"Nothing can be done without solitude. I created a solitude that nobody suspects."

In *Marseille-Matin* Charles Giraud, mocks this exhibition of feelings, "In the background, there is only love. Whatever. And one should be blind to painters as one does to goldfinches to sing better.

It is almost us who admit that when he paints, Picasso closes his eyes. [...] Ah! These great painters, when they want to make literature, what galleys they are."

The posture that Picasso puts forward – that of the man who nourishes his creation, that of the truly human man – finds, beyond this sarcasm, an echo.

Paul Fierens compares him to the pelican, who would feed his children with his flesh: "For though he change his mask and plumage, he puts his entrails bare and his progeny searches."²⁵ If Fierens evidently alludes to his followers, the picture is also suitable for Picasso, who presents himself as the father of his paintings, as many "prodigal children" and would cringe to paint better.

In his portrait of the painter, Vanderpyl quotes Cocteau to emphasize the biographical character of Picasso's work: "The works denounce the life of man (vices, manias, morals). [...] the monstrous beauty of this painter lies in the fact that his life is his work. It works like others live. And he lives as others sleep. His mania is to paint. That is why his work is a drama."²⁶

Finally, René Barotte, who wrote the account of the exhibition of the Galerie Georges Petit for *L'Homme libre*, a moderate left-leaning daily, reads Picasso's work in such a humanist dimension - "... we can be sure that many of the canvases exhibited here are great pieces of profound humanity, will have their place in the future museum, they will sing there the glory of true painting."; "[...] I am going today to Picasso without restriction, without limits..."; "... The kingdom of heaven may one day be for us, far from vague biblical promises when in the human heart will reign also united: sensitivity and intelligence. The art of Picasso is already a great

step towards the golden age. [...]"²⁷ - that it announces the terms by which the artist will explain, or justify, his adhesion to the Communist Party in 1944 in the columns of the daily *L'Humanité*: "I never considered painting as an art of simple amenity, of distraction; I wished by drawing and color, since these were my arms, to penetrate ever deeper into the knowledge of the world and of men, so that this knowledge would liberate us every day more..." and "And then I went to the Communist Party without any hesitation, because basically I was with him always..."²⁸

Barotte went to Picasso "without restriction"; Picasso goes to the Communist Party "without any hesitation".

The image of Picasso, which will be that of the next thirty years, is taking shape (see x December).

The rest of the press, however, does not stop at the Picasso man but dissects his journey, questions the permanence of a phenomenon that is too well recognized, too valorized not to fall under the fog, on an artistic identity too abounding to be original, on connections too international to be honest, and engages in a fierce debate, underpinned by live ideologies: for or against Picasso.

25 Paul Fierens, "Picasso," *Les Nouvelles littéraires, artistiques et scientifiques*, 25 June 1932, p. 7.

26 Jean Cocteau quoted by Vanderpyl, "Pablo Picasso - ménétrier du diable-", *Le mois*, 10 July.

27 René Barotte, "Chez Georges Petit. Picasso, génie ailé", *L'Homme libre*, 24 June 1932, p. 1.

28 Picasso, "Pourquoi j'ai adhéré au PCF," *L'Humanité*, 29 October 1944.

PICASSO: PAINTER OF THE FUTURE?

Camille Mauclair, *Le Figaro*,

“The Picasso Exhibition”, June 24, 1932

“Nothing could do better to bring down the cunning and faked objection that has disturbed for twenty years the international snobs and refined ‘picassiettes’: ‘Beware, we laughed in front of Manet...’ No, really, it does not take anymore.”

É. Tériade, “To the Orangerie. The Manet Exhibition”, *L’Intransigent*, June 27, p. 4

“And as we see the curators of museums sulking now Picasso one will inevitably see their conservative grandchildren organizing for the centenary of Picasso some magnificent retrospective in some Orangerie and under the patronage of everyone.”

**Pierre du Colombier, *Candide*,
June 30th p. 6**

“[...] I can hardly conceive of a museum of the future which would have several paintings by Picasso.”

**Paul Fierens, “The Picasso Exhibition,”
*Journal des débats politiques
et littéraires*, July 1, 1932, p. 5**

“Picasso, it will be judged and 1981, when we celebrate the centenary of his birth, as Manet is today judging.”

**Raymond Galoyer, “Negative painting,”
L’Aube, July 11, 1932, p. 4**

“[...] Picasso resided the misunderstanding of today for which the future would repair the injustice of contemporaries.”

Jean Gallotti, “Manet or Picasso: La peur d’être en retard,” 13 July, *VU* n° 226

“‘The characteristic of genius is to be always ahead of its time, and therefore misunderstood.’ Misfortune wants this principle to be sometimes in default. The future does not always justify those who crush the taste of their contemporaries.”

**J.M. Campagne, “The Arts. Picasso,”
Lectures du Soir, July 16**

“Picasso has already won the first game. For me, it has also won the others, but it seems that it should not be said. Let us leave this care to our little children.”

Pierre Berthelot, *Beaux-Arts*, July 25

“But what can remain of such an impersonal art, past the time that it reflects and who carried it?”

**Charles Bronne, “From Manet to
Picasso,” *L’Express*, Brussels, July 28**

“One wonders what one will think in fifty years of the work of Picasso considering how much one admires today that of Manet so decried half a century ago.”

Jacques-Émile Blanche, “??”

***L’art vivant*, July 8**

“He can do anything. He knows everything, succeeds everything he tries, engraving, miniature, watercolor, gouache, sculpture. Child prodigy it was; Prodigy is in its maturity; Old man prodigy, I presume he will be [...]”

René Barotte, "At Georges Petit. Picasso, winged genius," *L'Homme libre*, June 24, 1932, p. 1

"[...] we can be sure that many of the canvases exhibited here are great pieces of profound humanity, will have their place in the future museum, they will sing there the glory of true painting."

100 PAINTERS IN ONE

Camille Mauclair, *Le Figaro*, "The Picasso Exhibition," June 24, 1932

"Monsieur Picasso, when he liked it, did Lautrec, Ingres, and even Maurice Denis, and it would be a game for him to make Raphael, even Carolus-Duran."

René Barotte, "At Georges Petit. Picasso, winged genius," *L'Homme libre*, June 24, 1932, p. 1

"[...] others accuse him of plagiarism because he has not neglected anything that was great before him: Gréco, Ingres, Poussin, Renoir, Lautrec, Cézanne..."

Jacques-Émile Blanche, "???" *L'art vivant*, July 8

"[...] the 'Woman and the Child', of the Greco-Roman fresco style, reminds one of Puvis de Chavannes. A young painter of lively intelligence, interrupting my meditation, had confided to me that he felt the same delight in the last compositions of the Master as Correggio gives him. It was another trail for my reverie."

Charles Roger Marx, "The Mystery of Picasso," *L'Indépendance roumaine*, July 9

"[...] this painter who was all the painters [...]"

"Though he undertakes, the masters bar him: he runs up against Toulouse-Lautrec, Ingres, the antiques, the Renaissance."

Roger Lesbats, "The Strange Case of Picasso", *Le Populaire*, July 12, 1932, p. 4

"In front of some canvases, Ingres invades our memory; In front of several others, it is Toulouse-Lautrec, or else it is Greek art, it is Florentine art, it is Negro art."

Raymond Escholier, "The arts. Picasso," *La Dépêche de Toulouse*, 15 July

"It is not among his compatriots that he should be sought for an aesthetic filiation, but among the masters of his adopted country, in the tradition of the distant Ingres or Poussin, or better still, among the masters of these masters, Among the Italians, the artists of the intelligence, among the Leonardo, the Raphael, the Mantegna..."

S. M. "The Arts - Holidays," *Oui ou non*, July 17

"There is everything in Picasso, all the known airs, from antiquity to the audacity of our days. In passing, of course, by Spain, the Greco, Goya, the painters, Picasso, the Picasso of the pre-war blue and the Picasso, a geometer-decorator-styliser and artificer of the present day, made aerobatics. He even interpreted the sentimental tunes of a Steinlen and the feline tenderness of the beast Henri Matisse."

Pierre Berthelot, *Beaux-Arts*, July 25, p. 10

"[...] however, among the paintings of Picasso are false Lautrec, Cezanne imitations and even Manet's semblances, a very bad Renoir, or even two Maurice Denis!"

FOR...

René Barotte, "At Georges Petit. Picasso, winged genius," *L'Homme libre*, June 24, 1932, p. 1

"We were anxiously awaiting the exhibition Picasso, we were convinced that it would be beautiful, but how could we hope that the work of the greatest painter of our century could be presented with such a dazzling splendor?"

Paul Fierens, "L'exposition Picasso", *Journal des débats politiques et littéraires*, July 1, 1932, p. 5

"... if we must now take sides, declare ourselves for or against Pablo Picasso and his work, rest assured that we are for."

Jacques Guenne, "Picasso Exhibition," *L'art vivant*, July

"Such of his portraits of children reminds one of Clouet, a page of the blue age at Toulouse-Lautrec, when it is not at Steinlen."

Georges Charensol, "Picasso", *La Renaissance de l'art français et des industries du luxe*, September 1932, pp. 142-146

"It seems that Georges Braque, Juan Gris formerly and now Joan Miro, Max Ernst or André Masson are acting on him as a challenge to his inventive genius would do."

J.M. Campagne, "The Arts. Picasso," *Lectures du Soir*, July 16

"There is no question yet of understanding Picasso, but we must already declare ourselves for or against, and I believe that it is impossible for a modern mind not to find in this work an extraordinary intelligence, Much of the research that greatly influenced the painting of the last thirty years."

Louis Mouillesseaux, *Le Cahier* (Society of Arts and Letters), June-July

"Ah! Picasso, make fun of us. You can, but you will not be able to insult God, who made you the greatest living painter, even with your last way."

Louis Vauxcelles, "An assessment: The Picasso Exhibition," *L'Amour de l'art*, July 1932

"Waldemar George would be tempted to see in Picasso's work an abdication of the human. For me, on the contrary, it is in art the supreme victory of man snatching from matter and the external world, differentiating it by the act of intelligence."

Fabien Sollar, "The echoes of art," *Art et décoration*, p. IV, July 1932

"And we shall conclude that Picasso joins to the exceptional qualities of a painter those of a ferocious ironist: if his victims-of all sorts-are happy, why indignantly?"

Maurice Raynal, "The teaching of a work. Exhibition Picasso," *L'Intransigeant*, June 21, 1932, p. 6

"In each of his works, Picasso wants to create something. Without worrying about the danger, he remakes the painting, as an autodidact would imagine. And his work animated by this unique principle preserves an intimate, fundamental unity, which causes all the canvases to follow one another, in a perpetual development, a rigorous chain."

AGAINST...

Camille Mauclair, *Le Figaro*, "The Picasso Exhibition," June 24, 1932

"... I think that Mr. Picasso will perish entirely."

Raymond Galoyer, "Negative painting," *L'Aube*, July 11, 1932, p. 4

"... one fine day one realizes that there is nothing but the void behind the motley facade."

Roger Lesbats, "The Strange Case of Picasso," *Le Populaire*, July 12, 1932, p. 4

"Men of wit and taste contemplate with admiration this art of suicide and catastrophe. Leonardo da Vinci has tried everything, nothing completed. Picasso has tried everything, destroyed everything."

Pierre Berthelot, *Beaux-Arts*, July 25

"As long as the works have not been separated from their order in time, from the surprise and temptations they brought with them in their wake of fire, they believed in their greatness. Now that they are all, so dissimilar and yet so uncertain, taken away from their temporal continuity, their worshipers, their resounding outbreak, their simulacrum of originality, they appear to us as unsuccessful attempts or successes without a future. One sees too much of its limits and vanity."

Louis Vauxcelles, "An assessment: The Picasso Exhibition", *L'Amour de l'art*, July 1932

"It is possible that, despite all the fears, Picasso's theories triumph and that one is surprised later on contemporary misunderstandings, but it is also possible that the artist has exceeded certain goals offered to the activity Humanity, and to want to remove man from the work of art, he simply ruined art itself."

Gustave Kahn, *Mercure de France*, August 1, pp. 702-703

"He is a very strong painter, very varied, too varied. Perhaps he is not exclusively a painter. Is he a great painter? He is rather a very skilful painter, and in whom the love of surprise counts in skill."

Gaston Poulain, "Picasso or the Vanity of Meanders," *L'Éclair* (Montpellier), August 31, p. 2

"And this is, in our opinion, the secret of Picasso's dazzling failure: instead of tending to his own majesty, in line with his powerful originality, he forced himself."

***Le dessin*, July**

"But already criticism, which until then had been docilely admiring, observes a significant caution and even shows a certain anxiety. It is possible that the present exhibition was less an apotheosis than a song of the swan."

"Exhibition Pablo Picasso," *Services Publics*, August 10

"The hour, moreover, of a Picassian glorification seems premature. And this exposure, on the contrary, can cause many revisions of judgments. For my part, I do not believe that the Spaniard has grown very much."

Pierre Vérité, "The arts. Perspectives on Picasso," *Esprit. Revue internationale*, October

"The old periods, grouped in more intimate rooms, in better harmony with the subtle accords of almost perfect pages, illuminate us cruelly on the exceptional gifts of the painter: ultra-sensitive, poignant, disordered paintings, works of madness almost, Now avenges itself by a cold and calculated rigor and by the methods of bateleur; We take pleasure in regaining, on our account, regrets, become commonplace, over a painter who had everything to be great."

THE RECEPTION GIVEN TO THE LAST WORKS

Pierre du Colombier, "The courier of the arts - Picasso", *Candide*, June 30, p. 6

"Really, when I entered the biggest room of the exhibition, I thought for a moment I was standing in front of walls covered

with posters that advertised strange and unknown products. I felt a sense of violence and - it must be said also in spite of the excessive diversity of materials, of monotony."

Paul Fierens, "The Picasso Exhibition",
Journal des débats politiques
et littéraires, July 1, 1932, p. 5

"Picasso never stops. He draws us today away from this world where we have our habits and our tastes. We hesitate to bow to his last whims, but let us wait."

Camille Mauclair, *L'Ami du peuple* ???,
July 2

"[...] it is 'genius genius,' that is to say, unintelligible geometric combinations, monsters in balloon, of which all I can say is that the drawings of insane are much more comprehensible. And interesting that these rebus, whose accumulation is tantamount to an enormous 'joke' for gay people and, for serious people, to the collapse of an unsustainable reputation."

Roger Lesbats, "The Strange Case of Picasso", *Le Populaire*, 12 July 1932, p. 4

"Then, passing successively through the seven infernal circles, he presents us with linear compositions analogous to those of the insane, then contorted beings, convulsions, monsters, and creations screaming with colors and static as objects, kinds of organs or of viscera standing out in full light in a sky of defiance and scandal."

Mabel Robinson, "Manet and Picasso Exhibitions in Paris", *Saturday Review*, 16 juillet, p. 65

"There are nightmares on these walls: creatures so monstrous, so abnormal, that they are neither animal or mineral. There are human heads, double life-size, drawn as we drew on our slates when we were six, but which a devilish expression that is one form of mastery. There are collections of club feet, creatures that end in

lobsters claws, also very ugly nudes that seem deliberately ill-drawn by a great painter who can draw beautifully."

Pierre Berthelot, *Beaux-Arts*, July 25,
p. 10

"No doubt, even in his most terrifying compositions, Picasso retains his impeccable technique and an extremely delicate sense of harmonies of colors, for example in his *Baigneuse* paintings, or the definitive *Femme au fauteuil*, of 1932; It is also possible to see in his research a rather logical evolution, but really, in certain 'manners,' the graphism astonishes beyond measure, becomes so inhuman that it becomes incomprehensible, at least to the profane. Therein lies the most serious danger of Picasso's art, which is, or seems to be, infinitely more intellectual than material. These various canvases, or most of them, seem to be pure constructions of mind, reasoned for the pleasure of the eyes rather than felt and expressed. [...] How can such an artist fall to the level of the colorings that he now delivers to our spite?»

Ruth Green Harris, "Great Picasso Show in Paris. A One Man Medley," *New York Times*, July 27

"Many of the artists in Paris are in a fine state of enthusiasm over the 1932 period. Here the experiment has succeeded, they say; here Picasso reveals himself as a stronger man than ever before, they say; this is no longer Picasso the academician playing with technicalities, they say. Here, to this recording eye, in 1932 *l'art nouveau* forms (dating really from the period of anti-fauve laughter) swirl, for no apparent reason, from a central point.

Toes grow like fig leaves out of a man's foot. Distortions and abstractions are so fantastic that it is impossible to keep the mind from speculating on the original forms from which they may have sprung. If there was any wholehearted good weather in 1932, it escaped Picasso. There is no interweaving of forms, no movement. The painting is as flat as a colored drawing; the drawing just misses being ugly enough to hold virtue on that score. One artist trying to make these stupid eyes see, found this epoch excellent because symbolically it bore some relation to a child in a mother's womb. And this idea is no more bizarre than the idea that 1925 was full of good coffee and enduring friendship. A little more bizarre. Il 'La ceinture jaune' is or is that not a chair? Is somebody sitting down it? This must be a belt because the title says so. Is that top swirl a head? And you find yourself furious with both yourself and Picasso because you have been wasting your time on these unimportant matters."

Louis Mouillesseaux, *Le Cahier (Society of Letters and Arts)*, June-July

"Manufacture of very bad under-Matisse, very bad fake Diego-Rivera, monumental vulgarity."

Louis Vauxcelles, "A review: The Picasso exhibition," *L'Amour de l'art*, July 1932

"Picasso belongs to the past. The least we can say about his last works is that they are sadly amazed by the masterpieces hanging from the Georges Petit Gallery."

Gaston Poulain, "Picasso or the vanity of the meanders," *L'Éclair (Montpellier)*, 31 August, p. 2

"Having conceived this type of ancient thug who was to assure him a name, he went, like Dr. Moreau of Wells, to create beings that are only the result of a succession of paradoxical grafts, he has borne monsters with mandibles, composing a sort of hallucinating Genesis."

Georges Charensol, "Picasso," *La Renaissance de l'art français et des industries du luxe*, September 1932, pp. 142-146

"[...] The sense of his research, for four or five years, seems so obscure and so disconcerting.

Has it not been said that Picasso, in these works, wanted to surpass his surrealist disciples in extravagance? That he was the painter of the records, the one who does not want to be exceeded, who never accepts to be the second? It seems that Georges Braque, Juan Gris once and today Joan Miro, Max Ernst or André Masson act on him as a challenge thrown at his inventive genius."

Pierre Vérité, "Viewpoints on Picasso," *Esprit. Revue internationale*, October, pp. 171-176

"We cannot accept without conditions the thundering works exhibited in the large room on the first floor [...] These large, dazzling canvases, the clever juxtapositions of pure colors contained by enormous and authoritarian black traits, to the deliberately impersonal profession, are grasping you from the outset by their undeniable quality of stripping, of haughty simplicity, their sense of the grandiose..."

PICASSO FACES THE ZURICH PRESS

Laurence Madeline

The media coverage of the Picasso retrospective in Zurich is, a priori, different. The Parisian papers show some of Picasso's works, but do not publish his portrait. While the Swiss newspapers send a photographer, a renowned art historian and a painter to the artist and his family, to give an account of these Zurich days.

One can see in this approach a local peculiarity expressing a charming curiosity towards a host²⁹ of mark. But we must also note how much Picasso, his wife and his son, responded to solicitations, posed, and commented with amazement on the beauties of the city and the country...

It seems that this form of communication was chosen by Picasso, who, at a meeting between Montag, Wartmann, which took place on July 29 in Paris, gave his conditions to accept the Zurich exhibition. Not giving a press conference or attending the inauguration, were his requirements.

An article in *Winterthurer Landbote* reveals the painter's refusal to reply to journalists: "Some anecdotes have filtered out of these 48 hours; But [Picasso] did not deign to give an interview about his work..."³⁰

The anecdotes are numerous, indeed: we know what Picasso is eating, what he looks at, what he comments on (see September 8 and 9). Through these relations published by the *Zürcher Illustriert* and *Sie an Er*, Picasso proposes the reassuring image

of a bourgeois painter, a "good father of a family," which obscures his subversive and revolutionary work. The posture is ironic, if we consider the nudes, inspired by Maria Theresa, which are hung in the halls of the Kunsthaus. She is mocked by the satirical press that takes up mostly the painter's thoughts on Zurich architecture³¹. The Picasso exhibition was widely commented on by the local satirical newspaper *Nebelspalter*, which devotes several short and caricatures to it, and epitomizes the painter on the themes, already widely exploited in France, of a painting scandalously incomprehensible, contemptuous, bourgeois, pretentious and expensive. The fact that the Kunsthaus receives subsidies from the city of Zürich makes this last point more crucial.

The *Neue Zürcher Zeitung* promises³², to report on the event despite a disagreement between the Kunsthaus and the newspaper³³, opening its columns widely to Picasso. An inaugural article written by Eugenio d'Ors, summarizes the lectures delivered during the exhibition by very important critics (Hans Curjel, Hans von Heilmaier, Hans Hildebrandt, Gotthard Jedlicka and Max Raphael) (see bibliography Picasso en 1932) until the closing of

29 In fact and contrary to the custom that the museum invites his exposed artists, it was Picasso who paid for his trip, his hotel stay and most of his meals.

30 Paul Schaffner, *Winterthurer Landbote*, 14 September 1932, quoted in

31 "Also sprach Picasso," *Nebelspalter*, volume 58, October 1932, p. 6 and Millar Watt J., "Semper idem, Semper idem Picasso", *Nebelspalter*, 7 October 1932, n° 41, p. 18.

32 "Gröffnung der Picasso Ausstellung," *Neue Zürcher Zeitung*, 12 September.

33 If the object of the dispute between the daily and the museum is a mystery, we don't exclude the fact that Picasso's refusal to speak to the journalists might have contributed.

the exhibition, accompanied by the text of Carl-Gustav Jung (see 2 December).

On the one hand, Picasso's work is thus evaluated, explained, repositioned in historical or contemporary contexts; on the other, it is the character Picasso who is exhibited, with his complicity.

As opposed to the french press, Picasso persisted in not commenting on his work. But he goes further by exposing, not his artistic theories, but, radically, his person. By extension, he also exposes his wife and son. Doris Wild endeavors to find, in Olga and Paul, the features of certain figures in the paintings of the exhibition.

As reported by the *Neue Zürcher Zeitung*, Wilhelm Wartmann, in his inaugural address, summarized, "[Picasso] identifies himself with his work."³⁴

34 "Gröffnung der Picasso Ausstellung," *op. cit.*

1.6 THE DEATH OF MARIE-THÉRÈSE

40TH ANNIVERSARY OF MARIE-THÉRÈSE WALTER'S DEATH

Forty years ago, on October 20, 1977, Marie-Thérèse Walter, whose image marked most of the works created by Picasso in 1932, disappeared. The colored and voluptuous canvases of 1932 that cover the walls of the "Picasso" of the Georges Petit gallery: *Women in Armchairs or Nudes Lying Down*, suggest that a new muse has entered the life of the artist and that her existence nourishes Picasso's creative fever and the aesthetic renewal that has taken place during this crucial (or special) year. Her identity will only be revealed, however, with the publication of the monograph of Roland Penrose³⁵ in 1958.

35 Roland Penrose, *Picasso*, [1958] 1981, p. 269.

1.7 CULTURAL PROGRAMMING RELATED TO THE EXHIBITION

A CYCLE OF LECTURES

Tuesday 17 October 2017 at 5 pm

Inaugural lecture of the “Picasso 1932. Année érotique” exhibition,

in the presence of the curators

Laurence Madeline, heritage curator

Virginie Perdrisot, curator at the Musée national Picasso-Paris

The inaugural lecture will present the background and the issues of the “Picasso 1932. Année érotique” exhibition.

Tuesday 7 November 2017 at 6.30 pm

Inaugural lecture of the exhibition “Picasso 1947. Un don majeur au musée national d’Art moderne”, in the presence of the curators

Emilie Bouvard, curator at the Musée national Picasso-Paris

Brigitte Leal, curator and deputy director at the musée national d’Art moderne, Centre Pompidou

Camille Morando, historian of art and documentation officer of the works at the musée national d’Art moderne, Centre Pompidou

This lecture will highlight the conditions of the Picasso donation to the musée national d’Art moderne in 1947, major moment of the art history and the national collections.

Tuesday 12 December 2017 at 6.30 pm

Lecture: the artist curator

Julie Bawin, historian of art

Emilie Bouvard, curator at the Musée national Picasso-Paris

Mathieu Mercier, plastic artist

This lecture will evoke the figure of the artist curator and more particularly Picasso’s position by confronting it to a contemporary plastic artist’s practice.

Tuesday 16 January 2018 at 6.30 pm

Lecture: Picasso and Zervos

Cécile Godefroy, historian of art

Polyna Kosmadaki, curator at the Musée Benaki of Athenes

Coline Zellal, curator at the Musée national Picasso-Paris

This lecture will trace the relationships between Pablo Picasso and Christian Zervos, founder of the *Cahiers d’art* journal and author of the artist works catalogue raisonné, whose first volume appear in 1932.

1.8 MEDIATION WITH THE EXHIBITION

FOR INDIVIDUAL VISITORS

TOUR OF THE “PICASSO 1932” EXHIBITION

From 10 October to the 11 February 2018

Duration: 1h15 min

“The work you do is a way to keep your journal”. Echoing the Picasso formula, the exhibition “Picasso 1932. Erotic Year” allows you to follow the work of the artist from January 1 to December 31 of an exceptional year, during which he creates more than 300 works. Picasso has just celebrated his 50th birthday, and he splits his time between his Parisian studio and his castle in Normandy, devoting himself as much to his artistic creation as to the dissemination of his work. Paintings, drawings, engravings accompanied by numerous archival documents to restore an abundant year in which the female figure stars.

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

Concessions: €5 (in addition to entry ticket)

For all visits, you may make a reservation on the museum’s website under the heading Visit/Reservations/Individuals for:

- finding details about certain dates
- reserving your visit

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

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, and French Sign Language.

A family tour is also available in French or English, and it is a fun way to explore Picasso’s work together, stimulating the curiosity of both kids and grown-ups and allowing you to share your thoughts about the visit.

Full Price: €5

Concessions: €4

Information and bookings on our website, under the heading Bookings/Individuals/Museum tickets and audio guide

2. THE MUSÉE NATIONAL PICASSO-PARIS

2.1 FUTURE EXHIBITIONS AT THE MUSEUM

PICASSO 1947. A MAJOR DONATION TO THE MUSÉE NATIONAL D'ART MODERNE

24 October 2017 - 27 January 2018

The Musée National Picasso-Paris will present the ten masterpieces which were offered by Picasso to the Musée National d'Art Moderne at the Hôtel Salé for its inauguration in 1947. An opportunity to celebrate two important moments in the history of the Musée National d'Art Moderne's collection - its inauguration at the Palais de Tokyo and its transfer to the Centre Pompidou - by rediscovering masterpieces such as *Atelier de la Modiste* (1926), *La Muse* (1935) or *L'Aubade* (1942). This project brings together the two partner institutions in order to present not only the works of art but also the archives and the documents that tell the story of their creation, their acquisition and their first exhibition. The exhibition is also subject to a publication showcasing the state of research on this major moment of the history of art and the national collections.

GUERNICA

27 march -29 july 2018

Following the 80th anniversary of the creation of the work, the Musée national Picasso-Paris, in partnership with the National Museum Reina Sofía Art Center, presents an exhibition about *Guernica*, masterpiece of Pablo Picasso. The anti-Franco, anti-fascist and pacifist symbol, which is one of the most famous paintings in the world, was preserved in 1992 to Madrid where it is now permanently displayed. Thanks to an exceptional collection of sketches and archives, the exhibition proposes a lesson on the history of *Guernica* and clarifies questions about Picasso's political engagement.

DIEGO GIACOMETTI

10 April-October 2018

The exhibition "Diego Giacometti," to be held at the Picasso-Paris National Museum from 10 April to October 2018, is an opportunity to explore the genesis of the exceptional commission given to Diego Giacometti in 1982-1983 for the furnishing of the Hotel Salé, a jewel of the Picasso National Museum. This unique set of chairs, benches, tables and lamps, created exclusively for the museum, marks the culmination of the work of Diego Giacometti, executing his last commission before his death in July 1985.

2.2 EXCEPTIONAL EVENTS OUTSIDE THE MUSEUM

“Palau regarde Picasso” at the Fundacion Palau, Barcelona

25 October 2017-17 April 2018, in partnership with Musée national Picasso-Paris, in the context of “Picasso-Méditerranée”

“Barcelone, 1917” at the Museu Picasso, Barcelona

25 October 2017-28 January 2018, in partnership with Musée national Picasso-Paris, in the context of “Picasso-Méditerranée”

“La suite Vollard” at the Centre d’art la Malmaison, Cannes

10 November 2017-29 April 2018, in partnership with Musée national Picasso-Paris, in the context of “Picasso-Méditerranée”

“Les Picasso de Picasso, chefs d’œuvres de la collection du Musée national Picasso-Paris” at the Palazzo Ducale, Gênes

15 November 2017-5 May 2018, in partnership with Musée national Picasso-Paris, in the context of “Picasso-Méditerranée”

“Botero dialogue avec Picasso” at l’Hôtel de Caumont, Aix-en-Provence

24 November 2017-25 March 2018, in partnership with Musée national Picasso-Paris, in the context of “Picasso-Méditerranée”

“Picasso devant la nature” at the Musée du Domaine départemental de Sceaux

15 September-31 December 2017

“Picasso, du cubisme au classicisme : 1915-1925” at the Scuderie del Qurinal, Roma

21 September 2017-21 January 2018, in partnership with Musée national Picasso-Paris, in the context of “Picasso-Méditerranée”

2.3 THE MOST IMPORTANT COLLECTION OF PICASSO'S WORKS

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.

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.

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.

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.

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.

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

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. GETTING YOUR BEARINGS

3.1 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.

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, Barcelona, 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.

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.

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.

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.

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 Demoiselles d'Avignon* (*The Young Ladies of Avignon*), 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 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 chosen by the artist.

3.2 DATES AND KEY FIGURES

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.

LA COLLECTION

Techniques	Number of works
Paintings	297
Sculptures	368
Graphic artworks	1,719
Prints and posters	2,373
Illustrated books by Picasso	89
Movies	4
Photographs	17,623
Archive documents	Nearly 200,000
Furnitures of Diego Giacometti	50
TOTAL	222,523

THE SPACES

5,000 sq. metres, among them, 2,105 sq. metres of exhibition space spread out over 37 rooms

An auditorium with **80** seats

A workshop of approximately **123sq. metres**

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

A café: *Le Café sur le Toit*.

4. PARTNERSHIPS FOR THE EXHIBITION

SPONSOR

LVMH

The exhibition is realized thanks to the support of LVMH/Moët Hennessey. Louis Vuitton

L V M H
MOËT HENNESSY • LOUIS VUITTON

MEDIA



5. AVAILABLE VISUALS

FOR THE PRESS

5.1 DISPOSED WORKS

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PICASSO ADMINISTRATION

8 rue Volney

75002 Paris

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

Contact: Christine Pinault/cpinault@picasso.fr



Reclining nude (MP142)
Pablo Picasso
4 avril 1932
Boisgeloup
Oil on canvas
Paris, musée national Picasso-Paris
Photo © RMN-Grand Palais (musée national Picasso-Paris)/
René-Gabriel Ojéda
© Succession Picasso - Gestion droits d'auteur
RMN file: 97-021209



Woman lying in the Sun on the Beach (MP1069)
Pablo Picasso
25 March 1932
Boisgeloup
Charcoal, tracing paper, oil painting
Paris, musée national Picasso-Paris
Photo © RMN-Grand Palais (musée national Picasso-Paris)/
Thierry Le Mage
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RMN file: 03-014555



Still Life: Bust, Bowl, and Palette (MP140)
Pablo Picasso
3 March 1932
Boisgeloup
Oil on canvas
Paris, musée national Picasso-Paris
Photo © RMN-Grand Palais (musée national Picasso-Paris)/
Jean-Gilles Berizzi
© Succession Picasso - Gestion droits d'auteur
RMN file: 97-018214



Woman Sitting in a Red Armchair (MP139)
 Pablo Picasso
 1932
 Boisgeloup
 Oil on canvas
 Paris, musée national Picasso-Paris
 Photo © RMN-Grand Palais (musée national Picasso-Paris)/
 Thierry Le Mage
 © Succession Picasso - Gestion droits d'auteur
 RMN file: 16-524562



Woman Reading (MP137)
 Pablo Picasso
 2 January 1932
 Boisgeloup
 Oil on canvas
 Paris, musée national Picasso-Paris
 Photo © RMN-Grand Palais (musée national Picasso-Paris)/
 Mathieu Rabeau
 © Succession Picasso - Gestion droits d'auteur
 RMN file: 16-516693



Woman in the Garden (MP267)
 Pablo Picasso
 1929
 Iron (metal), painted, welded
 Paris, musée national Picasso-Paris
 Photo © RMN-Grand Palais (musée national Picasso-Paris)/
 Adrien Didierjean/Mathieu Rabeau
 © Succession Picasso - Gestion droits d'auteur

Please use RMN file: 15-510764



The Crucifixion (MP122)
 Pablo Picasso
 7 February 1930
 Paris
 Oil on wood, plywood
 Paris, musée national Picasso-Paris
 Photo © RMN-Grand Palais (musée national Picasso-Paris)/
 Mathieu Rabeau
 © Succession Picasso - Gestion droits d'auteur
 RMN file: 16-524559



The Crucifixion (MP1074)
 Pablo Picasso
 19 September 1932
 Boisgeloup
 Brush (drawing), India ink, laid paper, pen (drawing)
 Paris, musée national Picasso-Paris
 Photo © RMN-Grand Palais (musée national Picasso-Paris)/
 Mathieu Rabeau
 © Succession Picasso - Gestion droits d'auteur
 RMN file: 16-537208



The Dream (private collection)
 Pablo Picasso
 1932
 Oil on canvas
 Private collection of Steven Cohen



Archives : Picasso in front of his work

Pablo Picasso in front of the oil on canvas "Le Repos"
 at the Georges Petit Gallery (APPH6634)
 Anonymous
 1932
 Paris
 Gelatin silver print
 Paris, musée national Picasso-Paris

For any use please contact Picasso Administration:
cpinault@picasso.fr AND the Picasso museum:
reproduction@museepicassoparis.fr
 Photo © RMN-Grand Palais (musée Picasso de Paris)/
 image RMN-GP
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 RMN file: 17-547160



Picasso in front the sculptur "Woman in the Garden" (MP267)
 during the exhibition from 16th June to 30th July 1932
 at the Georges Petit Gallery (APPH6652)

Anonymous
 1932
 Paris
 Developing-out process
 Paris, musée national Picasso-Paris

For any use please contact Picasso Administration:
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reproduction@museepicassoparis.fr
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5.2 VIEWS OF THE MUSÉE NATIONAL PICASSO-PARIS

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Façade of the Hôtel Salé



Main staircase



Jupiter room



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

22 rue de La Perle

Stop number 3002

26 rue Saint-Gilles

Autolib'

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

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

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 on 4 rue de Thorigny 75003 Paris, open from Tuesday to Sunday from 10 am to 6.30 pm
librairie-boutique.picasso@rmngp.fr

PRICES

Admission ticket

To avoid queues, it is recommended that tickets are booked in advance at 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



7. PRESS CONTACTS

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