

Musée Picasso Paris



PRESS KIT

PICASSO. CHEFS-D'ŒUVRE !

Exhibition from 4 September 2018 to 13 January 2019

Picasso
23

1. PICASSO. MASTERPIECES !	p. 3
1.1 EXHIBITION STRUCTURE	p. 4
1.2 THE CURATORS	p. 11
1.3 THE EXHIBITION CATALOGUE	p. 12
1.4 CULTURAL PROGRAMMING RELATED TO THE EXHIBITION	p. 22
1.5 EDUCATIONAL MATERIALS FOR THE EXHIBITION	p. 25
2. SPONSORS OF THE EXHIBITION	p. 32
2.1 PARTNER INSTITUTIONS	p. 32
2.2 MEDIA PARTNERS	p. 33
3. THE MUSÉE NATIONAL PICASSO-PARIS	p. 36
3.1 NOW AT THE MUSEUM	p. 36
3.2 FUTURE EXHIBITIONS AT THE MUSEUM	p. 37
3.3 EXCEPTIONAL EVENTS OUTSIDE THE MUSEUM	p. 38
3.4 THE MOST IMPORTANT COLLECTION OF PICASSO'S WORKS	p. 42
3.5 THE HÔTEL SALÉ : A STUNNING SETTING	p. 44
4. GETTING YOUR BEARINGS	p. 46
4.1 TIMELINE	p. 46
4.2 KEY DATES AND FIGURES	p. 50
5. VISUELS AVAILABLE FOR THE PRESS	p. 51
5.1 WORKS EXHIBITED	p. 51
5.2 IMAGES OF THE MUSÉE NATIONAL PICASSO-PARIS	p. 58
6. PRACTICAL INFORMATION	p. 59
7. PRESS CONTACTS	p. 60

1. PICASSO. MASTERPIECES !

3

From 4 September 2018 to 13 January 2019 at the Musée national Picasso-Paris

What does 'masterpiece' mean to Pablo Picasso? The exhibition "Picasso. Masterpieces !" seeks to answer this question by assembling many of Picasso's great works from around the world, some of which are being exhibited in Paris for the very first time. Thanks to exceptional loans, masterpieces from all over the world will dialogue with those from the collection of the Musée national Picasso-Paris to offer a new interpretation of Picasso's creations, with particular attention to the critical reception of his works. Focusing on past exhibitions, reviews, and texts, this show explores how Picasso's works have become, throughout the years, iconic masterpieces. The archives of the Musée national Picasso-Paris play an essential role in recounting this story.

1. LE CHEF-D'ŒUVRE INCONNU

Achieving perfect beauty, the absolute masterpiece: this is the dream that the painter Frenhofer, the hero of Honoré de Balzac's novel, *Le Chef-d'oeuvre inconnu*, pursued in vain. Published for the first time in 1831, the text was illustrated a century later by Pablo Picasso, at the request of art dealer Ambroise Vollard. The theme of the painter and his model which Picasso explores in his work represents the kind of ideal artistic vision which leads to Frenhofer's death as he attempts to portray the expression of a soul, to reach perfection through a work of art.

The artist at work is a running theme in Picasso's oeuvre. His many self-portraits, alone or with a model, are also reflections on the creative process. One of the most prolific painters of the 20th century, relentlessly seeking new modes of expression, Picasso dedicated his life to a quest similar to that of Frenhofer. Through a selection of key works, milestones of Picasso's artistic career, the exhibition "Picasso: Masterpieces!" looks back at this journey. From the conditions in which the artwork was produced to the influence of its critical reception, the exhibition examines the events that helped make each piece an icon of art. Throughout the 20th century, from the academic tradition to modern revolutions, Picasso's pursuits radically redefined the concept of the masterpiece.

2. SCIENCE ET CHARITÉ

Science and Charity is one of the rare pieces from Picasso's youth which he kept for himself, before it was donated to the Museu Picasso in Barcelona in 1970. Thanks to the close relationship between this institution and the Musée national Picasso-Paris, this work is now being exhibited in Paris for the first time.

Picasso was only 16 when he painted *Science et Charité*. While studying at Llotja, the School of Art and Design of Barcelona, he chose to paint a theme popular at art shows and among the followers of social realism: visiting the ill. The artist combines images from his daily life with academic models. His father acts as the model for the doctor, and the subject echoes a personal drama, the death of his younger sister Conchita in 1895. Sent to the General Exhibition of Fine Arts in Madrid, the work received an honourable mention, before it was awarded a gold medal at the Provincial Exhibition of Malaga. It demonstrates the incredible technical skill shown by the young Picasso.

3. LES DEMOISELLES D'AVIGNON

When he discovered *Les Femmes d'Alger* in 1907, Georges Braque said, "It is as though, with your painting, you wanted us to eat oakum or drink oil." From its creation until its exhibition at the Salon d'Antin in Paris in 1916, the work evoked reactions of indifference, incomprehension and rejection. An emblematic canvas of the pictorial revolutions of the 20th century, *Les Femmes d'Alger* was a foundational work in the birth of cubism. Jacques Doucet bought the piece in 1924 at the recommendation of poet André Breton, who was, at the time, one of the few able to recognize the significance of the acquisition. However, when the designer died, the work returned to the art market.

It joined the collection of the New York Museum of Modern Art in 1939. This institutional recognition conferred upon the painting the status of a modern masterpiece, more than thirty years after it was first created. *Les Demoiselles d'Avignon* no longer travels. The artist kept many studies for the painting throughout his life which today shed light on the genesis of the work. These studies have become icons of the Musée national Picasso-Paris.

4. LES ARLEQUINS

The Harlequin figure, Picasso's nostalgic double, features throughout the artist's works. In 1923, amidst the Return to Order, it embodies the classic ideal which Picasso expresses in the genre of portraiture. The harlequin theme, particularly appreciated by the dealer Paul Rosenberg, quickly gained favour in the art world, even leading to a fund-raising campaign in 1967 to enable the city of Basel to acquire *Arlequin assis*.

Picasso borrowed characteristics from the Spanish painter Jacinto Salvadó (1892-1983) for these harlequins. From one piece to the next, the model maintains the same costume and his poses are imbued with the same melancholy. Picasso repeats and reworks these motifs throughout the series.

5. LES BAIGNEUSES

On 8 February 1937, Picasso's birthplace, Malaga, was seized by nationalist troops. In the space of just a few days - on the 10th, 12th and 18th of February - Picasso painted three troubling beach scenes featuring dominant, imposing bathers. He distorted their bodies and opted for a mineral palette. The landscapes are reduced to just a few lines. The viewer's gaze is focused on these monstrous figures, inspired by Picasso's conversations with surrealists Man Ray, Paul Éluard and Dora Maar, with whom he spent the summers of 1936 and 1937.

Long kept in private collections, these three works have rarely been exhibited. Representing a true series of masterpieces, they have been brought together for the first time in France for this exhibition, thanks to a partnership between the Peggy Guggenheim Foundation in Venice, the Lyon Museum of Fine Arts and the Musée national Picasso-Paris.

6. FEMMES À LEUR TOILETTE

Femmes à leur toilette, a monumental collage created in the winter of 1937-1938, is today presented for the first time since its restoration in 2018.

Choosing the traditional theme of hairstyling, Picasso stages three women grooming themselves, evoking a series of romantic partners with whom he had been close. The images of Olga Picasso, Marie-Thérèse Walter and Dora Maar haunt the composition of this tapestry cartoon, the only one designed by the artist, which he kept throughout his life. Completed at the Grands-Augustins studio in Paris, the work directly recalls *Guernica*, created a few months earlier. Picasso returns to the concept of a very large format and assembles on the canvas a multitude of paper cuttings with varied motifs. The artist, who had given up on the idea of including elements of painted paper in *Guernica* at the start of the year, here gives free rein to this procedure inspired by the cubist studies of papier collé. *Femmes à leur toilette* embodies the artistic revolutions that Picasso orchestrated throughout his life and is one of the masterpieces of the Musée national Picasso-Paris.

7. LA DANSE

In spring 1925, Picasso and his wife Olga joined the Ballets russes in Monte Carlo. Picasso's interest in dance, never waning since his participation in the ballet *Parade* in 1917, is shown here in a troubling round dance, and recalls the death of his friend, painter Ramon Pichot. Although each figure is represented through its own visual vocabulary, the influence of surrealism can be seen through the distortion of the bodies and in the composition, which evokes a crucifixion, a favourite theme of the group.

Exhibited in 1939, alongside *Guernica*, at the New York Museum of Modern Art, *La Danse* remained in Picasso's ownership for forty years; the artist refused to part from it despite keen interest from collectors. It was eventually acquired by the Tate Gallery in London in 1965, five years after the museum's major retrospective dedicated to the artist. This masterpiece of British collections was presented at the Grand Palais in 1966, in the exhibition "Hommage à Pablo Picasso", and is today on temporary loan from the Tate.

8. LE FAUCHEUR

In 1943, Picasso chose the technique of assemblage to sculpt the original plaster version of *Le Faucheur*, whose face is the imprint of a sand-cast mould. Beyond this play on everyday objects, André Malraux saw in the bronze cast a true masterpiece, the very incarnation of the "act of death". On 19 November 1966, at the opening of the exhibition "Hommage à Pablo Picasso" at the Grand and Petit Palais, Picasso expressed the desire, never realised, to create a huge, monumental version of the work dedicated to Charles Baudelaire.

In 1968, under Malraux's initiative, the law on the gifting of artworks as payment of death duties was established. Eleven years later, *Le Faucheur* joined the national collections after Picasso's heirs consented to gift it to the state. It is today exhibited in the very heart of the Hôtel Salé.

9. OBJETS

Paper cuttings, iron wires and tablets... the pieces presented in this room offer a new perspective on Picasso's artistic process. With just a few gestures, the artist transforms everyday objects into artworks, combining humour and poetry. In the majestic *Vénus du gaz*, the artist re-appropriates a wood stove burner by placing it vertically.

Most of these objects were kept by the surrealist photographer Dora Maar, who shared her life with Picasso from 1936. They were photographed by Brassai at Picasso's request. Then, in 1949, the art dealer Daniel-Henry Kahnweiler included them in his work "Les Sculptures de Picasso." During the public sale of the Dora Maar collection in 1998, these objects attracted huge attention, Picasso's renown helping to forge their status as iconic works which re-examine the notion of the masterpiece under a new light.

10. JOSEP PALAU I FABRE

« Mirar la producció de Picasso, descobrir su obra, tiene que generar siempre, una euforia benefactora, porque él es, por encima de todo, vital »
(Josep Palau i Fabre, Barcelone, 16 février 2003)

"Estimat Picasso" ("Dear Picasso"), this is the title of one publication by Josep Palau i Fabre (1917-2008), the Catalan poet and writer, who became friends with the artist in the 1960s. He dedicated more than twenty works to Picasso and gave him pride of place in his collection, today kept by the Fundació Palau in Caldes d' Etrac, in the province of Barcelona. Within this collection, the many dedications Picasso wrote to Palau i Fabre attests to the close bond between the artist and the biographer. Through his publications and collection, the writer offers a dual reading of Picasso's work, authoring both literary and scientific studies that portray the Spanish artist as a genius of the 20th century, and providing a glimpse of the private and everyday creation of a masterpiece, as exemplified by the marionette theater made by Picasso for his daughter Maya in 1942, exhibited in this room.

11. SCULPTURES

In Cannes, Picasso enjoyed displaying his sculptures in the garden of the villa La Californie which he bought in 1955. Photographs by David Douglas Duncan provide an account of this installation which was only accessible to visitors of the studio. The sculptures are pretexts for much of his technical experiments as well as intimate works; as shown with *Petit Cheval*, created from the legs of table for the Spanish artist's grandson Bernard Ruiz-Picasso.

It was only in 1966 that the general public was able to discover the full wealth of Picasso's sculpted work, during the exhibition "Hommage à Pablo Picasso", held at the Grand and Petit Palais, curated by Jean Leymarie. 196 sculptures were presented, revealing an immense variety of subjects, materials and techniques. The event was extremely popular, and Picasso's sculptures which had once dwelled in the shadows of studios, finally acquired the public status of a masterpiece.

12. LA CHÈVRE

Between spring 2017 and spring 2019, the Musée national Picasso-Paris is launching an international cultural event bringing together over 60 institutions within the framework "Picasso-Méditerranée". This collaboration through the loan of masterpiece has facilitated dialogue between the Musée Picasso in Antibes and the Picasso museum of Paris.

During the summer of 1946, Picasso lived in Golfe-Juan, near Antibes. Romuald Dor de La Souchère invited him to set up his studio in the Grimaldi museum, where he was the director. The artist worked there from September to November and, upon his departure, left 23 paintings and 44 sketches to the city. Twenty years later, Château Grimaldi became the first museum dedicated to Picasso in France, contributing to the artist's renown. Of the works produced in Antibes, *La Chèvre* is a majestic representation of an important animal in Picasso's bestiary. As though incomplete, somewhere between a sketch and a painting, the animal's body combines realist drawing and cubist geometrization.

After the creation of this unique masterpiece, the goat as a motif, inhabiting the landscapes of Bacchanalia and a symbol of the years in the south of France, becomes one of the emblems of Picasso's work.

13. LITHOGRAPHIES

The collaboration between Picasso and lithographer Fernand Mourlot began in Paris in 1945, in a printing studio on Rue de Chabrol. Their conversations led to the creation of the famous *Colombe* which, after being spotted by the

poet Aragon in 1949, became a symbol of peace printed in millions of copies found across the entire world. In the printer's studio, the collaborations continued. In 1948, Mourlot printed 215 of Picasso's plates for the book, *Le Chant des morts* by Pierre Reverdy, a masterpiece of book illustration. The two men pushed the boundaries of lithography and embarked on an unprecedented exploration of poster art. The lithographic stones on which the two men worked as well as the tools and souvenirs of these experiments, are today exhibited for the first time.

In 1970, Fernand Mourlot published the catalogue "Picasso Lithographe." The work reveals the abundance of Picasso's research on prints and his virtuosity in the art of duplication; his printed images rank among his masterpieces.

14. AVIGNON

From May to October 1970, the Palais des Papes in Avignon dedicated a first exhibition to Picasso. Designed by the publisher Christian Zervos and his wife Yvonne, who died a few months before its opening, the project inventoried the artist's creations between the years 1969 and 1970. On 23 May 1973, Jacqueline Roque opened a second exhibition at the Palais des Papes, "Picasso 1970-1972", one month after the artist's death. The works exhibited received virulent criticism; some were referred to as 'scribbles.' In the 1980s, however, new interpretations of Picasso's last paintings emerged. As they became compared to the works of such artists as Francis Bacon and David Hockney, art historians began to reassess their value.

15. EPILOGUE

For the writer and art historian Pierre Daix, Rembrandt and Picasso are united by an "ancient intimacy." Traces of Rembrandt (1606-1669) are found throughout the Spanish artist's career, from his works on *Le Chef-d'oeuvre inconnu* in the 1930s to the prints he focused on at the end of his life. Beginning in the 1960s, Picasso quoted Rembrandt in his musketeers motif. Picasso's dedication to engraving, which he pursued intensely in his last studio, was largely fueled by references to the great master of the technique. For Picasso, Rembrandt represented at once a guardian figure and a rival from a bygone century who epitomized a creative genius. His reflections on the self-portrait, a genre that Rembrandt explored throughout his life and which characterizes over 80 of his pieces, is a clear inspiration in the last works of the Spanish artist. In 1972, a few months before his death, Picasso paid tribute to the Dutch master in his ultimate masterpieces. Both

artists are brought together here, a presage to the exhibition "Les Louvre de Picasso" at the Louvre-Lens in 2020.

Contemporary Art :

Installations by Claude Rutault and Guillaume Bruère will accompany the exhibition "Picasso, Masterpieces ! ".

Curators

Émilie Bouvard, curator at the Musée national Picasso-Paris

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

Coline Zellal, curator at the Musée national Picasso-Paris

Coline Zellal, educated at the École Normale Supérieure, has been the curator of heritage since 2015. At the École Normale Supérieure in Lyon here she began studying in 2010, her first publications focused on the history of Grasse perfumes in the 20th century. First studying social history and cultural history, she then studied questions of landscape heritage. She was the curator of the "Jardins" show at the Galeries nationales du Grand Palais in 2017.

She joined the Institut national du Patrimoine as a museum curator in 2015. Specializing in modern art, she is now at the Musée national Picasso-Paris, responsible for prints, posters, and the personal collection of Pablo Picasso.

and

Juliette Degennes, in charge of research

Scenography : Agence Nathalie Crinière (Hélène Lecarpentier, Aude Weinich)

Project manager : Audrey Gonzalez

Lighting design : Elodie Salatko - ACL

Graphics : Tania Hagemeister

1.3 THE EXHIBITION CATALOGUE

Under the direction of **Coline Zellal et Emilie Bouvard**, curators at the **Musée national Picasso-Paris**.



TO BE NOTED

- Major works in this exhibition come from all over the world, some of which have never before been exhibited in Paris
- The opportunity to question how and why these works became known as masterpieces
- A rich and comprehensive critical apparatus, by the foremost specialists of Picasso and through unpublished archives from the Musée national Picasso-Paris
- In co-publication with the Musée national Picasso-Paris

320 pages - 42 €

Co-publication Musée national Picasso-Paris/éditions Gallimard

EXTRAITS

LES CHEFS-D'ŒUVRE DE PABLO PICASSO

Émilie Bouvard

Quelques clichés, et épithètes homériques, circulent au sujet de Pablo Picasso. Deux idées, en particulier, forment un couple contradictoire : Picasso est un génie et Picasso n'aurait pas fait « que » des « chefs-d'œuvre ». Le « peintre de *Guernica* », comme il est souvent désigné dès l'après-guerre dans la presse de gauche, l'auteur des *Demoiselles d'Avignon*, pour citer ses deux chefs-d'œuvre les plus attestés, serait aussi celui qui aurait tendance à peindre trop vite, celui qui, à la fin de sa vie, se serait caricaturé et dont l'amateur « éclairé » pourrait distinguer le bon grain de l'ivraie. Ainsi, chacun se plaît parfois à faire la moue face à certaines œuvres de Picasso, croyant faire preuve de sagacité esthétique rejoignant alors sans le savoir une réflexion d'André Malraux dans ses *Antimémoires* selon laquelle « l'œuvre : destin ou génie, est appelée par quelque chose qui lui préexiste et qui, comme la vie, rencontre la conjoncture ; le chef-d'œuvre est garant du génie, le génie n'est pas garant du chef-d'œuvre ». Selon Malraux, l'œuvre répondrait à une nécessité qui la dépasse, à une vocation spirituelle appelant le talent de l'artiste à lui donner forme ; sans pour autant que l'artiste dit « de génie » crée toujours des chefs-d'œuvre. Le génie est dès lors conçu comme une compétence virtuelle qui ne vient à s'exprimer que dans certaines circonstances, épousant le destin d'une œuvre qui doit advenir et

se fait chef-d'œuvre. Il n'est pas évident que cette conception spiritualiste du « chef-d'œuvre » soit celle de Picasso. On ignore quelles furent ses réactions et pensées face à ses détracteurs et face à ceux qui hiérarchisaient selon différentes valeurs sa production artistique. On sait mal, ou peu, comment Picasso jugeait la réception de son propre travail. Les témoignages manquent à cet égard. Son abonnement de plusieurs dizaines d'années au *Lit-tout*, ancien *Argus* de la presse, signale à tout le moins qu'il était avide d'être informé de ce que l'on disait de lui et de son travail artistique. Si lui-même est conscient visiblement d'avoir produit un chef-d'œuvre exceptionnel en peignant *Guernica*, on ne connaît pas encore assez bien le rapport intime, et de jugement, qu'il entretenait avec sa propre création et si lui-même y établissait des différences. On peut penser qu'il affectionnait particulièrement les « Picasso de Picasso », ces œuvres conservées par-devers lui tout au long de sa vie et dont une partie forme le cœur de la collection du Musée national Picasso-Paris et de cette exposition. Mais était-ce parce qu'il les jugeait « réussies » ? Le fait qu'il a également gardé l'ensemble de ses « papiers », créant une archive

1. « Si vous deviez choisir vous-même la toile qui devrait vous survivre quelle serait-[elle] ? – Je ne sais pas, c'est difficile, c'est fait avec des intentions tellement du moment, de l'époque, de l'état dans lequel tout le monde et moi nous nous trouvons. Au moment de *Guernica*, j'ai fait *Guernica*, c'était une grande catastrophe, même au commencement de beaucoup d'autres que nous avons subies, n'est-ce pas ? » Pablo Picasso interviewé par Adam Saulnier dans « *Panorama* », *Office national de radiodiffusion télévision française*, 21 octobre 1966.

de plusieurs centaines de milliers de pièces diverses, rappelle qu'il était aussi question en constituant cette double « collection » intime de « tenir son journal ». C'est pourquoi, si l'on est attentif à l'attitude même de Picasso, caractérisée par une forme d'accumulation, on est amené à penser d'emblée que par-delà les « chefs-d'œuvre », c'est bien l'œuvre entière, œuvres et « papiers », les ateliers dans leur ensemble, qui tendaient aussi à faire « chef-d'œuvre ». On situe mieux ainsi le rôle fondamental des photographes invités à pénétrer l'atelier pour Picasso.

De plus, la vie et l'œuvre de Picasso donnent le sentiment d'une vaste entreprise de dé-hiérarchisation du high and low. Celle-ci commence avec le goût pour les objets extra-occidentaux, réputés alors dans une France coloniale comme des artefacts de moindre qualité artistique, voire non artistiques, se poursuit dans le contexte surréaliste de l'attention portée aux objets étranges, de diverses natures et provenance, produits de la nature ou de l'homme, valorisés par les photographies de Brassai ou de Dora Maar ; puis viennent, à Vallauris, la fréquentation des artisans potiers et de leurs objets, et l'accumulation d'objets de rebut pour les assemblages des années 1950, Picasso sublimant la poubelle en sculpture une dizaine d'années avant les Nouveaux Réalistes. On ajoutera à cette attitude l'attrait général pour le style

2. « L'œuvre qu'on fait est une façon de tenir

« enfantin ». Enfin, le voyage précis dans la peinture ancienne entre 1954 et le milieu des années 1960, puis dans le « Grand Style » en général, exposé à Avignon, demeure nourri de cette ambivalence générée par toute forme d'appropriation, entre hommage, défi et cannibalisme. Il démontre que l'on peut toucher, et même malaxer, déformer, refaire les « chefs-d'œuvre », et les déplacer de leur piédestal. Une double lecture pourrait être faite de cette dizaine d'années de reprises. Il est certain que Picasso estime au plus haut point Velázquez, Manet, Titien, Delacroix et mène au cours de ces années un projet plastique d'analyse de leur travail pictural, passant par leur intégration à son propre processus créatif, visant à comprendre en refaisant inlassablement, travail dont les dizaines de « Ménines » portent la trace. Dans le même temps, pour cet homme mené toute sa vie d'artiste par l'antiacadémisme, il s'agit peut-être aussi de contester le fait que ces œuvres révolutionnaires, choquantes, ou extrêmement intrigantes à leur époque, comme le raconte l'histoire de l'art, une fois reconnues comme « chefs-d'œuvre », intègrent le « bon goût » et une forme d'académisme, celui de ce qui est « apprécié », reconnu par les institutions et le public. Dans l'histoire du processus créatif des *Demoiselles d'Avignon*, il y a cet événement, suscitant sûrement la création de Picasso : l'*Olympia* de Manet, cette prostituée, entre au Louvre auprès de *La Grande Odalisque* d'Ingres en 1907. Il conviendrait alors de créer un nouveau bordel, des portraits de prostituées modernes, choquantes

2. « L'œuvre qu'on fait est une façon de tenir son journal. » Pablo Picasso cité dans Tériade, « En causant avec Picasso », *L'Intransigeant*, 15 juin 1932.

pour Picasso, ce serait aussi les faire revoir à tous dans toute leur violence et leur rupture originelle d'avec le monde qui les a vus naître. Quoi de plus drôle que de voir *Les Ménines*, les *Femmes d'Alger* ou *Le Déjeuner sur l'herbe* devenir des œuvres tour à tour enfantines, puissamment érotiques, peintes dans un style à la touche apparente, ostensiblement visible ? De leur redonner leur parfum de scandale originel et que nous ne voyons plus ?

Rien de tel donc qu'un chef-d'œuvre inconnu. En effet, c'est le sens de la nouvelle de Balzac illustrée par Picasso. Dans ce récit, le jeune Poussin se trompe d'abord, admirant une Marie égyptienne exécutée par Porbus. Frenhofer énonce alors : « C'est un chef-d'œuvre pour tout le monde, et les initiés aux plus intimes arcanes de l'art peuvent seuls découvrir en quoi elle pèche . » Le « chef-d'œuvre pour tout le monde », ou les raisons pour lesquelles le chef-d'œuvre est apprécié de tous, ne serait donc pas la même chose que le « chef-d'œuvre » vrai.

Il est ainsi un fait saillant de l'œuvre de Pablo Picasso : celui-ci tend à jouer avec la conception usuelle du terme de « chef-d'œuvre », en tant qu'accomplissement pour un créateur, œuvre unique, et vite institutionnalisée. C'est pourquoi il n'est sans doute pas anodin, même si cette pratique est courante pour lui, qu'il reçoigne *Derniers moments*, la peinture exposée lors de l'Exposition universelle de 1900, le succès

académique par excellence, pour la recouvrir de *La Vie*, œuvre secrète, complexe sur le plan iconographique, biographique et métaphysique. *Les Demoiselles d'Avignon* va demeurer longtemps dans l'atelier (aussi parce que l'œuvre n'a d'abord pas plu), inconnue, et son interprétation est encore aujourd'hui complexe. Autre phénomène, Picasso travaille très tôt en série, démultipliant les « chefs-d'œuvre », ce qui vient immédiatement contrecarrer la notion elle-même associée à l'idée d'une œuvre unique : séries d'« Arlequins » dans les années 1920, de « Baigneuses » dans les années 1930, etc., déclinant, dérivant, rééditant un motif, et créant de la sorte des ensembles. Le phénomène s'accroît après la Seconde Guerre mondiale. Il est une caractéristique majeure de l'œuvre picassienne que les contraintes économiques et matérielles des expositions aujourd'hui, ainsi que le désir de constituer des ensembles d'« échantillons », tendent à faire oublier. À cet égard, les expositions d'Avignon de 1970 et 1973, par leur scénographie voulue par Picasso lui-même, marquent l'apogée de cette pratique sérieuse, les œuvres semblant s'engendrer les unes les autres, formant un théâtre qui s'agrandit de jour en jour et finit par les englober toutes. Elles témoignent, à la fin de sa vie, comme l'accumulation d'œuvres, de papiers, et de « choses » que l'on découvre alors dans les différentes maisons de l'artiste, de la recherche d'un chef-d'œuvre total, de la valorisation de l'ensemble face à l'académique morceau de bravoure.

3. Honoré de Balzac, *Le Chef-d'oeuvre inconnu*, Paris, Gallimard, coll. « Folio », 2015, p. 41.

Ainsi, la production souvent frénétique de Picasso témoigne de son antiacadémisme, de son refus de rechercher l'œuvre « ultime », « de valeur supérieure », de son mépris des variations « qualitatives » de la création par rapport au projet global. Entre aussi dans cette attitude l'indifférence à la hiérarchie des media utilisés, Picasso pratiquant avec une très forte implication la poterie ou la gravure, en étroite collaboration avec les Ramié, Fernand Mourlot, ou les frères Crommelynck, introduisant une dimension collective dans l'élaboration des « chefs-d'œuvre », qui remet par là même en question l'individualisme radical associé au génie – tout en soignant, non sans ambivalence, sa présence personnelle dans la presse et son image, ou en alimentant le « Mystère Picasso » pour un Clouzot. Enfin, on peut du côté de la sculpture relever le refus de tout matériau noble (marbre, pierre, taille directe) au profit du déchet et du morceau trouvé, ainsi que le goût pour les « petits riens », papiers déchirés, bricoles assemblées dans les années 1940, photographiés comme les autres sculptures par Brassai à la demande de Picasso, et conservés par Dora Maar.

Se dégage alors autour de Picasso une nouvelle idée du génie, contemporaine celle-ci : non plus celui qui est extraordinairement doué dans ses gestes et compétences – même si Picasso l'était – mais celui qui « trouve », qui « a l'œil », qui sait assembler, jeter quelques coups de pinceau suffisants pour faire œuvre, manier la terre, la pierre lithographique ou l'eau-forte tel un alchimiste ou un chercheur expérimental. Comme le soulignent de nombreux auteurs du

catalogue, les différentes pratiques que nous avons identifiées conduisent ainsi à une esthétique globale de l'inachèvement (qui elle aussi a son histoire), celle d'une œuvre qui s'arrête « juste à temps », par une forte nécessité interne allant au-delà de celle de « remplir » l'espace de la toile ou du papier, d'achever la « série », ou de « bien » assembler les objets. L'œuvre de Picasso s'affirme ainsi comme plus conceptuelle, composée d'« idées rendues visibles », que ce que l'on considère d'ordinaire, et il faut rendre justice à ce processus créatif particulier.

Cette exposition repose donc sur l'hypothèse que la modernité, et la contemporanéité de Picasso, passent également par l'entreprise de révision générale qu'il fait subir au « chef-d'œuvre », à cette notion ancienne pivot d'une conception traditionnelle de l'art. Il menace au passage la notion même de « génie », qui lui est si souvent accolée et face à laquelle il montre ainsi une attitude ambivalente, la justifiant en se mettant en scène comme créateur, et la détruisant à chaque œuvre réalisée « vite », dans la spontanéité.

4. Voir Kelly Baum, Andrea Bayer et Sheena Wagstaff (dir.), *Unfinished. Thoughts Made Visible*, cat. exp., The Metropolitan Museum of Art/Yale University Press, New York, New Haven, 2016.

Cécile Godefroy

Lorsque le tissage des *Demoiselles d'Avignon* est accompli par Jacqueline de La Baume-Dürnbach en 1958 dans son atelier de Cavalaire-sur-Mer, Picasso est déjà familier des qualités de transposition que la tapisserie peut offrir à ses oeuvres. Dès la fin des années 1920, l'artiste est sollicité par Marie Cuttoli pour proposer des cartons de tapisserie qui seraient ensuite exécutés par les ateliers d'Aubusson. Le carton le plus ambitieux est le monumental collage des *Femmes à leur toilette*, créé pendant l'hiver 1937-1938 rue des Grands-Augustins (Musée national Picasso-Paris, MP176), devenu oeuvre à part entière, et finalement traduit en laine à la fin des années 1960 par la manufacture des Gobelins. Après la guerre, de nouveau par l'entremise de M. Cuttoli, Yvette Cauquil-Prince réalise des tapisseries d'après des tableaux existants de Picasso, et en 1954, ce dernier confie à la lissière Jacqueline de La Baume-Dürnbach le soin de tisser parmi ses peintures les plus célèbres *Guernica* (1937, Madrid, Museo nacional Centro de Arte Reina Sofia) est ainsi tissée en trois exemplaires, le premier acquis par le collectionneur Nelson A. Rockefeller en 1955.

Les Demoiselles d'Avignon (1907), « oeuvre-manifeste » de Picasso selon Pierre Daix, achetée en 1924 par Jacques Doucet grâce à André Breton, rejoint les prestigieuses collections du MoMA en 1939. Jacqueline de La Baume-Dürnbach en entreprend le tissage en 1958, après avoir achevé le carton préparatoire au format, au mois de février, à partir

d'une reproduction en couleurs. Trois exemplaires sont tissés sur un métier en basse lice (horizontal) : l'un revient à Picasso, le deuxième à l'atelier des Dürnbach, et le troisième est acquis par Rockefeller. Les lettres d'Alfred H. Barr, directeur du MoMA, ami et conseiller du gouverneur de New York, publiées dans un ouvrage consacré aux « Picasso de Rockefeller » en 2014, révèlent les incompréhensions suscitées par la tapisserie, arrivée aux États-Unis en 1962, Barr espérant une copie à l'identique du tableau lorsque la lissière, avec les encouragements de l'artiste, en livre une « interprétation » : limitant depuis 1955 ses laines à un nombre restreint de nuances, toutes de format identique, elle choisit de ne plus procéder au travail de couture qui parachève traditionnellement la fabrication d'une tapisserie. Ces choix ont pour conséquence d'aplanir le modelé et d'accuser le syncrétisme du dessin que la lissière, formée à l'académie Julian à Paris, maîtrisait parfaitement. La palette n'est pas imitative, les formes sont cernées de contours en zigzag, et en substitut des zones de gris-blanc brossées autour des personnages et des traces de pinceau originelles - que la jeune femme refusait de copier -, apparaissent des motifs décoratifs qui

1. Lire notre article, « Les tapisseries de Guernica », dans Émilie Bouvard et Géraldine Mercier (dir.), *Guernica*, Paris, Gallimard/Musée national Picasso-Paris, 2018, p. 218-19.

2. Correspondance Jacqueline de La Baume - René Dürnbach, classeur 42, Archives du Musée national Picasso-Paris.

3. William Keyse Rudolph et Eric Kathleen (dir.), *Nelson Rockefeller's Picasso's Tapestries Commissioned for Kykuit*, San Antonio, San Antonio Museum, 2014, p. 27-28.

copie à l'identique du tableau lorsque la lissière, avec les encouragements de l'artiste, en livre une « interprétation » : limitant depuis 1955 ses laines à un nombre restreint de nuances, toutes de format identique, elle choisit de ne plus procéder au travail de couture qui parachève traditionnellement la fabrication d'une tapisserie. Ces choix ont pour conséquence d'aplanir le modelé et d'accuser le syncrétisme du dessin que la lissière, formée à l'académie Julian à Paris, maîtrisait parfaitement. La palette n'est pas imitative, les formes sont cernées de contours en zigzag, et en substitut des zones de gris-blanc brossées autour des personnages et des traces de pinceau originelles - que la jeune femme refusait de copier -, apparaissent des motifs décoratifs qui font écho aux hachures directionnelles héritées de Cézanne. Si Barr resta dubitatif face à ces libertés, on note que l'exemplaire de Picasso, aujourd'hui présenté dans l'exposition « Picasso. Chefs-d'oeuvre ! », occupait une place de choix dans le salon de La Californie où l'artiste clamait à qui voulait l'entendre que « la tapisserie était tellement mieux que l'original ».

4. John P. Richardson, cité par Marilyn McCully, « Les Demoiselles d'Avignon », dans *Picasso in Istanbul*, Istanbul, Sabanci University, Sakip Sabanci Museum, 2005, p. 284.

LE CHEF-D'ŒUVRE : INTERPRÉTATIONS DANS LA LITTÉRATURE PICASSIENNE

Juliette Degennes

« Les oeuvres d'art finissent par se poser, par devenir respectables. Mais, après cent ans d'existence, la toile de Picasso demeure si neuve, si troublante qu'il serait insultant d'en faire un chef-d'oeuvre. »

Écrits à l'occasion de la célébration du centenaire des *Demoiselles d'Avignon* en 2007, ces mots ne peuvent qu'interpeller le lecteur du journal dans lequel ils sont publiés : *Les Demoiselles d'Avignon* est en effet devenu, en près de quatre-vingts ans depuis son acquisition par le Museum of Modern Art de New York, l'archétype du chef-d'oeuvre moderne.

Si le concept est inventé en 1200 au sein des corps de métiers d'artisans, c'est à partir du XVIII^e siècle qu'évoquer le chef-d'oeuvre, c'est évoquer l'Art en soi. Reliques de maîtres anciens éteints depuis des siècles, mais dont la beauté se conserve à travers le temps, la notion semble cependant prendre un autre sens lorsqu'il s'agit de Picasso : la distance

historique nécessaire pour qualifier une oeuvre de « chef-d'oeuvre » se dissout. Puisqu'il s'agit de Picasso, puisqu'il est un génie, ses oeuvres semblent au moment même de leur création relever de l'évidence : elles sont chefs-d'oeuvre.

« À qui me demanderait maintenant quelle est celle des oeuvres de Picasso que je préfère, je répondrais qu'à chaque instant c'est la dernière », affirme Michel Leiris.

La littérature critique, constituée aussi bien par des contemporains de Picasso que par des historiens de l'art, contribue à entretenir ce mythe du chef-d'oeuvre autour de l'artiste espagnol. Est-il alors possible de déterminer quels sont les chefs-d'oeuvre au sein de l'oeuvre de Picasso ? Ce terme fait-il encore sens pour évoquer la création protéiforme, sérielle et foisonnante de l'artiste ? Comment appréhender les analyses souvent filtrées par la fascination exercée par Picasso ?

Le choix d'un certain nombre d'extraits au sein de cette abondante littérature s'est voulu raisonné : allant de critiques amis de Picasso (Apollinaire, Cocteau, Éluard), eux-mêmes artistes, à des textes contemporains de notre époque, régis par une intention scientifique (M.-L. Bernadac, R. Krauss, T. J. Clark). Les principaux textes de dix-sept auteurs, incontournables de l'historiographie de Picasso, sont ainsi présentés autour de la

1. Jonathan Jones, « Pablo's Punks », *The Guardian*, 9 janvier 2007. [« Les œuvres d'art finissent par s'installer, deviennent respectables. Mais, cent ans plus tard, Picasso est encore si nouveau, si troublant, que ce serait une insulte d'appeler cela un chef-d'œuvre. »]

2. Hans Belting, « L'art moderne à l'épreuve du mythe du chef-d'œuvre », dans Hans Belting, Arthur Danto et al., *Qu'est-ce qu'un chef-d'œuvre ?*, Paris, Gallimard, 2000.

3. Michel Leiris, *Un génie sans piédestal*, Paris, Fourbis, 1992, p. 31 ; rééd. Paris, *Écrits sur l'art*, CNRS Éditions, 2011, p. 307. [« Toiles récentes de Picasso », *Documents*, no 2, 1930.]

question du chef-d'oeuvre. Les citations choisies, qu'elles soient sous formes courtes ou proposent des réflexions plus théoriques, tentent d'illustrer comment leur auteur pense la notion de chef-d'oeuvre chez Picasso. Une oeuvre est parfois évoquée, érigée en icône ; pour d'autres, c'est bien le processus créatif qui exerce la fascination digne des chefs-d'oeuvre. Dans un siècle où la modernité se fend de rejeter ce concept, trop figé pour la création protéiforme des artistes modernes, les extraits retenus témoignent pourtant d'un ancrage puissant de la vision romantique de l'artiste. Penser cette notion de chef-d'oeuvre devient alors concomitant à la pensée du génie et à la façon dont Picasso envisage lui-même la création.

Une attention particulière a été portée à trois historiens de l'art dont les travaux ont largement contribué à former la légende picassienne, et qui jalonnent l'exposition : Pierre Daix, biographe de Picasso, André Malraux, fervent admirateur qui a rendu possible la datation Pablo Picasso, et Christian Zervos, auteur du catalogue raisonné de l'oeuvre de Picasso. Par leurs publications, ces auteurs contribuent à la diffusion des oeuvres : on trouve fréquemment dans les *Cahiers d'art*, édités par Zervos, les oeuvres les plus récentes de l'artiste. Picasso y est présenté telle l'incarnation du génie aux dons divins : dans le numéro 1 de l'année 1953, l'essai de Maurice Blanchot

4. Voir Antonin Artaud, « Pour en finir avec les chefs-d'oeuvre », *Le Théâtre et son double*, Paris, Gallimard, 1966.

« Le regard d'Orphée » commente le rapport à la création dans le mythe d'Orphée. Si aucun nom d'artiste n'est mentionné, les planches d'illustrations choisies par l'auteur et l'éditeur sont bel et bien des oeuvres de Picasso : une huile sur toile, *Tête de femme (profil)*, de 1938, ainsi qu'une huile sur contreplaqué, *Tête*, de 1939.

De ces lectures, des grands thèmes ont émergé, façonnant une vision contrastée du chef-d'oeuvre, véhicule de fantasmes, de poncifs et de déception. La multiplicité des approches, envisageant le chef-d'oeuvre tour à tour jeu d'enfant et parfaite maîtrise esthétique, ancré dans son temps ou intemporel, sujet de discours ou évidence inexplicable, révèle toute l'ambiguïté de ce terme. Poser des mots apparaît alors comme une tentative d'interprétation permise

5. Voir Brigitte Leal, « La construction du mythe Picasso par sa bibliographie », dans Laurence Bertrand-Dorléac et Androula Michaël (dir.), *Picasso. L'objet du mythe*, Paris, École nationale supérieure des beaux-arts de Paris, 2005, et Marilyn McCully, *A Picasso Anthology : Documents, Criticism, Reminiscences*, Londres, The Arts Council of Great Britain / Thames & Hudson, 1981.

6. Parmi les nombreux ouvrages écrits par P. Daix sur Picasso, nous pouvons citer *La Vie de peintre de Pablo Picasso*, Paris, [ou Éd. du Seuil : unifier] Seuil, 1977 ; le *Dictionnaire Picasso*, Paris, Robert Laffont, 1995, ou encore *Picasso, Trente ans après*, Neuchâtel, Ides et Calendes, 2003.

7. Voir, dans le présent catalogue, l'essai de François de Saint-Cheron.

Maurice Blanchot, « Le regard d'Orphée », *Cahiers d'art*, no 1, juin 1953, p. 73-75. Les illustrations reproduites sont les suivantes : Pablo Picasso, *Tête de femme (profil)*, 1938, huile sur toile, 65 x 50 cm. Collection particulière ; Pablo Picasso, *Tête*, 1939, huile sur contreplaqué, 33 x 24 cm. Collection particulière

par la richesse de l'oeuvre décrite. Se mêlent la pensée du chef-d'oeuvre, tentative de comprendre les critères de l'oeuvre reconnue comme telle, et le « penser le chef-d'oeuvre » : quel recours le discours littéraire possède-t-il pour exprimer l'aura de l'oeuvre ? S'inscrivant dans la tradition littéraire de l'ekphrasis, ces écrits s'en écartent, se confrontant au langage limite de l'artiste. Commentaires de son génie, évocations d'une oeuvre qui l'illustre à son paroxysme, Picasso devient, de faiseur de chefs-d'oeuvre, sujet de chefs-d'oeuvre.

- UN JEU D'ENFANT

Jean Cocteau, *Picasso*, recueil de divers écrits, Paris, L'École des loisirs, 1996, p. 77.

« Le calme revenu après plusieurs spectacles, nous entendîmes un monsieur dire à un autre : "Si j'avais su que c'était si bête, j'aurais emmené les enfants." Cette phrase m'incline naturellement à vous citer celle que tant de tableaux de Picasso doivent entendre : "Mon petit garçon (ou ma petite fille) pourrait en faire autant." Cela vient de ce que tout chef-d'oeuvre, toute oeuvre importante, ont l'air facile, et si c'est vers cette facilité apparente que des artistes se dirigent, c'est de cette fausse facilité que le public se détourne. Il y a malheureusement une pente à préférer

ce qui affecte un air difficile. Mais ceux qui flairent les chefs-d'oeuvre sont toujours ceux qui comprennent que les grands artistes cherchent à être simples. »

Roland Penrose, cité par John Berger, *La Réussite et l'échec de Pablo Picasso*, Paris, Denoël, 1968, p. 142-143

« Prenant un vase que venait de jeter Aga, le chef potier, Picasso se mit à le mouler entre ses doigts. Il commença par en pincer le col de sorte que le corps du vase devienne résistant comme un ballon, puis en quelques torsions et pressions adroites il transforma cet objet utilitaire en une colombe légère, fragile, et respirant la vie. "Vous voyez, dit-il, pour faire une colombe il faut commencer par lui tordre le cou.

C'est ainsi que Berger commente cette citation : « C'est bien entendu un jeu. Mais le jeu et la magie sont parfaitement conciliables. (Tous les enfants passent par une période où ils croient le monde régi par le désir ou la volonté.)[...] »

9. Cocteau évoque ici les représentations de *Parade*, ballet de Jean Cocteau et Léo-nide Massine, mis en musique par Erik Satie. Le rideau, le décor et les costumes sont signés Pablo Picasso. Le ballet a été créé par les Ballets russes de Serge de Diaghilev, au théâtre du Châtelet, en 1917.

1.4 CULTURAL PROGRAMMING RELATED TO THE EXHIBITION

22

LECTURES

Tuesday 11 September 2018 at 5:30p.m.

Inaugural Conference "Picasso. Masterpieces !"

Joined by:

Emilie Bouvard, curator at Musée national Picasso-Paris

Coline Zellal, curator at Musée national Picasso-Paris

Tuesday 16 October 2018 at 6:30p.m.

Conference "Restoring the masterpiece"

Reyes Jimenez-Garnica, conservator-restorer at musée Picasso of Barcelona

Emilia Philippot, curator at Musée national Picasso-Paris

This conference will present the restoration of the works *Les Femmes à leur Toilette*, conserved at the Musée national Picasso-Paris and *Science et Charité* conserved at Museu Picasso de Barcelone.

Tuesday 13 November 2018 at 6:30p.m.

Screening of the documentary "Le trait ininterrompu" by Numa Vilató

Followed by a conference about etchings lead by **Johan Popelard**, curator at Musée national Picasso-Paris

Numa Vilató, director

Yann Viala, head of the production studio Kaleïdo Scope, producer

Xavier Vilató, artist

This documentary evokes the passionate transmission of knowmedge in the craft of print-making which connects several generations of artists and artisans. Numa Vilattó is singular in his approach to this topic as he explores the story of his own family and reveals it to viewers. He narrates a uniqueley intimate story.

Tuesday 4 December 2018 à 6:30p.m.

Conference "Picasso/Apollinaire"

Laurence Campa, biographer et publisher of Apollinaire, professor at l'Université de Paris Nanterre, writer

This conference is part of the commemoration of the centenary of Guillaume Apollinaire's death.

Tuesday 15 January 2019 at 6:30p.m.

Conversation with **Claude Rutault**

Moderated by **Emilie Bouvard**, curator the Musée national Picasso-Paris

This conference will present the exhibition of Claude Rutault's work at the Musée national Picasso-Paris.

Free admission for all lectures at the museum.

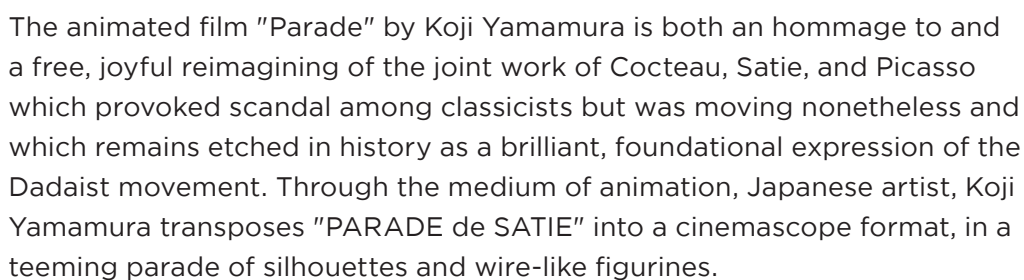
Reservations available on www.museepicassoparis.fr

Section Visitor/Agenda

Viewing: *Parade* by Koji Yamamura
Musical adaption by the group Skênê

In celebration of Picasso's birthday

free admission to the auditorium



Catherine Verhelst and Hervé Tougeron from the Skênê company have imagined an adaption of Koji Yamamura's film in the form of a cinematic concert comprised of four musical performers.

1.5 EDUCATIONAL MATERIALS FOR THE EXHIBITION

FOR INDIVIDUAL VISITORS

GUIDED TOUR OF THE “PICASSO. MASTERPIECES !” EXHIBITION

From 4 September 2018 to 13 January 2019

Levels 0 and 1 - Duration : 1h15

From *Science et Charité* (Science and Charity) in 1897 to *Tête* (Head) of 1972, this exhibition assembles major examples of Picasso's work which are today considered masterpieces. Paintings, drawings, sculptures, etchings as well as works which attest to the diversity of Picasso's creation. What does 'masterpiece' mean to Pablo Picasso? How does a work become a masterpiece? This visit will provide an opportunity to engage with these questions!

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

Reduced price (basic social benefits, people with disabilities, job seekers, people under 26 years old, subscribers) : 5 € (in addition to entry ticket)

IMAGINARY VISIT OF THE EXHIBITION « PICASSO. MASTERPIECES ! » WRITTEN AND PERFORMED BY PAULINE CAUPENNE

At 11:30a.m., on Sunday 23 September - 30 September - 14 October - 21

October - 28 October - 11 November - 18 November - 25 November - 9

December - 16 December 2018

Levels 0 et 1 - Duration : 1h

Discover the exhibition « Picasso. Chefs-d'oeuvre ! » through the sensitive approach of drama. A creative guided experience to see the works in a new way.

Full price : 20 € (entry ticket included)

Reduced price (basic social benefits, people with disabilities, job seekers, people under 26 years old, subscribers) : 15 € (entry ticket included)

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

- find details about certain dates
- reserve your visit

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

AUDIOGUIDE

ADULTS

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

FAMILIES

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

Full price: 5€

Reduced price (basic social benefits, people with disabilities, job seekers, people under 26 years old, subscribers): 4€

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

FOR FAMILIES

VISIT

MASTERPIECES IN CHARGE !

Every Sunday at 11a.m. (except the first Sunday of the month) and during the
scolastic vacation of zone C

Levels 0 and 1 - Duration : 1h30

It's a moment of panic for our journalist who is tasked to write an article on the exhibition "Picasso. Masterpieces!" in addition to the visits he leads in the museum! He is asked to select THE masterpiece of the exhibition, but he does not know how to choose, he who knows all the works by heart ... luckily he can count on your help! From room to room, you will discover Picasso's works, each one more famous than the last, and with your sharp eyes, you will be able to spot the chosen piece. Ready for the challenge ?

Reserved for families with kids over 5 years old

Full price : 15€ (for one adult and one child + guided tour)

Reduced price (basic social benefits, people with disabilities, job seekers, people under 26 years old, subscribers) : 11€ (for one adult and one child + guided visit)

Additional person : 9 €

VISIT-WORKSHOP OVERLAPPING WORKS OF ART

Every Saturday at 2:30p.m. and during the scholastic vacation of zone C
Levels 0 and 1 - Duration : 2h

Author of innumerable themes and variations, Picasso never hesitated to treat the same subject through different techniques. Bathers, goats and portraits come to life with the brush, the pen or the fingers of the artist. Picasso explores the infinite possible combinations of subjects, techniques and styles. This visit offers you a chance to discover the diversity of Picasso's work before going to the workshop to experiment and mix genres for yourself!

Reserved for families with kids over 5 years old

Full price : 20€ (for one adult and one child + visit-workshop)

Reduced price (basic social benefits, people with disabilities, job seekers, people under 26 years old, subscribers) : 15€ (for one adult and one child + visit-workshop)

Additional person: 11 €

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

- find details about certain dates
- reserve your visit

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

FOR YOUNG AUDIENCES

VISIT

PORTRAIT HUNT !

Every sunday at 3p.m. (except the first Sunday of the month) and during the scholastic vacation of zone C

Duration : 1h15

In 91 years of life and throughout a career that lasted almost just as long, Picasso realized many portraits which today populate the rooms of the Picasso Museum. But who are these characters? models? friends? his family? Through a guided tour, children will investigate who these people are and how Picasso represented them.

Reserved for children between 7 et 11 years old - only children can participate in this visit.

Price : 10 €

NB: Reservations are necessary either at the museum or on the website (under Visit/ Reservations/ Young Audiences). There are a limited number of spots.

FOR PEOPLE WITH DIABILITIES



The audio guide of the exhibition is available in French Sign Language.



The audio guide can be equipped with a neck strap with magnetic induction, available upon request at the reception desk of the museum.



The museum offers an exhibition booklet in French which is easy to read and understand. The booklet is available for download for free on the museum website.

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

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

This document includes a brief presentation of all the exhibitions presented between September 2018 and January 2019 on the 5 levels of the museum, as well as a more detailed outline of the exhibition "Picasso. Masterpieces!" (Levels 0 and 1).

This document is available for download on the museum website, under Visit/Reservations/Groups.

FOR TEACHERS

This tool helps explain the content of the exhibition and proposes pedagogical paths through the show, adapted for different age groups, from nursery school through high school.

This document facilitates independent visits, preparation, and extensions of the exhibition experience in the classroom.

FOR CULTURAL REPRESENTATIVES

As with every exhibition, the museum proposes that volunteers and professionals in the social, handicap, and health sectors become cultural representatives of the museum and discover the museum in groups.

To learn more about becoming a representative, visit the museum website, under Visitor/Accessibility.

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

- **How to visit the museum:** this document presents the museum and the tool "Museum for everyone" and includes numerous suggestions for organizing your visit and approaching Picasso's oeuvre.

- **Works Explained:** a presentation of a selection of key works from the museum collection

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

2. SPONSORS OF THE EXHIBITION

2.1 PARTNER INSTITUTIONS

This exhibition benefits from prestigious loans from 23 constituents, institutions and private collections, among them:

Musée Picasso, Antibes
Musée Picasso, Malaga
Museu Picasso, Barcelona
Museo Thyssen-Bornemisza, Madrid
Tate Gallery, London
Fondation Peggy Guggenheim, Venice
Fundació Palau, Caldes d'Estrac
Kunstmuseum Basel, Basel
Musée du Louvre, Paris
Musée des Beaux-Arts de Lyon
Centre national d'art et de culture Georges Pompidou, Paris

As well as those who wish to remain anonymous

ANOUS PARIS

A NOUS PARIS

A NOUS PARIS, an urban activator, is the free weekly magazine for people from the Île-de-France region who love their cities. Code breaker and city-guide, curious and electric, A NOUS PARIS firmly unites the city with fashion, culture, leisure, and the art of living through its three fundamental editorials: DECODING trends and innovations, TRACKING new sites, talents, and events, SHARING favorites, selections, and good decisions.

Find A NOUS PARIS on www.anousparis.fr, Facebook.com/anousparis, Twitter.com/anousparis and Instagram.com/anousparis

ARTE

ARTE is a partner of the exhibition "Picasso-Masterpieces !" A public cultural television channel, ARTE serves a large European audience and reports on world news which surround and shape us. Creativity, diversity and openness are at the heart of its programs: documentaries, drama, film, performances, talk shows, news, all audiovisual genres have a place on ARTE.

ARTE is a proud supporter of this exhibition.

CONNAISSANCE DES ARTS

Thanks to its diverse publications, Connaissance des Arts gives to its readers all indispensable bearings to better understand art of all times, from archeology to contemporary creation, from garden art to photography and design.

In addition to the monthly magazine (11 issues a year), Connaissance des Arts publishes about fifty special-issues and art books. Also present on the web, Connaissancedesarts.com is the reference site for artistic news, national and international, thanks to leading articles, portfolios, podcasts and videos. Now, Connaissance des Arts also exists in a digital version thanks to its app. Every month, Connaissance des Arts keeps its readers up to date about the international news. Exhibitions, auctions, fairs and salons are commented by the best journalists and experts.

The logo for ARTE, featuring the word "arte" in a bold, lowercase, orange sans-serif font.The logo for Connaissance des Arts, featuring the words "connaissance" and "des arts" in a black, lowercase, serif font, stacked vertically.

C NEWS

Cnews is the most popular information brand in the world, with 7 million views each day.

It is the primary daily newspaper of France with almost 900,000 copies distributed everyday.

It is the foremost news channel for people in urban areas and those working in the CSP++ sectors.

With its digital content, Cnews is accessible all the time all over the world.

This allows news to be experienced in real time as well as through deep analyses with visual features and graphics which are simple and intuitive.



LE MONDE

A daily newspaper founded in 1944, Le Monde has become a media company that also publishes specialist supplements and a magazine, M, with a view to independence, accuracy and editorial excellence. It has 22 million readers, internet and mobile users every month.

It provides daily and continuous coverage and international, French, economic and cultural news. It dedicates four pages a day to culture, with enriched content, portfolios and videos on its website and its applications. This is why Le Monde is delighted to join forces with the Musée Picasso for the exhibition "Picasso. Masterpieces!" and to share its passion for this event with its readers.



MUSEUM

Museum is the first TV channel entirely dedicated to Art.

Museum has been designed around a simple proposition : entertainment, stories, and information for everyone who has ever been to an exhibition (and who liked it !).

Of course, you will be able to watch documentaries on the great masters of art. But you will also find game shows, factual entertainment, drawing classes...

You can watch Museum in France on Canal (84), with the Freebox Revolution (213) and with Orange (Famille by Canal 136).

Museum is expanding internationally. For now, you can also find Museum in Russia and in Ukraine.



PARIS PREMIÈRE

Cultivate your differences and your dissonances...

Paris Première which is almost 32 years old, benefits from a distinct and strong identity.

Paris Première, an iconic cultural channel, occupies a special place within the audiovisual world. With numerous original magazines, theater productions, performances, a large choice of films and series, it affirms its editorial audacity and ambition.

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

**RADIO CLASSIQUE**

First classical music radio station in France: 1 MILLION LISTENERS

More than one million people listen to Radio Classique everyday, thanks to its elegance and the quality of its programme. Through varied pieces of music, movements and tunes of well-known classical works or famous movie soundtracks, Radio Classique looks into the whole classical music's story, staying accessible, alive and close to the listeners.



3. THE MUSÉE NATIONAL PICASSO-PARIS

3.1 NOW AT THE MUSEUM

DIEGO GIACOMETTI AT THE MUSÉE PICASSO

17 May - 4 November 2018

The exhibition Diego Giacometti is on view at the Musée national Picasso-Paris from 17 May to 4 November 2018, is an opportunity to explore the genesis of the exceptional commission given to Diego Giacometti in 1982-1983 for the furnishing of the Hotel Salé, a gem of the Musée national Picasso-Paris. This unique set of chairs, benches, tables and lamps, created exclusively for the museum, marks the culmination of the work of Diego Giacometti, executing his last commission before his death in July 1985.

3.2 FUTURE EXHIBITIONS AT THE MUSEUM

PICASSO-RUTAULT. GRAND ECART

20 November 2018-10 March 2019

Curator: Coline Zellal

The work of Claude Rutault sparks a dialogue with the collection of the Musée national Picasso-Paris in the paintings, graphic art, and sculptures that will be on view for this exhibition. The show will examine the 'rupture' between traditional visions of painting - those of a completed canvas, signed and dated - and the creative process of Claude Rutault in which he establishes a descriptive of his work which then renews itself. A fixed object - a painting, drawing, or sculpture - becomes confronted by a subjectless painting which is real to us only in its physical presence, exemplifying a model of definitions/ methods deployed by the artist since 1973. The works of Rutault and Picasso represent two distinct moments of painting which are seemingly irreconcilable with one another and yet, are here exhibited side by side. The painting by Claude Rutault presented in the Salon Jupiter finds echoes with the "Picasso. Masterpieces !" exhibition.

CALDER-PICASSO

19 February-25 August 2019

Curators: Laurent Le Bon, Claire Garnier, Emilia Philippot, Alexander S.C Rower, Bernard Ruiz-Picasso.

Alexander Calder (1898-1976) and Pablo Picasso (1881-1973) changed the way we perceive. By exploring figurative themes like abstraction, the exhibition "Calder-Picasso" will examine expressions of negative space in the works of these two artists, both in their resonances and in their differences. The exhibition will focus on tangible traces of their relationship - their points in common, their meetings, their artistic collaborations, and the coordinated display of their works. These elements will underlie the exhibition as it suggests objective and metaphorical interpretations of both artists' works through the matrix of the void. Embedded in 20th century modernity, Calder and Picasso privilege the direct and personal experiences impressed upon the viewers of their art as they offer obscure and sometimes illusory perspectives. The exhibition will assemble approximately 150 works, organized according to a thematic route, unified through the theme of the void, revealing some of the formal and conceptual tensions latent in the art of these two major artists of the 20th century. The show will be accompanied by a catalogue comprised of numerous major texts.

The show is produced in partnership with the Calder Foundation and la Fundación Almine y Bernard Ruiz-Picasso para el Arte. It will travel to the Museo Picasso Málaga in Fall 2019.

FRANZ WEST



As part of the Franz West retrospective at the Centre Pompidou on view from 12 September to 10 December, the Musée national Picasso-Paris is exhibiting the work *Kugel*, 2006, within a network of partner institutions including the Musée Cognac-Jay and the Bibliothèque historique de la Ville de Paris.

3.3 EXCEPTIONAL EVENTS OUTSIDE THE MUSEUM

“Picasso 1932” at the Tate Modern, London

8 March-9 September 2018, in partnership with the Musée national Picasso-Paris

“Méditerranée, entre tradition et modernité”, at the Museo Carmen Thyssen in Malaga

22 March-9 September 2018 in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

“Soleil chaud, soleil tardif”, at the Fondation Vincent Van Gogh, in Arles

21 April-28 October 2018, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

“Face à Face. D’hier à aujourd’hui, les arts premiers et Picasso” at Museum of Fine Arts of Montréal

12 May-16 September 2018, conceived by the Musée du quai Branly – Jacques Chirac, in partnership with the Musée national Picasso, Paris. An adaptation of the Museum of Fine Arts of Montréal.

“Picasso/Dominguin”, at the Musée du Vieux Nîmes et des Cultures Taurines, Nîmes

17 May-16 September 2018, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

“Picasso et la cuisine”, at the Museu Picasso of Barcelona

24 May-30 September 2018, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

“PICASSO-PICABIA. Histoire de peinture” at the Musée Granet of Aix-en-Provence

9 June-23 September 2018, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

“Picasso, donner à voir” at the Musée Fabre of Montpellier

15 June-23 September 2018, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

“Diurnes” at the Musée de la photographie André Villers at Mougins

15 June-15 October 2018, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

**“Picasso et la danse” at the Bibliothèque nationale de France,
department of Opera’s Music of the Opéra national de Paris**

19 June-16 September 2018, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

“Picasso – hommages contemporains”, at the Musées de Vence

21 June-31 October 2018, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

“Picasso, Vivre Vallauris” at the Musées nationaux du XX^e siècle des Alpes-Maritimes

23 June-15 October 2018, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

« Matisse et Picasso, la comédie du modèle » au Musée Matisse de Nice

23 juin-29 septembre 2018, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

« Picasso, l’atelier du Minotaure » au Palais Lumière d’Evian

30 juin-7 octobre 2018, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

« Godard-Picasso », Abbaye de Montmajour, Arles

2 juillet-15 septembre 2018, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée and for the Rencontres d’Arles

**« FAUNE, fais-moi peur! Images du faune, de l’Antiquité à Picasso »
au Musée de Lodève**

7 juillet-7 octobre 2018, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

« Picasso à tous les étages! » à l’Espace de l’art concret à Mouans-Sartoux

8 juillet-7 octobre 2018, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

« Picasso et les arts graphiques » au Musée Pierre André Benoît à Alès

12 juillet-21 octobre 2018, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

«Picasso. Bleu et rose»

18 septembre 2018-6 janvier 2019, au Musée d'Orsay, co-organized by the Musée national Picasso-Paris

«La Méditerranée redécouverte» à la Fundación Mapfre à Madrid

27 septembre 2018-13 janvier 2019, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

«Les vacances de Monsieur Pablo» au Musée Picasso d'Antibes

29 septembre 2018-15 janvier 2019, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

«Picasso mythologies», au Palazzo Reale de Milan, Italie

1 octobre-31 décembre 2018

“Picasso scultore. Incontro con la Galleria Borghese”, at the Galleria Borghese of Rome

9 October 2018-3 February 2019, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

“Picasso. Le temps des conflits” at the Carré d'Art of Nîmes

19 October 2018-10 March 2019, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

“Picasso – références andalouses” at the Museo Picasso Málaga, Spain

From October 2018 to February 2019, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

«Olga Picasso», The State Pushkin Museum of Fine Arts, Moscow

19 November 2018-4 February 2019, in partnership with the Musée national Picasso-Paris

«Olga Picasso», Museo Picasso Málaga, Spain

25 February-2 June 2019, in partnership with the Musée national Picasso-Paris

«Picasso et la guerre», Musée de l'Armée, Paris

3 April-28 July 2019, in partnership with the Musée national Picasso-Paris

«Olga Picasso», Caixa Forum, Madrid

17 June-22 September 2019, in partnership with the Musée national Picasso-Paris

Picasso-Méditerranée, an initiative of the Musée national Picasso-Paris "Picasso-Méditerranée" is an international cultural event which will take place from spring 2017 to autumn 2019. More than seventy institutions are collaborating to create a program around the characteristically Mediterranean work of Pablo Picasso. Initiated by the Musée national Picasso-Paris, this exploration of Picasso's creative process and of the places that inspired him, offers an unprecedented cultural experience which strives to strengthen the links between art, artist, and place.

3.4 THE MOST IMPORTANT COLLECTION OF PICASSO'S WORKS

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

The Musée national Picasso-Paris collection was acquired by the State through an Acceptance in Lieu scheme, executed by Pablo Picasso's heirs in 1979 and then by Jacqueline Picasso's heirs in 1990.

It has been expanded over the years through outstanding acquisitions :

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

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

An inestimable archival collection

A few years after Picasso's death, his heirs decided to give the French State his personal archives, manuscripts, prints and photographs in order to facilitate the study of his work while ensuring the integrity of the collection

Picasso assembled and conserved throughout his life. Together with the works that entered the national collections through the Acceptance in Lieu scheme of 1979, these objects and documents established the foundation for one of the most remarkable ensembles on Picasso ever collected.

This archive collection was given to the representatives of the Ministry of Culture and Communication, physically in 1980, and then legally in 1991. Responsibility for the collection has been shared jointly, right from the start, between representatives of the Musée national Picasso-Paris and the National Archives. It was assigned to the Musée national Picasso-Paris by an order of February 1992 which required the institution to take charge of the final classification, inventory, management and scientific conservation of the collection in accordance with archival legislation.

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

3.5 THE HÔTEL SALÉ : A STUNNING SETTING

The Hôtel was built between 1656 and 1660 by the architect Jean Boullier for the Lord of Fontenay, Pierre Aubert, who was a salt tax collector. The building thus became known as the Hôtel Salé (salé meaning salty in French). It was one of the most emblematic private residences built in the late seventeenth century on Rue de Thorigny, in the Marais district. It is a rare example of a complete building in the Mazarin architectural style of the time.

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

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

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

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

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

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

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

4. GETTING YOUR BEARINGS

4.1 TIMELINE

46

PABLO PICASSO (1881-1973)

1881

Pablo is born on 25 October, to Don José Ruiz Blasco (1838-1913) and Doña Maria Picasso y Lopez (1855-1939). José Ruiz Blasco teaches drawing at the Malaga School of Fine Arts and is curator at the municipal museum. Picasso is later joined by his two sisters: Dolorès, nicknamed Lola (1884-1958), and Concepción or Conchita (1887-1895).

1888-1889

Encouraged by his father, Pablo begins painting.

1892-1895

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

10 January 1895

Death of his sister Conchita from diphtheria which deeply affects Pablo. Pablo's first visit to the Prado museum, Madrid.

July 1895

Paints *La fillette aux pieds nus* (The Barefoot Girl) (oil on canvas, MP2)

September 1895

Meets Manuel Pallarès, who would become a lifelong friend.

1896-1897

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

1898

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

1899

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

1900

First visit to Paris, with his friend, Casagemas: his painting *Les Derniers moments* (Last Moments) is presented at the Exposition Universelle in Paris.

1901

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

1902

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

June with Henri Matisse: these two exhibitions reveal the blue period.

1904

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

1905

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

1906

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

1907

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

1908

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

1909

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

1910

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

1911

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

1912

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

1913

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

1917

Accompanies Diaghilev and the Ballets Russes to Italy. Meets the Russian ballerina Olga Kokhlova. In May, the ballet *Parade* (libretto by Jean Cocteau; music by Erik Satie; choreography by Léonide Massine; stage curtain, sets and costumes by Picasso;

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

1918

Matisse-Picasso exhibition at the Galerie
Paul Guillaume.

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

1919-1920

Meets Joan Miró.

1921

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

1925

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

1927

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

1930

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

1936

Paul Éluard, a very close friend of Picasso,
introduces the photographer and artist

Dora Maar to him. It is the start of a new affair
which would last seven years. Their common
stance against the fascism that was spreading
throughout Europe would be at the source
of numerous works, especially *Guernica*
in 1937, for which Dora Maar photographs
the production stages.

1937

Picasso leaves the apartment on rue La Boétie,
which has already been abandoned by Olga
and her son Paul, and moves into a studio
located in a private mansion on the rue
des Grands-Augustins.
He lives and works there between 1937
and 1955 when staying in Paris.

1943

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

1948

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

1954

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

1958

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

and 1962, but his principal place of work remains La Californie, followed by the Provençal farmhouse Notre-Dame-de-Vie in Mougins from 1961, his last studio.

1961

Picasso and Jacqueline marry in Vallauris.

1963

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

1966

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

1967

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

1969

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

1973

8 April: Picasso dies at his farmhouse Notre-Dame-de-Vie in Mougins.

The exhibition "Pablo Picasso 1970-1972" at the Palais des Papes in Avignon unveils the last works created by the artist.

4.2 KEY DATES AND FIGURES

MUSÉE NATIONAL PICASSO-PARIS

HISTORY

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

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

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

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

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

October 2011 Renovation at the Hôtel Salé begins.

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

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

THE COLLECTION

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

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

Over **200,000** archive documents.

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

THE SPACES

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

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

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

A café: Le Café sur le Toit.

5. VISUELS AVAILABLE FOR THE PRESS

5.1 WORKS EXHIBITED

These visuals are royalty free from September 4, 2018 to January 13, 2019 from publication reporting on the exhibition, provided that they take up less than 1/4 of the page.

Thank you for adding the copyright:

© Succession Picasso 2018

To obtain permission to publish others images, contact:

PICASSO ADMINISTRATION

8 rue Volney

75002 Paris

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

Contact : Christine Pinault/cpinault@picasso.fr



Pablo Picasso
Science et Charité
(Science and Charity)
Barcelona, 1897
Oil on canvas
197 x 249.5 cm
Musée Picasso, Barcelone
Donation Pablo Picasso, 1970
110.046
© Succession Picasso 2018



René Dürrbach et Jacqueline de La Baume-Dürrbach,
Les Demoiselles d'Avignon
after the work by Pablo Picasso (1907) of the same title
Cavalaire, 1958
Seamless tapestry, cotton string, woolen thread
272 x 260 cm
Fundación Almine y Bernard Ruiz-Picasso para el arte, Madrid
© Succession Picasso 2018



Pablo Picasso
Arlequin au miroir
 (Harlequin with a mirror)
 Paris, 1923
 Oil on canvas
 100 x 81 cm
 Musée National Thyssen-Bornemisza, Madrid.
 © Museo Nacional Thyssen-Bornemisza/Scala, Florence
 © Succession Picasso 2018



Pablo Picasso
Arlequin assis
 (Seated Harlequin)
 Paris, 1923
 Oil on canvas
 130.2 x 97.1 cm
 Kunstmuseum Basel
 Permanent gift to the city of Basel, 1967, G.1967.9
 Photo de Martin P. Bühler
 © Succession Picasso 2018



Pablo Picasso
Le peintre Salvado en arlequin
 (The painter Salvado as a harlequin)
 Paris, 1923
 Oil on canvas
 130 x 97 cm
 AM4313P
 © Succession Picasso 2018 - Gestion droits d'auteur
 Location: Paris, Centre Pompidou - Musée national d'art moderne - Centre de création industrielle
 Photo
 © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Adam Rzepka



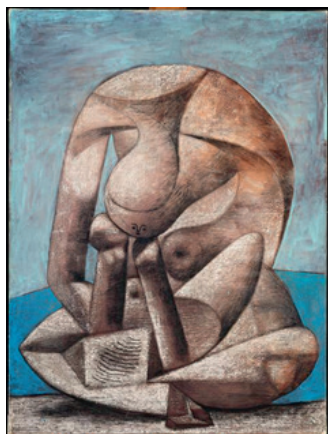
Pablo Picasso
La Danse
 (The Dance)
 Paris, 1925
 Oil on canvas
 215.3 x 142.2 cm,
 Tate Gallery, Londres, acquired in 1965, T00729
 © Succession Picasso 2018



Pablo Picasso
La Baignade
 (On the Beach)
 Paris, 1937
 Oil, crayon and chalk on canvas
 129.1 x 194 cm
 Collection of the Peggy Guggenheim Fondation, Venice
 Solomon R. Guggenheim Foundation, New York
 Photo de David Heald
 © Succession Picasso 2018



Pablo Picasso
Femme assise sur la plage
 (Seated woman on the beach)
 Paris, 1937
 Oil, charcoal, and pastel on canvas
 131 x 163.5 cm
 Musée des Beaux-Arts de Lyon
 Legs Jacqueline Delubac, 1997, inv. 1997-45
 © Succession Picasso 2018



Pablo Picasso
Grande baigneuse au livre
 (Large bather with a book)
 Paris, 1937
 Charcoal, pastel, and oil on canvas
 130 x 97.5 cm
 Musée national Picasso-Paris
 Dation Pablo Picasso, 1979, MP160
 © Succession Picasso 2018



Pablo Picasso
Femmes à leur toilette
 Paris, 1937
 Collage. Wallpaper cutouts, glue and watercolor on paper mounted on canvas
 299 x 448 cm
 Musée national Picasso-Paris
 Dation Pablo Picasso, 1979, MP176
 © Succession Picasso 2018



Pablo Picasso
Le Faucheur
 (The Reaper)
 Paris, 1943
 Bronze lost-wax casting
 Musée national Picasso-Paris
 Dation Jacqueline Picasso, 1990, MP1990-52
 © Succession Picasso 2018



Pablo Picasso
Tête d'oiseau
 (Head of a bird)
 Paris, 1943 Ripped Paper
 5.2 x 6.7 cm
 Musée national Picasso-Paris Acquired by right of pre-emption in 1998, MP1998-18
 © Succession Picasso 2018



Brassai (Halasz Gyula, known as)
Deux sculptures en étain « Oiseau »
 (Two tin sculptures "Bird")
 from 1943
 Paris, undated print
 Gelatin-silver print
 17.6 x 23.3 cm
 Musée national Picasso-Paris
 Acquired 1996, MP1996-162
 © Succession Picasso 2018



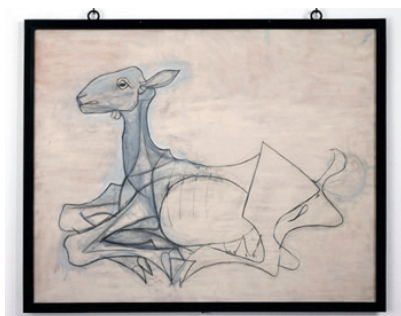
Brassai (Halasz Gyula, known as)
« Tête de chien » *papier de Picasso*
("Head of a dog" Picasso's Paper)
Paris, 1946
Gelatin-silver print
18 x 23.5 cm
Musée national Picasso-Paris
Acquired in 1996, MP1996-164
© Succession Picasso 2018



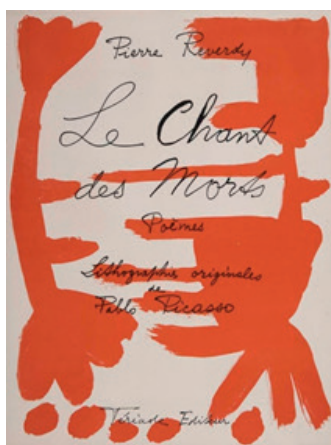
Pablo Picasso
Petit cheval
(Little Horse)
Vallauris, 1960
Pieces of a metal rolling table
66.5 x 18 x 60.5 cm
Fundación Almine y Bernard-Ruiz Picasso para el arte
93000
© Succession Picasso 2018



Pablo Picasso
La Chèvre
(The She Goat)
Vallauris, 1950
Plaster, wicker basket, ceramic pots, palm leaf, metal, wood, cardboard)
120.5 x 72 x 144 cm
Musée national Pablo Picasso
Dation Pablo Picasso, 1979, MP339
© Succession Picasso 2018



Pablo Picasso
La Chèvre
(The She Goat)
Antibes, 1946
Ripolin, charcoal and graphite on wood
119.6 x 149.5 cm
Musée Picasso, Antibes
Don de l'artiste, MPA 146.1.5.
© Succession Picasso 2018



Pablo Picasso and Pierre Reverdy
Le Chant des morts
 (The Song of the dead)
 Paris, 1948
 Original Lithograph by Pablo Picasso, Tériade Editions
 42.5 x 32.5 cm
 Musée national Picasso Paris
 © Succession Picasso 2018



Pablo Picasso
Musicien
 (Musician)
 Mougins, May 26, 1972
 Oil on canvas
 194.5 x 129.5 cm
 Musée national Picasso-Paris
 Dation Pablo Picasso, 1979, MP229
 © Succession Picasso 2018



Pablo Picasso
Ecce Homo, d'après Rembrandt, IVe état
 (Ecce Homo, after Rembrandt, 4th estate)
 Mougins, March 1970
 Etching
 49.6 x 41.5 cm
 Musée national Picasso-Paris
 Dation Pablo Picasso, 1979, MP3095
 © Succession Picasso 2018



Rembrandt Harmensz van Rijn (1606-1669)
Portrait de l'artiste au chevalet
 (Self-portrait at the easel)
 1660
 111 x 85 cm
 Paris, Musée du Louvre
 INV1747
 Photo
 © RMN-Grand Palais (musée du Louvre) / Tony Querrec
 © Succession Picasso 2018



Sunami Soichi
Huile sur toile « La Danse » lors de l'exposition "Picasso : his graphic art", MoMA, New-York, en 1952
 (The dance, for the exhibition Picasso: his graphic art , MoMA, New-York, in 1952)
 Undated print
 Gelatin-silver print
 18.3 x 23.4 cm
 Musée national Picasso-Paris,
 Don Succession Picasso, 1992, APPH13606
 © Succession Picasso 2018



David Douglas Duncan
Pablo Picasso avec Jacqueline Roque, Catherine Hutin, Claude et Paloma dinant sur les marches du perron à la tombée de la nuit, La Californie, Cannes, en été 1957
 (Pablo Picasso with Jacqueline Roque, Catherine Hutin, Claude et Paloma, dining on the steps of the porch at nightfall, La Californie, Cannes, summer 1957)
 Printed in 2013
 Digital Print on Inkjet Gold Fiber Silk paper based on the original negative
 60 x 50 cm
 Musée national Picasso-Paris,
 Documentation, DunDav108



Mario Atzinger et René Char
Exhibition Catalogue: Picasso 1970-1972, 201 paintings, from May, 23 to September 23, 1973, Papal Palace, Avignon 1973
 figure 11
 40 x 30 cm
 Musée national Picasso-Paris,
 Bibliothèque, BIB11151
 © Succession Picasso 2018

5.2 IMAGES OF THE MUSÉE NATIONAL PICASSO-PARIS

58

Visuals free of copyright

© Musée national Picasso-Paris, 2015/Fabien Campoverde

Façade of the Hôtel Salé



Main staircase



Salon Jupiter



6. PRACTICAL INFORMATION

TIMES, ACCESS AND PRICES

5 rue de Thorigny,
75003 Paris

Metro stations

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

Buses

20 - 29 - 65 - 75 - 69 - 96

Vélib'

Stop number 3008

22 rue de La Perle

Stop number 3002

26 rue Saint-Gilles

Autolib'

Parking **18 rue de La Perle**

Parking **46 rue de Turenne**

OPENING HOURS

10.30 am-6 pm

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

Every day except Mondays,
25 December, 1 January
and 1 May.

INFORMATION

+33 (0)1 85 56 00 36

contact@museepicassoparis.fr

ACCESSIBILITY

The museum is accessible
to people with reduced mobility.

Disabled visitors are
entitled to a personalised
welcome upon request to:
[accessibilite@
museepicassoparis.fr](mailto:accessibilite@museepicassoparis.fr)

LE CAFÉ SUR LE TOIT

Open from Tuesday to Sunday,
during museum opening hours

MUSEUM SHOP

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

PRICES

Admission ticket

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

Full price: €12.50

Concessions: €11

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

Picasso Pass

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

Solo Picasso Pass:

Full price: €30/**concessions:** €27

Duo Picasso Pass:

Full price: €50/**concessions:** €45

Young Person's Picasso Pass: €15

Family Picasso Passport:

Full price: €70/**concessions:** €58

Multimedia guide

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

For hire at the museum

Full price: €4/**concessions:** €3

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

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



MEDIA RELATIONS

Heymann, Renault Associées - Agnès Renault

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

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

+33 (0)1 44 61 76 76

MUSEE NATIONAL PICASSO-PARIS COMMUNICATIONS

Marie Bauer

Head of communication

marie.bauer@museepicassoparis.fr

+33 (0)1 42 71 21 46

Leslie Lechevallier

Director of communication, patronage and privatization

leslie.lechevallier@museepicassoparis.fr

+33 (0)1 42 71 25 28

Cover photograph credit



Pablo Picasso, *Arlequin assis* (Seated Harlequin)

Paris, 1923, Oil on canvas 130.2 x 97.1 cm

Kunstmuseum Basel, Permanent gift to the city of Basel, 1967, G.1967.9

Photo de Martin P. Bühler © Succession Picasso 2018