

¡ PICASSO !

L'EXPOSITION ANNIVERSAIRE

PRESS PACK



Arnold Newman - Picasso's Eye, 1954. © A. Newman/Getty Images. Photographed by Picasso 1979 - Conceptual artwork - studio.com

À PARTIR DU 20 OCTOBRE 2015

Musée Picasso Paris

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1. THE 30TH ANNIVERSARY OF THE MUSÉE NATIONAL PICASSO-PARIS – A SEASON OF CELEBRATIONS IN THREE ACTS

In October 2015, the Musée National Picasso-Paris is celebrating its 30th anniversary (the Museum opened in 1985). On 20 October 2015 its new exhibition will open *i Picasso !*, together with a week of festivities and many more events throughout the year.

An unprecedented exhibition

As from 20 October 2015 (until March 2016), *i Picasso !* will take us back to the basics. This new exhibition of the whole collection (the world's largest public collection of Picasso's work) is designed as a huge visual collage occupying all the areas of the museum and presenting not only his masterpieces but also the hidden aspects of his collection: his archives. These archives were carefully put together by Picasso throughout his lifetime and are conserved by the museum (no fewer than 200,000 references). They throw light on his creative process and develop several themes, for example how the artist's private life can be contrasted with his public life.

A cultural program of festivities

From 20 to 25 October 2015, an anniversary week will be organised with theme-based workshops for children, original themed tours, the creation of a collective work by the public, competitions, presents, a Facebook participative campaign and the launch of a photo contest with Wipplay.

On 25 October 2015, there will be a special "Pablo Picasso birthday" event offering activities for all types of visitors, a lively program, presents, etc.

And right up until the end of 2015, a remarkable cultural program awaits visitors to the museum: dance (a performance by Ambra Senatore), music (concert by Joe BeL), shows, etc.

Outside the museum

There will also be events organised outside the Musée National Picasso-Paris thanks to co-productions and special loans: *Picasso.mania* at the Grand Palais in Paris from 8 October 2015, *Picasso Sculpture* at the MoMA in New York from 13 September 2015, *Picasso, Mythological Horizon* at the Abattoirs de Toulouse from 18 September 2015 and many other upcoming collaborative events with prestigious institutions (BnF, Fondation Giacometti, Musée des Beaux-arts de Rouen, etc.).

1. 1 « i Picasso ! » an unprecedented exhibition

- Multiple scientific curators

Violette Andres
Sophie Annoepel-Cabrignac
Émilie Bouvard
Yve-Alain Bois
Laure Collignon
Laurent Le Bon
Nathalie Leleu
Virginie Perdrisot
Emilia Philippot
Jeanne-Yvette Sudour

- Exhibition design

The architectural part of the exhibition design is based on a family of forms and devices for modular exhibitions.

Laid out so visitors can circulate freely, the set accompanies Picasso's artworks and offers a formal connection with the museum's built framework.

Four architectural variations (specific ornamental patterns and details) help identify the areas of the exhibition. These elements of style are inspired by and evoke the different compositional techniques in Picasso's works: superimposition, collage, assemblage and deconstruction.

The play of modenatures, solids and hollows, matte finishes alternating with glossy finishes all create variations of language and assert its movement.

The transparency of the devices allows the superimposition and visual re-composition of different levels of interpretation and lets visitors take in the different media of works and the archive documents in one single glance. White was chosen so that the visitor's eye would not be diverted from the artist's different palettes.

The exhibition thus establishes closeness with the artworks, visitors are gradually immersed in the creative movement, encouraged to wander around the artworks freely and discover their singular nature and how they interact.

- Museum tour

The *i Picasso!* anniversary exhibition presented on the five floors of Hôtel Salé illustrates the continuity and deep unity of the collection and the history of the museum. The Musée National Picasso-Paris has the world's largest public collection of Pablo Picasso's work, covering all his creative periods and all fields, including "Picasso's Picassos" straight from the artist's studio. Pablo Picasso's personal archives and the museum's archives are at the heart of this exhibition project. They echo the masterpieces and, as most of them have never been exhibited before, give a different interpretation of the life, creative process and circulation of the master's artworks.

A large visual collage invites visitors to go on a tour of the five floors of Hôtel Salé starting with the history of the museum (basement), discover a chronological presentation of the major works (ground floor and 1st floor), then "Pablo Picasso - public figure" (2nd floor), and meet the "private Picasso" (3rd floor). This is a contemporary interpretation of Picasso's works that alternates between rooms featuring dense displays and more intimate sequences.

The exhibition at a glance :

4 distinct parts: the history of the museum, the collection masterpieces, Picasso the public figure, Picasso the private figure

- 105 paintings (including 86 by Picasso)

- 92 sculptures (85 by Picasso) including 22 ceramic pieces, 13 objects and 1 textile artwork

- 192 graphic artworks (186 by Picasso) including 94 illustrations, 20 sketch books, 10 illustrated books, 62 prints and 6 print matrices

- 190 photographs

- 1 contemporary installation

- 4 films and about 30 INA extracts

- 314 archives including 223 documents and correspondences, 38 periodicals, 31 publications and 22 objects

That is 898 works altogether

From the studio to the museum : basement

The first introductory section takes visitors through the history of the collection and museum: from the creation of the works in this collection with a focus on Picasso's studios, the donation then payment in kind by the Picasso family that allowed this great treasure to be seen by everyone when the museum was opened to the public in 1985, and to conclude, the history of the main exhibitions held at the museum since it was opened.

The creative process

From his first stay in Paris in rue Gabrielle to the Mas de Mougins, Pablo Picasso lived and worked in around twenty different places in France between 1900 and 1973. Picasso's studio was a world where subjects, techniques, books and images, materials and tools, various sources and archives mingled to supply the "laboratory" where his life's work would emerge through his creative process. For Picasso, "The Alembic of Forms" (Michel Butor) is also a place of photographic experimentation. The various attributes of his studio can be found on the set of *Le Mystère Picasso* (The Mystery of Picasso; 1955) by Henri-Georges Clouzot, a film that tried to capture the essence and energy of Picasso's style.

From the 1973 donation to the 1979 payment in kind

On 10 April 1973, two days after the death of Pablo Picasso, the donation of his personal collection to the French government was announced. On 13 November 1979, his heirs signed a document approving a payment in kind, in other words they made a donation of objects of artistic and historical value to the French government in lieu of paying their inheritance tax. Between these two critical dates for the foundation of the national Picasso heritage, a huge inventory effort was undertaken in Picasso's various studios. The payment in kind, which was to be the essence of the future Musée National Picasso-Paris, was initially exhibited at the Grand Palais in October 1979 before touring internationally.

1985, the opening of the museum

In 1976, Dominique Bozo, the curator in charge of what would one day be the Musée National Picasso, drafted a preliminary plan with a view to designating the architect who would be responsible for the renovation and refurbishment of the Hôtel Salé. Jean Monge, Roland Castro and the GAU (Groupement pour l'Architecture et l'Urbanisme), Carlo Scarpa and finally Roland Simounet submitted proposals. Roland Simounet's proposal was bold, integrating all the elements included in the plan into the Hôtel Salé. It was punctuated by recesses and gaps allowing visitors a glimpse of the interior architecture. Simounet's design offers great proximity between artwork and visitor. The museum was inaugurated on 23 September 1985. The following year, Roland Simounet received the Equerre d'argent architectural prize for this work.

The Jacqueline Picasso payment in kind

Following the sudden death of Jacqueline Picasso, the artist's last wife, a payment in kind meant another special collection became national heritage in 1990, which included in particular a large collection of portraits from diverse periods and 24 notebooks of drawings done between 1899 and 1966. Many of the 47 paintings were from Picasso's last creative period. The new collection also included drawings, sculptures, ceramics, engravings and lithographs, as well as a papier collé by Georges Braque. In 1991, in accordance with the wishes of the general public for national collections to be redistributed amongst regional museums, the dispersal of the collection benefited 21 museums around France.

Archives

Personal papers, letters, telegrams, newspapers, pamphlets, manuscripts, books, photographs, records, bits and pieces... Much of the world that surrounded Picasso is now housed in the Musée National Picasso-Paris, supported by the expertise of the Archives Nationales (French National Archives). Concerned about the integrity and longevity of the whole collection, Picasso's heirs donated it to the French government in 1991. Since then, the Musée National Picasso has been responsible for its classification, inventory, management and scientific conservation. The collection is estimated to contain nearly 200,000 articles, including 17,000 photographs. The inventory summary, conducted in partnership with the Archives Nationales, is available online from the Musée National Picasso and the Archives Nationales websites.

History of exhibitions

Since 1987, about one hundred temporary exhibitions have been organised by the museum. The cultural program is presented in a variety of settings: in the Hôtel Salé or further afield, such as at the Pompidou Centre and the Grand Palais for the larger scale projects, but also elsewhere in France and internationally through an extensive institutional network. Periods, techniques, themes and conflicts, about an acquisition, etc. Catalogues, photographs of the rooms and posters reflect this diversity.

Picasso, 1897-1929 : Ground floor

Visitors discover a new highlighted display of the artists masterpieces, presented on the two "noble" floors of Hôtel Salé. The museum has a number of exceptional major works. What characterizes the collection is its comprehensive scope: all the periods of Picasso's work are represented. Their presentation in this new display throws contemporary light on his well-known pink, blue and cubist periods. It also offers unknown aspects of Pablo Picasso's creation such as his move towards surrealism and the year of 1935 when he abandoned his paintbrushes in favour of poetry.

Self-portraits

Throughout his life, Pablo Picasso painted portraits of himself, reinventing himself in unexpected portrayals, from young man to old. Here, only *Autoportrait* (Self-portrait) from 1906, a half-length portraying a naked young man, fits this definition of a self-portrait: you can recognize a robust young Picasso, only 25 years old. He had just returned from a trip to Gósol, where he discovered traditional Catalan sculpture. The arch of the eyebrows extending to form the bridge of the nose is typical of this early influence. Made in 1937, the cast of his right hand, like a magic footprint, is an illustration of his desire to keep an eye on the instrument of his creative genius. Painted two years before the death of the artist, *Le Jeune Peintre* (The Young Painter) is as much the image of a confirmed master who excelled in the simplicity of his workmanship, as a touching tip of the hat to young artists to come.



Autoportrait, 1906, © Succession Picasso 2015



La Célestine, 1904
© Succession Picasso 2015

Blue and pink

Blue Period and Rose Period: it was under these two predominant colours that critics first classified Pablo Picasso's early work. He entered the Blue Period in summer 1901, abandoning a brightly coloured Van Gogh-like style, which can still be seen in *La Mort de Casagemas* (The Death of Casagemas). In 1904, pink coloured the cheeks of the matchmaker in *La Célestina*, before embellishing nudes and scenes of street entertainers. The bodies are slender, evanescent, distorted, like in the work of El Greco. The young Picasso portrayed the destitute, a traditional theme in the Spanish school, mirroring the poor conditions of life in Paris in the early part of the century. Then the street entertainers, painted when he was a frequent visitor to the Medrano circus, are a reflection of the artist's fascinating yet marginal position in the world.

Pablo Picasso and Guillaume Apollinaire

Picasso met Guillaume Apollinaire in February 1905 at Austin's Café. The two artists very quickly developed a strong friendship. In the spring, Apollinaire became the first contemporary critic in France to recognise Picasso's genius, promoting his work through his articles for *La Revue Immoraliste* and later for *La Plume*. In return, Picasso sketched numerous portraits of Apollinaire, including many caricatures in which the poet can be recognised by the pear-shaped form of his head. Picasso and Apollinaire were also passionate about African and Oceanic art, which they discovered in 1906 with a lasting influence on their work.

In spring 2016, the Musée de l'Orangerie will present an exhibition on the theme of Guillaume Apollinaire and the birth of modern art.

Cubist laboratory

"A painter's studio must be a laboratory" (Pablo Picasso).

Following the invention of *papiers collés* in autumn 1912, the Cubism of Braque and Picasso embarked on a conquest of volume. In this laboratory of shapes that is the artist's studio, a continuous and fruitful dialogue began between the second and third dimensions. Through the act of folding, collages became raised. First projected onto a two dimensional plane, the *papiers collés* of guitars and violins became sculptures with the creation of two cardboard guitars in December 1912 and *Violon* (Violin) in December 1913. In these "sculpto-paintings" (Daniel-Henry Kahnweiler) simple materials and everyday objects were used, for example newspaper, wallpaper, cardboard, cigar boxes or the famous piece of oilcloth that adorns the *Nature morte à la chaise cannée* (Still Life with Chair Caning).

Cubism



Portrait de Dora Maar, 1937
© Succession Picasso 2015

The cubism that Pablo Picasso invented from 1908 with Georges Braque, forming a "roped party", was probably the foundation of 20th century art. It consisted of a preliminary Cézanne phase (1908-1909), marked by the open shapes and geometry of Paul Cézanne's paintings, a second almost abstract analytical phase (1910-1911) based on greater decomposition of shapes with multiple facets and, finally, a third mixed phase launched in 1912 with the appearance of *papiers collés* and objects. Braque and Picasso endeavored to portray things not as they appear to the eye but as they appear to the mind, i.e. as we know them: "art must not be a *trompe-l'œil* but a *trompe-l'esprit*" (Pablo Picasso) ("art should trick the mind rather than the eye")

Olga

Olga Khokhlova was born in 1891 in Nizhyn in what was then the Russian Empire. After a trip to France, in 1912 she joined the prestigious and innovative Ballets Russes troupe as a dancer, led by Serge Diaghilev. It was in Rome in the spring of 1917 that she met Pablo Picasso, while the artist was designing sets and costumes for the ballet *Parade*. They were married on 12 July 1918. A model par excellence in Picasso's classical period, Olga first appeared in thin, elegant strokes influenced by Ingres. In the early 1920s, she was transformed into a colossal woman with a fixed expression and heavy features reminiscent of ancient Roman statues. In 1929, in *Grand Nu au fauteuil rouge* (Large Nude in a Red Armchair), she was reduced to pain, in a flabby, monstrous shape, an expressive violence reflective of the nature of the couple's marital crisis.



Grand nu au fauteuil rouge, 1929
© Succession Picasso 2015

The Musée National Picasso-Paris will be dedicating an exhibition to Olga in spring 2017.

Picasso, 1922-1973 : first floor

Bathers

In 1928 and 1929, Pablo Picasso spent the summer in Dinard with Olga and their son Paulo. These were months of romantic intrigue as Marie-Thérèse Walter, his new mistress, was also staying there. *Baigneuse ouvrant une cabine* (Bather Opening a Cabin), with her little black key, is evocative of secret rendezvous. Picasso transformed the classic theme of the female bather into a creature whose anatomy is decomposed, but with great lightness. Meanwhile, his depictions of flesh tended towards bone or stone. This characterized his "Boisgeloup" period, which featured a strong sculptural aspect. Metamorphosis, a theme linked to Surrealism, spanned Picasso's work from 1925. With *Femme lançant une pierre* (Woman Throwing a Stone), an erotic anecdote gave way to a greater simplification of shapes. Sea and beach disappeared leaving only the body, contorted, and its pictorial materiality.



Baigneuse ouvrant une cabine, 1928
© Succession Picasso 2015

These topics will be analysed in an exhibition dedicated to the year 1932, scheduled for autumn 2017 at the Musée National Picasso-Paris.



Femme assise dans un fauteuil rouge, 1932
© Succession Picasso 2015

Artistic digression

9 January 1935, *Femme lisant* (Woman Reading) – 3 April 1936, *Portrait de jeune fille* (Portrait of a Young Girl): between these two paintings, Pablo Picasso stopped painting, suddenly diving into writing at a time when he was on the verge of splitting up with his wife Olga, and his mistress Marie-Thérèse was expecting a child, Maya. For this friend of the poets Apollinaire and Max Jacob, writing was poetry. Between 1935 and 1940, he produced 280 poetic texts, a third of which were produced between January 1935 and April 1936. In his pages of writing, words and drawings merged, mixing sketches, numbers and highlights in colored pencil. The text was often crossed out or erased, but each was dated, sometimes with the time as well. His writing also changed according to his mood, from nervous lines to dense calligraphy, and his spelling, grammar and punctuation were deliberately random, whether he was writing in French or Spanish.

Surrealism

"Beauty will be convulsive or will not be at all": this idea from the surrealist André Breton can be found in several works by Pablo Picasso, where the human figure is deformed in a new assembly of biomorphic forms, both in his paintings like *Acrobate* (Acrobat) from 1930 and *Femme au fauteuil rouge* (Woman in a Red Armchair) from 1932, and in his sculptures like *Baigneuse* (Bather) and *Femme assise* (Seated Woman) from 1931. As Breton wrote in "Picasso in his element," published in the magazine *Minotaure* in 1933, through collage and assemblage, Picasso was imposing disorder on the observer's gaze. At the whim of an "elective magnetization" (Breton), objects and materials found on the beach merged in his sand compositions of summer 1930, while in 1932 a common butterfly settled in the field of a small canvas "forever immobilized near a dry leaf" (*Composition au papillon*; *Composition with Butterfly*).

Abstract Picasso

Picasso's ongoing contempt for abstract art can be traced back to the crisis he suffered during the summer of 1910 in Cadaqués. After having attempted for over a year to reduce his plastic vocabulary to a small number of signs, he reluctantly started to produce quasi-abstract works whose motif was no longer recognizable. Retreating following his return to Paris, reintroducing very clear, figurative details into his paintings, he swore never again to drop his guard in the face of the risk of abstraction. However, through his lifetime, Picasso periodically felt the need to test his resistance to his temptation for abstraction; in 1913 with his "guitar-head" series; in the 1920s, especially when he flirted with surrealism, and in the immediate post-war period as seen in his large canvas *La Cuisine* (*The Kitchen*), and later. This room portrays some of the exorcist episodes throughout Picasso's career.

War paintings

For Pablo Picasso, the conflict started in 1936 with the Spanish Civil War. Later he was designated as a "degenerate artist" by the Nazis. In 1940, he was denied French nationality because he was accused of being an "anarchist". He chose to stay near his artwork, spending the Occupation in his Grands-Augustins studio. The difficulty of the times was felt in his work, which can be seen in his surrealist play *Le Désir attrapé par la queue* (*Desire Caught by the Tail*, 1941; first read by Michel Leiris in 1944). His still-lives and torn paper collages bring to mind lurking death and meagre meals. Picasso used earthy, dark colours in a return to the violence of primitivism.

Luncheons on the grass

Pablo Picasso directly attacked Édouard Manet's *Déjeuner sur l'herbe* (*Luncheon on the Grass*) in summer 1959, after having reinvented Eugène Delacroix's *Femmes d'Alger* (*Women of Algiers*), and Diego Velázquez's *Las Meninas* (*The Maids of Honour*). A scandalous icon, this painting interested Picasso for its mix of genres in between the themes of bathers and the pastoral concert. Its composition, with a gap in the green, also presented a challenge in the articulation of the figures – sometimes distinct, sometimes muddled – and the background. Picasso continued this visual exploration, adapting it to other media. In 1961, he started a series of linocuts and in August 1962, made cardboard models that would later be enlarged in Carl Nesjar's concrete engraving for the Moderna Museet in Stockholm, and then lithographs to illustrate Douglas Cooper's book *Les Déjeuners* (*The Luncheons*) (Paris 1963).

Avignon, 1970, 1973

Pablo Picasso and the Zervos couple were bound by an old friendship, through the magazine *Cahiers d'Art* (1926-1960) and the publication of the catalogue raisonné (1932-1970), which were published by Christian Zervos. In 1970, Yvonne Zervos organised an exhibition of paintings and engravings from 1969 to 1970 at the Palais des Papes (Palace of the Popes) in Avignon. This "last Picasso" created a scandal with its eroticism and flamboyant departure from the norm: an expressionist style had been released. After Picasso's death on 8 April 1973, Jacqueline Picasso took up the idea of an exhibition of his last paintings (1970-1973). This again created a scandal, Douglas Cooper even speaking of "doodles". In the 1980s, the "return of painting" to contemporary art brought curators and critics to see Pablo Picasso's last period in a new light.

Picasso, the public figure : second floor

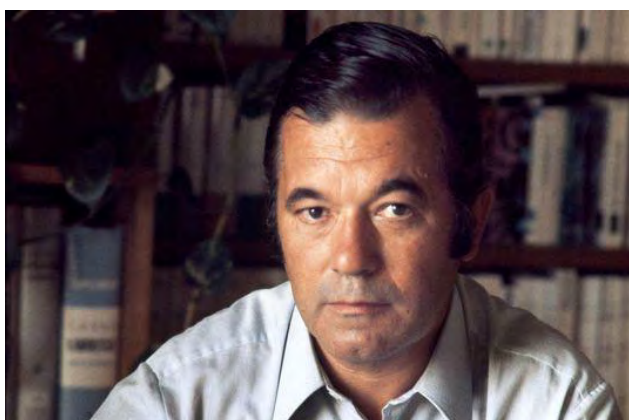
Although he was relatively reluctant to appear in public, Picasso did take sides and put forward his political opinions. Unreleased documents from the museum's archives and exceptional loans give us a better understanding of Picasso's relationship with politics and the media.

1937 : *Guernica* and the Spanish Civil War

The Spanish Civil War began on 18 July 1936, following General Francisco Franco's military coup against the young Front Populaire (Popular Front) government. Pablo Picasso supported the Republicans and was appointed Director of the Prado Museum. His engraving *Songe et mensonge de Franco* (The Dream and Lie of Franco) features Alfred Jarry's despot Ubu. In January 1937, Spain chose Picasso to defend its cause at the International Exhibition of Arts and Techniques in Paris. The bombing of the small Basque town of Guernica on April 26 unleashed the creative process that would lead to the masterpiece. *Guernica* was the key component of the Pavilion, which combined the work of Spanish artist-activists with information boards about Spain. The painting was then exhibited throughout Europe and in the United States to raise money for Republican Spain.

Political Picasso. A tribute to Pierre Daix

Joining the Parti communiste français (PCF) (French Communist Party) in October 1944 afforded Pablo Picasso a public profile that reflected his commitment. Immediately after the war, the communist narrative was closely linked to worldwide actions for peace, in which the artist was involved for several years. He received news from all around the world about peoples in conflict and the international proletariat. His relations with the PCF slackened after the violent controversy sparked in 1953 when Picasso's portrait of Stalin was published in *Les Lettres françaises* (French Letters), which his critics considered disrespectful. Picasso remained a member of the PCF until his death. According to Pierre Daix, a biographer and friend of the artist, "Picasso's communism was solidarity and hope".



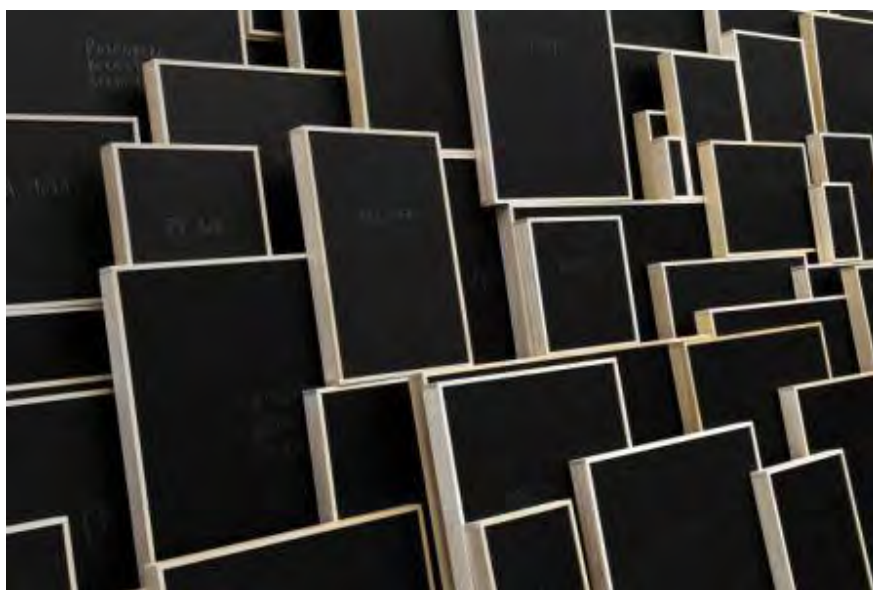
Pierre Daix

Doves

Of the hundreds of letters addressed to Pablo Picasso, many were requests to support political and humanitarian causes, to pardon someone facing the death penalty, for example, or release a prisoner. When Picasso answered, it was often with a drawing. Pamphlets, newspapers and books attest to this chain of energy which brought critical cases out from the shadows into the light. A portrait by Picasso, produced from a photograph, guaranteed a wide audience and a considerable impact on morale. The most famous of these drawings was the dove, which Picasso did not however intend for any particular cause. It was Louis Aragon who chose this artwork for the poster of the World Peace Congress held in Paris in April 1949.

From 20 October 2015 to 20 February 2016, as part of the YIA (Young International Artists) Art Fair, the Musée National Picasso-Paris is exhibiting a work by contemporary artist Raphaël Denis, *La Loi Normale des Erreurs - Projet Picasso* (The Normal Law of Errors - Picasso Project), created with the kind support of the Galerie Sator and the YIA Artfair.

This installation is the third part of a work on Nazi plunders initiated in 2014 by artist Raphaël Denis. The frames encircling the black wooden panels are placed one against the other in the same way paintings were kept at the Jeu de Paume repository by the Nazis. Their dimensions correspond to those of the 90 works by Pablo Picasso included in the Einsatzstab Reichsleiter Rosenberg (E.R.R.) inventories, that came from confiscations from major Jewish collectors such as Paul Rosenberg, one of Picasso's art dealers. Some of these works were not given back, others disappeared or were burnt in the auto-da-fé in July 1943 at the Jeu de Paume. The *Portrait de Mme Rosenberg et sa fille* (1918) was one of the nine Picasso paintings seized by Goering for his personal collection. It was returned to the Rosenberg family after the war and was donated to the museum collection in 2008.



Raphaël Denis, *La loi normale des erreurs - Projet Picasso*
© Raphaël Denis (courtesy galerie Sator, Paris)

The Mediterranean

From 1948 to 1954, Pablo Picasso lived in Vallauris, a small village in the south of France, where he worked intensely on ceramics and sculpture. This period was particularly productive for his assemblages. *La Chèvre* (The Goat) with its vine stocks, palm stem, pieces of cardboard and ceramic pots is a demonstration of the genius of Picasso's method. It was a joyful and playful energy that drove the artist, reviving the ancient bestiary of an eternal Mediterranean. The same impetus can be found in the linocuts produced a few years later in Cannes. This engraving technique, where the shape is created in relief, produced images of great clarity characterized by large flat sections, marked contours and high contrast effects.

Celebrity (/ies)

Pablo Picasso experienced the media upheavals of the 20th century – changes in the press, an explosion in reporting and the appearance of celebrity news – but he also experienced the arrival of "new media", including cinema, radio and the early stages of television. Attracted by their potential, he followed these developments with gusto. After World War II, the active politician was also a public figure, the subject of films for Henri-Georges Clouzot, Luciano Emmer and Paul Haesaerts, and even an actor for Jean Cocteau. He was also the focus of a number of photographic reports in the French and foreign press, posing before the lenses of the greats of photography, who also shaped his image. Until the mid-1960s, he was a recurring feature in *Vogue*, *Life* and *Paris-Match*, a magazine with which he would forge a close relationship.

On *La Tauromaquia*

As evidenced by the correspondence of Gustavo Gili senior, in 1927 the publisher was preparing an edition of *La Tauromaquia* (The Art of Bullfighting) by Pepe Illo, a manual for bullfighters and aficionados, famous in Spain, for which Pablo Picasso did six engravings. This unfinished project was again proposed by Gustavo Gili junior. And it was in 1959 that *La Tauromaquia* came out in Barcelona together with 26 sugar-lift aquatints. Unlike the etchings from 1928-1929, which depicted the confrontation between bullfighter and bull in a tragic, violent way, the aquatints showed bullfighting in a more spectacular light. Faithful to the text, Picasso illustrated the various stages of the bullfight, capturing the movement and the fleeting nature of what was happening in the arena, and through his use of light and shadow also reflecting the sublime tension of the participants and aficionados during the performance.

Picasso the private figure : third floor

On the top floor, under the museum's baroque roof structure, the private figure of Picasso comes across through his collection of works by his friends Miró, Matisse and Brassai and an exploration of his love life and family life. There are also examples of unreleased documents reflecting his everyday life (sales receipts, metro tickets, etc.) all of which he conserved obsessively.

Masters

The various studios and residences of Pablo Picasso serve to illustrate the ongoing dialogue his artwork had with his collection of paintings, sculptures and graphic arts. Picasso's collection, part of which was donated to the French government, was not established in a desire to gain academic standing, with every school in the history of art represented, neither was it in the diligent pursuit of a rare find, but rather through elective affinities and a desire to be surrounded by friends' works. It includes works by the great masters like Louis Le Nain, Jean Siméon Chardin and Gustave Courbet, which reflects the artist's taste for a certain French tradition.

Joan Miró

In February 1920, when he arrived in Paris, Joan Miró hastened to visit his elder, Pablo Picasso, whose work he greatly admired, and the family with whom he was on friendly terms. Back in Spain, in a letter to Picasso in June 1920, Miró attached four photographs of his artwork, including his 1919 *Autoportrait* (Self-portrait), which he later described as "a major work in [his] production". In this way he hoped to make his works known to Picasso, who wasted no time in interesting his dealers Daniel-Henry Kahnweiler and Paul Rosenberg in his compatriot's paintings. Originally entrusted to Josep Dalmau, Miró's art dealer, *Autoportrait* (1919) and *Portrait d'une danseuse espagnole* (Portrait of a Spanish Dancer; 1921) became part of Picasso's collection, as proof of the bond between the two Spanish painters.

Henri Matisse

"North Pole" and "South Pole" Pablo Picasso would have said, according to Fernande Olivier, in comparing his temperament to that of Henri Matisse, who were both similar and opposite. Matisse, together with Auguste Renoir, was the most commonly found artist in Picasso's collection. In autumn 1907, Matisse gave Picasso a portrait of his daughter Marguerite in exchange for a still life Picasso painted after *Demoiselles d'Avignon* (The Young Ladies of Avignon). After that first friendly exchange, many works by Matisse entered Picasso's private collection, each one like a beacon: *Bouquet de fleurs dans la chocolatière* (Bouquet of Flowers in a Hot Chocolate Pot; 1902) and *Corbeille d'oranges* (Basket of Oranges; 1912) that Picasso acquired in 1939 and 1942; and *Tulipes et huîtres sur fond noir* (Tulips and Oysters on a Black Background; 1943) that Matisse gave to Picasso when the war was over. After Matisse's death in 1954, at the centre of the Studio at La Californie, Picasso left a blank canvas and a *Femme d'Alger* (Woman of Algiers), in an extension of the deceased painter's odalisques.

Picasso-Brassaï

Gyula Halász, known as Brassaï, born on 9 September 1899 in Braşov, was a Hungarian-born naturalized French artist, who settled in Paris in 1924. Close to Bohemian Paris from the 1920s, he met Picasso in 1932. As a photographer, he filled the pages of the surrealist magazine *Minotaure* with Picasso's sculptures and, more intimately, captured images of Picasso's close friends. As a writer, he took notes on the artist's remarks, establishing a file on each person, and in the 1960s began working on reconstructing them to give *Conversations avec Picasso* (Conversations with Picasso). Finally, as a sketch artist and engraver, he experimented with engraving photographic plates from 1934, making a print at every stage of the process, and in 1967 published a selection of twelve images from these series in a portfolio of photoengravings: *Transmutations*.

The day-to-day

Picasso never threw anything away. His exceptionally rich archives, accumulated over time, are a testament to this. In addition to thousands of documents that allow historians to better understand his creative process, he also saved the papers that are part of everyday life by the hundreds. Apart from the official, personal and professional paperwork that is kept during a lifetime, such as documentation of civil status, bank statements and accounting records, the collection includes a multitude of other papers: metro tickets were kept alongside tickets to the theatre, bullfights, and the cinema... Objects, too, that are moving because of their personal nature, from address books and directories enriched with annotations, sketches and things that have been crossed out to pages of datebooks and daily tear-off calendars, contribute to the diverse but coherent collection of archives that helps us better discern the man that was Picasso.

"Women or models ?"

Pablo Picasso was also made famous for his romantic history, to the point where his female companions are often associated with his artistic periods. The connections between life and work are very complex for an artist, and Picasso made it an approach in itself, mixing up house and studio, woman and model. He created a new fusion of life and art. Picasso's women, models who were chosen and loved – even if the artist almost never painted from a live model – were characterized by their strong personalities, and some were artists. Olga Khokhlova was a dancer, Dora Maar a photographer and member of the surrealist movement, and Françoise Gilot was a painter. Fernande Olivier, Marie-Thérèse Walter, Jacqueline Roque and others were key figures in the life of Picasso the man, but also Picasso the artist, and were involved in the creative process in many ways.



Portrait d'Olga dans un fauteuil, 1918
© Succession Picasso 2015

Family Tours

Picasso married Olga Khokhlova in 1918, and became a father for the first time aged 40, at the birth of Paulo on 4 February 1921. Fourteen years later, Marie-Thérèse Walter gave birth to his second child, Maria de la Concepción, nicknamed Maya. Claude and Paloma were the children of Françoise Gilot, who he met in 1943. Picasso's artwork portraying his children is abundant, revealing his multiple transformations and artistic creations: children dressed up, playing, drawing, eating, sleeping, etc., from the neoclassicism of the early 1920s through his pre-war distortions, to the complex interconnectedness of the 1950s. Numerous photographs, now conserved in his archives, also show family scenes from the birth of Paulo.

▪ Publications

Published on the occasion of *i Picasso !*, the anniversary exhibition, the book named after it is made up of two main parts:

- *1900-1973 – The life of Picasso after his arrival in Paris*: a comparison between artworks and archive documents with a critical anthology bringing together texts published in Pablo Picasso's lifetime;
- *1973-1985 – The life of the museum since its creation*: a year by year account of the development of the Musée National Picasso-Paris (major exhibitions, acquisitions, renovations, etc.) and how it has promoted Pablo Picasso and his artworks during its thirty years of activity.

iPicasso!, an exceptional and comprehensive work with 544 pages and about 700 visuals, is both a handsome book and a critical anthology produced under the direction of the scientific department at the Musée National Picasso-Paris. It generously unveils the treasures in the museum collections and puts into perspective the life of a major twentieth century artist and the life of his final resting place.

Technical details :

Title : *i Picasso !*

Format : 22 x 28 cm

Language : French

Pages : 544

Approximately 700 illustrations, including 148 full pages

Price : €45

Publication : 16 october 2015

1.2 The anniversary week : a rich program of cultural events

- From 20 to 25 october, celebration week ...

On the occasion of the museum's 30th anniversary, there will be a celebration week and the inauguration of the *i Picasso ! exhibition* from 20 to 25 October, with in particular:

- free themed tours related to the new exhibition and to the 30 years of existence of the museum;

- launching the collective work "1,000 views of Picasso": visitors will be asked to take a photo of themselves in connection with the exhibition poster featuring Picasso's eye. All these pictures will be posted on the museum's social networks are then recovered and assembled into a large pixelated collage;

- "*i Picasso ! The Anniversary Exhibition*": a conference will be organized on Friday 23 October by the curators of the exhibition Sophie Annoepel-Cabrignac, Violette Andres, Yve-Alain Bois (to be confirmed), Emilie Bouvard, Laure Collignon, Laurent Le Bon, Nathalie Leleu, Virginie Perdrisot, Emilia Philippot, Jeanne Sudour. The museum's scientific team will underline the collective work behind this exhibition and be accompanied by artist Raphaël Denis who will present the installation *La Loi Normale des Erreurs - Projet Picasso* (The Normal Law of Errors - Picasso Project) in the panelled room.

23 October 2015 at 7 pm (duration: 90 minutes). Free admission, subject to available places, on presentation of a valid ticket to the museum. Online booking recommended. Full price: €15/Concessions: €10.

- ... and as a culmination on 25 october, a special "Pablo Picasso birthday" with activities for all kinds of visitors :

- free guided tours, for adults at 2.30 pm and for families at 3 pm;
- free tasting of Popelini's choux buns at 11.30 am and 3 pm in the museum hall : a tasty moment sponsored by the famous Parisian Popelini bakery ;
- cabaret-lecture "Avant la gloire", written by Reinhardt Wagner in collaboration with Manon Elezaar : mixing poetry, music and songs, this show describes Picasso's first years in Paris. It talks about Picasso's love for Fernande Olivier and his friendship with poets and painters living at Beateau-Lavoir. It also reminds visitors of the excitement of those days, just before the First World War, when talented artists truly changed the artistic scene. At the end, "Le vent", a poem in tribute of Picasso written by the Chinese painter and poet Ma Desheng, will be read.

25 october 2015, 4 pm in the auditorium.

*Poems and texts: Max Jacob, Guillaume Apollinaire et André Salmon
18 original songs (Texts by Frank Thomas/ Musiques de Reinhardt Wagner)*

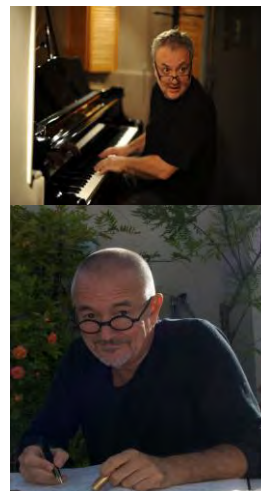
Singer : Héroïse Wagner (Fernande)

Singer : Emmanuelle Goizé

Actor: Jean-Jacques Beineix

Accordeon : Jean-Claude Laudat

Piano : Reinhardt Wagner



- "**Studiobooth**": a booth will be set up in the main courtyard of Hôtel Salé where visitors can take photos of themselves with the exhibition poster in the background. The photograph is printed immediately, bearing the name of the museum and the date of 25 October, allowing everyone to take home a souvenir of the exhibition;
- launch of "**Picasso and me**" photo competition: open to everyone, this competition invites people to share their photographs on the theme of "Picasso and me" on the Wipplay platform. One month after the launch, the winners are chosen and awarded gifts from the museum;
- **games and quizzes** will be organized in relation to the collection, the history of the museum and that of Picasso. Adapted to suit the different types of visitors, questions will allow children and adults to measure their "knowledge on Picasso";
- **Happymoov taxi-bikes** will be made available to visitors for free tours of the heart of Paris, starting from the Picasso Museum.
- **presents** will be handed out throughout the day.

1.3 And also throughout the year

The cultural program at the Musée National Picasso-Paris is original, unique and multidisciplinary, encouraging the exploration of innovative approaches based on the works of Pablo Picasso, in an experimental manner. Experienced artists from various disciplines will also be featured. All types of visitors, both neophytes and connoisseurs, regardless of their age, are invited to take part in the unusual events that punctuate the life of the museum. This is an amusing and atypical way to study Picasso in greater depth and sharpen your views on artistic creation in the past and today.

- Creativity, intimacy and pertinence - these are the key concepts behind this program which will be based on different types of events :

Conferences :

The Musée Picasso-Paris is organizing meetings with the museum's teams whose mission is to help people rediscover the collections and reveal the work conducted and the studies drawn up in terms of conservation-restoration and museography. Sessions are open to the widest possible audience and target everyone, including those who are curious and want to go behind the scenes of a museum and those who are already familiar with these matters and who want to discuss them with the museum's teams.

Luncheons with Picasso :

One Thursday a month, you are invited to take a short artistic break from reality (45 minutes). Hybrid, original forms that are multidisciplinary and open, devised by one person or more, aimed at surprising, provoking, and encouraging people to make discoveries and at bringing the collections to life.

>>> Next events

- JOE BEL CONCERT

Vibrant bass notes and deep rhythms echo through the Musée Picasso rooms.

12 November 2015 at 1 pm

- NARRATION AND DISCOVERY OF ONE OF PICASSO'S WORKS

Description of one of Picasso's works which is only revealed after the narration by Anny Romand.

10 December 2015 at 1 pm

- DANIEL LINEHAN - CHOREOGRAPHIC JOURNEY

A dance guides visitors through the new exhibition rooms creating a parallel between the works of Picasso and the work of choreographer Daniel Linehan

11 February 2016 at 1 pm

- "THE PICASSO ARCHIVES"

Conference by Laure Collignon, Chief Curator of Libraries and Head of the "Archives, Library and Documentation" Department and Caroline Marchal, Art Restorer, Atelier Marchal-Poncelet.

14 January 2016 at 1 pm

Evening events :

Until February, during the monthly after-hours events, the museum undergoes a metamorphosis, offering a brand new visitor experience and an opportunity to explore the works from a different angle. Every month, visitors can discover the collections by joining an unusual guided tour specifically designed to illustrate a particular aspect of Picasso's work. An eclectic cultural program, in the form of performances or "Carte Blanche" by contemporary artists, to punctuate visitors' journey through the museum.

>>> Next events

- CONFÉRENCE DE CHOSES (Conference on Things), 2B COMPANY

An encyclopaedic wandering parodies the museum conference genre.

On the occasion of the thirtieth anniversary of the Centre Culturel Suisse.

20 November 2015 at 6pm

- Ambra Senatore CARTE BLANCHE

So your wife has a waist of 5 centimetres and is many shades of grey?

Giving a new twist to certain aspects of the painter's work, the choreographer offers an in-situ reinterpretation of the company's repertoire.

20 November 2015 at 7pm

- « PICASSO THE PERFORMEUR »

The Musée National Picasso-Paris, a partner of the exhibition, is hosting a special evening devoted to the relations between Pablo Picasso and contemporary performance.

CONFERENCE by Emilie Bouvard, Curator, MnPP, Didier Ottinger, Assistant Director of the Musée National d'Art Moderne, Diana Picasso, Art Historian.

PERFORMANCES Louise Hervé and Chloé Maillet, Esther Ferrer (to be confirmed), Pilar Albarracín (to be confirmed).

18 December 2015 at 7 pm

- CHEPTEL ALEÏKOUM CARTE BLANCHE

Special tour conducted by acrobats and musicians from the Cheptel Aleïkoum Collective.

15 January at 7 pm

- Pierre Rigal CARTE BLANCHE

Choreographic tour physically echoing the painter's masterly works, showing their diversity of styles and concerns.

19 February at 7 pm

Other events :

Special events (concerts, recitals, etc.) will also be organized throughout the year by museum teams, in relation to the current cultural activities and national events.

>>> Next events

- RECITAL by Bernard Ascal

"If I don't have any more blue, I use red"

This musical interpretation allows us to discover two less known aspects of Pablo Picasso: the Poet and the Man of Reflection.

21 November 2015 at 4pm

1.4 Exceptional events outside the museum

The Musée National Picasso-Paris cannot be confined to the Hôtel Salé. It has to remain open to projects on Picasso, in France and abroad, and to support them. Therefore, in line with its mission and aspirations, the museum develops relationships and sets up large-scale projects with many institutions, in particular:

- Two major co-productions

At the Grand Palais : « *Picasso.mania* »

7 october 2015 - 29 february 2016

Organised by the Rmn-GP, the Centre Pompidou and the Musée National Picasso-Paris, and taking a simultaneously chronological and thematic approach, this exhibition portrays the productive confrontation of contemporary artists around Picasso's works since the 1960s.

It is a unique exhibition that highlights the critical and artistic reception of Picasso's work and the myth that gradually built up around his name. The great stylistic phases and some masterpieces by Pablo Picasso, such as *Les Femmes d'Alger* and *Guernica*, are placed alongside contemporary creations by Hockney, Johns, Lichtenstein, Kippenberger, Warhol, Basquiat and Jeff Koons.



General Curator: Didier Ottinger, Assistant Director of the Musée National d'Art Moderne - Centre Pompidou
Curators: Diana Widmaier-Picasso, Art Historian; Emilie Bouvard, Curator at the Musée National Picasso-Paris
Exhibition design: bGc Studio

At the MoMA in New-York : « *Picasso Sculpture* »

14 september 2015 - 7 february 2016

The Musée National Picasso-Paris continues its partnership with the MoMA, started even before the museum opened (i.e. for the 1980 exhibition in the New York museum which placed the 1979 acceptance in lieu works at its centre). In 2015, a major exhibition is being held in the United States to celebrate Picasso's sculptures.

"Picasso Sculpture" illustrates the development of the artist's lifelong work with sculpture, with a particular focus on his use of materials and processes and the idea of multiple objects.

Unlike painting, in which he was formally trained, sculpture occupied a uniquely personal and experimental status for Picasso which led him to appreciate all types of methods and media. There are many photographs of the artist posing next to his sculptures in his different studios.

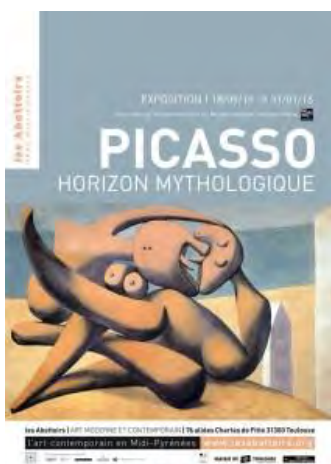
The exhibition, which features more than 100 sculptures, complemented by selected works on paper and photographs, aims to advance the understanding of what sculpture meant to Picasso, and of how he revolutionized its history through constant reinvention.

This exhibition will also be presented at the Musée National Picasso-Paris from 15 March to 5 September 2016. Scientific Curators: Ann Temkin, Curator of Painting and Sculpture, The Marie-Josée and Henry Kravis; Anne Umland, Curator of Painting and Sculpture, The Blanchette Hooker Rockefeller Curator of Painting and Sculpture - The Museum of Modern Art; with the collaboration of Virginie Perdrisot, Curator of Ceramics and Sculptures at the Musée National Picasso-Paris.

- Other remarkable collaborative projects

Les Abattoirs, Toulouse : « *Picasso, Mythological Horizon* »

18 September 2015 - 31 January 2016



Bringing together about thirty of Picasso's works, mainly produced in the 1920s and 1930s, this exhibition revolves around the masterpiece "La Dépouille du Minotaure en Costume d'Arlequin" (Remains of the Minotaur in a Harlequin Costume), the gouache produced by Picasso in 1936 which served as a board for the realisation of his famous "14 juillet" curtain.

With its blend of Greek and Egyptian mythology and commedia dell'arte, the exhibition presents the world of Picasso, reflecting the artists freedom and ambition.

Organised as part of the 30th anniversary of the Musée National Picasso-Paris, this is the largest one-man exhibition devoted to the artist in Toulouse since the exhibition at the Musée des Augustins in 1965.

Musée du Louvre, Paris : « Picasso at the Louvre »

19 October 2015 - March 2016

As from October 2015, the Louvre will take part in celebrations for the 30th anniversary of the Musée National Picasso-Paris by exhibiting four of the master's works in the French Paintings section in the Sully wing, near the old masters that he appreciated, like Le Nain, Chardin and Ingres.

The Musée du Louvre is fundamental to our understanding of Pablo Picasso's works. He first visited it in 1900 when he travelled to Paris for the *Universal Exhibition*; in 1906, Picasso discovered ancient Iberian art at the Louvre and in 1907, the exhibit of *Olympia* by Manet, helped trigger the creative process that led to the *Demoiselles d'Avignon* (The Young Ladies of Avignon). Picasso exhibited his works at the Louvre on two occasions: in 1947 the artist's donations to the State were exhibited, thanks to Jean Cassou, and in 1971, about ten of his paintings were presented, thanks to Jean Leymarie.

Curator: Sébastien Allard, Director of the Paintings Department at the Musée du Louvre and Emilie Bouvard, heritage curator, Musée national Picasso-Paris.

Works exhibited :

- *Le Retour du baptême (return from the Christening)* inspired by Le Nain
1917 > Exhibited among Le Nain brothers' paintings, Sully wing, 2nd floor, room 24.
- *Nature morte au pichet et aux pommes (Still Life with Pitcher and Apples)*
1919 > Exhibited among Chardin's paintings, Sully wing, 2nd floor, room 47.
- *Paul en Pierrot*
1925 > Exhibited among Watteau's paintings, Sully wing, 2nd floor, room 36.
- *Nu couché (Reclining Nude)*
1932 > Exhibited among Ingres' paintings, Sully wing, 2nd floor, room 60.

Musée national Eugène-Delacroix, Paris : « Picasso chez Delacroix »

20 October - 5 January 2015

Thanks to special loans from the Picasso museum and on the occasion of its thirtieth anniversary, the Delacroix museum invites Pablo Picasso into Delacroix's studio from 7 October 2015 to 29 February 2016. The Catalan painter's interest in the works of the great romantic painter very soon led to an evolution in his creation. Indeed, Picasso found unusual and renewed expression in the 1950s, inspired by one of Delacroix's major works, *Les Femmes d'Alger Dans Leur Appartement* (Women of Algiers in their Apartment). By linking the Musée Delacroix collection with the drawings and lithographs of Picasso, this remarkable exhibition pays tribute to the two leading artists of modern pictorial art.

Curators: Dominique de Font-Réaulx, Director of the Musée National Eugène-Delacroix and Émilie Phillipot, Musée Picasso.

Works exhibited :

- 4 studies for "*Les Femmes d'Alger*" (Women of Algiers), inspired by Delacroix
- 4 *Femmes d'Alger* (Women of Algiers) prints inspired by Delacroix

La Fondation Alberto et Annette Giacometti, Paris : « *Picasso-Giacometti* »

4 october 2016 - january 2017

This exhibition, which will also be shown at the Musée National Picasso-Paris in 2016, will interweave and parallel 77 works by Pablo Picasso and 83 creations of Alberto Giacometti. Another part of the exhibition will be set up in the new area of the Fondation Giacometti.

And also collaboration with:

- **The Musée Pierre Soulage**, with its new exhibition in Rodez in 2016 which will retrace Picasso's influence on the work of Pierre Soulages and take a contemporary look at the Musée National Picasso-Paris collection.
- **The Musée des Beaux-arts de Rouen**, with a project on Picasso's Boisgeloup period of sculpture.
- **The Bibliothèque Nationale de France**, with an exhibition on the contemporary artist Miquel Barceló, organised in March 2016.

2. THE MUSÉE NATIONAL PICASSO-PARIS

2.1 The world's largest public collection of Picasso's work

The Musée National Picasso-Paris comprises 5,000 works.

For its quality and scope as well as the range of art forms it encompasses, this collection is the only one in the world to present Picasso's complete painted, sculpted, engraved and illustrated work 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 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 further 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) donated to the State by his heirs in accordance with Picasso wishes. Initially, it comprised some 50 works by old and contemporary masters that entered the collection thanks to a donation made in 1973 with a view to setting up the museum. A second donation by his heirs in 1978 extended this collection to some 150 works.

- Picasso's personal archives were donated by his heirs in 1978 to be pre-classified before entering the national collections through a Gift by Hand in 1992 (about 200,000 pieces).

- From 1980, with a view to opening 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 helping to add over a thousand more artworks to the national collections.

This outstanding collection has conferred on the Musée National Picasso-Paris a critical role internationally in presenting Picasso's work and furthering research into his life and work and modern art in general.

- An inestimable archive collection

Some 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 an ensemble 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 form the foundations of one of the most remarkable ensembles on Picasso ever assembled.

This private archive collection was given to 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 Musée Picasso and the National Archives. It was assigned to the Musée National Picasso by an order of February 1992 requiring it to take charge of the final classification, inventory, management and scientific conservation within the framework of legislation on archives.

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

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

The collection is estimated to contain almost 17,000 photographic archives and 200,000 archive documents, all other media taken together, but the systematic inventory of individual documents has not yet been completed. The systematic inventory of photographs is being completed but the systematic inventory of other pieces was started in 2014 and we see the initial results of this in the Picasso exhibition, which shows several hundred archives from the Picasso collection.



The hôtel Salé's great staircase
© Fabien Campoverde

2. 2 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 being called the "Hôtel Salé" (salé meaning salty in French) and it still bears this name. It was one of the most emblematic private residences built in the late seventeenth century in Rue de Thorigny, in the Marais district. It is one of the rare complete buildings illustrating the Mazarin architecture of the time.

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

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

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

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

Between 1979 and 1985, the building was renovated, restructured and refitted to allow **Roland Simounet** to install the collections for the future museum. He redesigned large white rooms which were integrated into the succession of historic rooms. 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 or white resin light fittings.

Between 2009 and 2014, the Hôtel Salé was renovated, modernised, restored and extended. The works, conducted by architect **Jean-François Bodin**, tripled the surface area of the exhibition space and public reception space and ensured compliance with new safety, security and accessibility regulations. Bodin carefully restored and brought up to standard the extensive fittings of Roland Simounet 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 Picasso, 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.

2.3 A museum that is open and accessible to all

- A program suited to all types of visitors

The Musée National Picasso-Paris is committed to being accessible to everyone and enabling all visitors to take full advantage of the museum, its collections and its offers, no matter what their situation or their difficulties in gaining access.

Disabled visitors

The museum is now fully accessible to people with limited mobility, except for one small historical room that cannot be refurbished. A "Comfortable Tour" booklet enables visitors who make the request to visit the museum in optimum conditions.

The auditorium and reception desk are equipped with an induction loop system. The museum's multimedia guide offers a "Discovery" tour in French Sign Language and can be equipped with magnetic lanyards (upon request).

Admission is free for disabled visitors who can if they wish receive a personalised welcome by appointment.

The museum's guides-mediators are trained in accessibility ensuring that the tours are adapted to everyone's needs and above all fulfilling for everyone. Specific tours in sign language and audio-description are also available.

For future exhibitions, there will be new tools to help visitors and provide mediation, thus enabling everyone to take part in the life of the museum.

For socially and financially disadvantaged visitors: the "Museum for All" initiative

To ensure the museum can be accessed by everyone, Musée Picasso Paris has introduced "Museum for All", an initiative designed to meet the needs of socially and financially disadvantaged visitors and the professionals and voluntary workers who accompany them. The museum offers professionals and volunteers in social sectors the chance to become cultural representatives of the museum, thus giving them access to resources and training courses that are specially designed to meet their needs.

Groups benefit from special prices to visit the museum alone or with one of our museum guides. The museum's team is at your disposal if you wish to discuss a possible visit or any specific requirements.

You can download a free practical guide from the museum's website, presenting the museum and its offer. This useful resource will help you prepare your visit to the museum.

- Concerted efforts in mediation

To promote diversity and shared experiences around the works of Picasso, the museum offers a varied cultural program that targets all types of visitors. Presenting the collections is at the heart of all the mediation activities.

During the guided tours, the guides-mediators are able to adapt to the specific requirements of each type of visitor so that everyone can access the collective heritage that is the museum's collections.

To avoid being too prescriptive or austere, tours will be guided by the visitors' perception of the works as a way to encourage dialogue and stimulate their critical mind.

A self-guided tour is supported by clear illustrated texts in the rooms which enable visitors to better understand the different stages in Picasso's artworks and encourage them to reflect upon his work.

In addition to being responsible for the conservation of national collections, the Musée National Picasso-Paris also has an educational vocation and it places arts and cultural education at the heart of its priorities and its visitors development strategy.

School groups can also benefit from special visiting arrangements. From Tuesday to Friday (outside zone C French school holidays), during a dedicated time slot before the museum opens to the rest of the public (9.30am to 11.30am), access to the museum and all activities are free.

2.4 Future exhibitions at the Musée national Picasso-Paris

- « Picasso. Sculptures » : 8 march - 28 august 2016

After being presented at the MoMa in New York, the exhibition "Picasso Sculptures" will also be presented at the Musée National Picasso-Paris from 8 March to 18 September 2016. Exceptional collections such as the *Verres d'absinthe* (1914) series or the original group of *Baigneurs* (1956) in wood, will be presented with the bronze casts from the Musée Picasso. Sculptures conserved at the Musée Picasso will be revisited and systematically accompanied by their "double" or "variant(s)". The aim of this project is to bring to light a little-studied aspect of Picasso's sculpture: its multiform dimension. This will be shown through series and variations, casts, reproductions and enlargements, based on original sculptures. There will be a catalogue to accompany the exhibition, inviting viewers to follow the great circulation of sculptures throughout the course of Picasso's life according to their reproduction, exhibition or dissemination through photographs, art journals and the media.

Alongside this exhibition, the museum is organizing an international symposium on 23 and 24 March 2016.

- « Miquel Barceló. Sol y sombra » : 22 march - 31 july 2016

At the end of March 2016, the Musée National Picasso-Paris will welcome Miquel Barceló. Born in 1957 in Majorca, he will be the first contemporary artist invited to present a one-man exhibition at the Hôtel Salé since its reopening in 2014. The exhibition, entitled "Sol y sombra," will present an ensemble of paintings, sculptures, ceramics, and works on paper from the 1990s to today. The exhibit will centre around the artist's diverse domains of creation and highlight the affinities of his work with the attitudes, the motifs, and the creative processes of Pablo Picasso. At the same time, the Bibliothèque Nationale de France will present an exhibition focused on the engravings of Barceló. Conceived as a partnership, these two exhibitions will give visitors the opportunity to discover or rediscover the rich and protean work of this well-known contemporary artist.

- « Picasso-Giacometti » : october 2016 - january 2017

The "Picasso-Giacometti" exhibition organised at the Musée National Picasso-Paris between October 2016 and January 2017, in collaboration with the Paris-based Fondation Alberto et Annette Giacometti, will throw light on the formal, friendly and iconographic relations between these two major 20th century artists. A specific theme illustrating the relations between Alberto Giacometti and Pablo Picasso will be studied in the new exhibition space of the Fondation Giacometti which opens to the public in 2016. This dialogue is based on collections at the Musée Picasso and the Fondation Giacometti. It will compare the approach taken by Picasso and Giacometti in various multidisciplinary areas: painting, sculpture and graphic art. The artists' private collections will also serve as a basis

3. REFERENCE POINTS

3.1 Museum dates and key figures

History

1973: The artist's heirs donated 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 (200,000 documents) by the artist's heirs.

October 2011: Work to renovate the Hôtel Salé starts, contracted out to Jean-François Bodin, the architect of the project, with Stéphane Thouin (ACMH) supervising the listed section.

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

2015: The Musée National Picasso-Paris celebrates its 30 anniversary.

The collection

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

Picasso's private collection of 46 paintings (the most represented artists being Matisse and Renoir). The collection includes some beautiful paintings by Cézanne, such as "Château Noir" and "Mer à l'Estaque", 20 ethnographic sculptures (African, Oceanic and Iberian art), 64 graphic artworks.

200,000 archive documents.

750 sq. metres of externalised store rooms.

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

The spaces

3,700 sq. metres: Total surface area of Hôtel Salé accessible to the public today (compared to 1,900 sq. metres in 1985)

700 visitors: present-day visitor numbers (twice as many as in 1985, with 380v/T)

37 exhibition rooms for permanent collections, i.e. 13 new rooms

An auditorium with 95 seats

A workshop of approximately 120 sq. metres

40,000 school children received annually.

750 sq. metres visitor reception area (Aile des Communs)

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

A café: Le Café sur le Toit.

3.2 Biography of Pablo Picasso

1880-1891: Malaga

Friday 25 October 1881

Pablo born to José Ruiz Blasco (1838-1913) and Maria Picasso y Lopez (1855-1939). José Ruiz Blasco taught drawing at the Malaga School of Fine Arts and was curator at the municipal museum. Picasso was later joined by two sisters: Dolorès, nicknamed Lola (1884-1958), and Concepción or Conchita (1887-1895).

1888-1889

Encouraged by his father, Pablo began painting.

1891-1895: La Coruña

1891

Don José accepted a teaching post at the Guarda Institute in La Coruña.

1892-1895

Picasso studied at the Fine Arts School in La Coruña and produced illustrations and caricatures at home. Produced his first oil paintings.

Friday 10 January 1895

Death of his sister Conchita from diphtheria.

In March, Don José was appointed professor at the Barcelona School of Fine Arts (La Lonja). Pablo's first visit to the Prado museum, Madrid.

1895-1904: Barcelona/ Paris/ Madrid

1896-1897

Pablo studied at La Lonja in Barcelona. Picasso produced his first "grandes machines", *First Communion* (Barcelona, Museu Picasso) and *Science and Charity* (Barcelona, Museu Picasso), winning the Gold Medal at the General Fine Arts Exhibition in Malaga. Picasso enrolled at the San Fernando Royal Academy of Fine Arts in Madrid.

1898

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

1899

He began frequenting *Els Quatre Gats*, a café in Barcelona.

1900

First stay in Paris, with Casagemas.

1901

17 February 1901: Casagemas committed suicide at a café in Paris.

In Madrid, Picasso founded the magazine *Arte Joven* with the Catalan writer Francisco de Asis Soler.

First exhibition in Paris at the Galeries Vollard.
Start of Blue Period.

Berthe Weill exhibited Picasso's first blue canvases alongside works by Henri Matisse.

1902

Produced his first clay sculpture, *Woman Seated* (MP 230), and a series of erotic drawings. Berthe Weill held a second exhibition of his work.

1904-1907: Towards *The Young Ladies of Avignon*

1904

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

1905

Met Leo and then Gertrude Stein and painted her portrait.

1906

Discovered Iberian sculpture at the Louvre.

1907

Acquired two Iberian stone head sculptures from Géry Pieret, Apollinaire's secretary. They learned in August 1911 that they had been stolen from the Louvre. Introduced to Georges Braque by Apollinaire. Visited the Trocadéro Museum of Ethnography, in Paris, and finished the *Young Ladies of Avignon* (originally entitled *The Brothel of Avignon* inspired by André Salmon).

1908-1915: The Cubism adventure

1908

Painted landscapes and figures composed of abstract and simplified forms. Through winter, he and Braque engaged in a daily pictorial dialogue.

1909

Spent summer in Horta de Ebro. Returned to Paris and moved to Boulevard Clichy.

1910

Picasso developed the Analytic Cubism style (1910-1912). Kahnweiler was appointed Picasso's official art dealer. Exhibition at the Galerie Vollard, then Picasso refused to show his work in Paris until 1916.

1911

Picasso exhibition at the 291 Gallery in New York.

1912

Started to introduce stencilled lettering into his paintings, and

produced his first collage *Still Life with Chair Caning* (MP36), and his first construction, a cardboard guitar (New York, The Museum of Modern Art). Picasso began introducing newspapers and other paper cut-outs into his paintings. Transferred his studio to Boulevard Raspail, Paris.

1913

Took part in the "International Exhibition of Modern Art" at the Armory Show in New York. Developed the "Synthetic" style of Cubism.

3 May: Picasso's father died

1914

Adopted a pointillist technique in his "rococo" cubist works which exactly reproduced "patterns" made from painted paper cut-outs and off-cuts of wallpaper.

2 August: Germany declared war on France. Braque and Derain were conscripted. Apollinaire enlisted.

1915-1924: the war and after, Ballets Russes and classicism

1915

Max Jacob baptised with Picasso as his godfather. Classic portraits of Ambroise Vollard and Jacques Doucet (MP 771).

1916

17 March: Apollinaire injured and had to undergo trepanation. Picasso introduced by Cocteau to Serge Diaghilev, director of the Ballets Russes. Moved to Montrouge.

1917

Accompanied Diaghilev and the Ballets Russes to Italy. Met 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) had its premier at the Théâtre du Châtelet, Paris. Picasso illustrated the programme for Apollinaire's *The Breasts of Tiresias*, a Surrealist play of two acts and a prologue. Picasso painted in a pointillist style.

1918

Matisse-Picasso exhibition at the Galerie Paul Guillaume. 12 July: Picasso married Olga Kokhlova at the Russian church on Rue Daru. Paul Rosenberg became Picasso's art dealer. 9 November: Death of Guillaume Apollinaire. Picasso moved to 23 rue La Boétie.

1919-1920

Met and encouraged Joan Miró. The artist collaborated with Diaghilev on the sets and costumes

of the ballet *The Three-Cornered Hat* and then until 1920 on *Pulcinella* by Pergolesi.

1921

4 February: birth of Paulo, the son of Picasso and Olga.
First stay in Dinard.

In Fontainebleau, he simultaneously painted the large neoclassical compositions of two versions of *Three Women at the Fountain* (New York, The Museum of Modern Art, MP 74) and two Cubist versions of the *Three Musicians* (New York, Museum of Modern Art and Philadelphia Museum of Art).

1922

Picasso designed the sets for Jean Cocteau's adaptation of *Antigone* performed at the Théâtre de l'Atelier (costumes by Coco Chanel).

1923

During the summer in Cap d'Antibes, Picasso executed the large neoclassical composition *The Pipes of Pan* (MP 79) and produced several studies of bathers.

1924-1935: Picasso and the Surrealists

1924

Designed various ballet sets and costumes.
Publication of the first issue of *La Révolution Surréaliste*, the journal directed by André Breton, in which the *Guitare* (MP 260) was reproduced alongside a poetic text by Pierre Reverdy. Picasso's works were then regularly reproduced in the publication.

1926

Publication of the first issue of *Cahiers d'art*, a journal founded by Christian Zervos, who would regularly publish articles on Picasso over following the years illustrated by numerous reproductions of his works.

1927

Picasso met Marie-Thérèse Walter (1907-1977), aged 17.
Engravings on the subject of the studio.

1928

The *Minotaure* motif appeared for the first time in the large collage *Minotaure* (Paris, Musée National d'Art Moderne).
Breton published *Surrealism and Painting* illustrating the foreword with works by Picasso: *Man with Clarinet*, 1912 (Madrid, Museo Thyssen Bornemisza), and *Woman in Shirt*, 1913 (private collection).
In Julio Gonzalez' studio, Picasso executed his iron sculptures *Bust* (MP 263) and *Figures* (MP 264 and MP 265), projects for the *Monument to Apollinaire* that Kahnweiler described as "outline drawings in space".

1929

Picasso began collaborating with Gonzalez on *Woman in the Garden*

(MP 267). The artist produced a series of paintings in which the classical themes of *large nudes* was subverted by a virulent colour palette and multiple deformities, as would be seen later in May in the *Large Nude in Red Armchair* (MP 113).

Carl Einstein published his essay "Pablo Picasso: Some Paintings from 1928", in the first issue of *Documents* (15 issues between 1929 and 1930), a publication launched by dissident Surrealists led by Georges Bataille. Further articles on Picasso would be published in the magazine throughout its run, in particular by Michel Leiris.

1930

Picasso completed the small oil-on-wood painting *Crucifixion* (MP 122), whose composition calls to mind the study published at the same time by Georges Bataille in *Documents on The Apocalypse of St. Sever*.
Picasso bought Château de Boisgeloup near Gisors, where he set up a sculpture studio. He secretly moved Marie-Thérèse into his studio at 44 rue La Boétie, Paris.

1931

At Boisgeloup, Picasso commenced his plaster sculptures of the *Large Busts* series, variations on Marie-Thérèse's face. In Juan-les-Pins, he began a series of engravings for the *Suite Vollard*.
In autumn, *The Metamorphoses of Ovid* was published by Albert Skira, featuring 30 etchings by Picasso, then Ambroise Vollard published *The Unknown Masterpiece* by Balzac, including 13 of Picasso's etchings.

1932

Picasso produced a prolific series of portraits and figures of women inspired by Marie-Thérèse.
Zervos published the first volume of the catalogue raisonné on Picasso's work (1895-1906).

1933

Picasso focused on engraving at Atelier 17, an art studio opened by Stanley William Hayter at 17 rue Campagne-Première, Paris.
Picasso produced a collage for the cover of the Surrealist publication *Minotaure* (New York, The Museum of Modern Art) for the joint issues 1 and 2 (June). *Minotaure* regularly published articles on Picasso, notably by publisher and art critic Tériade.
Fernande Olivier's memoirs *Picasso and His Friends* published.

1934

Produced sculptures using plaster imprints of everyday objects: *Woman with Foliage* (MP 314) and *Woman with Orange* (MP 327).
Picasso executed his first political works: *The Death of Marat* (engravings, MP 2448 and 2449) and *Woman with a Stylet* (MP 114).

Over the summer, he embarked on a new series of very brutal corridos, painted, drawn and engraved.

1935

Picasso stopped painting until 1936. Picasso penned his first poems. Picasso and Olga separated, but remained married.

5 September: Birth of Picasso and Marie-Thérèse's daughter, Maria de la Concepción, known as Maya.
Towards the end of the year, the artist started to frequent the Surrealist group, which met at Breton's place at 42 rue Fontaine. Sabartés arrived in Paris and became Picasso's secretary.

The association ADLAN (Amigos de los artes nuevas) organised, with Eluard's help, a Picasso retrospective that was to tour Spain in early 1936. Met Dora Maar, who was involved in the Surrealist group's political and artistic activities.

1936 - 1939: The Spanish Civil War

1936

3 May: victory for the Popular Front and Léon Blum.

In May, Breton organised the Exhibition of Surrealist Objects at the Galerie Charles Ratton featuring six works by Picasso.

18 July: General Franco's failed *pronunciamento* against the Republican government led to the outbreak of the Spanish Civil War.

Picasso met up with Dora Maar on the Côte d'Azur and the two lived together in Mougins. Picasso executed his *Arlésiennes* series. Picasso paid his first visit to the ancient village of Vallauris, an important pottery centre, and produced his first ceramics.

19 September: Picasso appointed honorary director of the Prado Museum by the Spanish Republic. Picasso, assisted by Dora, produced a series of 20 photograms using the cliché verre technique: Portrait of Dora Maar, in profile, front on, three-quarter view, in a mantilla (MP 1998-317, 318, 319, 321 and 323, former coll. of Dora Maar).

Participated in the "Fantastic Art, Dada and Surrealism" exhibition curated by Alfred H. Barr at the Museum of Modern Art in New York.

1937

Picasso moved to 7 rue des Grands-Augustin, Paris.

Produced a series of prints *The Dream and Lie of Franco* to be sold as postcards to raise funds for the Spanish Republican government. The same government invited Picasso to produce a painting for the Spanish pavilion at the International Exposition of Art and Technology in Modern Life in Paris. Produced a series of 13 drawings in preparation for a large painting on the subject of the Painter and his Model (MP 1178 to MP 1191)

26 April: Guernica, capital of the Basque Country, bombed by the Nazi airforce, causing nearly 4,000

deaths in a matter of hours. The daily newspaper *Ce soir*, run by Aragon, and *L'Humanité* published images of the bombing and its victims.

Picasso began his studies on *Guernica*.

12 July: Inauguration of the Spanish Pavilion, designed by Luis Lacasa and José-Luis Sert. In addition to *Guernica*, two sculptures by Picasso were exhibited: *Bust of Woman*, 1931 (MP 301), and *The Woman with the Vase*, 1933 (Madrid, Museo Nacional Centro de Arte Reina Sofia). Contributed to illustrating a tribute publication to Alfred Jarry with his *Portrait of Ubu*.

He painted *The Weeping Woman* (MP 165) and *The Suppliant* (MP 168), directly inspired by the Lerida bombings, of which he procured prints by Augusti Centelles (AP).

1938

Series of *Portraits of Dora Maar* (MP 1201) and self-portraits in homage to Van Gogh, including *Man with a Straw Hat and Ice Cream Cone* (MP 174).

1939-1945: War and Occupation

1939

13 January: Death of Picasso's mother in Barcelona.

26 January: Barcelona captured by the Frankists.

On 29 August, Sabartés and Picasso fled to Royan, where Marie-Thérèse and Maya were spending the summer. Picasso and Dora Maar took up residence at the Hôtel du Tigre.

1-3 September: Germany invaded Poland. Britain and France declared war.

The exhibition "Picasso: Forty Years of his Art" was curated by Alfred H. Barr, Museum of Modern Art in New York, before touring to eight cities around the US.

1940

Picasso returned to Paris. He lived in his studio on rue des Grands-Augustins throughout the Occupation.

1941

Penned the six-act play *Le Désir attrapé par la queue* (Desire Caught by the Tail), first published in 1945 by Gallimard.

Began drawing and painting for the collaborationist newspaper *Paris-Soir*.

Produced his monumental plaster bust of Dora, which in 1959 would be placed in the square outside Saint-Germain-des-Prés church, in Paris, and become the *Monument to Apollinaire* with whom the artist started working in 1921.

1942

Publication of Buffon's *Histoire naturelle* by Martin Fabiani, publisher and gallery owner, featuring 31 aquatints, etchings and

drypoint works by Picasso, commissioned by Volland in 1936. Picasso completed *The Dawn* (Paris, donated by the artist to the Musée National d'Art Moderne) of which the museum owns all of the preparatory drawings (MP 1230 to MP 1273).

Maurice de Vlaminck published the article *Open opinions on painting in Comœdia* in which he launched a scathing attack on Picasso. Various young painters and intellectuals engaged in the Resistance published a series of articles in support of Picasso.

1943

Executed the sculpture *Man with Sheep* modelled in clay on an iron frame and moulded in plaster for subsequent bronze casting (MP 331), and the sculpture *Skull* (MP 326). Met Françoise Gilot, a young painter aged 22. Picasso and Dora separated. However, they continued to see each other until 1946.

1944

28 February: Max Jacob arrested in Saint-Benoît-sur-Loire and transported to Drancy concentration camp where he died on 5 March.

The poetry anthology *Contrée (Against the Grain)* by Robert Desnos, who was deported to a concentration camp where he died, was published by Robert J. Godet. The publication was illustrated with an etching by Picasso (MP 2003-17).

16 June: A reading was held at Picasso's studio on rue des Grands-Augustins of *Désir attrapé par la queue*, performed by Jean Aubier, Simone de Beauvoir, Albert Camus, Cécile Éluard, Valentine Hugo, Jacques Lacan, Louise and Michel Leiris, Dora Maar, Pierre Reverdy and Jean-Paul Sartre. The reading appears to have been a tribute to Max Jacob. Photographs by Brassai (MP 1986-32).

5 October: *L'Humanité* announced that Picasso had joined the French Communist Party (PCF).

The first Salon d'Automne after the Liberation was dedicated to works prohibited for display by the Nazis during the Occupation and accused of being "degenerate art", including an important retrospective of Picasso's work. The public responded violently to the artworks. Picasso chaired the management committee of the Front National des Arts which investigated the cases of artists involved in the collaboration.

1945

19 March: Performance of the *Désir attrapé par la queue* by Picasso at the apartment of Louise and Michel Leiris in Paris. Directed by Albert Camus with musical accompaniment by Georges Hugnet. The spectators included Georges Braque and his wife, Cécile Éluard, Jacques Lacan and Jaime Sabartés. Photo reportage by Brassai.

Picasso produced three realistic portrait drawings of Maurice Thorez.

At the PCF's 10th congress, Picasso was both praised and accused in the report published by Roger Garaudy, who sought to reassure the party's official painters following Zhdanov's doctrine on Social Realism.

1946-1954: after the war, communism and the Mediterranean

1946

Picasso painted *Monument to the Spanish Who Died For France*, which was shown with *The Charnel House* at the exhibition "Art and Resistance" at the Musée National d'Art Moderne in Paris (15 February to 15 March).

Picasso and Françoise Gilot started their life together.

In September, Picasso was invited by Romuald Dor de la Souchère, curator at the Museum of Antibes, to set up his studio in a room in Château Grimaldi. He painted some 20 works on Mediterranean themes using Ripolin enamel paint on boards of fibro-cement and plywood which he left *in situ* and which now make up the municipal collection dedicated to Picasso's memory and exhibited at the château.

Jaime Sabartés' *Picasso: portraits and souvenirs* published by Louis Carré and Maximilien Vox.

1947

Wildlife, cenotaur and bacchantes recalled the series of paintings produced in Antibes.

Picasso, on the suggestion of Georges Salles (director of the Musées de France agency) and Jean Cassou (director of the Musée National d'Art Moderne in Paris), agreed to donate ten important paintings to the Musée National d'Art Moderne.

15 May: Birth of Claude, Françoise Gilot and Picasso's first child, then the family moved to Golfe-Juan.

Start of an intense ceramics period at the Ramié pottery in Vallauris.

1948

For the first time, works by Picasso were exhibited in Italy, at the Venice Biennale.

In August, Picasso and Paul Éluard attended the World Congress of Intellectuals for Peace convened in Wrocław, Poland, to demand the release of Pablo Neruda, held prisoner in Chile. Visited Krakow and Auschwitz.

Exhibited 149 ceramics pieces at the Maison de la Pensée française, in Paris.

1949

Aragon chose *The Dove* to illustrate the poster promoting the Congress for Peace being held in April at the Salle Pleyel.

19 April: Birth of Paloma, the second child to Françoise Gilot and Picasso. One of Picasso's drawings, *À ta santé Staline!*, was published in *L'Humanité* (MP 1391 to 1393), causing a scandal.

1950

Picasso produced a series of large plaster sculptures involving a range of different objects with intrinsic poetic or visual worth and subverted from their standard use: *Girl Skipping* (MP 336), *Woman with Baby Carriage* (MP 337) and *Nanny Goat* (MP 339 and 340). Pursued his fascination with ceramics.

In November, Picasso won the Lenin Peace Prize.

New exhibition at the Maison de la Pensée française, preface written by Aragon.

1951

Massacre en Corée (MP 203), large canvas in a grisaille palette replete with references to Goya, Manet and Puvis de Chavannes. More sculptures inspired by everyday objects. Important Picasso retrospective held in Tokyo and Osaka (Takashimaya).

1952

Pursued his "Vanités" series.

31 March: Execution of the Greek resistance leader Nikos Beloyannis, the subject of a drawing by Picasso: *Man with the Carnation* (private collection).

The artist was commissioned to decorate an abandoned 14th-century chapel close to the Place du Marché in Vallauris.

1953

Picasso produced several paintings on the theme of *The Reader* (MP 207), which introduced his new technique of large monochrome areas in acidic colours around 1953-1954.

Exhibition "Cubism, 1907-1914" held at the Musée National d'Art Moderne in Paris (January-April). *The Young Ladies of Avignon* was included.

Aragon asked Picasso permission to publish the *Portrait of Stalin* in the 12-19 March issue of *Lettres françaises*, causing a scandal.

Picasso retrospective opened at the Galleria Nazionale d'Arte Moderna in Rome (May-July). His *War and Peace* murals were presented there. The exhibition next toured to Milan and was enriched with several of his essential works, including *Guernica*, *The Charnel House*, *Massacre in Korea* and *War and Peace*.

Sabartès decided to donate his private collection to the city of Barcelona.

1954-1967: Picasso among the Masters

1954

In July, the Maison de la Pensée française in Paris presented "Picasso: two periods, 1900-1914, 1950-1954" in which his paintings in the Shchukin collection are removed from the Soviet museums for the occasion. A week after the exhibition opened, they were removed and returned. As a replacement, Picasso loaned works from his own collection, including a *Portrait of Madam Z.*

The artist and Jacqueline Roque moved to rue des Grands-Augustins, Paris.

3 November: Death of Henri Matisse. During the winter, Picasso produced the first drawings in his series of fifteen paintings and two lithographs based on *Women of Algiers* (Paris, Musée du Louvre).

1955

11 February: Olga Picasso died in Cannes.

Important retrospective "Picasso: paintings, 1900-1955" exhibited at the Musée des Arts Décoratifs in Paris, featuring *Guernica* (June-October). The exhibition later transferred to Munich, Cologne and Hamburg, until April 1956. Picasso bought a large villa in Cannes, *La Californie*, built in 1920. Henri-Georges Clouzot made the film *Le Mystère Picasso* at the Victorine studios in Nice.

1956

David Douglas Duncan began his series of photos of Picasso in his studio and with his family, published in *The Private World of Pablo Picasso* in 1958.

First Picasso exhibition in Barcelona, at the Sala Gaspar (October).

The artist celebrated his 75th birthday at the Galerie Madoura with the potters from Vallauris. In Moscow, Ilya Ehrenburg organised an exhibition of works belonging to Russian collections.

Together with Édouard Pignon, Hélène Parmelin and seven other militants, he signed a letter addressed to the French Communist Party's main committee, declaring their concern about the situation in Hungary, which was published in *Le Monde*.

1957

Began working on the subject of Vélasquez' *Maids of Honour* which continued to the end of the year. Commissioned to produce a large mural to decorate the UNESCO building in Paris.

1958

The artist created two large sculptures made of rose chamotte clay (Flute Player and Seated Diaulos Player, MP 3744 and MP 3745). Started a series of sculptures assembled from pieces of recovered wood.

The mural made of ceramic panels based on Picasso's boxes was installed in the main hall (the "Delegates' Lounge") of the UNESCO building. Georges Salles, who accepted the composition on behalf of UNESCO, proposed the title, *The Fall of Icarus*, which replaced the mural's original title, *The Forces of Life and the Spirit Triumphant over Evil*.

Purchased Château de Vauvenargues, a 14th-century castle located near Aix-en-Provence, at the foot of Mount Saint-Victoire, an

iconic subject in a number of Cézanne paintings.

1959

Penned a long poem in Spanish, *Trozo de piel* (*Hunk of Skin*), which was published by the poet Camilo José Cela in 1961.

Started to produce linocuts.

The large bronze he produced in 1941, the *Bust of Dora Maar*, *Monument to Apollinaire*, was placed and inaugurated on the Square de Saint-Germain-des-Prés in Paris.

The artist began researching the variations on Manet's *Lunch on the Grass* between August 1959 and December 1961.

Vallauris Chapel, decorated with the murals *War and Peace*, was officially inaugurated and the place was converted into a national museum. Produced linoleum cuts on Mediterranean subjects.

With Jacqueline, Luis Dominguin and the actress Lucia Bose, Dominguin's wife, Picasso appeared in *Testament d'Orphée* (Testament of Orpheus), a film directed by and starring Jean Cocteau.

1960

"Picasso. Retrospective 1895-1959", Tate Gallery in London, 270 works, catalogue written by Roland Penrose.

1961

2 March: Picasso married Jacqueline Roque in Vallauris at an intimate wedding. They moved to Mougins in June.

Executed painted and cut-out sheet metal sculptures, including, for example, *The Chair* (MP 359), *Woman with Open Arms* (MP 360), *Pierrot Seated* (MP 364 and 1527) and the *Footballers* (MP 362 and 363).

Publication of *Picasso's Picasso* by David Douglas Duncan, revealing the works in the artist's own personal collection which would form the foundation of the works accepted in lieu on behalf of the Musée National Picasso and chart his trajectory.

1962

1 May: Picasso awarded the Lenin Peace Prize for the second time. Continued to produce his sheet metal *busts*. Produced some 70 *portraits of Jacqueline* using different techniques including painting, drawing, pottery and engraving. Produced an illustration (MP 1533) and painting of *The Abduction of the Sabines* by Poussin (one version at the Musée National d'Art Moderne in Paris, one at the Národní Gallery in Prague, and another at the Fondation Beyeler in Basel, Switzerland).

The monumental painted-metal sculpture *Woman with Open Arms* (1960) was enlarged to six metres tall out of cement by Carl Nesjar, for Kahnweiler's garden in Saint-Hilaire. The sculpture was placed in the grounds of the museum in Villeneuve-d'Ascq.

1963

Picasso painted *The Capture of the Sabines* inspired by David's original

work (Boston, Museum of Fine Arts) and produced 13 variations of Jacqueline's portrait in the first few days of the year.

The artist started the prolific series of the *Painter and His Model*, which he continued throughout the year. Opening of the Museu Picasso in Barcelona on Calle Montcada, in the Palau Palace, a 15th-century palace. Death of Georges Braque. Death of Jean Cocteau. Picasso began a very close collaboration with brothers Aldo and Piero Crommelynck, who moved their intaglio studio to Mougins, to produce etchings. Employed a multitude of bold techniques and mixed processes in his *Embraces* series and then his *Painter and His Model* series (MP 2709-13 and 2737).

1964

Painted a series of 20 paintings inspired by Manet's *Olympia*. Françoise Gilot, in collaboration with Carlton Lake, published *Life with Picasso*, New York, McGraw Hill, published in French by Calman-Lévy in 1965. Resumed his focus on engraving, notably with the use of coloured "soft varnish". Completed the model for the *Bust* sculpture intended for the Civic Art Center in Chicago inspired by his 1962 *Bust of Woman*. The final version, made of steel and measuring 20 metres tall, was inaugurated in 1967. This was followed by long series of paintings on the *Painter and His Model* (MP 1990-31), which carried on into the following year, as well as the themes of the *Painter* and the *Bust of Man*, forming the continuation of multiple self-portraits featuring the artist's face. Gallimard published Brassai's *Conversations with Picasso*, illustrated with photographs by the author.

1965

Inspired by Rembrandt's *Hendrickje Stoffels* (1654, London, National Gallery), Picasso produced the large provocative canvas *La Pisseuse* (The Pee'er) (Paris, Musée National d'Art Moderne). Introduced new themes into his painting: man carrying a child, family, man eating watermelons. In November, the artist underwent surgery for an ulcer at the American Hospital in Neuilly and spent his last time in Paris. Carl Nesjar produced larger models (MP 1831 to 1848) in cement of the figures in the Lunch on the Grass which were subsequently placed in the grounds of the Moderna Museet in Stockholm.

1966

Illustrated and painted figures of the *Musketeers*, inspired by the gentlemen in the Spanish Golden Age portrayed by Vélasquez. Series of black and colour illustrations in a notebook (MP 1990-116) featuring figures, erotic drawings and burlesque scenes, or graphically commenting on the

large Ingres painting Jupiter and Thetis.

28 September: Death of André Breton.

"Homage to Picasso" exhibition organised by Jean Leymarie at the Grand Palais and the Petit Palais, in Paris. Inauguration by André Malraux, France's Minister of Culture since 1959 (November). The exhibition unveiled a number of sculptures produced by the artist to the general public.

1967

The artist refused to accept the Legion of Honour medal, the highest decoration in France. Picasso was evicted from his Parisian studio on Rue des Grands-Augustins which he had occupied since 1937. Picasso continued with his *Busts of Musketeers* series. The *Painter and His Model* (MP 1990-32) series, which for the very first time featured the characteristic Rembrandtesque figures particularly inspired by the painting Rembrandt and Saskia. The exhibition "Picasso: Sculptures, Ceramics, Graphic Work" at the Tate Gallery in London, curated by Sir Roland Penrose (June-August), subsequently presented at the Museum of Modern Art in New York (11 October 1967-1 January 1968). Picasso produced the large painting *The Couple* (MP 1990-33), that departed from the Rembrandt inspiration to make way for a major follow-on from the *Couples* and *Embraces* which dominated Picasso's oeuvre until his death.

1968-1973: his final years

1968

Paintings on the theme of the *Nude with Bird* (Cologne, Museum Ludwig) and drawings on the *Turkish Bath* (Paris, Musée du Louvre, Jean-Auguste-Dominique Ingres, *The Turkish Bath*). Jaime Sabartès died and so to honour his memory, Picasso donated all of his *Las Meninas* (The Maids of Honour) series (58 paintings) and a portrait of Sabartès dating from his Blue period to the Museu Picasso in Barcelona. The artist then completed his 347 *engravings* dealing with complex iconographic themes, combining references to the circus, the corrida, the theatre and the commedia dell'arte, including erotic scenes inspired by the Ingres painting *Raphael and the Fornarina*. The 347 *engravings* were printed by the Crommelynck brothers in their Mougins studio.

1969

Picasso entered an intense period of painting during which he produced some 165 works in a year (between 5 January 1969 and 2 February 1970), the subjects including portraits, couples, nudes, men with swords, smokers and still lifes. Publication of *The Burial of the Count of Orgaz*, with words by Picasso written sometime between

6 January 1957 and 20 August 1959, and a prologue by Rafael Alberti (published by Gustavo Gili and Ediciones de la Cometa, Barcelona). This "literary fantasy" by Picasso was accompanied by a series of illustrations by the artist, including a burin engraving, 12 etchings and three aquatints selected from works produced between 1966 and 1967.

1970

Picasso donated to the Museu Picasso in Barcelona works left to his family dating from the early days of his career and produced in La Coruña then in Barcelona, together with pieces realised in 1917 during his time with the Ballets Russes. Exhibition "Picasso 1969-1970" at the Palais des Papes in Avignon. The event organised by Yvonne Zervos brought together 167 paintings and 45 drawings. Christian Zervos designed the installation and wrote the catalogue preface. The exhibition caused a public outcry. Picasso's recent paintings displayed in two parallel rows, with his virulent colour palette, erotic subjects and huge sizes were once again misunderstood. Death of Christian Zervos shortly after the death of his wife Yvonne. Picasso painted without interruption until his death a series of large paintings combining the many themes he studied throughout his lifetime.

1971

Picasso donated 57 drawings produced between 15 December 1970 and 4 February 1971 to the Musée Réattu in Arles. In October, to celebrate Picasso's 90th birthday, a selection of works from French public collections was presented in the Louvre's Grande Galerie. Picasso donated *Guitar* (1912), his first metal construction, to William Rubin to exhibit at the Museum of Modern Art in New York. For the occasion, he revealed the original of the *Guitar*, made out of cardboard (New York, The Museum of Modern Art).

1972

Series of illustrated self-portraits, where the head is displayed as a mask or a skull with bulging eyes (MP 1982-160). Produced drawings of reclining nudes, obscenely arranging provocative old odalisques conveying the corruption of the flesh and the destruction of appearances: *Nude in an Armchair* (MP 1544), *Nude* (MP 1542) and *Nude Woman and Musketeer* (MP 1540).

1973

8 April: Picasso died at his farmhouse Notre-Dame-de-Vie in Mougins. The exhibition "Pablo Picasso, 1970-1972" at the Palais des Papes in Avignon (catalogue prefaced by René Char) allowed the public to discover the last works selected by the artist himself for the show (23 May-23 September).

4. PATRON



Major player in cultural sponsorship in France, Banque Neuflyze OBC reinforces its action to help promote our heritage by supporting the great exhibition of 2015! *Picasso !* which will celebrate the 30th anniversary of the Musée National Picasso-Paris,

Neuflyze OBC is proud to take part in this ambitious exhibition which will occupy the whole museum and encourage visitors to take a new contemporary look at Picasso by focusing on the artist's creative process through its archives.

By associating its name with this anniversary exhibition, the bank once again hopes to show that art can create a sense of wonder and constantly renew people's view of the world.

Honoured by the Ministry of Culture and Communication as a Major Sponsor and awarded the Admical Oscar for its cultural sponsorship, Neuflyze OBC sets out to combine the culture of the past with that of the future, thus continuing its founding fathers' centuries-old tradition of philanthropy.

A banker with convictions

The bank's sponsorship policy focuses on two areas: contemporary creation and the promotion of heritage in the field of visual arts (plastic arts and cinema), which echoes its vision of a private bank, i.e. preserving an inherited legacy and enhancing a future legacy.

Neuflyze OBC tries to be present at all the key stages of an artwork: the creation/production, exhibition/circulation and restoration/promotion. Therefore it sponsors artists' residencies, contributes to the production of artworks, supports exhibitions and festivals and participates in the restoration of our artistic heritage in museums.

Choices reflecting the values of a private bank

The actions carried out by Neuflyze OBC are the proof of a rigorous, long-term commitment to high-quality, creative, state-of-the-art initiatives. They also underline the fact that, as one of France's leading private Banks, it is in accord with its clients and relations, especially families with roots in the French industrial sector who are often art lovers, and professionals from the world of cinema and communication drawn from all parts of the country.

A coherent sponsorship policy

Neuflyze OBC also shares its commitments with its insurance company, Neuflyze Vie, which has opted to focus on contemporary, photographic and videographic images through partnerships of various kinds, like its durable contribution to Jeu de Paume and MEP museums.

Neuflyze OBC Contacts

Carole Tournay (Sponsorships and Events Manager)

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carole.tournay@fr.abnamro.com

5. PICTURES AVAILABLE FOR THE PRESS

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Reproduction of items in the Museum collections is free of charge only for announcements whose size is less or equal to a quarter page. These articles, presenting the Museum and its events, must be issued between the 20th of October 2015 and the 20th of January 2016. Please use the copyright :

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PICASSO ADMINISTRATION

8 rue Volney

75002 Paris

Tél : +33(0)1 47 03 69 70

Contact: Christine Pinault / cpinault@picasso.fr



Autoportrait
[Autumn 1906]
Oil on canvas
65 x 54 cm
Payment in kind 1979
Inv.: MP8
© RMN-GP/René-Gabriel Ojéda
© Succession Picasso 2015



Portrait d'Olga dans un fauteuil
[Spring 1918]
Oil on canvas
130 x 88,8 cm
Payment in kind 1979
Inv.: MP55
© RMN-GP/René-Gabriel Ojéda
© Succession Picasso 2014



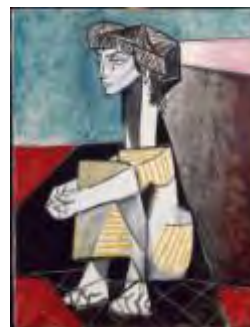
La Flûte de Pan
[Summer 1923]
Oil on canvas
205 x 174 cm
Payment in kind 1979
Inv.: MP79
© RMN-GP/Jean Gilles Berizzi
© Succession Picasso 2015



La Célestine (La femme à la taie)
[March 1904]
Oil on canvas
74,5 x 58,5 cm
Former collection of Max Pellequer Donated by M. Fredrik Roos
Inv.: MP1989-5
© RMN-GP/ Droits réservés
© Succession Picasso 2015



Femme assise dans un fauteuil rouge [1932]
Oil on canvas
130 x 97,5 cm
Payment in kind 1979
Inv.: MP139
© RMN-GP/René-Gabriel Ojéda
© Succession Picasso 2015



Jacqueline aux mains croisées
[3 June 1954]
Oil on canvas
116 x 88,5 cm
Payment in kind 1990
Inv.: MP1990-26
© RMN-GP/Jean Gilles Berizzi
© Succession Picasso 2015



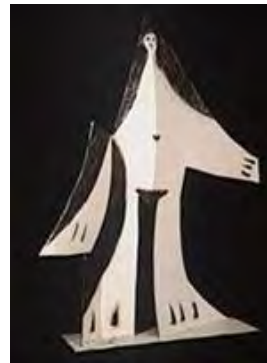
Paul en Arlequin [1924]
Oil on canvas
130 x 97,5 cm
Payment in kind 1979
Inv.: MP83
© RMN-GP/Jean Gilles Berizzi
© Succession Picasso 2014



Le Jeune peintre [14 avril 1972]
Oil on canvas
91 x 72,5 cm
Payment in kind 1979
Inv.: MP228
© RMN-GP/René-Gabriel Ojéda
© Succession Picasso 2015



Trois Figures sous un arbre
[winter 1907-1908]
Oil on canvas
99 x 99 cm
Donated in 1986
Inv. : MP1986-2
© Succession Picasso
2015



Femme aux bras écartés [1961]
Cut and folded sheet metal
and painted wire mesh
185 x 177,5 x 72,5 cm
Payment in kind 1979
Inv. : MP360
© Succession Picasso 2015



Portrait de Dora Maar
[1937]
Oil on canvas
92 x 65 cm
Payment in kind 1979
Inv. : MP158
© Succession Picasso
2015



Grande baigneuse au livre
[18 february 1937]
Oil, pastel and charcoal on
canvas
130 x 97,5 cm
Payment in kind 1979
Inv. : MP160
© Succession Picasso 2015



Grand nu au fauteuil rouge
[5 may 1929]
Oil on canvas
195x129
Inv : MP 113
© Succession Picasso 2015



Baigneuse ouvrant une cabine
[9 augustt 1928]
Oil on canvas
32,8x22
Inv : MP 107
© Succession Picasso 2015

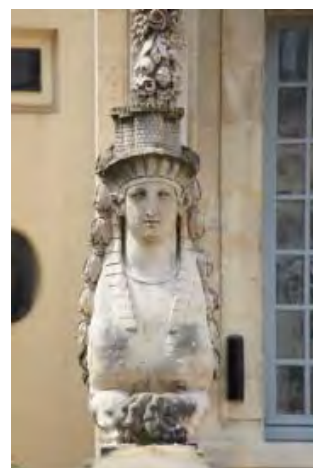


La famille
[30 september 1970]
162x130
Oil on canvas
MP222© Succession
Picasso 2015

Views of the Musée national Picasso-Paris

Visuels free from copyright

© Musée national Picasso-Paris, 2015 / Fabien Campoverde



6. PRACTICAL INFORMATION

6.1 Times, access and prices

5 rue de Thorigny, 75003 Paris
Metro stations : Ligne 1 Saint-Paul
Line 8 Saint-Sébastien-Froissart
Line 8 Chemin Vert
Buses : 20 - 29 - 65 - 75 - 69 - 96

OPENING TIMES

Tous les jours sauf le lundi, le 25 décembre, le 1er janvier et le 1er mai.

Jusqu'au 1er novembre 2015 : de 9h30 à 18h du mardi au dimanche.

A compter du 3 novembre 2015 : de 11h30 à 18h du mardi au vendredi ; de 9h30 à 18h le samedis et dimanche.

INFORMATION

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

ACCESSIBILITY

The museum is now accessible to people with limited mobility; Disabled visitors can request a personalized welcome at the following address

accessibilite@museepicassoparis.fr

LE CAFÉ SUR LE TOIT

Open from Tuesday to Sunday, at museum opening times

PRICES

Admission tickets

To avoid queuing, you are advised to book your ticket in advance at billetterie.museepicassoparis.fr

Full price : €12,50

Tarif réduit : €11

The Musée national Picasso - Paris accepts the Paris Museum Pass

Picasso Pass

The Solo Picasso Pass provides one year's free unlimited entry to the Picasso museum:

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's multimedia guide is available in French, English, Spanish and French sign language.

For rent at the museum:

Full price: €4 / Concessions: €3

The multimedia guide can be booked at

billetterie.museepicassoparis.fr

It can be downloaded from Google Play and the App Store www.museepicassoparis.fr

6.2 The new shop

October 2015



Opening of the Musée national Opening of the Musée National Picasso-Paris book and gift shop

4, Rue de Thorigny
75003 Paris

In October 2014, the re-opening of the Musée National Picasso-Paris was an important event.

On this occasion, after a public consultation, the Rmn-Grand Palais were entrusted with the management of the museum's bookshop and gift shop.

First of all, a shop was opened at the Hôtel Salé, offering books for the general public and some rare works, as well as a selection of postcards, notebooks, notepads, objects and gifts, some of which were produced exclusively for this shop.

One year later, the Rmn-Grand Palais, in partnership with the Musée National Picasso-Paris, is opening a new shop at a different place fitted out in collaboration with Jean-François Bodin's firm of architects.

This shop reflects the life of Picasso in his studio. A studio of the past and the present. Simple timeless objects with a dash of avant-gardism – things that Picasso would have liked. Natural materials (lightly waxed parquet, exposed beams, wood and metal shelves where paintbrushes and family portraits accumulate, etc.) that will hold fine objects, at all prices. Cubist vases, stylised doves, an African mask, a mandolin, sketch books, etc. Visitors can stroll through a series of rooms discovering different worlds – tableware, textiles, workshop-offices and children's areas.

This special place, at 4 rue de Thorigny in the Marais district, will also offer a very comprehensive bibliography dedicated to the life and works of Picasso and, more generally, modern and contemporary art.

Artists, designers and creators will show off their talent and exclusive creations at this concept-store.

The profuse offering will change as often as Picasso's moods.

Librairie boutique du Musée national Picasso - Paris
4 rue de Thorigny - 75003 Paris
Tél (ligne provisoire) : + 33 (0) 1 58 65 15 66
librairie-boutique.picasso@rmngp.fr

OPENING TIMES

Tuesday to Friday from 11.30 am to 6.00 pm
Saturday, Sunday and public holidays: from 9.30 am to 6 pm
(except 25 December, 1 January and 1 May)
Late night opening until 9 pm on the 3rd Friday of every month.
Closed: Mondays and public holidays

7. PRESS CONTACTS

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