



# MAYA-RUIZ PICASSO EXHIBITIONS

NEW MASTERPIECES, LA DATATION MAYA RUIZ-PICASSO  
MAYA RUIZ-PICASSO, DAUGHTER OF PABLO

**Press Kit**



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From April 16 to December 31, 2022,  
a double exhibition devoted to Maya Ruiz-Picasso,  
articulated in two parts: « New Masterpieces.  
La dation Maya Ruiz-Picasso » and  
« Maya Ruiz-Picasso, daughter of Pablo »,  
will be an opportunity to present to the public  
all nine exceptional works from the Maya Ruiz-  
Picasso collection that have joined the national  
collections through a *dation*, while exploring  
the precious testimony of a relationship between  
a father and his daughter.

# NEW MASTERPIECES. LA DATATION MAYA RUIZ-PICASSO

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## GROUND FLOOR OF THE HÔTEL SALÉ

This exhibition celebrates the addition of nine masterpieces to the national collections – six paintings, two sculptures and a sketchbook – via the gifts-in-lieu scheme introduced in France on December 31, 1968, allowing inheritance tax to be paid in kind. This singular acquisition mechanism is central to the very identity of Musée Picasso, which was founded specifically to house works by Pablo Picasso that his heirs gifted to the state in 1979 to cover their tax liability following his death in 1973.

In 2021, the French state accepted the Maya Ruiz-Picasso donation from the artist's eldest daughter, born to Marie-Thérèse Walter in 1935. Spanning the many years from 1895 to 1971 and encompassing several disciplines, this gift is fully aligned with the museum's founding history and governing ethos. As well as considerably enriching the nation's heritage, it constitutes a momentous development for the museum.

The exhibition is organised chronologically and structured around these nine masterpieces, held by the artist's daughter since she inherited them. It presents a rich dialogue between non-Western, ancient, and modern art through an array of works by Picasso, pieces from his personal collection, and a selection of exceptional loans.

# EXHIBITION ROUTE

## ***DON JOSÉ RUIZ, THE ARTIST'S FATHER, 1895***

This portrait of his father, one of the earliest that we know of, was painted when Pablo Picasso was fourteen and already displays a mature mastery of *chiaroscuro* in the rendering of the reliefs. The artist's father was born in Malaga in 1840, earning his living there as a teacher and a painter before moving to La Coruña and, eventually, to Barcelona. In 1880 he married María Picasso-López, with whom he had three children. Don José played a crucial role in shaping his son's path in life. Under his tutelage, Pablo followed

academic drawing classes and was introduced to the art of portraiture. A dozen works painted in the tradition of Spanish Realism, including *Man in a beret*, date from this period. The artist's family setting, especially his mother and his sister Lola, also provided subjects for fond drawings that capture private moments.



**Pablo Picasso,  
*Don José Ruiz, le père de l'artiste*  
La Corogne, 1895**

Musée national Picasso-Paris  
Dation Maya Ruiz-Picasso 2021  
© RMN-Grand Palais (Musée national Picasso-Paris) / Rachel Prat  
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## TIKI DES ÎLES MARQUISES, 19<sup>TH</sup> CENTURY

It was not long after completing *The Young Ladies of Avignon* (1907, The Museum of Modern Art, New York) that Pablo Picasso began his collection of African and Oceanic art. The tiki sculpture from the Marquesas Islands was one of his first such objects. This acquisition reveals the artist's fascination with non-Western wood sculpture, which was to lead him in a totally new aesthetic direction. Tikis are carved figures, traditional to Polynesian cultures, that represent deified ancestors. They are characterised by their stocky legs, bent elbows, arms held close to the body, and hands held open "like shovels". The head is the most sacred part of the body in Polynesia, and its considerable size evokes the power of the god the tiki embodies. This schematic vision of the body resonated with the art Picasso was producing in those same years.



**Tiki**  
**Îles Marquises, XIX<sup>ème</sup> siècle**  
Musée national Picasso-Paris  
Dation Maya Ruiz-Picasso 2021  
© RMN-Grand Palais (Musée national  
Picasso-Paris) / Rachel Prat  
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**THE CHILD WITH THE LOLLIPOP SITTING UNDER A CHAIR,  
JULY 27, 1938  
ÉMILIE MARGUERITE WALTER (KNOWN AS “MÉMÉ”),  
ROYAN, OCTOBER 21, 1939**

In 1938, Pablo Picasso started painting in a “spider’s web” style that plays on two primitive fears, claustrophobia and arachnophobia. These line-laden compositions arouse a feeling of anxiety and confinement in the viewer, echoing the profound political tensions on the international stage two years into the Spanish Civil War and with World War II imminent. The following year, Picasso would choose his models from within the family circle, portraying his partner Marie-Thérèse’s mother, Émilie Marguerite Walter, and Dora Maar in the *Woman’s Head* series. These works breathed new life into the portrait genre. Picasso’s many sketchbooks from Royan attest to the creative zeal that drove him during that period, and especially his morphological studies of the human figure. He stayed in Royan off and on between late summer 1939 and autumn 1940, when he returned to live in Paris until the end of the war.



**Pablo Picasso,**  
*Enfant à la sucette assis sous une chaise*  
**Paris ou Mougins, 27 juillet 1938**  
Musée national Picasso-Paris  
Dation Maya Ruiz-Picasso 2021  
© RMN-Grand Palais (Musée national  
Picasso-Paris) / Rachel Prat  
© Succession Picasso 2022



**Pablo Picasso,**  
*Portrait d'Émilie Marguerite  
Walter (dite « Mémé »)*  
**Royan, 21 octobre 1939**  
Musée national Picasso-Paris  
Dation Maya Ruiz-Picasso 2021  
© RMN-Grand Palais (Musée national  
Picasso-Paris) / Rachel Prat  
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## THE VENUS OF GAS, JANUARY 1945

In 1945, *The Venus of Gas* was born of a single action: by standing the burner of a gas stove in a vertical position, Pablo Picasso transformed a utilitarian object into a fertility goddess whose anthropomorphic shape recalls the female figurines of the Paleolithic period. Against the backdrop of the war, this statue is as much an evocation of catastrophe as a totem of hope. Such metamorphoses of everyday objects into works of art can be seen throughout Picasso's career. Art historian Werner Spies has written of the artist's "divinatory gaze", through which he was able to separate the object from its function and lay bare its purely aesthetic form. Another example of this is *Bull's Head*, assembled from a bicycle saddle and a set of handlebars in spring 1942. However, *The Venus of Gas* is the only one of Picasso's works created from a single found object. In this sense, it is akin to Marcel Duchamp's Readymades, such as the iconic *Fountain* – ordinary manufactured objects provocatively elevated to the status of artworks simply by the artist's decreeing them as such.



**Pablo Picasso,**  
***La Vénus du gaz***  
**Paris, janvier 1945**  
Musée national Picasso-Paris  
Dation Maya Ruiz-Picasso 2021  
© RMN-Grand Palais (Musée national  
Picasso-Paris) / Rachel Prat  
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**EL BOBO, VAUVENARGUES, APRIL 14 - 15, 1959**  
**STUDY SKETCHBOOK FOR LUNCHEON ON THE GRASS,**  
**MOUGINS, JUNE 15-17, 1962**

Pablo Picasso spent several periods between January 1959 and 1962 at the Château de Vauvenargues, an imposing stately home in the shadow of Sainte-Victoire Mountain near Aix-en-Provence. He found the surrounding landscapes – famously painted by Paul Cézanne – conducive to creativity. It was a favourable setting for his endeavours to rework the masters, as evidenced by *El Bobo* and the sketchbook of studies he devoted to Édouard Manet's *Luncheon on the Grass*. Art historian Maurice Jardot characterised this “Vauvenargues period” as marked by a return to “a Spain that is all interior, ardent, solemn, plain and forthright”, whose “tone, timbre and expressive reach are without equal in the opus”. Picasso’s palette at that time drew on the colours of his native land, where reds, yellows, bottle-green and black predominated.



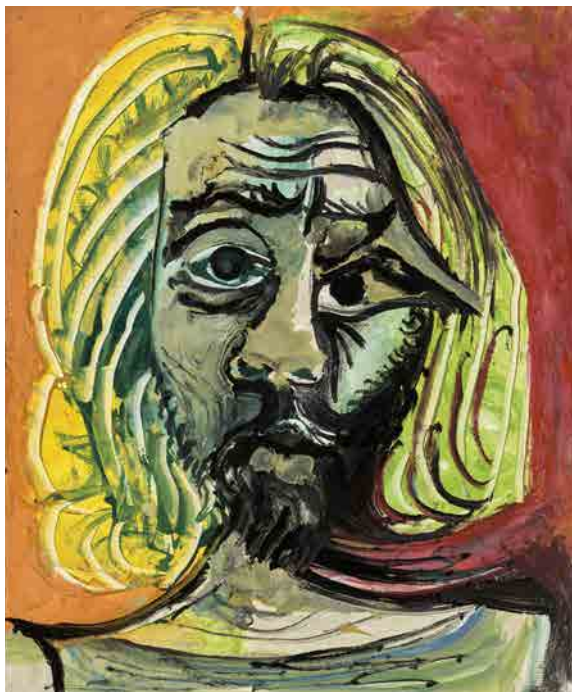
**Pablo Picasso,**  
***El bobo***  
**Vauvenargues, 14-15 avril 1959**  
 Musée national Picasso-Paris  
 Dation Maya Ruiz-Picasso 2021  
 © RMN-Grand Palais (Musée national  
 Picasso-Paris) / Rachel Prat  
 © Succession Picasso 2022



**Pablo Picasso,**  
**Carnet de dessins**  
**(Études pour *Le Déjeuner sur l'herbe*)**  
**Mougins, 15-17 juin 1962**  
 Musée national Picasso-Paris  
 Dation Maya Ruiz-Picasso 2021  
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## **HEAD OF MAN, MOUGINS, JULY 31, 1971**

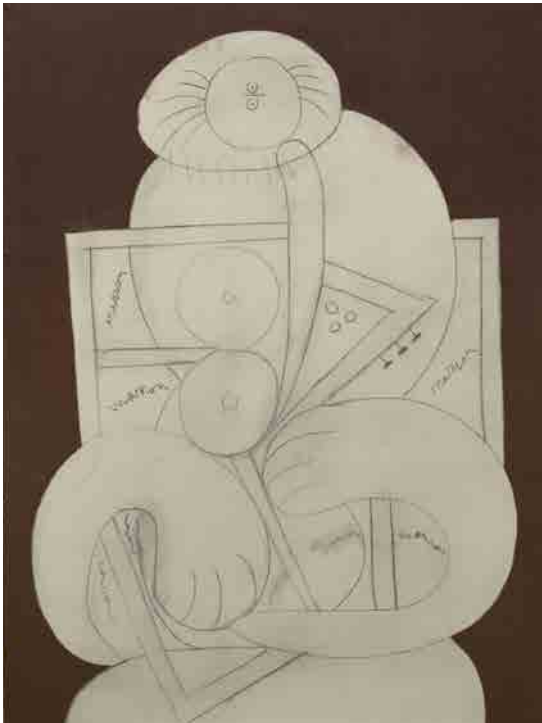
On May 23, 1973, an exhibition entitled “Picasso 1970-1972” opened at the Palais des Papes in Avignon. Inaugurated just a few weeks after the artist’s death, it showcased 201 paintings Picasso had produced since September 1970. The extraordinary creativity of his final years was palpable in this striking display of unframed works, hung in tiers on the chapel walls. However, the public was baffled by the simplicity of the compositions, the exuberant colours, the swift brushstrokes – even Picasso’s long-time admirers were bewildered. His art historian friend Douglas Cooper went so far as to describe them as “incoherent doodles done by a frenetic old man in the anteroom of death”. It would be over a decade before the real significance of this late period began to be understood. *Head of Man* was selected to illustrate the cover of the 1973 exhibition catalogue, epitomising the intensity of this closing creative chapter of Picasso’s life.



**Pablo Picasso,**  
***Tête d'homme***  
**Mougins, 31 juillet 1971**  
Musée national Picasso-Paris  
Dation Maya Ruiz-Picasso 2021  
© RMN-Grand Palais (Musée national  
Picasso-Paris) / Rachel Prat  
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## **STUDY FOR A MANDOLIN PLAYER, FEBRUARY 2, 1932**

*Study for a Mandolin Player* is one of 111 canvases Pablo Picasso painted in 1932, the year all his paintings were invaded by the figure of his young lover Marie-Thérèse Walter, whom he had met in 1927. The painting reprises the theme of a mandolin from the artist's Cubist period but differs from those other canvases in its unfinished appearance and the annotations about colour that reveal the artist's creative process. Although such notations can also be seen in many of Picasso's drawings and sketchbooks, this is the only painting known to have any, possibly because it was intended as a tapestry design. The background is entirely filled in, while a simple charcoal outline traces the contours of the female figure and the armchair's straight lines on a canvas left bare. In its composition, this work bears a formal likeness to *Woman in a Red Armchair*, painted two days earlier, on January 31<sup>st</sup>.



**Pablo Picasso,**  
***Étude pour une joueuse de mandoline***  
**Paris, 2 février 1932**  
Musée national Picasso-Paris  
Dation Maya Ruiz-Picasso 2021  
© RMN-Grand Palais (Musée national  
Picasso-Paris) / Rachel Prat  
© Succession Picasso 2022

# CURATOR

## **Émilie Philippot**

Émilie Philippot is chief heritage curator. She currently serves as interim director of collections and mediation at the Musée national Picasso-Paris, where she first served as head of graphic arts from 2012 to 2018 and then as head of the collections department since 2019. She has curated several of the museum's exhibitions in France and abroad, including: *Picasso, la main savante, l'œil sauvage* (Sao Paulo, Rio, Santiago du Chili), *Picasso románico* (Museu Nacional d'Art de Catalunya, Barcelone), *Picasso más allá de la semejanza* (Museo de Arte Moderno, Buenos Aires), *Olga Picasso* (Musée national Picasso-Paris; Musée Pouchkine, Moscou; Musée Picasso, Malaga; La Caixa, Madrid), *Picasso. Bleu et rose* (Musée d'Orsay, Paris), *Calder-Picasso* (Musée national Picasso-Paris), *Picasso and Paper* (Royal Academy, Londres) and *Picasso. Figures* (Frist Art Museum, Nashville; Musée national des Beaux-arts, Québec).

## **En collaboration avec**

### **Johan Popelard,**

Heritage curator, head of graphic arts

### **Juliette Pozzo,**

Head of the personal collection, head of research

### **Joanne Snrech,**

Heritage curator, head of paintings

### **Virginie Perdrisot-Cassan,**

Heritage curator, head of sculptures, ceramics, and Giacometti furniture at the Musée national Picasso-Paris

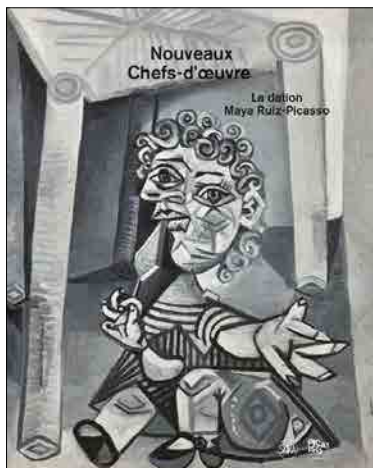
Scenography: **Jasmin Oezcebi**

Graphic design: **Margaret Gray**

Lighting design: **ACL**

Project manager: **Caroline Calchéra**

# EXHIBITION CATALOGUE



***New Masterpieces. La dation Maya Ruiz-Picasso***  
**Collective work under the direction of Émilie Philippot**

128 pages, €25

21 x 27 cm

65 illustrations

Éditions Skira Paris

# MAYA RUIZ-PICASSO, DAUGHTER OF PABLO

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## 1<sup>ST</sup> FLOOR OF THE HÔTEL SALÉ

María de la Concepción, known as Maya, was born on September 5, 1935. She was the first daughter of Pablo Picasso and Marie-Thérèse Walter, a young woman he had met in 1927. The child's arrival threw Picasso's world into turmoil, and he began divorce proceedings with Olga Khokhlova. In his work, she is reflected in scenes of private life filled with tenderness and an exceptional ensemble of portraits.

Maya, who grew up in a period marked by conflicts and restrictions, also inspired the artist to create makeshift toys. These paper cut-outs and articulated dolls resonate with his sculptural concerns of the time. After the war, when Picasso set up home in the south of France where he started a new family with Françoise Gilot, Maya continued to share moments of great closeness with her father, whom she saw regularly. Picasso invited her to work as an assistant on the production of the film *Le Mystère Picasso*.

A unique assemblage of nearly two hundred works, archive records and personal objects, this exhibition highlights the special bond between Picasso and Maya as well as the extraordinary creative energy the artist displayed for his daughter. Conveying the deep familial impulse that runs through Picasso's work and life, it shows the public an intimate aspect of his family history, in particular via a unique collection of memorabilia. The show unfurls with the vividness of a memory retold, re-creating the times father and daughter lived through together and offering new insights into the artist's work.

# EXHIBITION ROUTE

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## PICASSO'S CHILDREN

When María de la Concepción was born in September 1935, Pablo Picasso was already father to a 14-year-old son, Paul (known as Paulo), with his first wife Olga Khokhlova, a dancer with the Ballets Russes whom he married in 1918. The announcement of the new child's arrival precipitated their separation, which took place a few weeks before Maya's birth, in June 1935 and was upheld by the Court in February 1940. For the artist it was also a time of inner turmoil, evidenced by the fact that he stopped painting temporarily between May 1935 and February 1936. Just as Picasso had devoted several portraits to his son in the early 1920s, so he repeatedly depicted his daughter – with evident tenderness and affection. He would do the same for his two later children, Claude and Paloma, from his relationship with Françoise Gilot in the late 1940s.

# CHRONOLOGY

## JANUARY 8, 1927

Pablo Picasso, then 45 years old, meets Marie-Thérèse Walter, aged 17, outside the Galeries Lafayette department store in Paris.

## AUTUMN 1930

Picasso secretly moves Marie-Thérèse into 44, Rue La Boétie, a few doors down from the apartment he shares with his wife Olga at number 23.

## MAY 1935 – FEBRUARY 1936

The artist stops painting and devotes himself to writing.

## 1935

Picasso files for divorce from Olga Khokhlova, having married her in 1918 under a legal system of joint property ownership. On June 29<sup>th</sup>, a court order gives Olga custody of their son Paul, known as Paulo, and the artist is required to draw up an inventory of his works in order to divide the property between them.

## SEPTEMBER 5, 1935

Birth of María de la Concepción, known as Maya, at the Clinique du Belvédère in Boulogne-Billancourt. Picasso chooses her name in homage to his younger sister who died of diphtheria aged 7.

## JANUARY 7, 1936

Picasso meets Dora Maar with whom he, a few months later, began a relationship that would last until 1943.

## MARCH 25 – MAY 14, 1936

Marie-Thérèse and Maya stay with Picasso at Juan-les-Pins, in Villa Sainte-Geneviève.

## AUTUMN 1936

Since Picasso had given Olga the use of their Normandy home, Château de Boisgeloup, Marie-Thérèse and Maya stay in a house loaned by the art dealer Ambroise Vollard at Tremblay-sur-Mauldre, in the Paris region, up until the war. The artist joins them there every weekend.

## MARCH 1938

General Franco's repeal of Spain's divorce law forces Picasso to change his application to a request for legal separation, which allows couples to remain married but no longer live together.

## SUMMER 1939

Marie-Thérèse and Maya live at Royan, in Villa Gerbier-de-Jonc, until autumn 1940. Picasso joins them on August 29<sup>th</sup> but stays at Hôtel du Tigre with Dora Maar.

#### OCTOBER 21, 1939

At Royan, Picasso paints a portrait of Maya's grandmother, Émilie Marguerite Walter.

#### FEBRUARY 15, 1940

The legal separation of Picasso and Olga receives court approval.

#### AUTUMN 1940

Picasso moves into his studio on Rue des Grands-Augustins in Paris while Marie-Thérèse and Maya move to 1, Boulevard Henri-IV. He continues to visit them frequently.

#### OCTOBER 25, 1941

The court of appeal confirms the judgment of 1940, but Picasso remains legally married to Olga until the latter's death in 1955.

#### JUNE 1942

Maya is baptised at the church of Saint-Louis-en-l'Île in Paris, in the presence of both parents. As Picasso is unable to legally recognise his daughter he is named as her godfather.

#### AUGUST 25, 1944

Maya and Picasso witness the Liberation of Paris from the balcony of the apartment in Boulevard Henri-IV.

#### AFTER THE WAR

Marie-Thérèse and Picasso grow apart. From this time onward, Maya sees her father only during holidays on the Côte d'Azur, at Vallauris, Antibes and Cannes,

where she shares family time with her brothers Paulo and Claude and sister Paloma.

#### NIGHT OF SEPTEMBER 4<sup>TH</sup> TO 5<sup>TH</sup> 1953

In Montpellier, Picasso produces a final portrait of Maya on the eve of her eighteenth birthday, as she is on the cusp of adulthood.

#### SUMMER OF 1955

Maya helps her father with the making of Henri-Georges Clouzot's film *Le Mystère Picasso* in the Victorine Studios in Nice. This is one of the last extended periods father and daughter spend together.

#### 1960

Maya marries Pierre Widmaier, a naval officer. They will have three children together: Olivier, Richard and Diana.

#### APRIL 8, 1973

Picasso dies at his hilltop villa of Notre-Dame-de-Vie in Mougins, without having made a will. In 1976, his five heirs - Maya, Claude and Paloma, alongside Bernard and Marina, Paul's children who died in 1975 - make arrangements to jointly manage the rights connected to Picasso's works, name and image. In 1986, Catherine Hutin also inherits part of the estate with the death of her mother Jacqueline Roque, Picasso's last wife whom he married in 1961.

### OCTOBER 19, 1977

Death of Marie-Thérèse Walter at Juan-les-Pins.

### 1980

Maya begins her career as an art historian, specialising in her father's work.

### 2007

Maya is appointed a Knight of the Legion of Honor, receiving the award from art historian Pierre Daix.

### 2016

Maya is appointed Commandeur des Arts et des Lettres (Commander of the Order of Arts and Letters). These honours recognise her research and its role in ensuring that her father's work lives on, raising its profile in France and worldwide via historically and academically outstanding documentation and archival material.



Michel Cot  
Profils de Pablo Picasso et de Maya  
à côté de la sculpture *Tête de femme*  
(Dora Maar)  
sur le tournage du *Mystère Picasso*  
d'Henri-Georges Clouzot,  
dans les studios de la Victorine,  
Nice, juin 1955  
Collection particulière

## **PORTRAIT PAINTINGS OF MAYA**

Between January 16, 1938 and November 7, 1939, Pablo Picasso devoted no less than fourteen painted portraits to his daughter. This series is “the most impressive dedicated to a single child”, as art historian Werner Spies observes. It avoids all academicism, enabling us to feel Picasso’s psychological depiction of his daughter and showcasing the artist’s qualities as a portraitist: “With his eyes he looked; with his hands he drew or modelled; with his skin, nostrils, heart, mind, with his gut, he sensed who we were, what was hidden in us, our being. This, I think, is why he was able to understand the human being – however young – with such truth” (Maya Ruiz-Picasso, “Memories: Images of Children”, in *Picasso’s World of Children*, Tokyo, The National Museum of Western Art, 2000, p. 57.)



**Pablo Picasso**  
*Maya à la poupée et au cheval*  
Paris, 1938  
Collection particulière  
© Succession Picasso 2022

## **MARIE-THÉRÈSE WALTER**

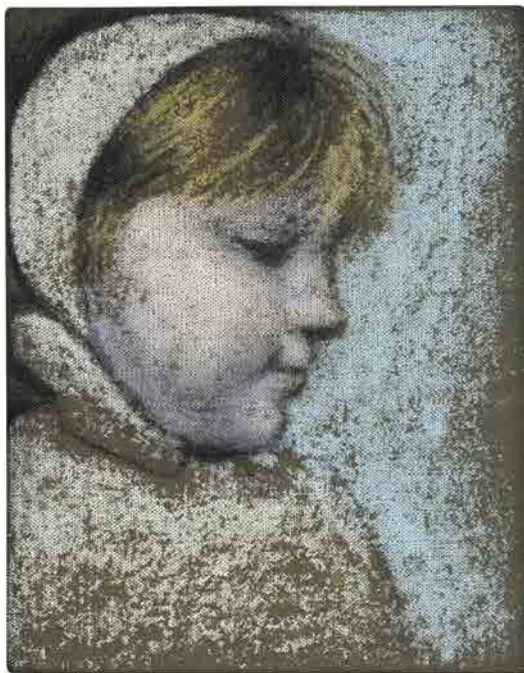
It was eight years after their chance encounter outside Galeries Lafayette department store in Paris that Picasso and Marie-Thérèse Walter welcomed their daughter Maya into the world. Her arrival inspired intimate drawings, some with mythological or sacred overtones. Prior to this Marie-Thérèse had inspired numerous works by the artist, although her presence was at first kept secret due to the clandestine nature of their relationship since Picasso was married. Symbolised by guitars with the monogram “MTW” or featured more explicitly in female nudes with voluptuous and sensual curves, Marie-Thérèse inspired an unprecedented creative outpouring, focused on the themes of love and then motherhood. Maya herself was also prefigured in the print *Minotauremachie*, one of the artist’s masterpieces executed a few months before she was born.



**Marie-Thérèse Walter**  
**Pablo Picasso et Maya,**  
**clinique du Belvédère,**  
**Boulogne-Billancourt,**  
**6 septembre 1935**  
Collection particulière  
© Archives Maya Ruiz-Picasso  
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## **PORTRAIT DRAWINGS OF MAYA**

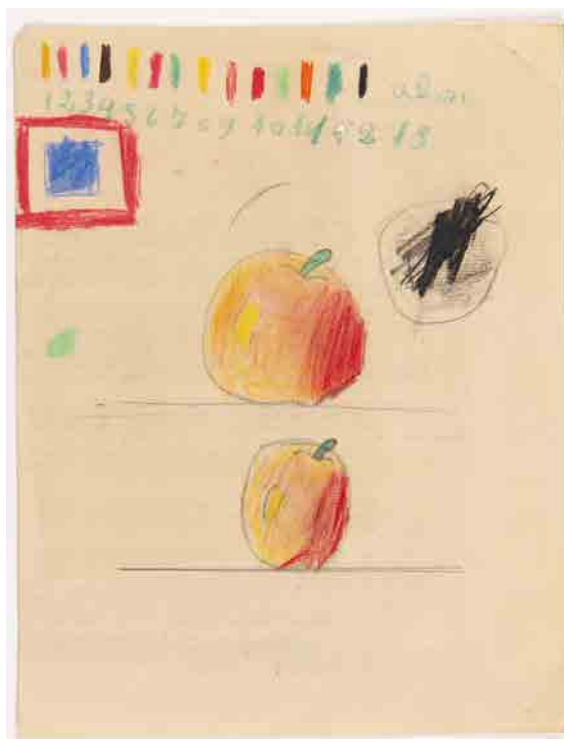
From her early years through to adolescence, Pablo Picasso was constantly making images of his daughter. He drew her many times, studying her physical and psychological development in minute detail. These portraits, classical in style, are strikingly true to their young model, expressing the joy the little girl brought into the artist's life. Quite apart from the works themselves, the practice of drawing was also something that brought father and daughter together. The artist drew for, and with, Maya: "'Papa, draw me a...' I'd say, and Papa would draw me whatever I'd asked for, and with incredible patience". Happily joining in with his child's game as she play-acted the role of teacher, Picasso let her mark his compositions, in a touching role reversal that reveals the strong bond between them.



**Pablo Picasso**  
***Première neige***  
**Le Tremblay-sur-Mauldre, 1938**  
Collection particulière  
© Succession Picasso 2022

## ART AS CHILD'S PLAY

During and after the war, Maya inspired her father to create paper cut-outs, cardboard figurines, dolls, and even entire puppet theatres. Unlike the few examples of conventional toys that Pablo Picasso depicts in his paintings, those he made for his daughter are highly inventive. Made using repurposed materials salvaged from his studio – wood, wire, thread, fabric, drawing pins, nails – these articulated dolls reflect the artist's efforts to brighten up daily life, which was overshadowed by the German occupation and the restrictions this entailed. Bearing witness to the survival economy of that era, these unique objects are cherished souvenirs of troubled times. Using basic materials assembled in a deliberately rudimentary manner, they show creativity in its purest form, connecting with a childlike simplicity that was close to Picasso's heart.



**Pablo Picasso et Maya Ruiz-Picasso**  
**Pommes, non daté**  
Collection particulière  
© Succession Picasso 2022

## MEMORABILIA

After the war, Pablo Picasso and his eldest daughter spent more time apart, mainly because the artist moved to the south of France after meeting Françoise Gilot, with whom he would soon have two more children, Claude and Paloma. Maya was still a regular visitor, however, and very much part of this reconfigured family. She also worked alongside her father as an assistant in the making of Henri-Georges Clouzot's film *Le Mystère Picasso*. Maya's deep attachment to her father is evidenced by how devotedly she (like her mother before her) preserved the clothes, nail clippings and locks of hair that the superstitious artist regularly sent to Marie-Thérèse for safekeeping. At once fascinated and terrified by death, Picasso observed numerous rituals to ward off curses. These memorabilia are at once witnesses to private devotional acts and repositories of memories of the years the daughter and her father spent together.

"On September 5, 1935 the days of fairy tales were long gone, yet I can truly say that when I was born I had two magical beings watching over my cradle: my parents, Picasso and Marie-Thérèse. Two beings bound together for all eternity. United by the same love of Life and of Love itself."

Maya Ruiz-Picasso (*Picasso intime*  
*Collection Maya Ruiz-Picasso*, Geneva,  
Musée de l'Athénée, 1981, no page number)

# CURATORS

## **Diana Widmaier-Ruiz-Picasso**

Diana Widmaier-Ruiz-Picasso is an art historian. After a Master's degree in private law at the University of Paris-Assas and a Master's degree in art history at the University of Paris-Sorbonne, she became an expert in ancient drawings at Sotheby's. She is currently preparing a catalog raisonné of Pablo Picasso's sculptures and contributes to the diffusion of the artist's work by managing the archives belonging to her mother, Maya Ruiz-Picasso.

Diana Widmaier-Ruiz-Picasso is also the author of numerous essays on her grandfather: "The Marie-Thérèse Years: a Frenzied Dialogue for the Sleeping Muse, or the Rebirth of Picasso's Plastic Laboratory" (cat. exp. Picasso and Marie-Thérèse: L'Amour Fou, Gagosian Gallery, New York, Rizzoli International Publications, 2011); "Pablo Picasso's Sheet-Metal Sculptures, Vallauris 1954-1965: Design, Materials and Experimentation" (cat. exp. Sylvette, Sylvette, Sylvette. Picasso and the Model, Kunsthalle Bremen, München, Prestel, 2014), "Picasso and the Revitalization of Sculpture" (cat. exp. Picasso: The Sculpture, Galleria Borghese, Rome, Officina Libraria, Milan, 2018); "Picasso, Rodin et la matière" (cat. exp. Picasso - Rodin, Paris, (Musée national Picasso-Paris, Paris, Gallimard, 2021).

Her book "Picasso sorcier" co-written with anthropologist Philippe Charlier, is to be published by Gallimard in April 2022.

In addition, Diana Widmaier-Ruiz-Picasso is the co-founder and head of creation of the jewelry brand Menē 24k.

## **Émilia Philippot**

Émilia Philippot is chief heritage curator. She currently serves as interim director of collections and mediation at the Musée national Picasso-Paris, where she first served as head of graphic arts from 2012 to 2018 and then as head of the collections department since 2019.

She has curated several of the museum's exhibitions in France and abroad, including: *Picasso, la main savante, l'œil sauvage* (Sao Paulo, Rio, Santiago du Chili), *Picasso romanic* (Museu Nacional d'Art de Catalunya, Barcelone), *Picasso mas alla de la semejanza* (Museo de Arte Moderno, Buenos Aires), *Olga Picasso* (Musée

national Picasso-Paris; Musée Pouchkine, Moscou; Musée Picasso, Malaga; La Caixa, Madrid), *Picasso. Bleu et rose* (Musée d'Orsay, Paris), *Calder-Picasso* (Musée national Picasso-Paris), *Picasso and Paper* (Royal Academy, Londres) and *Picasso. Figures* (Frist Art Museum, Nashville; Musée national des Beaux-arts, Québec).

**Scenography:** Jasmin Oezcebi

**Graphic design:** Margaret Gray

**Lighting design:** ACL

**Project Manager:** Caroline Calchéra

# EXHIBITION CATALOGUE



***Maya Ruiz-Picasso, daughter of Pablo***

**Collective work under the direction of Émilie Philippot and  
Diana Widmaier-Ruiz-Picasso**

288 pages, €45

23 x 30 cm

400 illustrations

Éditions Skira Paris

# EXCERPTS FROM THE CATALOGUE MAYA RUIZ PICASSO, DAUGHTER OF PABLO

## Conversation between Diana Widmaier-Ruiz- Picasso and Maya Ruiz-Picasso<sup>1</sup>

**Diana Widmaier-Ruiz-Picasso:** What are your earliest memories with your father?

**Maya Ruiz-Picasso:** We were very close. My first memories are from Royan, when I was 4 years old. I always had a lot of fun with him, he would tell me lots of stories, make me laugh and sing songs to me. [...] My father often took me to dances on the harbor, at the Café de Royan. There was an orchestra with three musicians, and I would dance in his arms or on his feet. We ate bread with butter and chocolate, a rare commodity in those days of war. My father had a great sense of humor: on the way home, when he saw the herds of cows coming back, he mooed so loudly that they answered him. I was pretending to be a duck, but the ducks didn't answer me!

[...]

**D. W-R-P:** Were you also present when he was painting? Were you allowed to enter his studio?

**M. R-P:** He often painted from 7 p.m. to 7 a.m., and I was the only one who could attend these sessions. I was the "boquerona", as my father called me, in reference to one of the emblems of the city of Malaga. He loved me and forgave me everything. "Boquerona" means "little anchovy". He was the "boqueron" and I was the "boquerona".

[...]

**D. W-R-P:** Your birth name has a religious connotation: "María de la Concepción". We find it written by Picasso in your notebooks. Do you know where this name comes from and who chose it?

**M. R-P:** When I was born, my parents expected anything but a girl. The first name that came to them was that of my father's sister, Conchita, short for Concepción, who died of diphtheria at 7 years old. He had promised God to stop painting and drawing if his sister's life was spared. He interpreted this event as a divine sign that prompted him to create and to stop believing in God. As I could not pronounce my first name, we opted for "Maya",

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1. Conversation published in part in the catalog of the exhibition "Picasso and Maya: Father and Daughter" and enriched for the present catalog

which meant so many things: the greatest cosmic illusion in Sanskrit, the Maya of Central America... Yet, it took me nearly sixty years before I was allowed to call myself Maya in the eyes of French law. So I was born twice, if not three times!

# CULTURAL PROGRAMMING RELATED TO THE EXHIBITION

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## CULTURAL PROGRAMMING

### DISCUSSIONS “MAYA RUIZ-PICASSO, DAUGHTER OF PABLO”

#### **Representing Maya Ruiz-Picasso**

Tuesday, May 17, 2022 | 6:30-7:45 pm | Auditorium

Discussion about the portraits of Maya Ruiz-Picasso moderated by:  
**Elizabeth Cowling**, Professor Emeritus of Art  
History at the University of Edinburgh

**Emilia Philippot**, co-curator of the exhibition  
“Maya Ruiz-Picasso, daughter of Pablo”

From her earliest years until her teenage years, Picasso never stopped representing his daughter. Whether painted portraits of the child that distance themselves from all academicism or drawings of classical style that are faithful to the young model, these representations reflect the artist's qualities as a portraitist and the intimate relationship that bound him to his daughter.

## **At the heart of the exhibition “Maya Ruiz-Picasso, daughter of Pablo”**

**Tuesday, April 19, 2022 | 6:30-7:45 pm | Auditorium**

Inaugural meeting of the exhibition led by the curators,  
**Diana Widmaier-Ruiz-Picasso** and **Émilie Philippot**.

Émilie Philippot and Diana Widmaier-Ruiz-Picasso will review the stages of conception of the exhibition “Maya Ruiz-Picasso, daughter of Pablo” which they curated. Through an exceptional collection of painted portraits dedicated to María de la Concepción, nicknamed Maya, as well as sculptures, graphic works, photographs and archival documents, they shed light on the privileged relationship between the father and his daughter, as well as the extraordinary creative energy that the latter displayed for her.

## **Picasso intimate. Picasso the sorcerer**

**Tuesday, May 31, 2022 | 6:30-7:45 pm | Auditorium**

Discussion moderated by:

**Philippe Charlier**, director of the Department of Research and Education of the Musée du Quai Branly-Jacques Chirac, forensic physician, anthropologist

**Diana Widmaier-Ruiz-Picasso**, co-curator of the exhibition  
“Maya Ruiz-Picasso, daughter of Pablo”

Maya Ruiz-Picasso preserves, with the same devotion as her mother Marie-Thérèse Walter before her, the clothes but also the nails and locks of hair that the superstitious Pablo Picasso regularly sent her. Philippe Charlier, in dialogue with Diana Widmaier-Ruiz-Picasso, returns to the scientific results of the analyses conducted on these objects. At once fascinated and terrified by death, Picasso observed numerous rituals to ward off curses. These memorabilia are at once witnesses to private devotional acts and repositories of memories of the years the daughter and her father spent together.

## **The human figure among the savage and the child**

**Tuesday, June 14, 2022 | 6:30-7:45 pm | Auditorium**

Discussion moderated by: **Philippe Dagen**, art historian and author of the book *Primitivisms: a modern invention* (Gallimard 2019).

“The human figure among the savage and the child” is the title of a lecture of a conference given in 1907 by the anthropologist E.T. Hamy. Picasso did not hear or read it. But 1907 was also the year of *Demoiselles d’Avignon*. What can we deduce from this coincidence? Would there be childhood in this work? The question is worth asking.

## DISCUSSIONS “NEW MASTERPIECES. LA DATATION MAYA RUIZ-PICASSO”

### At the heart of the exhibition

#### “New Masterpieces. La dation Maya Ruiz-Picasso”

Tuesday, April 19, 2022 | 6:30 pm | Auditorium

Inaugural discussion hosted by **Émilie Philippot**, curator of the exhibition and director of collections and mediation at the Musée national Picasso-Paris. The exhibition “New Masterpieces. La dation Maya Ruiz-Picasso” celebrates the addition of nine masterpieces to the national collections – six paintings, two sculptures and a sketchbook – via the gifts-in-lieu scheme which allows inheritance tax to be paid in kind. One year after acceptance by the State of this dation, Émilie Philippot invites the public to individually explore the works that compose it.

#### *Don José Ruiz, the artist's father (1895) and Head of a Man (1971)*

Tuesday, September 20, 2022 | 6:30-7:45 pm | Auditorium

Discussion with the curators of the exhibition

“New Masterpieces. La dation Maya Ruiz-Picasso”:

**Émilie Philippot**, chief curator, acting director of collections and mediation at the Musée national Picasso-Paris

**Johan Popelard**, heritage curator, head of graphic arts at the Musée national Picasso-Paris;

**Joanne Snrech**, heritage curator, responsible for paintings at the Musée national Picasso-Paris;

#### *Study for a Mandolin Player (1932), Child with a Pacifier under a Chair (1938) and Emilie Marguerite Walter (1939)*

Tuesday, October 18, 2022

Discussion moderated by the curators of the exhibition

“New Masterpieces. La dation Maya Ruiz-Picasso”

**Émilie Philippot**, chief curator, acting director of collections and mediation at the Musée national Picasso-Paris

**Joanne Snrech**, heritage curator, responsible for paintings at the Musée national Picasso-Paris;

***Tiki of the Marquesas Islands (19<sup>th</sup> century)*  
and *Venus of the Gas (1945)***

Tuesday, November 15, 2022 | 6:30-7:45 pm | Auditorium

Discussion led by the curators of the exhibition “New Masterpieces. La dation Maya Ruiz-Picasso “:

**Virginie Perdrisot-Cassan**, heritage curator, responsible for Giacometti sculptures, ceramics and furniture at the Musée national Picasso-Paris;

**Juliette Pozzo**, in charge of the personal collection of Pablo Picasso at the Musée national Picasso-Paris;

***El Bobo (1959) and the study notebook*  
for *Luncheon on the Grass (1962)***

Tuesday, December 13, 2022 | 6:30-7:45 pm | Auditorium

Discussion moderated by the curators of the exhibition «New Masterpieces. La dation Maya Ruiz-Picasso»:

**Johan Popelard**, heritage curator, in charge of graphic arts at the Musée national Picasso-Paris;

**Juliette Pozzo**, in charge of the personal collection of Pablo Picasso at the Musée national Picasso-Paris;

## PRACTICAL INFORMATION

**Public** | Adulte

**Price** | Free

**Address** | Auditorium Pierre Daix  
Musée national Picasso-Paris  
5 rue de Thorigny  
75003 Paris

# ACTIVITIES

## SPECIAL OPENING WEEKEND FOR FAMILIES



### **Saturday 16 and Sunday April 17, 2022**

With your family, discover the new exhibitions of the Musée national Picasso-Paris featuring Maya, the daughter of Pablo Picasso. Through activities specifically designed for the young public, you will plunge into the heart of the artist's

creation and his fascination for childhood. Throughout the Easter weekend, visit the museum with your children and enjoy workshops, treasure hunts and shows. On the schedule: portrait hunt, creative workshops, philosophy workshops, shows by the Compagnie Areski, playful visits in the form of Qui est-ce... Something to satisfy the young and old during a good time with the family.

### **Take advantage of an exceptional price!**

Reduced rate for 1 or 2 adults accompanied by a child.

# SPECIAL FAMILY OPENING WEEKEND

**SATURDAY APRIL 16, 2022 AND SUNDAY APRIL 17, 2022**

<b>Treasure hunt booklet</b>	Levels 0, 1, 2 and 3 All public	<b>In front of the works</b> Guides are present in the rooms of the museum for the duration of the event
<b>Ongoing</b>	Levels 0 and 1	<b>Treasure hunt booklet</b>
<b>Ongoing from 10am until 1pm</b>	Atelier (room -1.3) All public	<b>The Harlequin Workshop</b> Creative capsules with free access
<b>10 am Duration: 1h</b>	Levels 0 and 1 All public	<b>Visit the exhibitions «New Masterpieces. La dation Maya Ruiz-Picasso» and «Maya Ruiz-Picasso, daughter of Pablo</b> Guided tour
<b>10:30am Duration: 2h</b>	Levels 0 and 1 Atelier (room -1.2) Ages 5 and up	<b>De bric et de broc</b> Visit-Workshop with the family
<b>11 am Duration: 40 mins</b>	Level -1 Auditorium Pierre Daix Ages 5 and up	<b>Millefeuilles</b> Show by the Companie Areskie
<b>11 am Duration: 1h</b>	Level 0 Ages 5 and up	<b>To the rescue!</b> Family visit
<b>11:30 am Duration: 1h</b>	Level 0 Ages 7-11	<b>Portrait hunt</b> Young public visit
<b>Ongoing from 2pm until 5:30pm</b>	Atelier (room -1.3) All public	<b>The fantastic animals</b> Participative workshop with the ENSADERS
<b>2pm Duration: 1h30</b>	Levels 0 and 1 Atelier (room -1.2) Ages 7-11	<b>Museo'Phil</b> Philosophy workshop for families
<b>2:30pm Duration: 40 mins</b>	Level -1 Auditorium Pierre Daix Ages 5 and up	<b>Millefeuilles</b> Show by the Companie Areskie
<b>2:30pm Duration: 1h</b>	Level 0 Ages 7-11	<b>To the rescue!</b> Family visit
<b>3pm Duration: 2h</b>	Levels 0 and 1 Atelier (room -1.2) Ages 7-11	<b>De bric et de broc</b> Visit-Workshop with the family
<b>3:30pm Duration: 1h</b>	Level 0 Ages 7-11	<b>Portrait hunt</b> Young public visit
<b>4pm Duration: 40 mins</b>	Level -1 Auditorium Pierre Daix Ages 5 and up	<b>Millefeuilles</b> Show by the Companie Areskie
<b>4pm Duration: 1h</b>	Level 0 Ages 5 and up	<b>To the rescue!</b> Family visit
<b>4:30pm Duration: 1h</b>	Levels 0 and 1 All public	<b>Visit the exhibitions «New Masterpieces. La dation Maya Ruiz-Picasso» and «Maya Ruiz-Picasso, daughter of Pablo</b> Guided tour



## **EUROPEAN NIGHT OF MUSEUMS**

**Saturday, May 14, 2022 | 6:00-0:30 pm**  
**(last access at 11:30 pm)**

The Musée national Picasso-Paris exceptionally opens its doors for a free night on the occasion of the European Night of Museums 2022.

On the schedule, many exhibitions on all floors of the museum:

**Level 0:** "New masterpieces. La dation Maya Ruiz-Picasso».

**Level 1:** "Maya Ruiz-Picasso, daughter of Pablo"

**Levels 2 and 3:** "Picture Picasso"

## FOR INDIVIDUAL VISITORS

### ADULTS

#### Visit the exhibitions

**Date:** to come

**Time:** Saturday and  
Sunday (3:30 pm)

**Duration:** 1h15

#### Imaginary visits

Alongside two actors, discover the Maya exhibitions through an original experience combining guided tour, theater and poetry. See the works from a new angle thanks to the dramatic arts.

**Date:** Saturday (to  
be announced)

**Time:** 11:30 am

**Duration:** 1 hour

#### Croquez Picasso !

Drawing is at the heart of Picasso's work in multiple and sometimes unexpected ways. Launch yourself into this experience through a free and creative approach of sketching directly in the galleries, in front of the works of the museum. Sophie Lambert, artist and drawing teacher at the Cité de la Céramique de Sèvres, guides you step by step in this gathering open to all!

**Date:** Saturdays (TBD)

**Time:** 15:00

**Duration:** 2h

#### Audioguide

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

## YOUNG PUBLIC

### **Drawing visit**

**Date:** Wednesday mornings,  
during school vacations

**Time:** 11 am (to be confirmed)

**Duration:** 1h15

### **Muséo'Phil Workshop (7-11 ans)**

Is your child's head full of big questions? Museo'phil is made for them! They will discover the Musée Picasso from an unprecedented angle: that of philosophy. Starting from an observation of the works, a specialized speaker will be able to encourage and accompany the children's questions around the major themes of art and philosophy. The key: no definitive answer, but the exercise of one's critical sense, through a collective exchange and experiments at the Atelier!

**Date:** Tuesday and Thursday  
during school vacations (zone C)

**Time:** Saturday and  
Sunday (3:30 pm)

**Duration:** 2 hours

### **Children's Audioguide (7-12 years)**

For each exhibition, the museum provides children with an audio guide specially designed for their young age. It guides the young visitor in the footsteps of Picasso and explains some of the Spanish master's greatest works in a playful and educational way. As an apprentice art historian, your child will discover the museum in a fun and independent way. Simply ask for the children's audio guide at the reception desk when you arrive at the museum.

### **Young visitors' panels (7-12 years)**

Specially designed labels invite young visitors to discover our exhibitions. In just a few lines, they will be able to grasp the information and anecdotes essential to understanding the works presented.

## FOR EVERYONE

### **Creative workshops with free access**

The Atelier du Musée national Picasso-Paris welcomes you to participate in creative activities. On the schedule, numerous workshop proposals to delight young and old!  
**Date:** Wednesdays during school vacations, the first Sunday of the month

**Time:** 2-5pm

Free

## FOR GROUP LEADERS

### TEACHERS

#### **Educational file**

The educational file 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.

### DISCUSSIONS

The Picasso Museum regularly organizes discussions for teachers to present the museum's educational offerings and discuss them with the museum staff.

**The educational activities are free for school groups.**

### 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 with their groups.

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

**The mediation option is free of charge for groups in the social field or composed of people with disabilities.**

# EXHIBITION PARTNERS

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## MEDIA PARTNERS

### **FRANCE TÉLÉVISIONS**

France Télévisions, the leading French media outlet, is pleased to be a partner of the Maya Ruiz-Picasso exhibitions at the Picasso Museum in Paris, from April 16, 2022 to December 31, 2022.

This double exhibition will be an opportunity to present to the public, for the first time, nine masterpieces from the Maya Ruiz-Picasso collection – six paintings, two sculptures and a sketchbook - that have joined the national collections through a *dation*, while exploring Picasso's universe through the prism of the painter's relationship with his daughter.

Accepted by the French government in 2021, the Maya Ruiz-Picasso *dation* is an exceptional addition to our heritage and a major event for the Picasso Museum, which is also unveiling major works from the 1930s, including portraits of Maya Ruiz-Picasso and her mother Marie-Thérèse, which tell the story of this part of the great artist's intimate life.

Free access to culture, creating events and promoting the arts are at the heart of the editorial line of France Télévisions, which quite naturally wished to be a partner for these unique exhibitions. Our linear and digital channels will relay this great cultural highlight of 2022, to encourage the widest possible audience to discover a little-known part of Picasso's work and his family life.

## **NEW YORK TIMES**

The weekend Arts Section complements the enhanced weekday culture coverage and opens up a world of superb new world of arts and culture from the New York Times Media Group. The special Editorial Reports, The Art of Collecting covers the most prestigious global art events around the world and offers advertisers a high quality targeted environment in which to communicate with an engaged and global audience of collectors, investors and art lovers.

## **CONNAISSANCE DES ARTS**

Thanks to the diversity of its publications, Connaissance des Arts gives its readers all the indispensable references to better understand the art of all eras, from archeology to contemporary art, from the art of gardens to photography, from design to architecture. In addition to its monthly magazine (11 issues a year), Connaissance des Arts publishes around fifty special issues and art books. Also, on the internet, [Connaissancedesarts.com](http://Connaissancedesarts.com) is the reference site for all national and international art news, with feature articles, portfolios, podcasts and videos. Every month Connaissance des Arts keeps its readers informed of all the international news. Exhibitions, auctions, fairs and expositions are commented on by the best journalists and experts.

## **RADIO CLASSIQUE**

And your day becomes more beautiful! With more than 1 million listeners every day, Radio Classique is the leading classical music radio station in France. Created in 1983, it was also the first radio station to offer programs dedicated to economic information in 1989. Today, Radio Classique offers a program schedule balanced between a morning news program on economic, political, and cultural information and a friendly and accessible musical program, live and in podcasts, carried by exceptional voices: Franck Ferrand, Christian Morin, Elodie Fondacci, Guillaume Durand, Pauline Lambert, David Abiker, Laure Mézan... Without forgetting the tenor Rolando Villazon, the cellist Gautier Capuçon or the jazz pianist Laurent de Wilde. Radio Classique is broadcast on FM (over 80 frequencies in metropolitan France), on digital radio (DAB+) and worldwide on [radioclassique.fr](http://radioclassique.fr) and its mobile application.

# EXHIBITION SPONSORS

This exhibition was made possible thanks to the exceptional support of the Gagosian Gallery where the exhibition “Picasso, father and daughter” was on view from October 19, 2017 through February 24, 2018.

This exhibition was made possible thanks to the generous support of FX. & N. de Mallmann.

The film presented in the exhibition was produced thanks to the support of:

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# CURRENTLY AT THE MUSEUM

## **PICTURE PICASSO**

Since November 9<sup>th</sup>, 2021

**Curators:** Camille Frasca, Joanne Snrech

On the 2<sup>nd</sup> and 3<sup>rd</sup> floors, “Picture Picasso” is an original thematic journey that draws on the museum’s collections to showcase Pablo Picasso’s appearances in front of the camera. It features art films, film and sound archives, and documentaries shot during the artist’s lifetime to show the man in motion, revealing different facets of his life and work. We see the family man and creative genius, the Mediterranean hedonist and tireless worker, the loyal friend with a sunny disposition. These films, supported by audiovisual clips along the way, bring us face to face with the artist himself. Onscreen images of him are presented in tandem with artworks from the collection, which echo each of the film excerpts. The second floor of the museum explores different facets of Picasso’s personality, starting with the first home movies from the 1930s, through early-1950s documentaries of him at work in his Vallauris studio, to 1960s TV reports showing an artist at the height of his fame.

On the third floor, visitors can take an immersive journey through Picasso’s years in Cannes, inside the studio of La Californie – the villa where he lived and worked from 1955 to 1961. The highlight of the exhibition is Room 3.7, entirely given over to an original digital installation that recreates the artist’s La Californie studio to give visitors a sense of actually being there.

Several exhibitions have explored the link between Picasso and the moving image over the years, notably the Pompidou Centre’s “Picasso à l’écran” (“Picasso on screen”) in 1992 and “Picasso devant la télé” (“Picasso in front of the telly”) at the Consortium Museum in Dijon in 2013. The Pompidou exhibition focused on the connections between Picasso and the cinema, while the Dijon show examined how the artist had managed to draw a certain inspiration from television, as it became more widespread from the 1960s onwards.

Now “Picasso à l’image” mixes archive footage and clips from major film projects (“Le Mystère Picasso”, 1956) with the aim of showing the artist in his own surroundings – at work, with his family, among friends, in front of the camera and under the spotlight.

# COMING UP AT THE MUSEUM

## **ORLAN, *WEEPING WOMEN ARE ANGRY***

May 17 - September 4, 2022

**Curator:** Cécile Debray, president of the Musée national Picasso Paris

In order to question Picasso's posterity and echo the current debates around his work, the museum is launching a program of collaborations with contemporary artists. To start off these collaborations, the French artist ORLAN has been invited to exhibit two photographic series entitled "ORLAN hybridizes with Picasso's portraits of women" and "Weeping Women Are Angry", produced in 2019. A total artist, expressing herself through different media (from performance to new technologies), ORLAN questions the status of the body and the political, religious, social and traditional pressures that are inscribed in it. Her work denounces the violence done to the body and in particular to women's bodies, thus engaging her work in a feminist struggle.

Here, she takes over a series of paintings and drawings by Picasso from the late 1930s. Representing grieving figures, allegories of suffering, they were largely inspired by the photographer Dora Maar, then a companion of the painter. These portraits are part of the research carried out by Picasso around the large composition *Guernica* (1937), which was intended to denounce the disasters of the Civil War in Spain and the atrocities committed by the fascist regimes. With these photographic montages, ORLAN relies on the visual strength of the artist's works to take a critical, even accusatory look at the relationship between the painter and his model. "Weeping Women Are Angry" is a new series of hybrid photographs that I created to showcase women in the shadows: the inspirers, the models, the muses. (...) This new series of hybridizations from Picasso's paintings of Dora Maar in tears is a destruction, reconstruction and creation of the female figure that kaleidoscopes the world in which she is mixed. The portraits are blurred by their environment and anger is expressed in the work. My creations, all political and feminist, are based on a visual research of faces of horror, fear and grandeur. Picasso objectifies Dora Maar. I reread Picasso's work to put the woman-subject back at the center. Between painting and photography, tears and anger, my female figures are hybridized and disalienated in a pictorial form, like brutal collages, extremely free and unbridled." ORLAN

## **FARAH ATASSI**

From September 13, 2022 to January 29, 2023

**Curator:** Florence Derieux

Farah Atassi (born in 1981) is of Syrian origin, of Belgian nationality and has lived and worked in France since 2003. The artist operates a rereading of modernity by aiming at universal communication. She uses the formal language created by the moderns (Pablo Picasso, Fernand Léger, Georges Braque, Henri Matisse, but also Jean Brusselmans or Sonia Delaunay and, more recently, Tarsila do Amaral) not in a submission to this heritage, but to mark an encounter with a language and a pictorial choice. The regularity and speed with which Farah Atassi's work has and continues to evolve, and the way in which it develops, make it a particularly remarkable work.

For her first solo exhibition in a Parisian institution, the artist presents fifteen of her most recent works, six of which were produced especially for the Musée national Picasso-Paris. This exhibition will be accompanied by a monographic catalog.

## **CLÉMENT COGITORE, LES INDES GALANTES**

From September 13, 2022 to December 31, 2023

In 2017, Clément Cogitore adapted a short ballet piece from Jean Philippe Rameau's "Indes galantes", performed by Le Concert d'Astrée under the direction of Emmanuelle Haïm, with the help of a group of Krump dancers, and three choreographers: Bintou Dembele, Grichka and Brahim Rachiki. Krump is a dance born in Los Angeles in the 90s. It was born as a result of the riots and the brutal police repression that followed the beating of Rodney King.

# EXCEPTIONAL EVENTS OUTSIDE THE MUSEUM

## ***AFRICA AND THE AVANT-GARDE***

at the Kunstmuseum Pablo Picasso in Münster, Germany

From January 29, to May 1<sup>st</sup>, 2022

## ***PICASSO AND THE ALLURE OF THE SOUTH***

at the Dali Museum in Saint-Petersburg, Florida, United States

From January 31, to May 22, 2022

## ***PICASSO: PAINTING THE BLUE PERIOD***

at the Phillips Collection in Washington, D.C., United States

From February 26 to June 16, 2022

## ***PICASSO AT DAKAR, 1972-2022***

at the Museum of Black Civilizations in Dakar, Senegal

From April 1<sup>st</sup> to June 30, 2022

## ***PICASSO AND ABSTRACTION***

At the Royal Museums in Brussels; Belgium

From April 1<sup>st</sup> to August 7, 2022

## ***PICASSO AT THE HEART OF THE ARABIC AVANT-GARDE***

at the Arab World Institute in Tourcoing, France

From April 2 to July 10, 2022

## ***PICASSO, THE EFFERVESCENCE OF FORMS***

at the Cité des civilisations du vin in Bordeaux, France

From April 15 to August 18, 2022

## ***PICASSO CENTURY***

At the National Gallery in Melbourne, Australia

From June 10 to October 9, 2022

## ***PICASSO-GONZALEZ***

At the Mapfre Foundation in Madrid, Spain

From October 22, 2022 to January 8, 2023

# THE MUSÉE NATIONAL PICASSO – PARIS

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## 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 artist's creative process.

The Musée national Picasso-Paris collection is the result of three *datations*, acquired by the State through an Acceptance in Lieu scheme, successively executed by Pablo Picasso's heirs in 1979, by Jacqueline Picasso's heirs in 1990, and then by Maya Ruiz-Picasso, daughter of Pablo Picasso, in 2021.

With the inclusion of nine major pieces, the Maya Ruiz-Picasso *dation* is fully aligned with the museum's founding history, which began in the mid-1970s, and its governing ethos. Spanning several disciplines and covering a broad timespan, from 1895 to 1971, it constitutes a precious and unequalled addition that further strengthens the collection's identity and confirms its position as an international reference.

With 6 paintings, 1 sculpture, 1 sketchbook, and 1 ethnographic work that played a leading role in art history; this *dation* represents a major addition to the nation's heritage and is also a unique opportunity for the museum to supplement its collection in a way that is perfectly in keeping with the corpus of works it was created to house.

**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.

**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 (about 200,000 works).

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.

# L'HÔTEL SALÉ: A STUNNING SETTING

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

After the City of Paris purchased the block containing the Hôtel Aubert de Fontenay in 1964, the building was inhabited by a succession of occupants and became rather dilapidated. By an order of October 29, 1968, the Hôtel was designated a Historic Monument. It was then renovated between 1974 and 1985. Michel Guy, French Secretary of State for Culture, decided to house Picasso's collection in the Hôtel Aubert de Fontenay. Indeed, the remarkable collection of Picasso's works demanded a grand and unique space for its public exhibition.

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

Between 1979 and 1985, the building was renovated, restructured and refitted to allow the architect 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 Jean-François Bodin, tripled the surface area of the exhibition space and public. It ensured compliance with new safety, security and accessibility regulations. Bodin carefully restored and standardized Roland Simounets 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.

# KEY DATES AND FIGURES

## HISTORY

- 1973** The artist's heirs donate to the State Picasso's private collection of works by old and contemporary masters.
- 1979** Donation to the State through "Acceptance in Lieu" by the artist's heirs (5,000 works), which formed the Musée national Picasso-Paris collection.
- 1985** Opening of the Musée National Picasso at the Hôtel Salé Paris.
- 1990** Donation to the State through "Acceptance in Lieu" by Jacqueline Picasso's heirs. (368 works)
- 1991** 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.
- October 24, 2014** The Musée national Picasso-Paris opens to the public.
- 2015** The Musée national Picasso-Paris celebrates its 30<sup>th</sup> anniversary.
- September 20, 2021** Donation to the State through "Acceptance in Lieu" by Maya Ruiz-Picasso (9 artworks)

## 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** archival documents among which more than **17,000 photographs** and **11,000 press clippings**.

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

# PABLO PICASSO

## TIMELINE

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### 1881-1884 CHILDHOOD

#### 1881

Pablo Picasso is born on October 25<sup>th</sup> in Malaga to the painter and teacher Don José Ruiz-Blasco (1838-1913) and María Picasso-Lopez (1855-1939)

#### 1884

Birth of his sister María Dolores, nicknamed Lola (1884-1958).

#### 1886

5 YEARS OLD

#### 1887

Birth of his second sister María de la Concepción, nicknamed Conchita (1887-1895).

#### 1888

Encouraged by his father, Pablo begins painting.

#### 1891

10 YEARS OLD

#### 1892

Begins studying at the School of Fine Arts in La Coruña, where his father teaches.

#### 1893

Picasso creates the illustrated magazine *Azul y Blanco* for his family and friends.

### 1895-1900 HIS TRAINING

#### 1895

His sister Conchita dies. Picasso moves to Barcelona and is admitted to the School of Fine Arts of La Lonja in the classical art and still life section, where his father teaches.

#### 1896

15 YEARS OLD. First studio shared with Manuel Pallarès. Third Exhibition of Fine Arts and Industry in Barcelona, where Picasso shows *The First Communion* (Museu Picasso, Barcelona).

#### 1897

Admission to the Royal Academy of Fine Arts of San Fernando in Madrid. First big artwork: *Science and Charity* (Museu Picasso, Barcelone). He leaves Madrid the following spring to return to Barcelona.

#### 1898

First stay in the village of Horta de Ebro with Manuel Pallarès.

## 1899

Returns to Barcelona: avant-garde circle of Els Quatre Gats ("the four cats" in Catalàn). Picasso meets Carlos Casagemas.

## 1900

First visit to Paris with Carlos Casagemas for the *Exposition Universelle* (Paris Exposition). Settles in Montmartre and meets the gallerist Berthe Weill.

## 1901-1905 THE BLUE AND PINK PERIODS

### 1901

20 YEARS OLD. Paints *The Death of Casagemas* (Musée national Picasso-Paris) in homage to his friend who died by suicide. Meets Max Jacob. Beginning of the blue period: *Self portrait* (MP4).

### 1902

First exhibition of his blue paintings at Berthe Weill's gallery and first sculpture in clay: *Woman Seated* (Musée national Picasso-Paris).

### 1903

Return to Barcelona: *The Life* (Cleveland Museum of Art)

### 1904

Moves to the Bateau-Lavoir studio in Montmartre. Meets André Salmon, Guillaume Apollinaire and Fernande Olivier, his model who then becomes his partner for seven

years. Transition from his blue period to his Rose period: *The Actor* (Metropolitan Museum of Art, New York).

## 1905

Visits the Van Gogh and Seurat retrospective at the Salon of Independents and the Ingres retrospective at the Salon d'Automne. Meets Leo and Gertrude Stein. First artwork cast in bronze: *Le fou* (Musée national Picasso-Paris).

## 1906-1915 LE CUBISME

### 1906

25 YEARS OLD. Visits the exhibition of Iberian sculptures at the Louvre and is influenced by primitivism, the use of ethnographic clichés and orientalist photographs. Meets Henri Matisse and André Derain. *Portrait of Gertrude Stein* (Metropolitan Museum of Art, New York). Picasso and Fernande Olivier visit the village of Gósol in Catalonia.

### 1907

Acquires two Iberian stone head sculptures, without knowing that they had been stolen from the Louvre. Discovers African sculpture at the Trocadéro Museum of Ethnography. Meets Georges Braque. *The Young Ladies of Avignon* (MoMA, New York). First visit of the art dealer Daniel-Henry Kahnweiler (1884-1979) at Bateau-Lavoir, in February.

## 1908

Picasso buys his first artwork *Portrait of woman* (1895) (Musée national Picasso-Paris) by Douanier Rousseau (1844-1910), from a Parisian second-hand dealer in the Rue des Martyrs. Shortly afterwards, he organizes a banquet in honor of the artist and in his presence, an event held at the Bateau-Lavoir with Guillaume Apollinaire, Marie Laurencin, André Salmon, Georges Braque and Gertrude Stein.

## 1909

Stays in Horta de Ebro with Fernande Olivier. Settles with Fernande in a new studio in Paris, 11 bd de Clichy in the 9<sup>th</sup> arrondissement.

## 1910

Signs a contract with the dealer Daniel-Henry Kahnweiler. *Portrait of Kahnweiler* (Art Institute, Chicago). Last exhibition at the Vollard gallery, and in Paris until 1916. Spent the summer with André Derain, his wife Alice and Fernande Olivier in the village of Cadaqués, in Catalonia.

## 1911

30 YEARS OLD. Exhibitions in galleries in Berlin and New York. Relationship with Eva Gouel and separation from Fernande Olivier. Meets with the Futurists and beginning of lettering.

## 1912

Exhibitions in Moscow, Munich, Berlin, Cologne. Picasso moves to Montparnasse and begins

creating assemblages and constructions: *Still Life with Chair Caning* (Musée national Picasso-Paris). Summertime visit to Sorgues, in Provence, with Eva Gouel, Georges Braque and his wife: paper collages, cubist works.

## 1913

Exhibition at the Armory Show in New York. In March, Picasso visits the Maison Delcros in Céret with Eva Gouel. First retrospective in Munich. Picasso's father dies.

In September the couple moves to a new studio at 5 bis rue Victor-Schoelcher, in the Montparnasse neighborhood.

## 1914

Stays in Avignon with Eva Gouel. Picasso meets with Braque and Derain, who were staying nearby. Beginning of the First World War. Series of *Absinthe Glasses*.

## 1915

Godfather for the baptism of Max Jacob. Death of Eva Gouel from tuberculosis.

## 1916-1923 LES BALLETS RUSSES

## 1916

35 YEARS OLD. Relationship with Gaby Lespinasse. Meets Serge de Diaghilev, director of the Ballets Russes. First exhibition of *The Young Ladies of Avignon* organized by André Salmon. In July, Picasso moves to

a studio at 22 rue Victor-Hugo in Montrouge, in the south of Paris.

## 1917

Picasso travels to Italy with Jean Cocteau (1889-1963). He visits Rome where he stays in Via Margutta. Creates the sets and costumes for the ballet *Parade* in Rome. Travels to Naples and Pompeii. He meets Russian ballerina Olga Khokhlova with whom he begins a relationship. He then travels with her to Madrid and Barcelona.

## 1918

Matisse-Picasso exhibition at the Galerie Paul Guillaume. Marriage to Olga: *Portrait of Olga in an Armchair* (Musée national Picasso-Paris). The couple spend the summer in Biarritz. In November, Guillaume Apollinaire dies. Armistice.

## 1919

Meets Joan Miró. New work for the ballets *Le Tricorne* and *Pulcinella*. From May until August, Picasso and Olga live in Hotel Savoy in London. The artist creates the sets for the ballet *Le Tricorne*.

## 1920

Trip to Saint-Raphaël with Olga. Also their first stay in Juan-les-Pins, until September.

## 1921

40 YEARS OLD. Birth of Paul in February from his union with Olga. From July to October, Picasso stays with Olga and their infant son in a small villa

in Fontainebleau, a stone's throw from the château and the park, where he improvises a studio. First monograph devoted to Picasso in Munich. *Three Women at the Fountain* (MoMA, New York).

## 1922

First stay in Dinard with Olga and Paul. *Two Women Running on the Beach (The Race)* (Musée national Picasso-Paris). Works with Cocteau on the sets for his play, *Antigone*. Correspondence with Man Ray.

## 1923

Stays at Cap d'Antibes with Olga and Paul. *The Pan Flute* (Musée national Picasso-Paris).

# 1924-1935 SURREALISM

## 1924

Support of the surrealists for the sets of the ballet *Mercury*.

## 1925

Stays in Monte Carlo with Olga and Paul to see the Ballets Russes. Paints *The Dance* (Tate Gallery, London). Settles in Juan-les-Pins. Active work with the surrealist group.

## 1926

45 YEARS OLD. Regular publication of Picasso's works in the magazine *Cahiers d'Art* by Christian Zervos. Series of assemblages of *Guitars* and *The Milliner's Workshop* (Centre Pompidou, Musée national d'Art moderne, Paris).

## 1927

Meets Marie-Thérèse Walter in Paris who becomes his model. Engravings illustrating Balzac's *The Unknown Masterpiece*.

## 1928

Artistic work with Julio González. Stays in Dinard with Olga and Paul. Picasso secretly sees Marie-Thérèse. Appearance of the minotaur theme and first iron sculptures.

## 1929

Relationship with Olga deteriorates. Stays in Dinard with Marie-Thérèse.

## 1930

Purchase of the castle of Boisgeloup (Eure). Illustration of Ovid's *Metamorphoses* for the publisher Albert Skira. *The Acrobat* (Musée national Picasso-Paris).

## 1931

Creation of a sculpture workshop in the Château de Boisgeloup. Set of engravings: *Vollard Suite*.

## 1932

First retrospective of Picasso's work in Paris at the Georges Petit Gallery. Publication of the first volume of the catalog raisonné of his work 1895-1906 by Christian Zervos.

## 1933

Summer in Cannes at the Majestic and then in Barcelona at the Ritz with Olga and Paul. Publication of Fernande Olivier's memoirs, *Picasso and his friends*.

## 1934

Discovery of the Romanesque paintings in the Catalan Art Museum in Barcelona. Appearance of political themes in his works. *Woman with Leaves* (Musée national Picasso-Paris). This year marks his last trip to Spain.

## 1935

Picasso stops painting and begins writing, especially poems. Separates from Olga, without divorcing her. Birth of Maya, daughter of Marie-Thérèse.

## 1936-1945 SPANISH WAR AND OCCUPATION

## 1936

55 YEARS OLD. Meets Dora Maar with whom he soon begins a relationship. Friendship with Paul Éluard. Appointment as head of the Prado Museum in Madrid. Beginning of the Spanish Civil War. Picasso abandons Boisgeloup, promised to Olga, from whom he is separated. Marie-Thérèse and Maya move permanently until 1939 to the studio in the middle of nature at Tremblay-sur-Mauldre (Yvelines).

## 1937

New studio, 7 rue des Grands-Augustins. Works quickly and intensively on *Guernica* (Museo Nacional Centro de Arte Reina Sofía, Madrid), photographed by Dora Maar, for the Spanish Pavilion at the International Exhibition of Arts and Techniques in Paris.

## 1938

The Surrealists split for political reasons.

## 1939

Death of his mother. *Guernica* is exhibited (Museo Nacional Centro de Arte Reina Sofía, Madrid) in the United States on the occasion of the exhibition *Picasso: 40 years of his art* at the Museum of Modern Art in New York. The Second World War begins.

## 1940

Moves into the studio on rue des Grands-Augustins for the duration of the Occupation.

## 1941

60 YEARS OLD. Writes *Desire Caught by the Tail* a play in six acts with illustrations.

## 1942

Attacked in an article by Maurice de Vlaminck in the revue *Comoedia*: support for Picasso by young painters and intellectuals in the Resistance. *Bull's Head* (Musée national Picasso-Paris).

## 1943

Relationship with Dora Maar deteriorates. Meets the young painter Françoise Gilot. *Man with sheep* (Musée national Picasso-Paris).

## 1944

Joins the Communist Party. Major retrospective at the Salon d'Automne: violent reactions against his work and his political commitment. Named president of the *Comité* and director of the Front national des arts, to study the case of artists compromised in the collaboration.

## 1945

Stays in Antibes with Dora Maar before returning to Paris with Françoise Gilot. End of the Second World War. *The Charnel House* (MoMA, New York). Picasso bought a house in Ménéribes (Vaucluse) for Dora Maar.

## 1946-1964 THE MEDITERRANEAN YEARS

## 1946

65 YEARS OLD. Gradual break with Dora Maar. Picasso moves to a temporary studio in the Château Grimaldi in Antibes. Exhibition *Art and Resistance* at the National Museum of Modern Art and large exhibition at the Museum of Modern Art in New York.

## 1947

Donation of ten important paintings to the National Museum of Modern Art. Françoise Gilot gives birth to their first child, Claude. Important activity as a ceramist in Vallauris.

## 1948

Shooting of the film *Visit to Picasso* by Paul Haesaerts. Picasso moves to the Villa La Galloise, in Vallauris (Alpes-Maritimes). Venice Biennale: first exhibition in Italy. Participation in the Congress of Intellectuals for Peace in Wroclaw with Paul Éluard, visit to Krakow and Auschwitz with Pierre Daix.

## 1949

*Dove of Peace* is chosen by Aragon as the poster for the Paris Peace Congress. Birth of Paloma, Claude's sister and Picasso's last child.. Purchase of the Fournas workshops to expand the house in Vallauris.

## 1950

Participation in the second Peace Conference in Great Britain. Lenin Prize for Peace. Series of large sculptures with discarded objects: *The Goat* (Musée national Picasso-Paris). Start of the Korean War.

## 1951

70 YEARS OLD. Stays in Paris and Vallauris with Françoise Gilot. Great retrospective in Japan. *Massacre in Korea* (Musée national Picasso-Paris).

## 1952

Decoration of a disused chapel in Vallauris: *Temple of Peace*. Met Jacqueline Roque.

## 1953

Exhibition *Cubism 1907-1914* at the National Museum of Modern Art. Distances himself

from the French Communist Party after the publication of his portrait of Stalin on the front page of *Lettres françaises*.

## 1954

Meets Sylvette David and paints many portraits of her. Moves to Paris with Jacqueline Roque.

## 1955

Purchase of La Californie on the heights of Cannes where he settles with Jacqueline Roque. Series *The Women of Algiers* after Delacroix. Henri-Georges Clouzot directs *The Mystery of Picasso* which wins the special jury prize in Cannes. Death of Olga Picasso on February 11.

## 1956

75 YEARS OLD. Collective letter to the French Communist Party on the situation in Hungary. First retrospective in Barcelona.

## 1957

Series *Las Meninas*, after Velázquez. Major retrospective in the United States.

## 1958

Inauguration of the UNESCO panel, *The Fall of Icarus*. Purchase of the Château de Vauvenargues, near Aix-en-Provence, and the sites painted by Cézanne.

## 1959

Inauguration of the *Monument to Apollinaire (Dora Maar's head)* in Saint-Germain-des-Prés and the Temple of Peace in Vallauris. Beginning of the series *Luncheon on the Grass*, after Manet.

## 1960

Exhibition at the Sala Gaspar Gallery in Barcelona. *Le Buffet de Vauvenargues* (Musée national Picasso-Paris).

## 1961

80 YEARS OLD. Picasso marries Jacqueline Roque in Vallauris. The couple moves to the mas Notre-Dame-de-Vie in Mougins, with the artist's studio, in a more intimate setting. Beginning of the painted and cut-out sheets: *Woman with Outstretched Arms* (Musée national Picasso-Paris).

## 1962

Second Lenin Prize for Peace.

## 1963

Opening of the Picasso Museum in Barcelona, thanks to the donation of Picasso's paintings by Jaime Sabartès, his friend and personal secretary since 1935. Beginning of a cooperation in engraving with the Crommelynck brothers.

## 1964

Publication of *Conversations with Picasso* by Brassaï. Series *The Painter and his Model*.

## 1965-1973 THE LAST YEARS

### 1965

Publication of *Living with Picasso* by Françoise Gilot, despite the artist's opposition. Enlargements in concrete engraved by Carl Nesjar of *Luncheon on the Grass* after Manet.

### 1966

85 YEARS OLD. Inauguration of the exhibition *Tribute to Picasso* at the Grand and Petit Palais by André Malraux, Minister of Cultural Affairs.

### 1967

Refuses the Legion of Honor. Inauguration of the *Head of a Woman* in Chicago. The mas Notre-Dame-de-Vie in Mougins becomes his only place of creation.

### 1968

Death of Jaime Sabartès: in homage, exceptional gift of the entire series of *Meninas* and a portrait of Sabartès by Picasso to the Picasso Museum in Barcelona.

### 1969

Writing and illustration of a *literary fantasy*: *El Entierro del Conde de Orgaz*. *The Kiss* (Musée national Picasso-Paris).

## 1970

Donation to the Picasso Museum in Barcelona of the early works. Exhibition of recent works at the Palais des Papes in Avignon. *The Family* (Musée national Picasso-Paris).

## 1971

90 YEARS OLD. Donation of his first metal construction to the Museum of Modern Art of New York, *Guitar*. Donation of 57 drawings to the Musée Réattu in Arles. Major exhibition at the Louvre for Picasso's 90<sup>th</sup> birthday.

## 1973

Dies at the Mas Notre-Dame-de-Vie in Mougins on April 8. Buried in the garden of the Château de Vauvenargues. Great posthumous exhibition "Pablo Picasso 1970-1972" at the Palais des Papes in Avignon. Donation of Picasso's personal collection to the State.

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Picasso administration  
8 rue Volney, 75002 Paris  
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# NEW MASTERPIECES. LA DATION MAYA RUIZ-PICASSO



**Pablo Picasso**  
*Don José Ruiz, le père de l'artiste*  
**La Corogne, 1895**

Musée national Picasso-Paris

Dation Maya Ruiz-Picasso 2021

© RMN-Grand Palais (Musée national Picasso-Paris)/  
Rachel Prat

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**Pablo Picasso**  
*Étude pour une joueuse de mandoline*  
**Paris, 2 février 1932**

Musée national Picasso-Paris

Dation Maya Ruiz-Picasso 2021

© RMN-Grand Palais (Musée national Picasso-Paris)/  
Rachel Prat

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**Pablo Picasso**  
***Enfant à la sucette assis sous une chaise***  
**Paris ou Mougins, 27 juillet 1938**  
 Musée national Picasso-Paris  
 Dation Maya Ruiz-Picasso 2021  
 © RMN-Grand Palais (Musée national Picasso-Paris)/  
 Rachel Prat  
 © Succession Picasso 2022



**Pablo Picasso**  
***Portrait d'Émilie Marguerite Walter***  
**(dite « Mémé »)**  
**Royan, 21 octobre 1939**  
 Musée national Picasso-Paris  
 Dation Maya Ruiz-Picasso 2021  
 © RMN-Grand Palais (Musée national Picasso-Paris)/  
 Rachel Prat  
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**Pablo Picasso**  
***La Vénus du gaz***  
**Paris, janvier 1945**  
 Brûleur de cuisinière  
 Musée national Picasso-Paris  
 Dation Maya Ruiz-Picasso 2021  
 © RMN-Grand Palais (Musée national Picasso-Paris)/  
 Rachel Prat  
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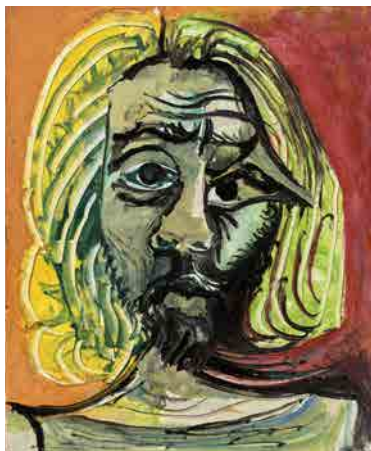


**Pablo Picasso**  
***El Bobo***  
**Vauvenargues, 14-15 avril 1959**  
 Musée national Picasso-Paris  
 Dation Maya Ruiz-Picasso 2021  
 © RMN-Grand Palais (Musée national Picasso-Paris)/  
 Rachel Prat  
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**Pablo Picasso**  
**Carnet de dessins (Études pour**  
**Le Déjeuner sur l'herbe)**  
**15 au 17 juin 1962**

Musée national Picasso-Paris  
 Dation Maya Ruiz-Picasso 2021  
 © RMN-Grand Palais (Musée national Picasso-Paris)/  
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**Pablo Picasso**  
**Tête d'homme**  
**Mougins, 31 juillet 1971**

Musée national Picasso-Paris  
 Dation Maya Ruiz-Picasso 2021  
 © RMN-Grand Palais (Musée national Picasso-Paris)/  
 Rachel Prat  
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**Tiki**  
**Îles Marquises, XIX<sup>ème</sup> siècle**

Musée national Picasso-Paris  
 Dation Maya Ruiz-Picasso 2021  
 © RMN-Grand Palais (Musée national Picasso-Paris)/  
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# MAYA RUIZ-PICASSO, DAUGHTER OF PABLO



**Marie-Thérèse Walter**  
**Pablo Picasso et Maya,**  
**Clinique du Belvédère, Boulogne Billancourt,**  
**6 septembre 1935**

© Archives Maya Ruiz-Picasso  
© Succession Picasso 2022



**Marie-Thérèse Walter**  
**Picasso dans son atelier,**  
**Le Tremblay-sur-Mauldre, 1937**

© Archives Maya Ruiz-Picasso  
© Succession Picasso 2022



**Pablo Picasso**  
*Première neige*  
**Le Tremblay-sur-Mauldre, 1938**  
 © Collection particulière / Photo Béatrice Hatala  
 © Succession Picasso 2022



**Pablo Picasso**  
*Maya à la poupée et au cheval*  
**Paris, 1938**  
 © Collection particulière / Photo Robert McKeever  
 © Succession Picasso 2022



**Pablo Picasso**  
*Maternité*  
**Paris, 22 janvier 1938**  
 Collection particulière  
 © Succession Picasso 2022



**Pablo Picasso**  
*Maya au bateau*  
**Paris, 5 février 1938**  
 © Yageo Foundation Collection, Taiwan  
 © Succession Picasso 2022



**Pablo Picasso**  
***Enfant sur une chaise***  
**Royan, 5 octobre 1939**  
 Tel Aviv Museum of Art  
 Mizne-Blumental Collection  
 Legs Annette Celine, 2018  
 Photo: Elad Sarig  
 © Succession Picasso 2022



**Pablo Picasso**  
***Maya à trois mois***  
**Paris, 11 décembre 1935**  
 © Collection particulière / Photo Zarko Vijatovic  
 © Succession Picasso 2022



**Pablo Picasso**  
***Portrait de Maya de profil***  
**Paris, 29 août 1943**  
 © Collection particulière / Photo Zarko Vijatovic  
 © Succession Picasso 2022



**Marie-Thérèse Walter**  
**Picasso et Maya avec leur chien Riki,**  
**boulevard Henri IV, Paris, 25 août 1944**  
 © Archives Maya Ruiz-Picasso  
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**Pablo Picasso et Maya Ruiz-Picasso**

**Pommes, non daté**

© Collection particulière / Photo Marc Domage

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**Pablo Picasso**

**Personnage**

**Mougins, mars-avril 1938**

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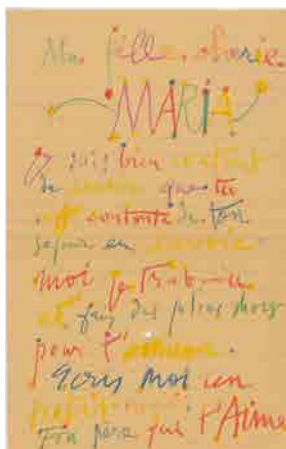
**Pablo Picasso**

**Oiseau**

**1947-1948**

© Collection particulière / Photo Adam Rzepka

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**Pablo Picasso**

**Lettre à Maya «Ma fille chérie - María...»**

**Golfe-Juan, 27 août 1946**

© Collection particulière / Photo Marc Domage

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**Edward Quinn**  
***Picasso et Maya sur le tournage du film***  
***Le Mystère Picasso de Henri-Georges Clouzot,***  
***studios de la Victorine, Nice, 1955***  
 Collection particulière  
 Photo Edward Quinn, © edwardquinn.com  
 © Succession Picasso 2022



**Edward Quinn**  
***Picasso et Maya,***  
***Golfe-Juan,***  
***vers 1953-1954***  
 Photo Edward Quinn, © edwardquinn.com  
 © Succession Picasso 2022



**Edward Quinn**  
***Picasso et Maya au restaurant Nounou,***  
***Golfe-Juan, vers 1953-1954***  
 Photo Edward Quinn, © edwardquinn.com  
 Collection particulière  
 © Succession Picasso 2022



**Profils de Pablo Picasso et de Maya à côté**  
**de la sculpture *Tête de femme* (Dora Maar)**  
**sur le tournage du *Mystère Picasso***  
**d'Henri-Georges Clouzot, dans les studios**  
**de la Victorine, Nice, juin 1955**  
 Michel Cot © RMN - Grand Palais /  
 Art Resource, NY © Succession Picasso 2022

# VIEWS OF THE MUSÉE NATIONAL PICASSO-PARIS

## VISUALS FREE OF RIGHTS

### FAÇADE OF THE HÔTEL SALÉ



© Musée national Picasso-Paris, Voyez-Vous, Chloé Vollmer-Lo

### MAIN STAIRCASE



© Musée national Picasso-Paris, Béatrice Hatala, 2014

### SALON JUPITER



© Musée national Picasso-Paris

# PRACTICAL INFORMATION

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## **TIMES, ACCESS AND PRICES**

5 rue de Thorigny,  
75003 Paris

### **Metro stations**

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

### **Buses**

20 - 29 - 65 - 75 - 69 - 96

### **Vélib'**

#### **Stop number 3008**

95 rue Vieille du Temple

#### **Stop number 3002**

26 rue Saint-Gilles

## **OPENING HOURS**

10.30 am-6 pm

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

Every day except Mondays, December 25<sup>th</sup>, January 1<sup>st</sup> and May 1<sup>st</sup>.

## **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 personalized welcome upon request to: [accessibilite@museepicassoparis.fr](mailto:accessibilite@museepicassoparis.fr)

## **MUSEUM SHOP**

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

## **PRICES**

### **Admission ticket**

**Full price:** 14 € / **Reduced price:** 11 €

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

**Full price:** €27 / **Reduced price:** €25

#### **SOLO PICASSO PASS 2 YEARS:**

**Full price:** €50 / **Reduced price:** €47

#### **DUO PICASSO PASS 1 YEAR:**

**Full price:** €50 / **Reduced price:** €45

#### **DUO PICASSO PASS 2 YEARS:**

**Full price:** €90 / **Reduced price:** €80

**Young Person's PICASSO PASS (under 30):** €23

## **Multimedia guide**

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

## **For hire at the museum**

**Full price:** €5 / **Reduced price:** €4

The multimedia guide can be booked at: [billetterie.museepicassoparis.fr](http://billetterie.museepicassoparis.fr)

Find all the sanitary rules on the website of the museum [www.museepicassoparis.fr](http://www.museepicassoparis.fr)

# PRESS

# CONTACTS

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## PRESS RELATIONS

### CLAUDINE COLIN COMMUNICATION

**Christine Cuny**

christine@claudinecolin.com

+33 (0)1 42 72 60 01

**Inès Masset**

ines@claudinecolin.com

+33 (0)1 42 72 60 01

## MUSÉE NATIONAL PICASSO-PARIS COMMUNICATIONS

**Marie Bauer**

Head of communication

marie.bauer@museepicassoparis.fr

+33 (0)1 42 71 21 46

**Leslie Lechevallier**

Director of communication and public development

leslie.lechevallier@museepicassoparis.fr

+33 (0)1 42 71 25 28

**Léa Delaroche**

Communication manager

lea.delaroche@museepicassoparis.fr

+33 (0)1 42 71 89 77

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Pablo Picasso, *Maya au bateau*,  
Paris, 5 février 1938, Huile sur toile,  
Yageo Foundation Collection, Taiwan  
© Succession Picasso 2022



Pablo Picasso, *Portrait d'Émilie Marguerite Walter*  
(dite « Mémé »)  
Royaum, 21 octobre 1939  
Musée national Picasso-Paris  
Dation Maya Ruiz-Picasso 2021  
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