

PICASSO

Musée Picasso Paris

Exposition
31 janvier
2 juillet
2023

FAITH RINGGOLD

Black is beautiful*

Musée Picasso Paris

* Être noir, c'est beau

PRESS KIT



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FAITH RINGGOLD

JANUARY 31 - JULY 2, 2023

The Musée national Picasso-Paris hosts the first exhibition in France to bring together a group of major works by Faith Ringgold. She is an emblematic figure of a committed and feminist American art, from the struggles for civil rights to those of Black Lives Matter, and the author of very famous works of children's literature. Her work links the rich heritage of the Harlem Renaissance to the current art of young black American artists. Through her rereadings of modern art history, she leads a true plastic and critical dialogue with the Parisian art scene of the early 20th century, notably with Picasso and his *Demoiselles d'Avignon*.

Born in New York City in 1930, Faith Ringgold grew up in Harlem, the northern part of Manhattan that became the symbolic capital of the cultural awakening of black communities between the wars, encouraged in particular by the book *The New Negro* (1925) by writer and philosopher Alain Locke. She spent her childhood in a thriving community of creators, musicians, writers and thinkers. She continued to live and work there as an artist and public school teacher for decades. It is where her artistic, cultural and family commitments were formed. The artist's entire career is a testament to her quest for and creation of singular forms of radical exploration of sexual and racial identity. This exhibition is the first to bring together, in France, a group of major works by Faith Ringgold. It extends the retrospective devoted to her by the New Museum in early 2022 and is organized in collaboration with this New York institution.

#RinggoldPicasso

The catalog was made possible by the generous support of the Ford Foundation



The exhibition was made possible by the generous support of the Terra Foundation for American Art



EXHIBITION ROUTE

Faith Ringgold has been a major figure in American engagé and feminist art, from the struggles for civil rights to those of the Black Lives Matter movement, and has also written numerous well-known children's books. Her work links the rich heritage of the Harlem Renaissance with the current African-American art scene. Through her reinterpretations of modern art history, she creates a visual, critical dialogue with early 20th-century art, particularly Pablo Picasso and his *Demoiselles d'Avignon*.

Born in New York in 1930, she grew up in Harlem: the northern district of Manhattan which, between the wars, became the symbolic capital of the Black communities' cultural awakening, largely encouraged by writer and philosopher Alain Locke's book *The New Negro* (1925). From her earliest works in the early 1960s, Ringgold has borne witness to conflicting race relations in the United States, endeavouring to create an African-American art with its own identity. She constantly expresses her revolutionary vision of Black Power with a completely new approach to colour theory and techniques, through a biographical form bordering on autofiction. Mingling modernity with vernacular traditions, texts and images, she develops a highly original art based on performance and textiles.

Her radical, popular work, notably highlighted in the re-hang of the collections of New York's Museum of Modern Art in 2018, is inspirational for many artists today.

This is her first retrospective in France. The exhibition has been produced in collaboration with the New Museum in New York, and is supported by the ACA Gallery, the Ford Foundation and the Terra Americana.

“

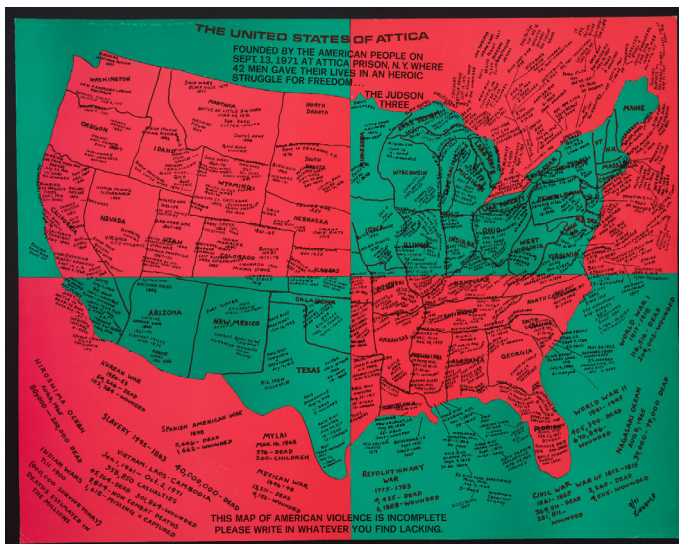
It's just about being Black in America. There was no way you could avoid what was going on at that time: you had to take some kind of position about it. There was no way you were going to ignore it, because everything was either Black or white, and very strongly so.

”

BLACK LIGHT

In 1963, the year of the Civil Rights Act that legally ended all forms of segregation and discrimination, Faith Ringgold began a long series on ordinary racism: *American People*. In 1967, when tensions were at their highest, she painted a series of *Black Light* paintings in a dark, subtle palette. In them she celebrated a newly recognised Afro beauty celebrated particularly through the slogan “Black is Beautiful”. These 12 monochrome canvases making play on the codes of abstraction were shown in January 1970 at her second solo exhibition at the Spectrum Gallery in New York. At the same time, she became involved in the Black Power movement, producing militant posters based on typographic compositions.

“ (...) I was now committed to “black light” and subtle color nuances and compositions based on my new interest in African rhythm, pattern, and repetition. ”



Faith Ringgold
United States of Attica
1972

Lithographie Offset
55 x 69,6 cm

Courtesy de l'artiste et ACA Galleries, New York.
© Faith Ringgold / ARS, NY and DACS, London,
courtesy ACA Galleries, New York 2022

AMERICAN PEOPLE

In her series *American People*, Faith Ringgold provided a caustic commentary on the American way of life in the aftermath of segregation, through highly stylised figurative compositions in a “Super Realistic” style.

Against the extremely violent backdrop of the *Long Hot Summer* of 1967, the culmination of a series of harshly suppressed uprisings, the artist produced three large programmatic paintings reflecting the political and social situation: *The Flag Is Bleeding*, *US Postage Stamp* and *Die*. Conceived as commemorative monuments, these politically-oriented paintings were in the line of Pablo Picasso's *Guernica*, then on display at the Museum of Modern Art in New York, and the works of Mexican muralists like Diego Rivera. Faith Ringgold made open use of Pop Art's subverted references, like Jasper Johns' *Flag*, Andy Warhol's repetitive silkscreen grids and Robert Indiana's typographic compositions.

“ I didn't want people to be able to look, and look away, because a lot of people do that with art. I want them to look and see. I want to grab their eyes and hold them, because this is America. ”



American People Series #20: Die

1967

Huile sur toile, deux panneaux

182,9 x 365,8 cm

The Museum of Modern Art, New York, Purchase; and gift of The Modern Women's Fund, Ronnie F. Heyman, Glenn and Eva Dubin, Michael S. Ovitiz, Daniel and Brett Sundheim, and Gary and Karen Winnick. © Faith Ringgold / ARS, NY and DACS, London, courtesy ACA Galleries, New York 2022. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY

TANKAS

During a trip to Europe in 1971, Faith Ringgold discovered some 15th-century Tibetan and Nepalese cloth paintings, known as “tanka”, at the Rijksmuseum in Amsterdam. These inspired her first textile series of 19 paintings, *Slave Rape*, in 1974. The decorative borders were designed by her couturier mother, Willi Posey, which led to their ongoing collaboration. The artist tackled the issue of slavery head-on for the first time, portraying herself and her two daughters against a landscape background in the first three tanka. Here she found a style of expression that enabled her to reconnect with her vernacular African-American roots and more distant African origins.

“In the 1970s I discovered my roots in African art and began to paint and create art specific to my identity as a black woman. I made dolls and masks inspired by my painting. I began to write in my art and to tell my story not only with images but words and in masked performances.”

THE FRENCH COLLECTION. STORY QUILTS

“My art is my voice” Faith Ringgold tells stories through her painted quilts, which combine a central painted picture with a border of dense text. The biographical content of her work becomes more prominent, and she narrates her journey in the form of reflections and uplifting imaginary stories. In the ambitious *French Collection* series she portrays a young African-American artist seeking her path in 1920s Paris. This group is particularly important for its reinterpretation of modern art in the light of the Harlem Renaissance and the artistic sources Ringgold appropriated and integrated into her work, mainly Pablo Picasso and Henri Matisse, but also Gertrude Stein. In 12 paintings made between 1991 and 1997, based on her memories of a trip to Paris in 1961 and a residence in La Napoule in the South of France, she unfolded inventive imaginary situations featuring real historical figures, places in the French scene and historical and contemporary African-American personalities. Here, mixing periods and generations, she exhorted women to take their rightful place, immersing the viewer in the ideals of the Harlem Renaissance, which questioned African objects’ link with modernity and established a specific African-American modernism.

“And also with *The French Collection* I wanted to show there were Black people when Picasso, Monet, and Matisse were making art. I wanted to show that African art and Black people had a place in that history.”

GOSPELS AND PERFORMANCES

After returning from a trip to Africa, Ringgold joined the Black Arts Movement. She revived a certain American pastoral tradition inherited from the Abyssinian church of her Harlem childhood, devising a travelling performance show at universities across the country entitled *The Wake and Resurrection of the Bicentennial Negro* (1975-1989). In response to the commemoration of the bicentennial of the United States Declaration of Independence of July 4, 1776—i.e. 200 years of slavery and oppression—, she staged an allegorical, prophetic narrative on the condition of Black people, using an installation of cloth effigies, props and flowers. An African-American couple—Buba, who died of a drug overdose, and Bena, who died of grief—are resurrected in a better, more egalitarian world. The performance, consisting of dances and declamations by masked students, took place against a background of excerpts from Martin Luther King's famous speech, "I Have a dream", as well as gospel songs like *Amazing Grace* and *He Arose*.

“We're not going to celebrate that bicentennial because we weren't free. I'll tell you what, we won't celebrate, but let's have a wake and resurrection.”

BIOGRAPHY

1930

Faith Ringgold is born in Harlem, New York. She grows up in the era of the Great Depression and racial segregation. This is also the time of the Harlem Renaissance (1920–35): a movement to revive African-American culture.

1948-1955

Ringgold studies art and education at the City College of New York under the realist painter and activist Robert Gwathmey. She discovers James Baldwin's politically engaged novels.

1961

Ringgold makes her first trip to Europe, visiting the major European museums including the Louvre.

1963

Ringgold begins to paint her *American People* series (1963–67). These twenty paintings call into question the American way of life in the light of the civil rights movement and her position as a Black woman.

1966

Ringgold takes part in the group exhibition “The Art of the American Negro” at the Harlem Cultural Council. This is the first event to feature African-American artists in Harlem since the 1930s.

1967

Ringgold produces three large murals prompted by the clashes of the summer of 1967, marked by police violence and urban uprisings. She starts working on the *Black Light* series of paintings (1967–69) which affirm the African-American aesthetic.

1970

Ringgold makes her first purely typographic political posters combining the colours of the Pan-African flag and Black Power (red, green and black) and that of feminism (purple). Alongside Jean Toche and Jon Hendricks, she organises the group exhibition “The People’s Flag Show” at the Judson Memorial Church, featuring more than one hundred artists challenging the patriotic authoritarianism of the Nixon administration.

1973

Ringgold creates her first textile works: thangka paintings – free canvases inspired by Nepalese art, and fabric sculptures made in collaboration with her mother – using a range of materials (painted linen canvases, beads, calabashes, raffia) based on African art and crafts techniques.

1976

Ringgold puts on one of her first performances, *The Wake and Resurrection of the Bicentennial Negro* (1976–89), in response to the commemoration of the bicentennial of American Independence.

1983

Ringgold makes her first narrative quilts. She puts her own slant on this vernacular technique by painting pictures on fabric compositions that are pictorial, captioned narratives about the lives of African-Americans.

1990

Ringgold takes up an artist's residency at the Château de La Napoule in France. She creates the quilted painting series *The French Collection*.

1991-2000

Ringgold brings out *Tar Beach*, her first children's book. In 1995, her autobiography *We Flew over the Bridge* is published. She creates several series of quilted paintings including *The American Collection* (1997-98) and *Coming to Jonas Road and Other Stories* (1999-2000).

2016

MoMA acquires her large painting *American People Series, #20: Die* (1967), while her works are shown at the Brooklyn Museum in the group exhibition "We Wanted a Revolution: Black Radical Women (1965-1985)".

2022

The New Museum in New York devotes a retrospective to her.

PERSONAL EXHIBITIONS

1984

Faith Ringgold: Twenty Years of Painting, Sculpture and Performance (1963-1983), Studio Museum in Harlem, New York

1987

Faith Ringgold, Baltimore Museum of Art, New York

1990

Faith Ringgold: A 25 Year Survey, High Museum of Art, Atlanta

1991

Faith Ringgold: A 25 Year Survey, Albright-Knox Art Gallery, Buffalo, New-York

2010

American People, Black Light: Faith Ringgold's Paintings of the 1960s, Neuberger Museum of Art, Purchase, New-York

2011

American People, Black Light: Faith Ringgold's Paintings of the 1960s, Pérez Art Museum Miami

2013

American People, Black Light: Faith Ringgold's Paintings of the 1960s, National Museum of Women in the Arts, Washington

2019

Faith Ringgold, Serpentine Gallery, London

2021

Faith Ringgold, Glenstone Museum, Potomac, Maryland

2022

Faith Ringgold: American People, New Museum, New-York

GROUP EXHIBITIONS

2017

We Wanted a Revolution: Black Radical Women, 1965-1985, Brooklyn Museum, New-York

2017-2020

Soul of a Nation: Art in the Age of Black Power, Tate Modern, London

PUBLICATIONS

1991

RINGGOLD, Faith. *Tar Beach*, Random House Children's Books

1993

RINGGOLD, Faith. *Dinner at Aunt Connie's House*, Hyperion Books for Children

1995

RINGGOLD, Faith. *Aunt Harriets Underground Railroad in the Sky*, Random House Children's Books

1996

RINGGOLD, Faith. *Bonjour Lonnie*, Hyperion Books for Children

RINGGOLD, Faith. *Talking to Faith Ringgold*, Crown Publishers

1998

RINGGOLD, Faith. *My Dream of Martin Luther King*, Random House Children's Books

RINGGOLD, Faith. *Invisible Princess*, Crown Publishers

1999

RINGGOLD, Faith. *Counting to Tar Beach*, Crown Publishers

RINGGOLD, Faith. *Cassie's Colorful Day*, Crown Publishers

RINGGOLD, Faith. *If a Bus Could Talk: The Story of Rosa Parks*, Simon & Schuster Books for Young People

2004

RINGGOLD, Faith. *Cassie's Word Quilt*, Random House Children's Books

RINGGOLD, Faith. *A View From the Studio*, Bunker Hill Pub

2006

RINGGOLD, Faith. *The Three Witches*, HarperCollins

2011

RINGGOLD, Faith. *Henry Ossowa Tanner: His Boyhood Dream Comes True*, Pennsylvania Academy of the Fine Arts, Bunker Hill Pub

2015

RINGGOLD, Faith. *Harlem Renaissance Party*, HarperCollins

COLLECTIONS

Art Institute of Chicago, Chicago, États-Unis

Baltimore Museum of Art, Baltimore, États-Unis

Boston Museum of Fine Art, Boston, États-Unis

High Museum of Art, Atlanta, États-Unis

Metropolitan Museum of Art, New-York, États-Unis

Museum of Modern Art, New-York, États-Unis

Whitney Museum of American Art, New-York, États-Unis

Solomon R. Guggenheim Museum, New-York, États-Unis

The Brooklyn Museum, New-York, États-Unis

The National Museum of American Art, Washington, États-Unis

The Philadelphia Museum of Art, Philadelphie, États-Unis

The Studio Museum, New-York, États-Unis

Glenstone Museum, Potomac, États-Unis

The Victoria and Albert Museum, Londres, Angleterre

CURATOR



Cécile Debray was appointed president of the Musée national Picasso-Paris in November 2021. Trained as a curator, she was previously director of the Musée de l'Orangerie from May 2017 to November 2021. She was in charge of the modern collections at the Musée national d'art moderne / Centre Pompidou from 2008 to 2017, scientific advisor to the General Administrator of the RMN, in charge of the programming of the Galeries nationales du Grand Palais from 2005 to 2008, curator at the Musée d'art moderne de la Ville de Paris from 2000 to 2005, and director of the museums of Châteauroux, from 1997 to 2000.

Curator of several major international exhibitions : *Elles@Centrepompidou*, 2009 (Paris, Centre Pompidou, 2009/2011 ; Seattle, SAM, 2012/13 ; Rio, CCBB, 2013) ; *Matisse, Cézanne, Picasso... L'aventure des Stein* (San Francisco, SFMoMA ; Paris, Grand Palais, 2011 ; New York, MET, 2012) ; *Matisse. Paires et séries* (Paris, Centre Pompidou, 2012 ; Copenhagen SMK ; New York, MET 2013) ; *Marcel Duchamp. La peinture, même* (Centre Pompidou, 2014) ; *Nymphéas. Le dernier Monet et l'abstraction américaine* (Musée de l'Orangerie, avril-juin 2018) ; *Préhistoire. Une énigme moderne* (Centre Pompidou, 2019) ; *Le Modèle noir, de Géricault à Matisse* (Musée d'Orsay, 2019).

Member of several juries, of artistic competitions, of the artistic council of the Casa de Velázquez, of the Editorial Board of the *Revue de l'Art*, president of AWARE (Archives of Women Artists, Research, Exhibitions) in 2019 and 2020, art historian, she publishes on the historical avant-gardes and on modern and contemporary painting.

EXHIBITION CATALOG

On the occasion of the exhibition at the Musée national Picasso-Paris, the first to bring together in France a group of major works by Faith Ringgold, this book retraces her exceptional career and leaves a large part to her voice, through interviews, including an unpublished one with her daughter, and the translation of some of her major texts, published in France for the first time.

EXTRACTS

“Faith Ringgold, présente et active depuis les années 1960, apparaît comme celle qui a revivifié la lignée figurative de la peinture de la Renaissance de Harlem à la suite de Romare Bearden, de Jacob Lawrence. Elle a construit la scène artistique féministe noire aux côtés de Lorna Simpson, Howardena Pindell, Barbara Chase-Riboud ou Adrian Piper³⁶. Faisant figure de fondatrice, nombre d'artistes actuels se réclament de son œuvre, revisitent les classiques de l'histoire de l'art et les recomposent selon une revalorisation du corps noir et de sa présence. Julie Mehretu réalise de vastes «Politicized Landscapes» (2017); Mickalene Thomas s'appuie sur Guernica pour montrer les manifestations de Black Lives Matter (2021); Kehinde Wiley rend hommage à George Floyd et à Breonna Taylor avec sa série de gisants Down (2022); Simone Leigh développe une œuvre « auto-ethnographique » de céramiques et de sculptures monumentales en bronze... L'œuvre de Faith Ringgold, par sa pluralité, son inventivité et sa puissance, est emblématique d'une forme d'utopie, d'une certaine gageure, celle d'un art à la fois engagé, d'avant-garde et populaire, ce qui sans doute la dote d'une résonance large et très actuelle.

Préface by Cécile Debray

“La culture, c'est ce que l'on fait pour s'en sortir. Qu'as-tu fait dans ta vie ? Qu'as-tu mangé ? Quels vêtements as-tu portés ? Où as-tu vécu ? Comment ? Quels étaient ta musique, tes chants, ta nourriture, ta cuisine ? Autant d'expressions de ce dont nous avons besoin pour vivre. Et c'est pourquoi la culture est si importante. Et ce n'est ni bien ni mal. Aucune culture n'est bonne ou mauvaise. Tout est question de ce que l'on met en place pour que le peuple grandisse, vive et s'épanouisse. Je voulais simplement faire une peinture qui montre la différence entre ces deux conceptions des choses

Faith Ringgold, interview with her daughter Michele Wallace

POSITIONNEMENT

Contemporary art, American art, activism, Black Arts Movement

STRONG POINTS

- > The first French-language publication devoted to the American artist
- > A monograph that explores all of Faith Ringgold's creativity as a painter, writer, lecturer and sculptor
- > A committed artist whose work embraces the history of America over the past A committed artist whose work embraces the history of America over the last fifty years

AUTHORS

Under the direction of **Cécile Debray**

President of the Musée national Picasso-Paris

Massimiliano Gioni

Curator, Edlis Neeson Artistic Director, New Museum, New York

Lucy R. Lippard

American writer, activist and curator

Émilie Philippot

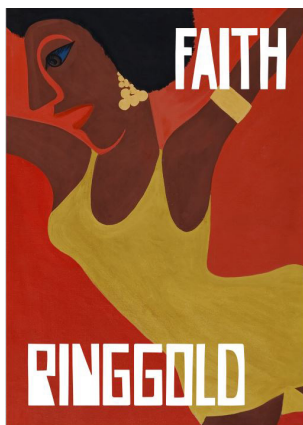
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Assia Quesnel

Art historian

Michele Wallace

Writer, essayist, critic



Faith Ringgold

Musée national Picasso-Paris – RMN-Grand-Palais

256 pages

Broché

18 x 25,2 cm

150 illustrations

35 euros TTC

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EXHIBITION PARTNERS

MEDIA PARTNERS

ARTE

ARTE's mission is to bring Europeans together through culture. Fully anchored in its time, the channel, its arte.tv platform and its social channels give priority to creation, innovation and investigation with a rich and diverse editorial offer (cinema, series, documentaries, news...) and original formats that are increasingly innovative (virtual reality, video games, webseries, podcasts...).

It is in this spirit and with this European openness that make its specificity that ARTE will celebrate the Picasso Centenary with an exceptional program: many documentaries, including several new ones, magazines and special programs to be discovered on air on Sunday, April 2, throughout the day, and for several months on arte.tv.

LES INROCKUPTIBLES

Since 1986, Les Inrockuptibles has distinguished itself by their editorial requirements, the uniqueness of their biases and their spirit of independence. They have established themselves as one of the reference media in the cultural field. Pioneers and prescribers, they share their discoveries with impertinence, and accompany artistic creation.

For more info: lesinrocks.com

MARIE CLAIRE

Since 1937, Marie Claire has been carrying the voice of women and has been committed to them. The magazine, the first upmarket women's monthly, embodies with strength and conviction its signature "La voix des femmes, le sens de l'époque". As a leading media brand, Marie Claire accompanies women in the key moments of their emancipation and supports the major battles that have made and are making news. Its model, adapted through 26 editions, unites more than 100 million women around the world. This influence makes it one of the three major international women's press brands that count today.

PHILOSOPHIE MAGAZINE

Philosophie magazine is an independent monthly magazine, established in 2006. It endeavors to analyse current events in all their dimensions (politics, society, economy, sciences, arts...) through the eyes of philosophy, and to make past and contemporary thought accessible to a large audience, at its highest level. The magazine does not defend any particular point of view, but sheds light on the diversity of currents of thought. The paper magazine (read in France by 630,000 people each month) is also available on the Internet with Philomag.com and Philonomist.com, the Pure player of the economy and worklife. Partner of the Musée Picasso, Philosophie magazine is a unique publication that has no equivalent in the world.

RADIO NOVA

A revered radio station, Nova has been revealing hidden musical treasures to its listeners since its creation in 1981. Free, curious and creative, Nova accompanies many emerging musical trends, from world music to electro and hip-hop. This avant-garde station supports new talents by offering them radio play and stage time at its many live events.

For more information: nova.fr

RATP

RATP is pleased to be a partner of the Faith Ringgold exhibition at the Musée national Picasso-Paris. The RATP Group provides 16 million journeys a day in France and around the world: since its creation, the Paris metro has generated a real urban culture that is part of the collective memory of the people of Paris and visitors to the capital.

RATP is committed to making its transport network lively, pleasant and surprising, by inviting passengers to discover contemporary creation. Heritage, music, photography, poetry, street art... Every day, RATP supports culture and enriches your journey on the network operated for Île-de-France Mobilités.

ratp.fr/culture

EXHIBITION SPONSORS

The catalog was made possible by the generous support of the Ford Foundation



The exhibition was made possible by the generous support of the Terra Foundation for American Art



CURRENTLY AT THE MUSEUM

New masterpieces. La dation Maya Ruiz-Picasso

Maya Ruiz-Picasso, daughter of Pablo

Through December 31, 2022

Picture Picasso

3rd floor of the Hôtel Salé

Through January 29, 2023

Farah Atassi

2nd floor of the Hôtel Salé

Through January 29, 2023

Pierre Moignard

Through April 2, 2023

COMING UP AT THE MUSEUM

Picasso Celebration, the collection in a new light!

Artistic direction : Paul Smith

As part of "Picasso Celebration: 1973-2023"

March 7 - August 27, 2023

EXCEPTIONAL EVENTS OUTSIDE THE MUSEUM

Fernande et Françoise

Kunstmuseum Pablo Picasso Münster, Münster
10.01.2022 – 01.21.2023

Picasso & Chanel

Museo Nacional Thyssen-Bornemisza, Madrid
10.11.2022 – 01.15.2023

***Fernande Olivier et Pablo Picasso,
dans l'intimité du Bateau-Lavoir***

Musée de Montmartre, Paris
10.14.2022 – 02.19.2023

Picasso et l'abstraction

Musées royaux des Beaux-Arts de Belgique, Bruxelles
10.14.2022 – 02.12.2023

Cubism & the trompe-l'œil tradition

The Metropolitan Museum of Art, New York
10.20.2022 – 01.22.2023

Picasso/Poussin/Bacchanales

Musée des Beaux-Arts de Lyon, Lyon
11.26.2022 – 03.05.2023

Daniel-Henry Kahnweiler

Museu Picasso Barcelona, Barcelone
12.02.2022 – 03.19.2023

Picasso et la préhistoire

Musée de l'Homme-Museum national
d'histoire naturelle, Paris
02.08.2023 – 06.12.2023

Picasso - L'artiste et son modèle : Dernière toiles

Fondation Beleyer, Bâle
02.18.2023 – 05.01.2023

VISUALS AVAILABLE FOR THE PRESS



Early Works #25: Self-Portrait

1965

Huile sur toile

127 x 101,6 cm

Brooklyn Museum; Gift of Elizabeth A. Sackler, 2013.96. © Faith Ringgold / ARS, NY and DACS, London, courtesy ACA Galleries, New York 2022



American People Series #18: The Flag Is Bleeding

1967

Huile sur toile

182,9 x 243,8 cm

National Gallery of Art, Washington, Patrons' Permanent Fund and Gift of Glenstone Foundation (2021.28.1). © Faith Ringgold / ARS, NY and DACS, London, courtesy ACA Galleries, New York 2022



American People Series #20: Die

1967

Huile sur toile, deux panneaux

182,9 x 365,8 cm

The Museum of Modern Art, New York, Purchase; and gift of The Modern Women's Fund, Ronnie F. Heyman, Glenn and Eva Dubin, Michael S. Ovitz, Daniel and Brett Sundheim, and Gary and Karen Winnick. © Faith Ringgold / ARS, NY and DACS, London, courtesy ACA Galleries, New York 2022. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY



Black Light Series #1: Big Black

1967

Huile sur toile

76,8 x 107,3 cm

Pérez Art Museum Miami, Museum purchase with funds provided by Jorge M. Pérez and the John S. and James L. Knight Foundation. © Faith Ringgold / ARS, NY and DACS, London, courtesy ACA Galleries, New York 2022



Picasso's Studio: The French Collection Part I, #7

1991

Acrylique sur toile, tissus imprimé et teint, encre

185,4 x 172,7 cm

Worcester Art Museum; Charlotte E. W. Buffington Fund.

© Faith Ringgold / ARS, NY and DACS, London, courtesy ACA Galleries, New York 2022



Slave Rape #2: Run You Might Get Away

1972

Huile sur toile et tissus

234,6 x 133 cm

Glenstone Museum, Potomac, Maryland. © Faith Ringgold / ARS, NY and DACS, London, courtesy ACA Galleries, New York 2022. Photo: Tom Powel Imaging; courtesy Pippy Houlds-worth Gallery, London



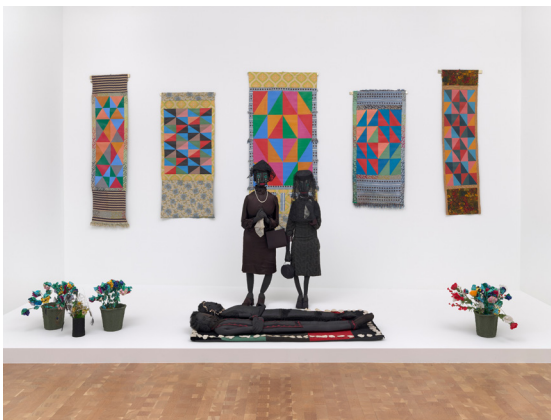
Slave Rape #3: Fight to Save Your Life

1972

Huile sur toile et tissus

233,7 × 129,2 cm

Glenstone Museum, Potomac, Maryland. © Faith Ringgold / ARS, NY and DACS, London, courtesy ACA Galleries, New York 2022. Photo: Tom Powel Imaging; courtesy Pippy Houlds-worth Gallery, London



The Wake and Resurrection of the Bicentennial Negro

1975-89

Technique mixte, dimensions variables

Courtesy the artist and ACA Galleries, New York. © Faith Ringgold / ARS, NY and DACS, London, courtesy ACA Galleries, New York 2022. Photo: Ron Amstutz; courtesy Glenstone Museum, Potomac, Maryland.



United States of Attica

1972

Lithographie Offset

55 × 69,6 cm

Courtesy de l'artiste et ACA Galleries, New York. © Faith Ringgold / ARS, NY and DACS, London, courtesy ACA Galleries, New York 2022



Woman on a Bridge #1 of 5: Tar Beach

1988

Huile, toile, tissu imprimé, encre, fil

189.5 x 174 cm

Solomon R. Guggenheim Museum, New York; Gift Mr. and Mrs. Gus and Judith Leiber, 88.3620. © Faith Ringgold / ARS, NY and DACS, London, courtesy ACA Galleries, New York 2022



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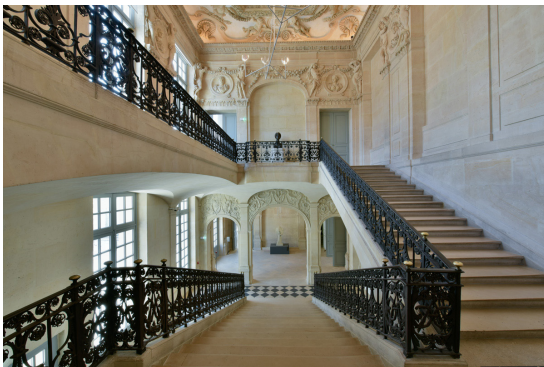
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VIEWS OF THE MUSÉE NATIONAL PICASSO-PARIS

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PRACTICAL INFORMATIONS

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
25th, January 1st and May 1st.

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

MUSEUM SHOP

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

PRICES

Admission ticket

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

To avoid queues, it is recommended
that tickets are booked in advance at
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
Find all the sanitary rules on the website
of the museum www.museepicassoparis.fr

CONTACTS

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