

À toi
de faire,
ma mignonne



SOPHIE CALLE

EXPOSITION 3.10.2023 — 7.01.2024

MuséePicassoParis

PRESS KIT

TABLE OF CONTENTS

**À toi de faire, ma mignonne.
A Sophie Calle exhibition at the
Musée national Picasso-Paris 2**

Exhibition route 3

Artist and curator 15

Book editions 16

**Educational programs
and family visits 17**

**Programming around
the exhibition 18**

Exhibition partners 19

**Current and upcoming exhibitions at
the Musée national Picasso-Paris 22**

**Exceptional events outside the
museum 23**

**Copyright-free visuals
for the press 25**

**Views of the Musée national Picasso-
Paris 28**

Practical information 29

Contacts 30

À TOI DE FAIRE, MA MIGNONNE.

A SOPHIE CALLE EXHIBITION AT THE MUSÉE NATIONAL PICASSO-PARIS

OCTOBER 3, 2023 – JANUARY 7, 2024

Sophie Calle celebrates in her own way the 50th anniversary of Pablo Picasso's death, taking over all four levels of the Hôtel Salé with a unique exhibition proposal.

Divided in four sections corresponding to the museum's four levels, *À toi de faire, ma mignonne* takes the opposite view from the many events of the Picasso Celebration 1973-2023, which focus on the Spanish artist. Sophie Calle's exhibition takes a curious, quirky look at a selection of Picasso's most emblematic works, whose images or memories the artist summons through a personal narrative that unfolds on the museum's first floor. In this exhibition, which unfolds independently of Picasso on each floor and takes on a deliberately retrospective character, Sophie Calle explores some of her central themes, such as blindness and death, using archives and writings as sources and raw materials for her work. Rising to the challenge of the invitation, the artist interrogates the critical reception of her work and her concern to pass it on to future generations.

#MuseePicassoXSophieCalle

EXHIBITION ROUTE

PICALSO

Level 0

The ground floor of the Hôtel Salé marks Sophie Calle's debut at the Musée Picasso. With the exception of the three self-portraits of Picasso that surround the artist as his cutie, embodied here by the presentation of the detective novel that gave title to the exhibition, the upstairs plays on a hollow presence of the Spanish painter. Supported by a personal narrative, Sophie Calle initiates the dialogue by using anecdotes and memories - some dating back to her childhood - as well as visual counterpoints and diversions. In "Picasso in lockdown", we see the paintings hung, protected from the light and photographed during their confinement. The "Phantom Picassos", five of Picasso's major paintings covered in large curtains, embroidered in the same format as the works, are also absent, with descriptions gathered from museum staff at a time when the works were on loan outside the museum. Finally, a monumental composition, in the format of the famous painting Guernica, is a collective work, bringing together nearly two hundred photographs, objects and miniatures from Sophie Calle's personal collection, most of them the result of exchanges with artists ranging from Christian Boltanski and Tatiana Trouvé to Miquel Barceló, Damien Hirst and Cindy Sherman.

Room 0.1

2019. First rendezvous and proposal for occupying the Musée Picasso in 2023, to mark the fiftieth anniversary of the artist's death. Without HIM, if I prefer. My mother's words wend their way in, imposture syndrome in their wake. At an opening at the Museum of Modern Art in New York, upon seeing my works between those of Hopper and Magritte, she exclaimed: "You really fooled them!" This time, I imagine her whispering, "Why you?"

Let's recap.

There's my very first work, or at least the one my father gave that status to by framing it and retraced the caption penciled on the back which had faded.

I was maybe six years old, and this drawing made my grandmother say that there was a Picasso in the family.

There's *Tête*, a Picasso stolen from Chicago, whose composite portrait I'd made from the recollections of those who'd known it.

There's *Prolongation*, the title of one of his exhibitions in Avignon, which I promised myself I'd borrow one day.

It's thin.



Sophie Calle

Tu les as bien eus !

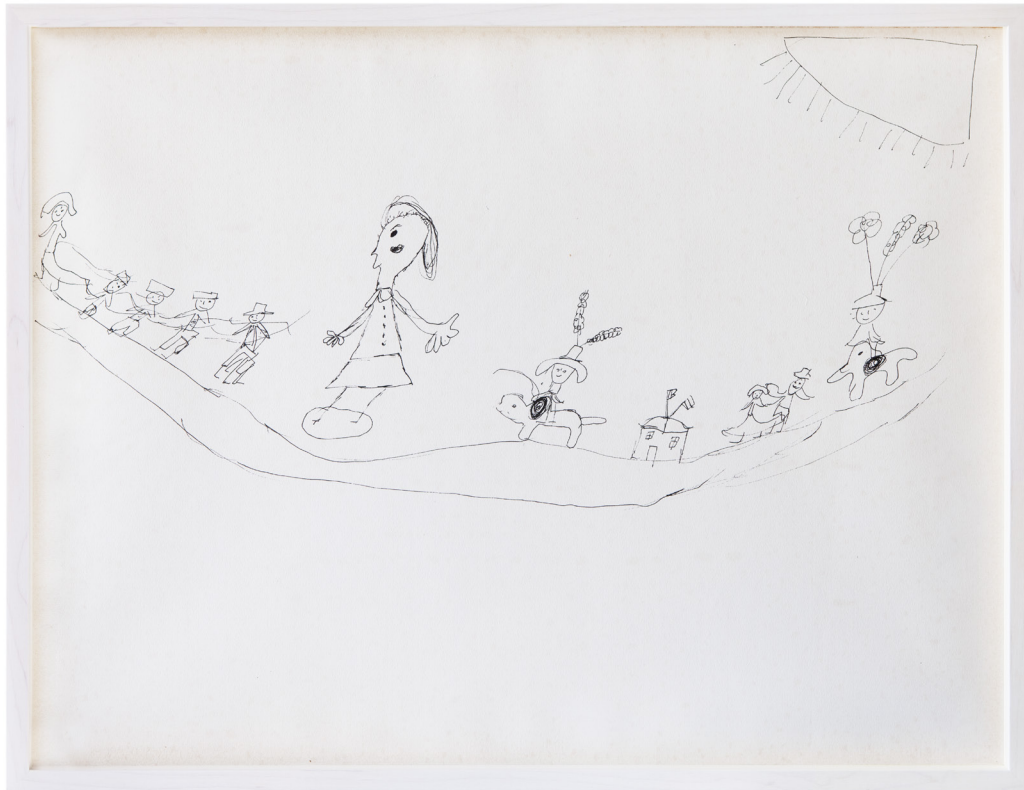
2018

Black and white silver print in a silver frame

hung in a walnut box

© Sophie Calle / ADAGP, Paris 2023

Private collection



Sophie Calle

Ink on paper

© Sophie Calle / ADAGP, Paris 2023

Collection of the artist

Room 0.2

Picassos in lockdown.

Second rendezvous at the Musée Picasso, during the lockdown. No visitors. The Picassos were under protection, wrapped up, hidden. Underneath — a ghost-like, less intimidating presence that I immediately photographed. Even before I knew it, I had accepted.



*Pablo Picasso, Portrait de Marie-Thérèse,
6 janvier 1937, huile sur toile, 100 × 81 cm, MP159
2022
Digital print
141 × 141 cm
© Sophie Calle / ADAGP, Paris 2023
Collection of the artist*



Sophie Calle

*Pablo Picasso, Maya à la poupée, 16 janvier 1938,
huile sur toile, 87 × 74 cm, MP170*

2022

Digital print

223 × 115 cm.

© Sophie Calle / ADAGP, Paris 2023

Collection of the artist

Room 0.5

Phantom Picassos.

During my first visits, *La Mort de Casagemas*, *Grande baigneuse au livre*, *Paul dessinant*, *Homme à la pipe* et *La Nageuse* were missing due to being on loan. I asked the curators, guards, and other museum staff to describe them to me. When they returned, I veiled them in the memories they leave behind in their absence.

C'est un petit garçon, je dirais 3 ou 4 ans, assis à une table en bois. Il y a un chien? J'hésite. Beaucoup de bleu, du blanc, du vert et du rouge, mais je ne sais plus ce qui est rouge. ☼ Paul, le fils de Pablo et d'Olga, dessine. L'enfant est saisi dans un moment privé, complètement absorbé par son dessin, appliqué, absent au spectateur. Ses pieds ne touchent pas terre, c'est la vision enfantine d'un enfant un peu gauche. Il y a le rose de sa chair, le blanc de la fenêtre, le bleu du pull, une culotte courte marron ou quelque chose comme ça, et du rouge sur ses chaussures très naïves, un peu brutes, à peine esquissées. ☼ Il a une valeur sentimentale, un côté intime, intrusif. Les chaussons, je ne sais pas pourquoi ils sont rouges, sans doute que Paul en avait de cette couleur. On s'en fout. En tout cas, les deux points rouges, au centre, je trouve ça bien, on se souvient du tableau grâce à ce détail. ☼ Le Paul, celui qui a les petits chaussons rouges, c'est son premier enfant. Picasso se revoit. Il francise son prénom, le donne à son fils, et le dessine en train de dessiner. La tendresse passe par la facture spontanée. Il y a de la curiosité, de la découverte, de la fascination pour l'innocence perdue, l'affirmation d'une filiation; c'est le portrait d'une paternité affichée. ☼ Il fait partie de nos vedettes, il est beaucoup regardé parce qu'il touche à l'innocence et à l'histoire personnelle de Picasso. Il y a une tendance chez nos visiteurs à préférer le monde de l'enfance. J'ai rien contre les enfants, mais ce joli tableau, dans des coloris sympathiques qui font plaisir à tout le monde, m'indiffère. ☼ Ce n'est pas parce qu'il est beau, c'est parce que c'est un enfant que ça m'a attiré. Chez Picasso, des femmes enfermées dans un cadre de fenêtre, c'est tout le temps, mais un enfant dans une pièce, c'est plus rare. Il y a un bureau et il y a un enfant, ça se voit, on comprend. Les autres tableaux, il faut qu'on m'explique comment ça marche. ☼ Picasso a dit: *Il faut toute une vie pour dessiner comme un enfant*, alors il montre un gamin qui dessine. Sa feuille est penchée de telle manière qu'on devine le croquis, j'ai le vague souvenir d'un jouet à roulettes. Ce n'est pas que je n'aime pas l'œuvre, c'est que je n'aime pas l'histoire qu'on colle à Picasso. C'est un marché, un épiphénomène, la France! Et c'est devenu un nom commun puisque c'est comme ça qu'on appelle les enfants qui dessinent. J'ai un Picasso à la maison! Non, c'est ton fils et il ne sait pas dessiner. ☼ Le vocabulaire est simple, les lignes figuratives, c'est quelque chose d'efficace, de plan, de contrasté, comme les dessins d'enfant. Picasso a peint un amour filial, un moment de pédagogie, de plaisir. Mais je vois un terrifiant contraste, je vois celui qui termina sa vie comme chauffeur de son père. ☼ Un gamin qui dessine, rien d'original, un exercice de forme. Aucune émotion. Picasso représente souvent quelqu'un en train d'écrire, de dessiner, ou de lire. Paul m'ennuie beaucoup, il est décoratif, il ne me raconte rien, et ne me pose pas de questions. ☼ C'est un grand tableau qui montre le petit Paul. Concentré sur son dessin, timide. Pas plus. Les couleurs, c'est rare que ça m'attire, je regarde globalement. Après, il y en a qui sont belles, personnellement je préfère le bleu. Là, y en a plein le ciel. Quelle période? Oublions les périodes... ☼ Il est de 1923, la période dite du retour à l'ordre, globalement la période néoclassique. Un format imposant – exactement le même que celui de la baigneuse –, 150 cm de haut par 97 de large. Il va bien, il est costaud, même si les pieds de la table ne sont pas stables et qu'il y a de petites craquelures dans le ciel. Au début j'allais trop près, je ne regardais que la matière, ensuite j'ai pris du recul, j'ai pu voir une œuvre sans aller chercher son état de santé. ☼ On est sur une peinture à l'huile, mais ce que je vois c'est ce qui se passe derrière, le mur en pierre de taille et la vingtaine de trous cachés. C'est toujours la même chose: on décroche; on rebouche; on fait un nouveau trou; on accroche. Ou alors je traque les rayons de soleil. Les tableaux, c'est à peine si je les regarde. ☼

Sophie Calle

Pablo Picasso, Paul dessinant, 1923, huile sur toile,
130 x 97 cm, MP81

2023

Silkscreen embroidery on voile, oil on canvas

Musée national Picasso-Paris

© Sophie Calle / ADAGP, Paris 2023

Collection of the artist

© Philippe Millot



Sophie Calle
Pablo Picasso, La Chèvre, 1950
2023
Bronze, tyvek paper
120,5 x 72 x 144 cm
Musée national Picasso-Paris
© Sophie Calle / ADAGP, Paris 2023
Photograph © Maxime Champion

WITH CLOSED EYES

Level 1

The first floor opens with an anecdote recounted by Cocteau about Picasso observing a half-blind painter in Avignon painting the Château des Papes using only his wife's words. In response to Picasso's well-known fear of losing his sight one day, Sophie Calle has brought together a collection of objects, photographs and videos devoted to the theme of the gaze - closed, unseen ("Voir la mer"), private ("La dernière image", "Les Aveugles"), and so on.

Picasso told me he'd seen an old, half-blind painter in Avignon, in the square of the Palais des Papes, painting the castle. His wife, standing next to him, was looking at the castle through binoculars and describing it to him. He painted based on his wife's description. Picasso often said that painting is a blind man's job. He paints not what he sees, but how he feels about it, what he tells himself about what he has seen.

Jean Cocteau

THE BLIND

Room 1.3

I met people who were born blind. Who had never seen. I asked them what their image of beauty was.



Sophie Calle
Les aveugles. Le vert | The Blind. Green
1986
© Sophie Calle / ADAGP, Paris 2023
Courtesy of the artist and Perrotin

VOIR LA MER

Room 1.4

In Istanbul, a city surrounded by the sea, I met people who had never seen it. I filmed their first time.



Sophie Calle

Detail of the series *Voir la mer*

2011

© Sophie Calle / ADAGP, Paris 2023

Courtesy of the artist and Perrotin

My mother wrote in her diary: 'Sophie is so morbid that she will come and visit me more often in my grave than in Rue Boulard.' As for me, to keep death at bay, I photographed cemeteries, filmed my dying mother, tried to organise a dress rehearsal for my funeral, owned a burial plot in Montparnasse before relinquishing it for family reasons, and scattered envelopes around my house containing so many wills written in haste before each trip. So as then to move on to other things.

MY MOTHER, MY FATHER AND ME...

Level 2

On the second floor of the museum, Sophie Calle inventories her possessions in a spectacular display. Introduced by a series of works dedicated to the theme of disappearance, from the disappearance of the artist's parents to his own simulated death, the visitor passes through several rooms where more than 500 of Sophie Calle's objects - drawings, paintings, photographs, objets d'art and curiosities, rare books, crockery and furniture - are exhibited in the manner of the Hôtel Drouot.

In Picasso's personal archives kept at the museum, Sophie Calle found a letter from an association for blind artists, asking Picasso for an original drawing to be used to build the Maison des yeux clos with the proceeds from the sale. Having failed to find the answer, Sophie Calle appealed to the generosity of the Almine and Bernard Ruiz-Picasso Foundation to organise an online sale of a Picasso ceramic during the exhibition, organised by Drouot Estimations, with the proceeds going to an association for the visually impaired.

Fundación
Almine y Bernard
Ruiz-Picasso



Sophie Calle
My mother, my cat, my father
2017
© Sophie Calle / ADAGP, Paris 2023
Courtesy of the artist and Perrotin

Room 2.4

Why should I throw away that which was kind enough to reach my hands ? Pablo Picasso

My mother is dead, my father is dead, I have no children. When I'm gone, what will become of my things? With no named heirs, a public sale may happen to me; sold at auction. If I want to exorcise the fear that when I die their shared history, as well as the one that links them to me, will be erased, I must begin with the *dress rehearsal* of what will happen to my estate. So I asked the auctioneers at Hôtel Drouot to stage my nightmare, to value the possessions in my house in Malakoff and to draw up a descriptive inventory of my moveable assets, but not an estimate.

In accordance with the practices of the profession, only those *lots worthy of description* were listed. This means that household appliances, bedding and paperwork were excluded. With the exception of those that form part of the décor, I have chosen to exclude my own works of art, since their history has already been catalogued, as well as the jewellery I wish to wear when dead.

COLLECTION SOPHIE CALLE



DROUOT
ESTIMATIONS

Cover *Collection Sophie Calle / Erratum*
Drouot Estimations (for *Collection Sophie Calle*) and Atelier EXB (for *Erratum*)

Level 3

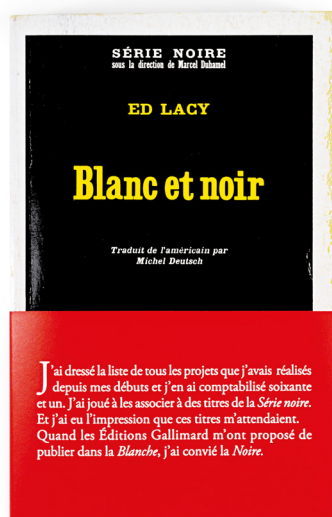
The third and final floor offers an overview of Sophie Calle's projects. An inventory of the 61 completed projects is presented in the form of thrillers whose titles echo the artist's series. This is followed by a series of unfinished projects, bringing to life incidents along the way, sketches and attempts, works on hold and in jeopardy. At the end of the exhibition, Sophie Calle takes physical possession of an upstairs room, setting up her office, which she will keep open at all times throughout the exhibition.

Room 3.1

INVENTAIRE DES PROJETS ACHEVÉS

I wanted to draw up a list of all the projects I've completed since I started. I counted sixty-one. As I had been tempted one day to borrow a title from *crime novels*, I went through the inventory and I had the feeling that those titles were waiting for me.

Noire dans Blanche



CATALOGUE RAISONNÉ OF THE UNFINISHED

I hate the finished. Death is final. The gunshot finishes off. The almost finished is life.

Pablo Picasso

But if everything stops, what will become of the ideas that are on hold, waiting for their time, in boxes and coffins? Before dying, we must make an inventory of the sketches, the attempts, the abandoned efforts, and bring the intentions to life. A way of finishing with them. Finishing the unfinished.

ARTIST AND CURATOR



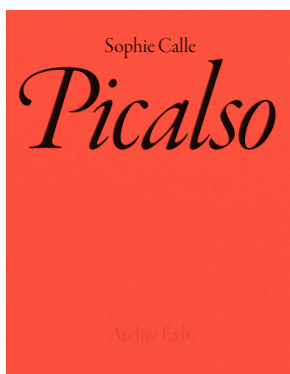
Sophie Calle has been the subject of numerous exhibitions around the world since the end of the 1970s. Alternately described as a conceptual artist, a photographer, a videographer, and even a detective, she has developed her own, immediately recognisable approach, combining text and photographs to create an idiosyncratic narrative. Her works form a vast system of echoes and internal references, interconnected like the chapters of an overall work, in which Sophie Calle blurs the boundaries between private and public, reality and fiction, art and life. Her work meticulously orchestrates an underlying reality – her own or that of others – whilst leaving room for chance.

MUSEUM CURATOR



Cécile Godefroy is an art historian, with a doctorate from Paris IV - Sorbonne University. She is a member of the International Association of Art Critics, and the Director of the Picasso Study Centre, which will open in December 2023 at the Musée national Picasso-Paris. A specialist in the historical avant-gardes and questions of interdisciplinarity in art, she has taught at French and American universities in Paris and curated the exhibitions "Sonia Delaunay. Les Couleurs de l'abstraction" (Musée d'Art Moderne de la Ville de Paris - Tate Modern, London, 2014-15), "Marcelle Cahn. En quête d'espace" (Musée d'Art moderne et contemporain, Strasbourg; Musée d'art moderne et contemporain, Saint-Etienne ; Musée des beaux-arts de Rennes, 2022) and several original exhibitions devoted to the work of Pablo Picasso ("Picasso. Sculptures", Musée national Picasso-Paris - BOZAR, Brussels, 2016-2017; "Les Musiques de Picasso", Musée de la Musique - Philharmonie-Paris, 2020; "Picasso ibero", Centro Botín, Santander, 2021, and "Picasso et la Préhistoire", Musée de l'Homme, Paris, 2023).

BOOK EDITIONS



Picalso

17 x 21,85 cm

204 pages + poster

French and English

Public selling price: €52 (tax included)

Atelier EXB

COLLECTION
SOPHIE CALLE



DROUOT
ESTIMATIONS

Collection Sophie Calle / Erratum (deux ouvrages vendus ensemble)

20,7 x 26,6 cm

240 pages (each)

French

Public selling price: €49 (tax included)

Drouot estimations (for *Collection Sophie Calle*) and

Atelier EXB (for *Erratum*)



Noire dans Blanche

155 x 225 mm

French

Public selling price: €29 (tax included)

Gallimard

EDUCATIONAL PROGRAMMES AND FAMILY VISITS

EXHIBITION VISITS

À toi de faire, ma mignonne takes the opposite view from the events of the “Picasso Celebration 1973-2023”, which put the spotlight on the Spanish artist. Rising to the challenge of the invitation, Sophie Calle divided the exhibition into four sections corresponding to the museum’s four levels. On the first floor, Sophie Calle takes a quirky look at a selection of emblematic works by Picasso. The upper levels follow a more retrospective approach; the artist explores some of her central themes, such as blindness and death.

SOPHIE CALLE IN MINUTE DETAIL FAMILY VISIT

Warning! Artist Sophie Calle has taken over the floors of the Hôtel Salé. Who is she? What do her works look like? Bring your family to the museum to investigate and gather as much information as you can on the mysterious artist. The goal is to give an information sheet to the master of the house, Pablo Picasso!

MUSÉO’PHIL

A PHILOSOPHICAL WORKSHOP AROUND THE EXHIBITION

For kids, without their parents

Is your child always wondering about the world around them, and are you out of answers? Then sign them up for the Muséo’phil workshop! With our philosopher, children will take part in a discussion on the question “What is an artist?” After a collective brainstorming session, they will be able to directly compare their ideas to the works in the exhibition.

For families

Are you always looking for tips to entertain your child at the museum? Then bring your family to the Muséophil’ workshop. You will certainly find inspiration with our philosopher. This visit takes the form of a discussion: after a brainstorming session on the question “Is art useful?”, parents and children will be invited to debate and directly compare their ideas to the works in the exhibition.

THROUGH YOUR EYES

VISIT-WORKSHOP FOR FAMILIES

What did you see at the museum? What image do you retain of your favorite work once it is no longer in front of you? How did you feel when you saw it?

In her work, Sophie Calle often explores the themes of memories, absence, and the things that remain. After a visit to the galleries, children and accompanying adults can experiment with one of Sophie Calle’s processes in our workshop. The goal is to draw in pairs, with the child drawing with the help of your memories.

PROGRAMMING AROUND THE EXHIBITION

MEETING WITH SOPHIE CALLE

The meeting will be preceded by a book signing by the artist in the museum hall from 5pm.

Thursday, October 5th | 6pm - 10pm

As part of the exhibition, the museum is organising a series of special evening events. These will be held every first Wednesday of the month from 1st November. Visitors will be able to discover the exhibition *À toi de faire, ma mignonne* through activities, meetings and screenings.

EXHIBITION PARTNERS

DROUOT

Comprising several subsidiaries, the Drouot Group is a key player in the art market. In the world of auctions, Hôtel Drouot is a unique model, the largest public auction house in the world. Founded in 1852 in the heart of Paris, it is one of the oldest international institutions dedicated to this activity and concentrates the largest number of physical sales in a single location. In 2022, 74 auction houses auctioned nearly 250,000 works of art at Hôtel Drouot.

Since its creation, Hôtel Drouot has been renowned for its major events, including the sale in 1852 of the possessions of Louis Philippe I, King of the French, the legendary sale of the "Peau de l'Ours" in 1914 and the André Breton collection in 2003. Alongside these prestigious pedigree sales, it is also a marketplace where cultural goods of all kinds are traded every day.

The Group's digital platform, Drouot.com, is continental Europe's leading marketplace for Fine Art auctions. The 714 auction houses using its services bid for more than 2.6 million items every year.

Auction news is reported every week in *La Gazette Drouot*, the leading art market weekly since 1891.

DROUOT
PARIS

MEDIA PARTNERS

LE MONDE

Founded in 1944 as a daily newspaper, *Le Monde* has become a media company that also publishes themed supplements and its magazine *M*, with a focus on independence, rigor and high editorial standards. *Le Monde* reaches 20 million readers, Internet and mobile users every month. Continuous daily coverage of international, French, economic and cultural news. Every day, four pages devoted to culture, with enriched content, portfolios and videos, on its website and apps. That's why *Le Monde* is delighted to be associated with the Musée Picasso on the occasion of the exhibition *À toi de faire, ma mignonne*, and to share its enthusiasm for this event with its audience.

Find out more : lemonde.fr

The logo for Le Monde, featuring the words "Le Monde" in a classic, black, serif typeface.

MADAME FIGARO

A label of influence for 40 years, *Madame Figaro* is a global, multi-media brand. It is distributed every Friday in the weekend 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

The logo for Madame Figaro, with "madame" in a large, elegant, cursive script and "FIGARO" in a smaller, bold, black, sans-serif font directly below it.

PARIS PREMIÈRE

Paris Première, a reference cultural channel for over 35 years, supports culture in all its diversity: exhibitions, theatre, shows, cinema, music, festivals, etc.

By associating itself with events selected for their adequation with the spirit of the channel, Paris Première affirms its attachment to the world of the arts, entertainment and show business.

Paris Première is available on DTT, satellite, cable, ADSL and mobile phones.

Watch Paris Première free-to-air on DTT channel 41 every day from 6:00 pm to 9:00 pm and from 10:00 am to 1:00 pm on weekends.

The logo for Paris Première, with "PARIS" in white, bold, sans-serif capital letters on an orange rectangular background, and "PREMIERE" in white, bold, sans-serif capital letters on a black rectangular background directly below it.

INSERT

Insert is part of the Phenix group, which operates in the print and digital urban billboard, mall and social media markets. Insert has 37,000 print displays and 12,000 advertising tables in 800 establishments nationwide, covering all cities with populations of over 100,000. Its 4 formats: 1m², 60x80, 40x60 (dedicated to the cultural sector), 53.5 Rond offer a wide range of communication possibilities. Thanks to its presence in local shops, Insert is part of French people's daily lives, with a 100% pedestrian audience of 16 million people a week.

The logo for Insert, featuring a stylized, multi-colored diamond shape to the left of the word "Insert" in a bold, black, sans-serif font.

PICASSO CELEBRATION 1973-2023

**UNDER THE HIGH PATRONAGE OF
MR EMMANUEL MACRON
PRESIDENT OF THE REPUBLIC**

2023 marks the fiftieth anniversary of the death of Pablo Picasso, and the year will be devoted to celebrating his work in France, Spain and abroad.

Celebrating Picasso's legacy today means looking at what this major work of Western modernism represents today. It's about showing that part of his work that is alive, accessible and relevant today. The Picasso Celebration 1973-2023 was initiated by the Musée national Picasso-Paris, the event's main lender and coordinator, and Bernard Picasso, the artist's grandson and President of the FABA and the Picasso Museum in Malaga. In Spain, the event is being organised by the Spanish National Commission for the Commemoration of the 50th Anniversary of the Death of Pablo Picasso. This celebration is based around some fifty exhibitions and events to be held in renowned cultural institutions in Europe and North America, which together, thanks to new interpretations and approaches, will make it possible to review the state of studies and understanding of Picasso's work.

Through a bi-national Franco-Spanish commission, the French and Spanish governments have decided to work together on this major transnational event. The commemoration will be punctuated by official celebrations in France and Spain, and will culminate in a major international symposium in autumn 2023, when the Centre d'Études Picasso opens in Paris.

It's a "Picasso today" that embodies this Celebration, and lays the foundations for the Picasso-Paris national museum of tomorrow.

Picasso
Célébration
— 1973.2023



arte

Partner of the "Picasso Celebration 1973-2023"

CURRENTLY AT THE MUSEUM

La collection du Musée national Picasso-Paris. Œuvres choisies

Until March 3, 2024

COMING UP AT THE MUSEUM

Dans l'appartement de Léonce Rosenberg. De Chirico, Ernst, Léger, Picabia...

January 30 - May 19, 2024

In the framework of the "Picasso Celebration 1973-2023"

Gertrude Stein and Picasso. The invention of language

Musée du Luxembourg

Until January 28, 2024

Picasso. Drawing to infinity

Centre Pompidou

October 18, 2023 - January 15, 2024

EXCEPTIONAL EVENTS OUTSIDE THE MUSEUM

It's pablo-matic: Picasso according to Hannah Gadsby

Brooklyn Museum, New York
06.02.2023 – 09.24.2023

Picasso Landscapes : Out of Bounds

Cincinnati Art Museum, Cincinnati
06.24.2023 – 10.11.2023

Goya dans l'œil de Picasso

Musée Goya - Musée d'art hispanique, Castres
06.30.2023 – 10.01.2024

Picasso: A Cubist Commission in Brooklyn

The Metropolitan Museum of Art, New York
09.14.2023 – 01.14.2024

Gertrude Stein et Picasso. L'invention du langage

Musée du Luxembourg
09.13.2023 – 01.28.2024

Pablo Picasso – Max Beckmann

Von der Heydt-Museum, Wuppertal
09.17.2023 – 01.07.2024

L'effet Picasso

Museum of Recent Art Bucharest, Bucharest
09.26.2023 – 01.08.2023

Picasso sculpteur : matière et corps

Museo Guggenheim Bilbao
09.29.2023 – 01.14.2024

Picasso in Fontainebleau

Museum of Modern Art, New-York
10.08.2023 – 02.17.2024

L'écho de Picasso

Museo Picasso, Málaga
10.02.2023 – 03.24.2024

Picasso. Le sacré et le profane

Museo Nacional Thyssen-Bornemisza, Madrid
10.04.2023 – 01.14.2024

Picasso. Dessiner à l'infini

Centre Pompidou

10.18.2023 – 01.15.2024

Miró – Picasso

Museu Picasso, Barcelona

Fundació Joan Miró, Barcelona

10.19.2023 – 02.25.2024

VISUALS

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Exhibition poster



Portrait of Sophie Calle at the Musée Picasso
© Yves Géant



Sophie Calle
Tu les as bien eus !
2018
Black and white silver print in a silver frame
hung in a walnut box
© Sophie Calle / ADAGP, Paris 2023
Private collection



Sophie Calle
Ink on paper
© Sophie Calle / ADAGP, Paris 2023
Collection of the artist



Sophie Calle

Detail of the series *Voir la mer*
2011

© Sophie Calle / ADAGP, Paris 2023
Courtesy of the artist and Perrotin



Serena Carone

Le Cénotaphe de Sophie
2017

Glazed earthenware

173 x 54 x 70 cm

©Serena Carone/ ADAGP, Paris 2023

Photographie ©Béatrice Hatala/ ADAGP,
Paris 2023

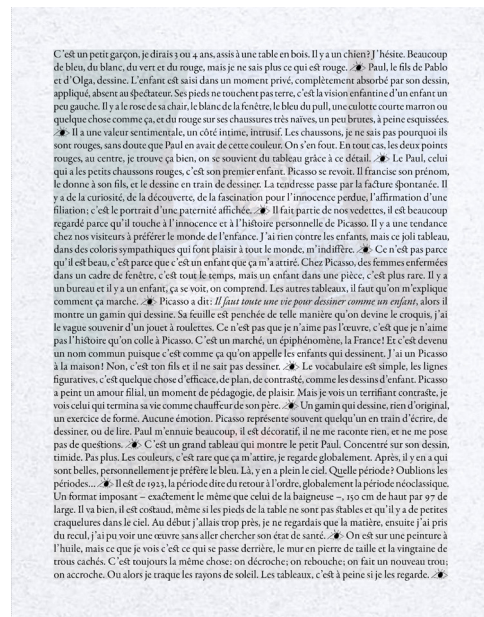
Collection Sophie Calle and Serena Carone



Sophie Calle

My mother, my cat, my father
2017

© Sophie Calle / ADAGP, Paris 2023
Courtesy of the artist and Perrotin



Sophie Calle

Pablo Picasso, Paul dessinant, 1923, huile sur toile, 130 x 97 cm, MP81
2023

Silkscreen embroidery on voile, oil on canvas
Musée national Picasso-Paris

© Sophie Calle / ADAGP, Paris 2023

Collection of the artist

© Philippe Millot



Sophie Calle

Pablo Picasso, Portrait de Marie-Thérèse, 6 janvier 1937, huile sur toile, 100 x 81 cm, MP159

2022

Digital print

141 x 141 cm

© Sophie Calle / ADAGP, Paris 2023

Collection of the artist



Sophie Calle

Pablo Picasso, La Chèvre, 1950

2023

Bronze, tyvek paper

120,5 x 72 x 144 cm

Musée national Picasso-Paris

© Sophie Calle / ADAGP, Paris 2023

Photograph © Maxime Champion



Sophie Calle

Pablo Picasso, Maya à la poupée, 16 janvier 1938,

huile sur toile, 87 x 74 cm, MP170

2022

Digital print

223 x 115 cm.

© Sophie Calle / ADAGP, Paris 2023

Collection of the artist



Sophie Calle

Les aveugles. Le vert | The Blind. Green

1986

© Sophie Calle / ADAGP, Paris 2023

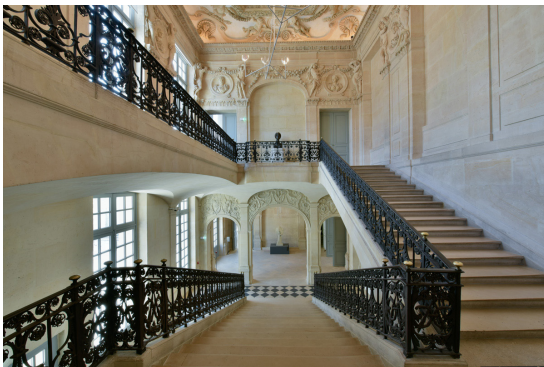
Courtesy of the artist and Perrotin

VIEWS OF THE MUSÉE NATIONAL PICASSO-PARIS

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© Musée national Picasso-Paris, Béatrice Hatala, 2014



© Musée national Picasso-Paris



PRACTICAL INFORMATION

ACCESS

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'

Station n° 3008
au 95 rue Vieille du Temple
Station n° 3002
au 26 rue Saint-Gilles

OPENING HOURS

10.30 am-6 pm
9.30 am-6 pm during school holidays and weekends
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

TERRACE CAFÉ

Open from Tuesday to Sunday (museum opening hours)

MUSEUM SHOP

Sales desk inside the museum (museum opening hours)

TARIFS

PRICES

Admission ticket

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

Family ticket: reduced price for 1 to 2 adults accompanying a child

To avoid queues, it is recommended to book tickets in advance at
billetterie.museepicassoparis.fr

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

PICASSO PASS

To enjoy unlimited and queue-free access, as well as many advantages at the museum and its partners, become a Musée national Picasso-Paris member!

All information can be found on our website, under the section Reservations/Individuals/Picasso Pass membership.

CONTACTS

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