

PICASSO

SOUS LE HAUT PATRONAGE DE
MONSIEUR EMMANUEL MACRON
PRÉSIDENT DE LA RÉPUBLIQUE

Picasso
Célébration
— 1973.2023

CÉLÉBRATION PICASSO, LA COLLECTION PREND DES COULEURS !



Direction artistique : *Paul Smith*

Musée Picasso Paris

7 mars
— 27 août
2023

Pablo Picasso, Tête de taureau, printemps 1942, Paris. Éléments originaux : selle et guidon en cuir et en métal.
Musée national Picasso-Paris, Dation Pablo Picasso, 1979. © Succession Picasso 2022

PRESS KIT

PICASSO
Musée Picasso Paris

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PICASSO CELEBRATION: THE COLLECTION IN A NEW LIGHT!

MARCH 7 - AUGUST 27, 2023

It is fifty years since Pablo Picasso died, on 8 April 1973 at Notre-Dame-de-Vie, his home in Mougins. The body of work that he left behind had a profound impact on the entire 20th century.

For this anniversary year, the Musée National Picasso-Paris has invited the British designer Sir Paul Smith, known for his work with colour, tailoring and unexpected details, to lead the artistic direction of an exceptional exhibition showcasing the museum's collection.

This exhibition created in collaboration with Sir Paul Smith is curated around masterpieces from the collection. The designer's unique approach to the works invites the public to view them through a contemporary lens and underlines the continuing relevance of Picasso's work in today's world. The visions of these two artists sometimes converge, for example around their shared love of objects, dress and playfulness, thus leading to comparisons and a spectacular, highly inventive approach to the presentation of the works. Also on show throughout the exhibition are works by contemporary international artists. In their shared desire to open up new interpretations to Picasso's work, Guillermo Kuitca, Obi Okigbo, Mickalene Thomas and Chéri Samba interrogate his image and putting their own slant on some of his artistic innovations.

#MuseePicassoXPaulSmith

The exhibition is made possible by the generous support of:



PHILLIPS

Natasha and François-Xavier de Mallmann

“By bringing his exceptional collection back to the heart of the museum, this new hanging is a playful and joyful invitation to rediscover all of Picasso's creative fields, painting, sculpture, ceramics and graphic arts, through the sharp and mischievous eye of a great contemporary creator. This exhibition marks the "Picasso Celebration" at the Hôtel Salé in a masterly way and prefigures the Musée Picasso of tomorrow.”

Cécile Debray

“I hope what I've done is to approach it in a less conventional way. Hopefully, we've managed to put together more of a visual experience, in a way that is interesting for younger audiences and audiences that are not very knowledgeable about the work of this great master. It's a more spontaneous and instinctive approach.”

Paul Smith

CURATORS AND ARTISTIC DIRECTION



The exhibition is curated by Cécile Debray and Joanne Snrech, with art direction by Paul Smith.

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 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.

Joanne Snrech is a heritage curator. Formerly in charge of the modern and contemporary collections at the Musée des Beaux-Arts de Rouen (2017-2020), she curated several exhibitions there on the presence of major 19th and 20th century artists in Normandy, including Duchamp (2018) and Braque, Miro and Calder (2019), and contributed to the development of contemporary art in the museums of the Metropolis, through events such as La Ronde (2017-2020) or the tour of the permanent collections *So British!* in partnership with the Pinault Collection (2019-2020). Since 2020, she has been responsible for paintings at the Musée national Picasso-Paris, where she curated the exhibition *Picture Picasso* (2021-2022) and the exhibition *Picasso et l'Abstraction* at the Royal Museums of Fine Arts of Belgium (2022).

Sir Paul Smith is one of Britain's leading designers, renowned for his creative spirit, which combines tradition and modernity. Famous for his clothing and accessories collections, Paul Smith specializes in the inventive use of traditional craftsmanship to create modern pieces that draw inspiration from both art and everyday life.

A true designer, Paul Smith continues to innovate and inspire the world of fashion and design in the UK and internationally. With his enthusiasm for eclectic cultural references and understated combinations of pattern and color, Paul Smith expresses a truly contemporary aesthetic and champions an open, curious and authentic approach to design.

EXHIBITION CATALOG

EXTRACT



Cécile Debray/Joanne Snrech: Thanks to your sparkling, sometimes mischievously offbeat vision, and your talent as a designer, this new display of the collection is astonishing, the Hôtel Salé being decorated with many colours. Your arrangement makes it possible to rediscover Picasso's works, but it also reveals something about you.

Paul Smith: I feel very privileged to have been asked to curate an exhibition of the very beautiful collection of the Musée Picasso in Paris. It's a great honour to be able to work with the museum for this event that will launch a year of celebration for the 50th anniversary of Picasso's passing. My job happens to be a fashion designer, but over the years I've designed cameras, bicycles and cars, I've written columns for Architecture magazine in Italy and columns for Le Monde on sports. I'm immersed in the world of creativity.

CD/JS : This presentation of the collection was inspired by you and the selection of works and the chronological and thematic layout were created in close collaboration with the museum, while the implementation of your design and positioning of the works were carried out with the help of exhibition designer Sylvie Jodar. What was your mindset when tackling this venture?

PS: One of the things I want to say first and foremost is that I'm not an expert on art at all. I have a love of art, just as I have a love of all aspects of design. But I need to be really honest about the project at the Musée Picasso: the way it has been approached, the general idea at the core of the project, was that it should be a free expression of my way of showing the work of Picasso. The initial request gave me a free hand to do whatever I wanted, which of course was quite frightening because there are many experts on Picasso around the world and my approach to the exhibition was on the contrary very spontaneous, not at all attached to the history of Picasso. Truthfully, I have little academic knowledge of Picasso, so the project is very much about visual and spontaneous associations. I'm a very visual person, and my education in art and design is very minimal, so it always comes back to approaching things in a visual way. In a way, I'm covering myself for potential criticism by some of the more academic connoisseurs of Picasso in the art world, who might think this exhibition is disrespectful in some way. But we should keep in mind that the actual, original request was precisely to think of something that wasn't an academic approach, to do things differently to mark the occasion.

CD/JS: What was your approach and knowledge of Picasso before you started working on the project? Do you remember any specific encounter with certain works by Picasso? Was he somewhere at the back of your mind before you started working with us?

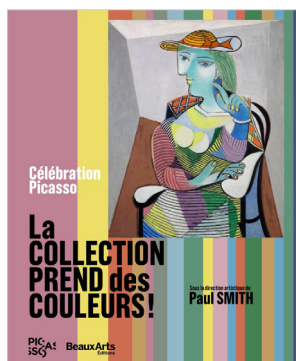
PS: There is a fairly well-known sentence that I use quite a lot and that is "you can find inspiration in anything, and if you can't, please look again": around

this building where we have all my designer systems, and around this table where I'm sitting right now, in this room full of arts of varying levels and books and reference books, I have quite a big collection of art. It's not on the level of Picasso, of course, but I've always been interested in the world of art. Because of my job, throughout my career, I've dipped into the Cubism of Braque and Picasso, I've dipped into the colours of Matisse and his cut-outs, into the colours of Monet. As a creative person, the world of art has always been a reference for me, but when I say 'art', I don't just mean 'painting', I also mean the world of Jean-Luc Godard, the opera composer Bellini and the architecture of Palladio. I take inspiration from anywhere and everywhere. Picasso, of course, has always been a part of that influence.

CD/JS: So you have just designed a new presentation of the collections at the Musée Picasso in Paris, can you tell us what your contribution brings to this new display and how you worked on it?

PS: It has been quite an exciting and obviously humbling opportunity for me. I think what is interesting is that by choosing me to design this display, the museum gets a different, more lateral approach to showing the master's work. Generally speaking, the work I've seen by Picasso – and I've seen many Picasso exhibitions and works by Picasso in museums around the world – has been placed on a wall with very little else around it, in what I would imagine is quite a traditional way. I hope what I've done is to approach it in a less conventional way. Hopefully, we've managed to put together more of a visual experience, in a way that is interesting for younger audiences and audiences that are not very knowledgeable about the work of this great master. It's a more spontaneous and instinctive approach. As a designer of many different things, I've always worked in a very instinctive way, I've never laboured over anything.

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EXHIBITION CATALOG

Musée national Picasso-Paris and Beaux-Arts Éditions
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EXHIBITION ROUTE

GUEST ARTISTIC DIRECTOR PAUL SMITH

It is fifty years since Pablo Picasso died, on 8 April 1973 at Notre-Dame-de-Vie, his home in Mougins. The body of work that he left behind had a profound impact on the entire 20th century.

For this anniversary year, the Musée National Picasso-Paris has invited the British fashion designer Paul Smith, known for his work on colour and kitsch, to curate an exceptional exhibition showcasing the museum's collection. The museum holds over 5,000 works which, in combination with Picasso's personal archive estimated at nearly 200,000 items, form a uniquely significant collection. Spanning almost all of the artist's career, the works represent a wide range of techniques, from painting and sculpture to drawing, engraving and ceramics. The majority came to the museum from Picasso's own studios, revealing the intimate connection he felt to some of his pieces.

This exhibition devised in collaboration with Paul Smith is organised around masterpieces from the collection. The fashion designer's original approach to the works invites the public to view them through a more contemporary lens and underlines the continuing relevance of Picasso's work in the world of today. The visions of these two artists sometimes converge, for example around their shared love of objects, dress and mise-en-scène, thus leading to comparisons and a spectacular, highly inventive approach to the presentation of the works.

Also on show throughout the exhibition are works by contemporary international artists. In their shared desire to open up new approaches to Picasso's work, Guillermo Kuitca, Obi Okigbo, Mickalene Thomas and Chéri Samba interrogate his image and putting their own slant on some of his artistic innovations.



Pablo Picasso
Tête de taureau

Printemps 1942

selle et guidon (cuir et métal)

33.5x43.5x19cm

Musée national Picasso-Paris, Dation Pablo Picasso, 1979. MP330



Brigitte Veyne, esquisse préliminaire de la scénographie imaginée par Paul Smith

AN ARTIST IN *VOGUE*

Pablo Picasso's work is full of humorous touches. At the age of 13, he began creating his own satirical magazines, featuring sketches from his everyday life. This vein of caricature remained present in his subsequent work, expressed in scathing portraits of people he knew and in his repurposing of images and objects. This issue of *Vogue* dated May 1951 illustrates Picasso's penchant for provocation and his genius for transformation, turning fashion photographs into grotesque images by drawing a few lines on them. He often amused himself by subverting pages from magazines in this way, adding a fantastical, malevolent creature, part devil, part faun, that undermines the poise of the models and destabilises the entire magazine.

CUBISM

In the autumn of 1906, Picasso began to take his art in an entirely new direction. This change was influenced by several sources of inspiration, from Iberian art and Roman sculpture to the arts of Africa and Oceania. Paul Cézanne's instruction to "treat nature in terms of the cylinder, the sphere and the cone, everything put in perspective" was also key to a visual revolution that saw Picasso radically simplify forms and, in close

collaboration with the French painter Georges Braque, develop the new style of Cubism, which was at its height in the years 1907-14. While the Cubists' early research explored the representation of nature and the human figure, they later turned their attention to still lifes and everyday objects. In this revolutionary approach, bodies and the space around them merge in a reduced palette comprising shades of grey and beige. Cubist works fragment reality in order to reassemble it on the canvas, in a manner verging on abstraction.



Brigitte Veyne, esquisse préliminaire de la scénographie imaginée par Paul Smith

AROUND *LES DEMOISELLES D'AVIGNON*

In the autumn of 1906, Pablo Picasso's work on simplifying form and space led him to concentrate almost exclusively on the female body. He devoted a great many works and studies to this subject, from paintings and sculptures to drawings. It is particularly in the drawings that we see the development of a new approach to representation inspired by Iberian art

(Spain, 6th–2nd centuries BCE), which Picasso first discovered at the Musée du Louvre early in 1906. His interest developed during the summer of that year, when he stayed in Gósol, a small village in the Catalan Pyrenees. Picasso usually shows his figures in a fixed, frontal pose, restricting his palette to pinks and ochres. In strong contrast to the finesse of his saltimbanque family of the year before, he takes a slightly coarser approach to these robust female bodies and gives them an androgynous air. This dimension would be affirmed a few months later in his major work, *Les Femmes d'Alger* (O.J. 114) (1907, Museum of Modern Art, New York).



Brigitte Veyne, esquisse préliminaire de la scénographie imaginée par Paul Smith

ASSEMBLAGES AND COLLAGES



Brigitte Veyne, esquisse préliminaire de la scénographie imaginée par Paul Smith

objects. This approach blurred the line between painting, drawing and sculpture, enabling each art form to enrich the others in an interrogation of the relationship between artwork and object. In painting, Picasso's use of decorative motifs from wallpaper and clothing inverted and blurred the relationship between art and reality, paving the way to an art of recycling and repurposing.

Throughout his career, the use of objects and everyday items was a key part of Pablo Picasso's art. He adopted this revolutionary approach in the early 1910s with the Cubist technique of *papiers collés*, developed with Georges Braque – the first collage in the history of art was *Nature morte à la chaise cannée* of 1912. Picasso included found items in his sculpture into the 1950s, combining plaster modelling with assemblages of disparate

BLUE MELANCHOLY

In the autumn of 1901, a few months after the death of his friend Carlos Casagemas, Pablo Picasso developed a new style of painting, using a palette entirely in shades of blue. This gave his works an atmosphere of nocturnal cold and melancholy, and also coincided with his habit of working at night with only an oil lamp for light. In this period Picasso painted poignant portraits of solitary, anonymous figures such as beggars, prostitutes and drinkers, elevating their fixed poses into universal allegories of the human condition. His loyal friend the poet Guillaume Apollinaire, whom he met in 1905, said of this period in his art, “for the space of one year, Picasso lived this painting, wet and blue like the humid depths of the abyss, and pitiful.”



Pablo Picasso

Autoportrait

Fin 1901

Huile sur toile

81x60cm

Musée national Picasso-Paris.

Dation Pablo Picasso, 1979. MP4



Brigitte Veyne, esquisse préliminaire de la scénographie imaginée par Paul Smith

ALL THE WORLD'S A STAGE

Pablo Picasso's interest in the theatre arts dates back to his childhood in Spain. During his early periods in Paris, around 1900, he was commissioned to create a few illustrations for the theatre and music hall, where he and his friends from the Spanish community spent many an evening. With his friends the poets Max Jacob and Guillaume Apollinaire, he frequently attended the Médrano circus and became interested in marginal figures such as clowns, dancers, tumblers and acrobats. In 1917, Picasso worked with Sergei Diaghilev to create sets and costumes for the ballet *Parade*. His relationship with the Russian dancer Olga Khokhlova, whom he married in 1918, and the various projects he undertook with the Ballets Russes up until 1924, led him to participate in the artistic gatherings that proliferated in the Paris of the 1920s. Several photographs reflect the couple's liking for fancy-dress parties, while their young son Paul is shown dressed as Harlequin or Pierrot.



Brigitte Veyne, esquisse préliminaire de la scénographie imaginée par

BIOMORPHISM

Salon Jupiter

In the 1930s, art critics used the term “biomorphism” when discussing the recent works of Pablo Picasso and his contemporaries such as Jean Arp and Joan Miró. Regarded as the abstract branch of Surrealism, biomorphism is characterised by supple, organic forms that seem to harmonise with nature. Picasso's works reflect two complementary visions of creation: biological creation, suggested by the sexual connotations of paintings such as *Femme assise dans un fauteuil rouge*, and artistic creation, which is an independent process. Louise Bourgeois pursued these analogies in *Cumul I*, with forms evoking both sexual organs and a primal forest. This art of quintessential forms also recalls Picasso's interest in the sculpture of Constantin Brancusi and in prehistoric artefacts known to the artist through both originals and reproductions.

IN TIMES OF WAR

In 1937, Pablo Picasso painted his monumental work *Guernica* (Museo Nacional Centro de Arte Reina Sofía, Madrid) in response to the Spanish Civil War. Now seen as a universal symbol of political protest against barbarism, the painting inspired Mickalene Thomas to create a series on the campaign for African-American civil rights and the Black Lives Matter movement. Picasso did not depict conflict in such a literal way during the Second World War, but it remained omnipresent in his work in the form of portraits and still lifes that reflect the violence and underlying anguish of the period. He showed human bodies distorted in every conceivable way, with disjointed limbs and animalised faces that can be almost grotesque, morbid and frightening. His still lifes, with their tight framing, dark colours and subjects combining objects with animal corpses and human skulls, are also powerful allegories of the horrors of war.

CLASSICAL PAINTER

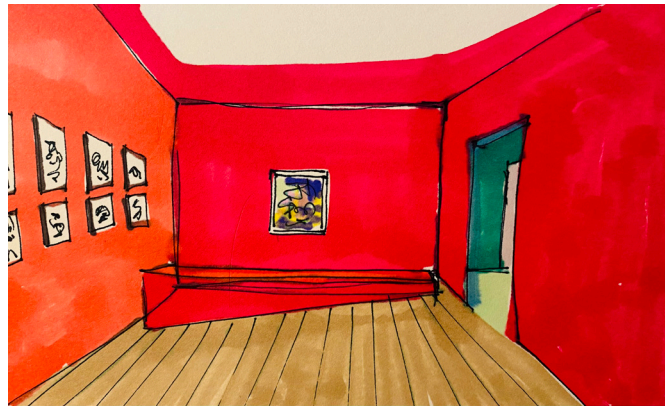
After the Cubist period, the years 1918–23 are often described as “classicising”, marked by a return to constructed figuration, opposed to the disorder of the avant-gardes and in reaction to the chaos of the ordeal of the First World War. The works of this period attest to Pablo Picasso’s admiration for the French painter Jean-Auguste Dominique Ingres, as well as to his use of the photographic studio portrait, and the influence of Greco-Roman Antiquity, which he discovered in person during a trip to Rome in 1917. His collaboration with Sergei Diaghilev and the Ballets Russes at this time also brought Picasso into contact with the world of the theatre and commedia dell’arte; his iconography teems with harlequins, pierrots and acrobats in a joyous mix of influences. While continuing to return to Cubism, the artist reacquainted himself with studying the great masters, particularly Auguste Renoir, as well as clean and pure classical lines, which were expressed most often in society portraits and idealised female nudes. His favourite model at that time was the dancer Olga Khokhlova, whom he married in 1918.



Pablo Picasso
La Flûte de Pan
Automne 1923
Huile sur toile
205x174cm
Musée national Picasso-Paris,
Dation Pablo Picasso, 1979. MP79

BULLFIGHTING

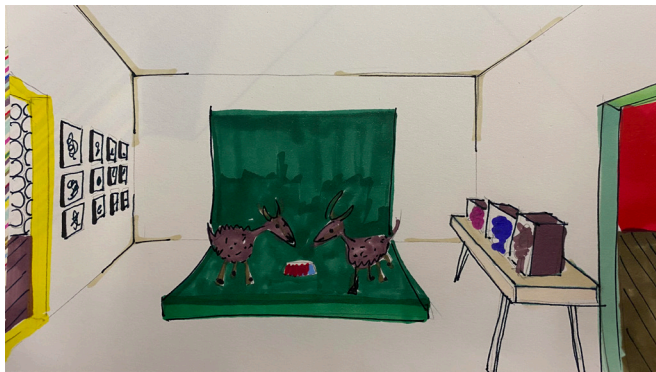
Pablo Picasso attended the ritual of bullfighting in Málaga from early childhood. He would continue to go to the bullring throughout his life, firstly in Spain, then in the South of France. His fascination for the *corrida* inspired his art, both iconographically and symbolically. A sacred expression of the struggle between humans and animals, in broader terms it served as a stage for the opposition



Brigitte Veyne, esquisse préliminaire de la scénographie imaginée par Paul Smith

between the principles of life and death. The tragic split second of the *cogida*, the moment of tension when the bullfighter is hooked by the bull's horn, provides the subject of several paintings, drawings and engravings from the 1910s to the 1930s. When the artist moved to Vallauris in the 1940s, the *corrida* was one of the recurring decorative motifs in his ceramics. Moving away from the dramatic intensity of the interwar period, he developed a celebratory approach that can be found in the plates made to illustrate the reissue of an 18th-century bullfighting manual, *La Tauromaquia*, in 1959.

BESTIARY



Brigitte Veyne, esquisse préliminaire de la scénographie imaginée par Paul Smith

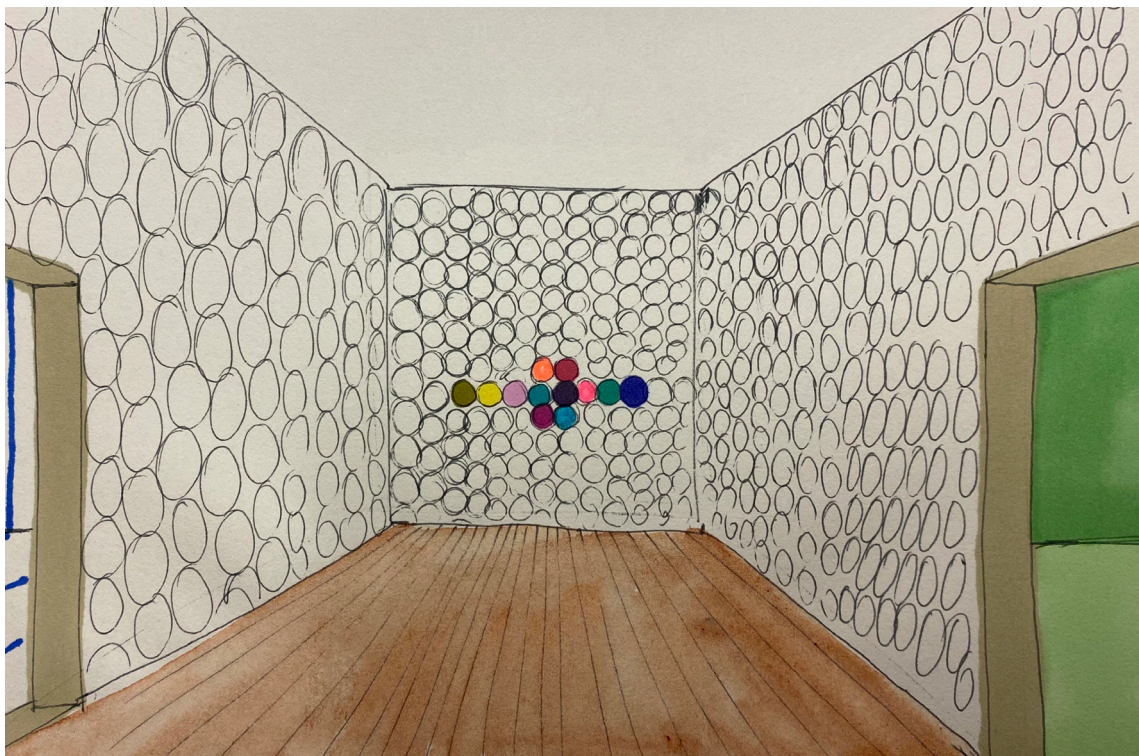
Throughout his art, Pablo Picasso gave pride of place to representations of animals. Descendants of the Surrealists' hybridisations, Picasso's animals were tinged with a new lightness at the end of the war. Goats and sheep, whose skulls and carcasses Picasso had previously examined in his still lifes, became familiar beings treated by the artist

with a mixture of tenderness and humour. Owls, for example, are depicted as strange and sometimes mischievous creatures. The *Chouette en colère* may be a reminder of Ubu, the bird that the artist took into his home in 1946. With a spade for its body, *La Petite Chouette* offers an unprecedented analogy of form, while the *Carnaval* pair accentuate the resemblance between the heads of birds of prey and the faces of humans.

ONE-OFF PIECES

Although Pablo Picasso first experimented with terracotta in Montmartre in 1906, it was after settling in Vallauris in 1947 that he began working intensively with ceramics. The small town of Vallauris, between Cannes and Antibes, has been known for its pottery for centuries. The thousands of original works produced until 1954 at the Madoura workshop, run by Suzanne Douly and Georges Ramié, bear witness to the skill of the artist, who enjoyed modelling, incising and painting clay. Plates, jugs and other vases are covered in the heads of fauns, animals, bullfighting scenes, and so on. The fruits and dishes depicted or shaped in the hollow of the plates take on the appearance of still lifes waiting to be savoured.

The white plates hanging on the walls of this room recall Picasso's prolific production in this field and question the relationship between mass-produced industrial objects and those made using craftsmanship.



Brigitte Veyne, esquisse préliminaire de la scénographie imaginée par Paul Smith

STRIPES

In the 1930s, Pablo Picasso played with the motif of stripes in his paintings, drawings and engravings. In the *Femmes assises au fauteuil* series, the different stripes and bands allow for a somewhat joyful and dynamic interplay of colours that brings a certain ambivalence to the symbolic dimension of the grid, of the confinement inherent in this motif. Resonating with his Cubist period in which tight networks of lines created a tension and visual play between the lines and colours, this stylisation taken from the motif of the stripe is similar to works by his Surrealist friends, from Man Ray's photographs of nudes streaked by shadows, Dorothea Tanning's bodies cut into ribbons, Alberto Giacometti's crystalline forms, and Francis Picabia's graphic compositions known as "transparencies". Between automatic writing and the fantasy of petrification, Picasso seems to depict the "crystallisation" of a romantic encounter or that of an artist with their subject.

Inextricably linked to the creative world of Paul Smith, stripes also form the signature of the British designer's brand, which he plays with here in a game of echoes and dialogue between forms.



Pablo Picasso

Portrait de Dora Maar

1937

Huile sur toile

92x65cm

Musée national Picasso-Paris,

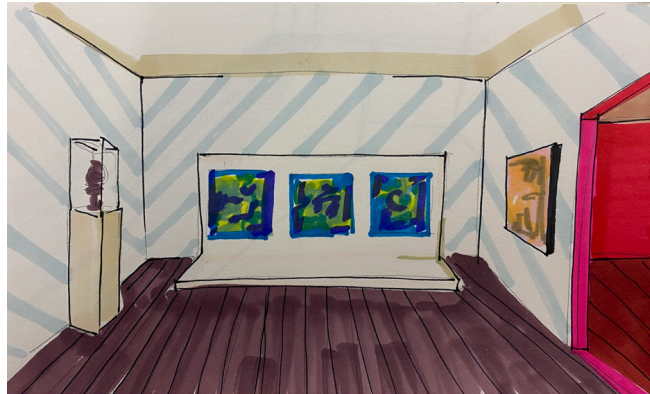
Dation Pablo Picasso, 1979. MP158



Brigitte Veyne, esquisse préliminaire de la scénographie imaginée par Paul Smith

IMAGINARY JOURNEYS

The African and Oceanian objects in Pablo Picasso's personal collection were chiefly acquired at a time when most avant-garde artists valued them for their radical aesthetic. They were, nevertheless, always considered by Picasso, also and perhaps even above all, for their ritual function. The artist was fascinated by their magical aspect and ability to act on the world around them. Some of the emblematic pieces in his collection are now kept at the Musée Picasso. The selection on display here offers a rich overview of the non-Western visual repertoire that Picasso had built up and demonstrates his attraction to fetish objects, artworks imbued with a soul that reaffirm the power of art in the primary sense of the term. The art of Obi Okigbo exhibited opposite highlights the permanence of this essential link between art and use that captivated Picasso, as well as his ambition to reconcile tradition and modernity.



Brigitte Veyne, esquisse préliminaire de la scénographie imaginée par Paul Smith

THE 1950S

From the late 1940s to the early 1960s, Pablo Picasso left Paris and settled permanently in south-east France. At that time his painting was marked by a revitalisation of Cubism and dialogue with Henri Matisse. In sculpture, he experimented with new techniques such as so-called pole sculptures and cutout sheet metal that enabled him to develop three-dimensional compositions with flat shapes. The combination of geometric shapes and large areas of colour outlined in black gives these works a visual clarity and readability reminiscent of the explorations of other Modernist artists, such as Fernand Léger and Le Corbusier



Brigitte Veyne, esquisse préliminaire de la scénographie imaginée par Paul Smith

LE DÉJEUNER SUR L'HERBE

Édouard Manet's masterpiece, *Le Déjeuner sur l'herbe* (1863, Musée d'Orsay, Paris), which deconstructs and reunites the main genres of classical painting in a single scene – the plein-air landscape, the conversation piece and the still life – is considered a seminal moment in modern painting.

During the 1950s, Pablo Picasso designed a series of variations on Manet's painting, following on from those he devoted to *Las Meninas* (1656, Museo Nacional del Prado, Madrid) by Diego Velázquez. Like Manet and Velázquez, Picasso questions the relative positioning of artist and model, as well as the place of the viewer. Although the artist sketched out a project after Manet's painting in 1954, it was mainly between the summer of 1959 and 1962 that he devoted himself fully to this work of reinterpretation. Picasso produced 27 paintings, about 140 drawings, several dozen engravings and linocuts, and an important series of sculptures around this subject. During these variations, these figures are sometimes moved, removed, or have their attitudes and positions altered; the artist repeatedly undressed the male figures.

PICASSO'S STRIPED BRETON SHIRT

One morning in September 1952, photographer Robert Doisneau went to Vallauris, where Pablo Picasso had lived since 1948, to take portraits of the artist. The Spanish painter was playful in front of the lens, improvising with accessories around him, such as these little bread rolls which he placed like hands on the table in front of him. The series of photographs soon met with success and circulated around the world in magazines and newspapers. The iconic figure of Picasso wearing a striped Breton shirt crystallised in the collective imagination. Entering popular culture, the image of Picasso was subverted and spread, eventually escaping the artist and inspiring others. In the work of the Congolese painter Chéri Samba, this emblematic representation comes to personify the archetype of the Western artist more broadly.



Brigitte Veyne, esquisse préliminaire de la scénographie imaginée par Paul Smith

THE LATE PERIOD: 1969-72

The final years of Pablo Picasso's life saw a period of intense creativity. Living at the Notre-Dame-de-Vie farmhouse in Mougins since 1961, the artist produced hundreds of drawings and engravings and more than 350 canvases between 1969 and 1973. At that time, he focused mainly on representing the human figure; his Spanish heritage also resurfaced through the motif of the matador, adorned with attributes evoking the Golden Age. These works are characterised by an explosion of colours and great freedom of expression. The painter worked more quickly and in a deliberately less neat way, sometimes leaving drips. These final paintings, displayed at two exhibitions held at the Palais des Papes in Avignon in 1970 and 1973, confounded the public. Despite this, they would prove to be important for the generations of painters who came after him, in particular Jean-Michel Basquiat and Georg Baselitz, marking a revival in contemporary painting.



Brigitte Veyne, esquisse préliminaire de la scénographie imaginée par Paul Smith

PICASSO ON SHOW

Hundreds of solo exhibitions were devoted Pablo Picasso during his lifetime. Galleries and museums actively disseminated his work around the world. Some exhibitions played a crucial role in bolstering the Spanish artist's career: his first Paris exhibition at the Galerie Vollard in 1901; his first retrospective at the Galeries Georges Petit in 1932; the exhibition celebrating forty years of Picasso's art at MoMA in New York, just days after the outbreak of World War II; and two major exhibitions showing his last paintings at the Palais des Papes in Avignon in 1970 and 1973. For each event, there were posters of his works displayed in the city streets, acquainting a wider public with his art.



Brigitte Veyne, esquisse préliminaire de la scénographie
imaginée par Paul Smith

PORTRAIT OF THE ARTIST AS A YOUNG MAN

Produced a year before the artist died, *Le Jeune Peintre* is as much the image of an experienced master excelling in the simplicity of his technique as a moving farewell to the younger generations of painters to come. Brushed in haste and leaving the white canvas preparation exposed, the painting shows a figure with a knowing expression whose cape and hat evoke a chivalric character from the Spanish Golden Age (16th-17th centuries). In this final self-portrait of himself in his younger years, characterised by a great economy of means, the painter's eyes are transformed into sockets, a premonitory sign of approaching death, the tragedy of which is tempered by the presence of a mischievous smile. Like a testament, this final image of the artist at work demonstrates the freedom conquered by Pablo Picasso and his ability to renew his creative language until the end. Here the artist is paying tribute to the passion that drove him for more than eighty years, celebrating painting with a light, almost evanescent virtuosity

EXHIBITION PARTNERS

MEDIA PARTNERS

CONNAISSANCE DES ARTS



CONDÉ NAST

Condé Nast is a global media company, home to iconic brands including Vogue, The New Yorker, GQ, Glamour, AD, Vanity Fair and Wired, among many others. In France, the Group's sites represent more than 20 million visits each month. Magazines, websites, videos, entertainment programmes, podcasts, Condé Nast France produces and distributes premium content dedicated to fashion, news, entertainment and lifestyle and has set up reference events in France such as the Vogue Festival, the 50 most influential French people by Vanity Fair or the Men of the Year by GQ.



GROUPE TF1

Through its channels, the TF1 Group is very pleased to be associated with the Musée national Picasso-Paris and the exhibition "Picasso Celebration, the collection in a new light!".

Through its policy of patronage and partnerships conducted for many years, the TF1 Group is committed to defending and promoting the ambitious projects of cultural institutions. With this sponsorship, the TF1 Group is renewing its support for the Museum, which it has accompanied on several occasions, as recently with "Picasso Rodin".

About the TF1 Group

The TF1 Group is a global player in the production, publishing and distribution of content in 20 countries. Its ambition is to positively inspire society.

The TF1 Group's activities cover : Broadcasting with 5 free-to-air channels (TF1, TMC, TFX, TF1 séries films, LCI), 4 theme channels (Ushuaia TV, Histoire TV, TV Breizh, Série Club), a high-performance digital version of its programs on MYTF1 and video-on-demand offerings with MYTF1VOD and TFOU MAX. The TF1 Group is also active in the production and distribution of content through its international subsidiary Newen.



LE FIGARO

Le Figaro is the leading national generalist daily newspaper with a daily circulation of 347,052 copies*. Every weekend, the daily is distributed with Le Figaro Magazine, Madame Figaro and TV Magazine, making up the Figaro Week-end offer, with a circulation of more than 370,000 copies*. The group's diversification around the Figaro brand is significant: special issues, health magazines, history, conferences, collections, travel, etc. Le Figaro is also a key player in the digital world: the Figaro website is the leading online press site with more than 26 million unique visitors per month**.

* ACPM DFP PV 2021

**Médiamétrie Internet global January 2022

LE FIGARO

MADAME FIGARO

A label of influence for 40 years, Madame Figaro is a global, multi-media brand. It is distributed every Friday in the week end pack of Figaro and also has a digital expression through its website, its application and its social accounts. The Madame Figaro website recorded 7.6 million unique visitors in December 2021 (source Médiamétrie) and recorded 16 million visits and 10 million video views per month on all devices.

madame.lefigaro.fr

madame
FIGARO

RADIO CLASSIQUE



OFFICIAL PARTNER OF PICASSO CELEBRATION 1973-2023

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](https://www.artetv.com).

The logo for ARTE, consisting of the word "arte" in a bold, lowercase, orange-red sans-serif font.

EXHIBITION SPONSORS

The exhibition is made possible by the generous support of:



PHILLIPS

Natasha and François-Xavier de Mallmann

CURRENTLY AT THE MUSEUM

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. Mentir vrai

Through December 13, 2022 – April 2, 2023

COMING UP AT THE MUSEUM

Faith Ringgold. Black is beautiful

January 31 – July 2, 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

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Pablo Picasso

Autoportrait

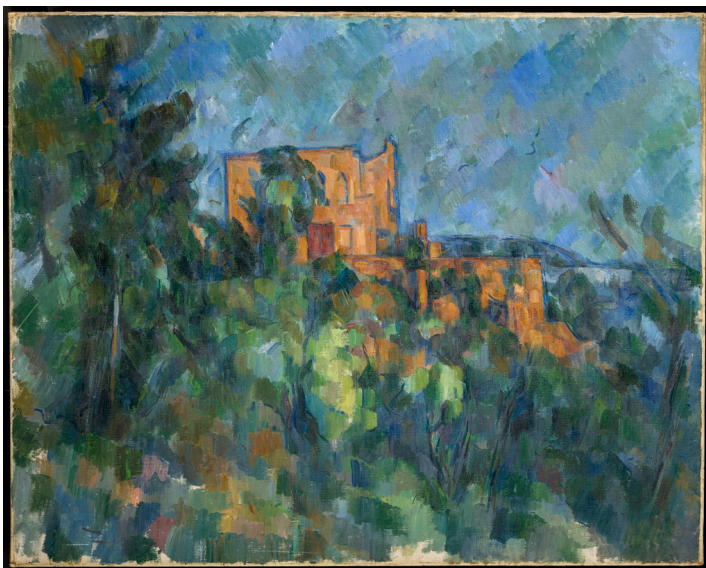
Fin 1901

Huile sur toile

81x60cm

Musée national Picasso-Paris.

Dation Pablo Picasso, 1979. MP4



Paul Cézanne

Château noir

1905

Huile sur toile

74x94cm

Musée national Picasso-Paris,

Donation Picasso, 1978. MP2017-9



Pablo Picasso

Homme à la guitare

Automne 1911

Huile sur toile

154x77.5cm

Musée national Picasso-Paris, Dation Pablo Picasso, 1979. MP34



Pablo Picasso

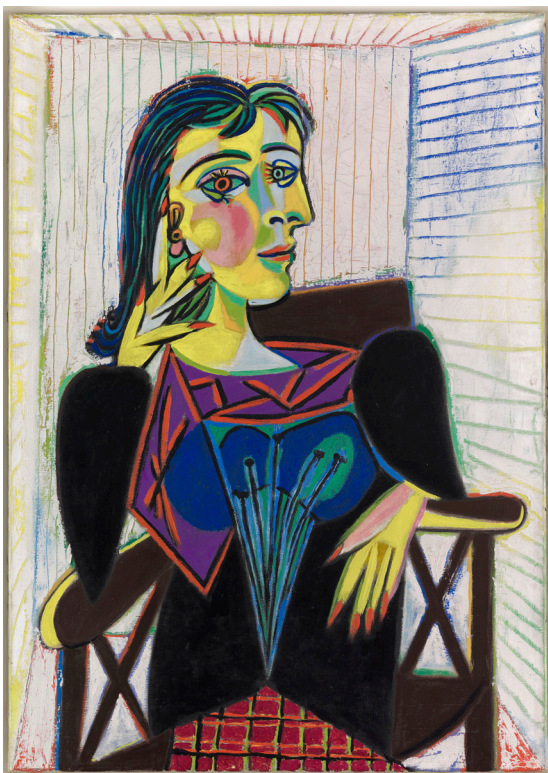
La Flûte de Pan

Automne 1923

Huile sur toile

205x174cm

Musée national Picasso-Paris,
Dation Pablo Picasso, 1979. MP79



Pablo Picasso
Portrait de Dora Maar
 1937
 Huile sur toile
 92x65cm
 Musée national Picasso-Paris,
 Dation Pablo Picasso, 1979. MP158



Pablo Picasso
Tête de taureau
 Printemps 1942
 selle et guidon (cuir et métal)
 33.5x43.5x19cm
 Musée national Picasso-Paris, Dation Pablo
 Picasso, 1979. MP330



Louise Bourgeois

Cumul I

1968

Marbre blanc, bois

51x127x122cm

Centre national d'art et de culture Georges Pompidou, Achat de l'Etat, 1973. AM1976-933



Pablo Picasso

Jacqueline aux mains croisées

1954

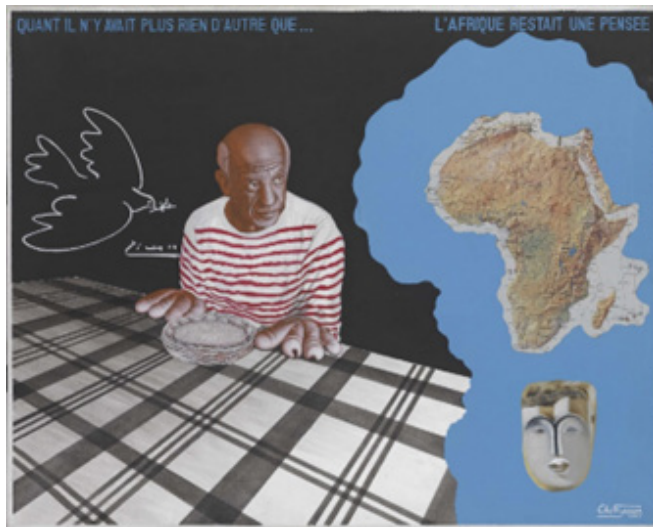
Huile sur toile

116 x 88,5 cm

Musée national Picasso-Paris, Dation Jacqueline Picasso, 1990. MP1990-26



Pablo Picasso
Le Jeune peintre
 14 avril 1972
 Huile sur toile
 91x72.5cm
 Musée national Picasso-Paris, Dation Pablo
 Picasso, 1979. MP228



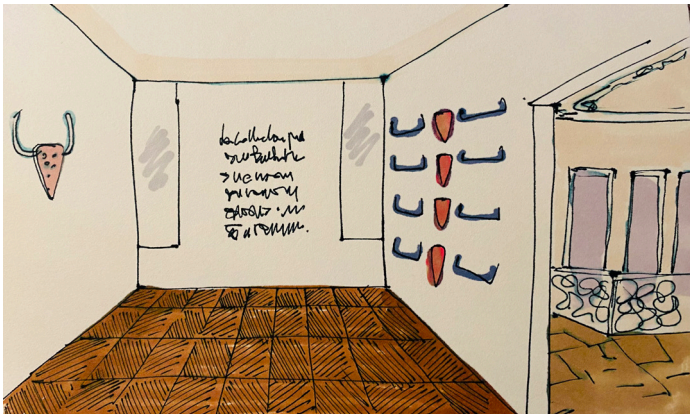
Chéri Samba
***Quand il n'y avait plus rien d'autre que...
 L'Afrique restait une pensée***
 1997
 Acrylique sur toile
 81 × 103 cm
 Collection André Magnin Paris,
 AMCP2004314
 Resting Bathers



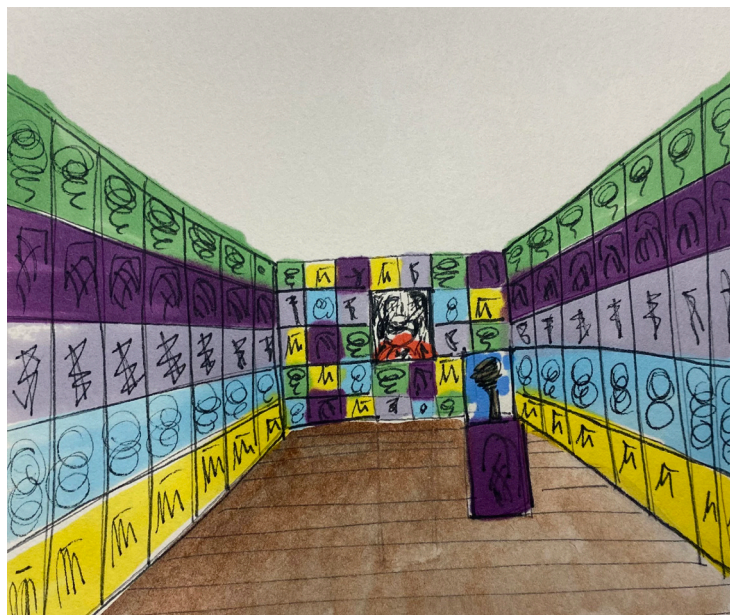
Guillermo Kuitca
Retablo
 2016
 Huile sur panneau de bois
 330 × 245 × 185 cm
 Courtesy de l'artiste, du LAM
 et de la galerie Hauser & Wirth



Brigitte Veyne, preliminary sketch
of the scenography created
by Paul Smith
Painted stripes room



Brigitte Veyne, preliminary sketch
of the scenography created
by Paul Smith
Bull head



Brigitte Veyne, preliminary
sketch of the scenography
created by Paul Smith
Picasso Posters



© Bernard Martinez



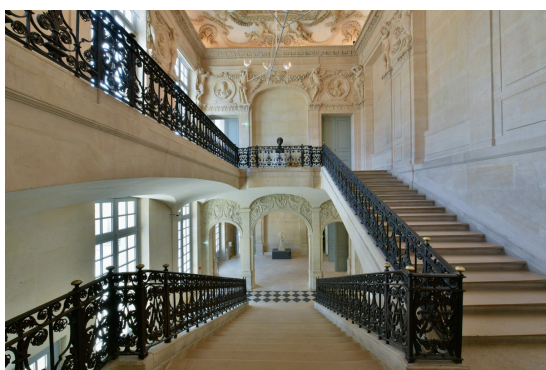
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© Musée national Picasso-Paris, Béatrice Hatala, 2014



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PRATICAL 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

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