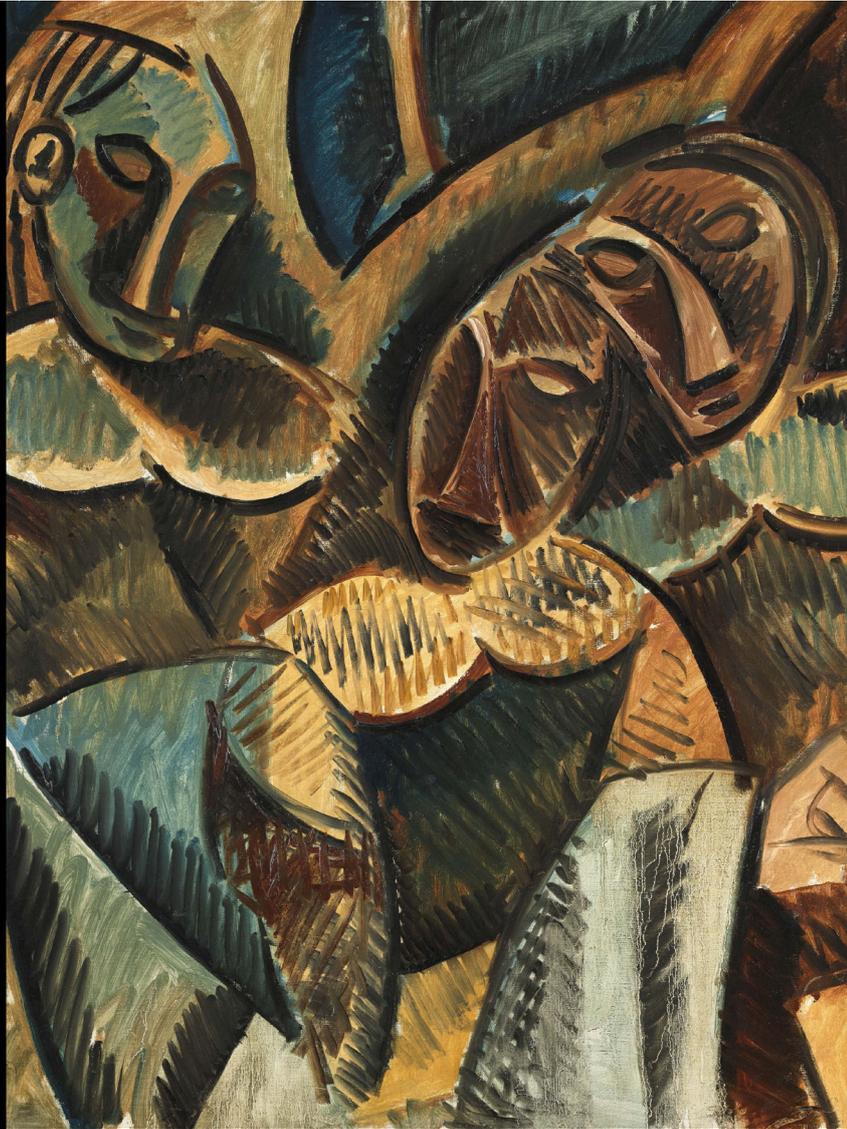


PICASSO
SSG

Musée Picasso Paris



LA À PARTIR DU 12 MARS 2024
COLLECTION
Musée Picasso Paris


MINISTÈRE
DE LA CULTURE
*Liberté
Égalité
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**NEW DISPLAY OF THE COLLECTION:
SEEING PICASSO AGAIN, AT THE HOTEL SALÉ**

PRESS KIT

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INTERVIEW WITH CÉCILE DEBRAY, PRESIDENT OF THE MUSÉE PICASSO

As soon as you became president of the Musée national Picasso-Paris, you announced the return of the collections to the Hôtel Salé. Why did you do this?

By redeploing our collection in the Hôtel Salé, we can affirm the specific nature and primary mission of the Musée national Picasso-Paris, which is to show Picasso's work in all its coherence and diversity, from its beginning to its end. The museum holds a truly exceptional collection, the largest in the world of Picasso's works, built up specifically for the French state through the donation system. This group of works, taken from the artist's studios, is both emblematic and representative of Picasso's work, and has a uniquely intimate and experimental element. At a time when the figure of Picasso is at the heart of numerous debates and questionings, the museum has a duty to take up these issues - particularly through seminars ("Picasso Today") or invitations to contemporary artists. It also has a duty to show its collection in order to encourage a better understanding of Picasso's work, and to encourage curiosity and a grasp of the different facets of this prolific and polymorphous body of work, so as to enable younger visitors to get to grips with it and develop new approaches.

After a year of celebrating Picasso's work around the world, what is your approach to this exhibition?

We opted for an overall chronological presentation, with a few thematic punctuations, to make Picasso's work as easy to understand as possible for all visitors. However, this presentation has been partly influenced by the current issues raised by the figure of Picasso, his legacy and what this major work represents for Western modernity today. All the reflections, new approaches and re-readings proposed over the last two years have discreetly fed into this exhibition: the room texts favour a cultural approach to the works, and certain focuses take up recently revisited subjects: the mental space suggested by experiments in the studio (collages, assemblages, archives, etc.), prehistoric sources, Picasso the foreigner during the Second World War, with the exceptional loan of the painting *L'Aubade* from the Centre Pompidou, and a room of paintings by Françoise Gilot, who is being given her rightful place as an artist... We wanted to offer visitors a journey that reveals various aspects of Picasso's work, with a dynamic and innovative showcase for our collection. It is also, and above all, a dazzling tour that brings the masterpieces in the collection back to the fore.

Is this exhibition the result of a collective curatorial effort on the part of the museum's conservation team?

This new display was the result of a collective reflection by the conservation team, which was able to summarise the latest approaches to Picasso's work. This team - made up of curators, collection managers, researchers and archivists - has an excellent knowledge of this complex collection, which it has been able to put to good use in this specialised joint project. The exhibition's curators, Johan Popelard, Cécile Godefroy, Joanne Snrech and Virginie Perdrisot, have combined their varied and complementary areas of expertise - graphic arts, painting, sculpture, contemporary art, and so on - to bring together their specific perspectives, cross-referencing techniques and periods, and devising a new visitor circuit within the Hôtel Salé. Their synergy, under the leadership of Sébastien Delot, the new Director of Conservation and Collections, has resulted in this dense and educational tour. The collection is due to be housed for several years on three floors of the Hôtel Salé.

How do you see the exhibition evolving over time?

In addition to the rotation of works that will in any case take place as part of the various loans granted by the museum, or in order to preserve certain fragile graphic works, some rooms will see their entire composition changed on a regular basis, in order to focus on specific works, themes or other artists linked to Picasso (such as the current exhibition on Françoise Gilot). The permanent nature of the exhibition, and the continuing presence of Picasso, means that we can develop a programme of temporary exhibitions focusing on the broad reception of the artist - from his contemporaries to contemporary artists. For example, on the ground floor we are currently showing the décor of Léonce Rosenberg's flat; later we will be showing a video installation by the British artist Isaac Julien on the link between modern art and the arts of Africa, as well as Pollock's early years when he was looking at Mexican muralists and Picasso, and the German exhibitions of Degenerate Art... In this way, it is possible to open up the museum to other figures and other objects, and to build around Picasso multiple approaches, both cultural and artistic, that are relevant to our own times.

What tools have you designed to invite the public to look at and (re)discover Picasso's work?

To coincide with the new exhibition, we are offering a new range of audio guides, with five different types of complementary content: formal analyses of the works, notions about the wider cultural context, interviews with the curators, extracts from the "Picasso Today" seminar, and information about the architectural history of the building, a masterpiece of 17th-century civil architecture. We are continuing our rich and dynamic activity aimed at school groups and individuals, with new workshops and tours, and are developing new workshop formats outside the museum for audiences with special needs, such as hospitals and prisons. We are also in the process of designing new digital tools along the lines of the remote digital tours we devised during the pandemic. A virtual reality film dedicated to *Guernica* is currently being produced and will be available at the end of the year.

NEW DISPLAY OF THE COLLECTION

From March 12, the Musée national Picasso-Paris will once again be showcasing its collection over three floors, following a year of celebration and a masterly exhibition devoted to the artist Sophie Calle. Ten years after the museum's reopening, the collection is taking up permanent residence in the Hôtel Salé.

The Musée national Picasso-Paris collection is the fruit of an extraordinary history, made possible by the dation procedure - today it is the largest public collection of works by Picasso, the "Picassos of Picasso". Coming from the artist's studios, this collection gives us a better grasp of the aesthetic explorations of a Picasso who was by turns disconcerting, plural, contradictory, reflexive, gestural and conceptual, an aesthete and a committed activist, a tinkerer and a poet. Is he symbolist, cubist, classical, surrealist or simply figurative and political?

An open and lively place, the museum is taking up the questions of society to explore the reception of his work, i.e. that of the most famous painter, the most watched, but also the most debated.

It is also an opportunity to devote special exhibitions or counterpoints, at the centre of the collections. The first in this series pays tribute to the artist Françoise Gilot, who passed away recently. In addition to her famous book *Vivre avec Picasso (Living with Picasso)*, published in 1965, the exhibition looks at the artist's career, from her close association with the Réalités nouvelles group to the great totemic compositions of the "emblematic paintings" of the 1980s.

Spread over 22 rooms, this new presentation brings together nearly 400 works: paintings, sculptures, assemblages, ceramics, drawings and prints from all periods, providing evidence of the breadth of his explorations.

For the occasion, a critical apparatus has been devised, drawing on abundant documentation (from the museum's exceptional archives): reviews, photographs, books, films, correspondence, as well as room texts providing an insight into the cultural context in which these works were created. The presence of works from his collection - paintings by Henri Matisse or Paul Cézanne, anonymous sculptures from Africa or Oceania - reveals the constant dialogue he maintained with other artists.

Pablo Picasso's work carefully records the world around him. Picasso developed his own theory of history, showing how all memory is associated with archives of data and images. Designed in close collaboration with Joris Lipsch of the Studio Matters scenographic agency, the tour was the fruit of a collective curatorial project. It has been designed to encourage detours and rediscoveries.

EXHIBITION ROUTE

1. INTRODUCTION

“ART IS A LIE THAT MAKES US REALISE TRUTH.”

Pablo Picasso (Malaga 1881 - Mougins 1973)

A panorama of Pablo Picasso's oeuvre also gives an insight into the reception of the most renowned, the most viewed, the most studied, as well as the most controversial artist. Housing the most extensive public collection of his works, the Musée national Picasso-Paris holds many of "Picasso's Picassos", the works he kept with him throughout his life. The collection thus reflects the experimental aspect and extraordinary diversity of the work of Picasso, who to a large extent exemplifies the modern art of the twentieth century. The inventor of Cubism, a key player in Surrealism and a politically committed figurative painter, Picasso constantly reinvented himself, devising new ways of representing reality throughout his life. Paintings, sculptures, assemblages, ceramics, drawings and prints from all his various periods testify to the breadth of his explorations. Revealing his ongoing dialogue with other creators, Picasso's own collection includes paintings by Henri Matisse and Paul Cézanne, as well as sculptures by anonymous artists from Africa and Oceania. The artist's personal archive, donated by his heirs in 1992 and containing over 200,000 items, adds a unique documentary and cultural dimension to this collection.



Pablo Picasso (1881-1973)
Autoportrait
Paris, end of 1901
© Succession Picasso 2024

Pablo Picasso painted this self-portrait towards the end of his second stay in Paris in 1901. Even though he was only twenty years old, the artist depicted himself as aged, with sunken cheeks and a pale face. The touches of tawny brown on the beard and pink on the lips contrast with the various shades of blue that dominate the rest of the palette. All the attention is focused on the face, the only visible part of the body. The figure's faraway gaze and the lack of a setting freeze the figure in an introspective, melancholy posture. The thick coat recalls the one worn by Aristide Bruant in the well-known portraits by Henri de Toulouse-Lautrec, an artist admired by Picasso and whose death had just occurred.

2. NOCTURNES (NIGHT SCENES)

From 1895, the young Pablo Picasso was a student at the Barcelona School of Fine Arts. He frequented the Paralelo café, the Edén Concert variety hall and the Quatre Gats, depicting their vibrant and colourful atmosphere. After an initial stay in the French capital at the time of the 1900 Paris Exposition, the artist moved to Paris in 1904. In the company of other Catalan expatriates and his poet friends Max Jacob and Guillaume Apollinaire, Picasso led a precarious bohemian existence, living and working in a studio in Montmartre and haunting the theatres on Place de Clichy, the Medrano circus and the cabaret Au Lapin agile. Following the example of artists such as Henri de Toulouse-Lautrec and Edgar Degas, his work drew on his observations of the entertainment world and night life, and the heightened class and gender relations reflected there. Celebrities and misfits, singers and acrobats populate his paintings from his so-called "Blue" and "Rose" Periods, which are often dark and tragic in tone rather than joyful.

3. THE RADICAL TURNING POINT

From 1906 onwards, inspired by his discovery of the paintings of Paul Cézanne and Henri Matisse and his meeting with the poet Gertrude Stein, Pablo Picasso began questioning the Western art tradition. In the summer of 1906, he started experimenting with a new language characterised by a treatment of form as simplified blocks, a stylisation of facial features into masks and a dramatic reduction of the colour palette. This fundamental challenging of the means of representation paved the way for *Les Femmes d'Alger* (1907, Museum of Modern Art, New York), which was to become a milestone in the definition of Western modernism in art. Picasso drew on ancient Iberian art, medieval Catalan sculpture, and the arts of Africa and Oceania, which he discovered in 1907 at the Musée d'Ethnographie du Trocadéro, in his quest for models to counter the academic canon and from which he constructed a new formal language.



Pablo Picasso
Trois Figures sous un arbre,
1907

© Succession Picasso 2024

4. CUBISM

With the invention of Cubism, Pablo Picasso and the painter Georges Braque literally transposed Paul Cézanne's statement: "treat nature by means of the cylinder, the sphere and the cone, everything brought into proper perspective". The proliferation of superimposed lines and planes breaks up the forms, making them explode in harmonies of grey and bistre. Motifs and backgrounds merge. These experiments with the representation of a volume in space on a flat canvas reveal the influence of the work on space and time by mathematicians such as Raymond Poincaré and Esprit Jouffret, whose ideas were popularised among Picasso's circle by Maurice Princet. This approach of fragmenting the object, which, taken to extremes in 1911, made it hard to discern the subject, led Picasso and Braque to reintegrate reality using signs and quotations, and then to invent creative processes that opened up a new avenue for twentieth-century art: collage, papier collé and assemblage.



Pablo Picasso
Guitare,
December 1912
© Succession Picasso 2024

5. LABORATORY

“MY STUDIO IS A KIND OF LABORATORY. LIKE ALL EXPERIMENTS, SOME SUCCEED AND OTHERS FAIL.”

Pablo Picasso

With the introduction of the papier collé process in autumn 1912, Georges Braque and Pablo Picasso's Cubism sought to conquer volume. The transition from two to three dimensions created new techniques; collage became relief through folding. In the studio laboratory, the artist experimented with form using all the materials at his disposal, including bits of cardboard, string and rope, wrapping paper and oilcloth. This opened up a vast “mental space” that Picasso would never shut off, where the combination of assemblage and concrete objects in the creative process led to a new “writing of the real”, as described by the critic and gallery owner Daniel-Henry Kahnweiler.



Pablo Picasso
*Verre, bouteille de vin, paquet
de tabac, journal*
March 1914
© Succession Picasso 2024

6. REALISM AND SETTINGS

From 1917, as World War II raged, Pablo Picasso, a pacifist from a neutral country, Spain, stayed behind and worked with the theatre world. He was commissioned by Serge Diaghilev, director of the Ballets Russes, to design the stage curtain, sets and costumes for *Parade* (1917), and he travelled to Italy. There he challenged the notions of classical heritage and humanism through clear-line drawing and the themes of the nude and the portrait, which he had begun to explore in 1914, alongside his Cubist work. The scandal surrounding the premiere of *Parade*, in May 1917, made the event appear to be an aesthetic manifesto, somewhere between Dada deconstruction and Surrealist dreamscapes. Thanks to the ballets, among which *Le Tricorne* (1919), *Pulcinella* (1920) and *Mercure* (1924), Picasso took part in collective creations, combining painting, sculpture, music, dance and poetry, and collaborated with the greatest composers of his time, including Erik Satie, Manuel de Falla, Igor Stravinsky and Darius Milhaud.



Pablo Picasso (1881-1973)
*Portrait d'Olga Khokhlova
dans un fauteuil*
Montrouge, spring 1918
© Succession Picasso 2024

Olga Khokhlova (1891–1955) became Pablo Picasso's favourite model in the years following their marriage in 1918. Working here from a posed photograph, the artist depicts the Ballets Russes dancer in a classicist style inspired by the paintings of Jean-Auguste-Dominique Ingres. Khokhlova's faraway gaze exudes a profound, gentle melancholy. Picasso showed this deliberately unfinished portrait to the Parisian public for the first time in 1932.

7. BATHERS

Pablo Picasso, Henri Matisse and André Derain took up the classical theme of the bather, following in the footsteps of Paul Cézanne's major late compositions, which reinvigorated the genre in 1907–08. In his depictions of bathers or the seaside, Picasso used a wide range of stylisations and emotions: reminiscent of the ancient world and nostalgic in the line compositions of the summer of 1921 or *La Flûte de Pan* of 1923; surreal and disturbing in *La Nageuse* of 1929. He offered a modernised, mundane version of the theme through the motif of the beach, a place where the body is on display, a place for fun and relaxation, but then often coupled with a latent threat, as shown by the drowning scenes in his paintings. Linked to a vast tradition, some examples of which can be found in the artist's personal collection – from Camille Corot and Jean-Auguste-Dominique Ingres to Auguste Renoir – the iconography of the bath, closely bound up with the theme of dance, continually permeates Picasso's work.



Pablo Picasso
(1881-1973)
La Nageuse
Paris, november 1929
© Succession Picasso 2024

During the summer of 1927, Pablo Picasso produced several drawings of bathers with deformed and sinister bodies, reflecting the artist's close affinity with the Surrealist group. The 1929 *Nageuse* belongs to this series. Depicting her body head over heels, the artist accentuated the upside-down figure by confusing the shape of her foot with her face. This startling contortion helps to convey the sensation of swimming in which the body feels free and weightless.

8. METAMORPHOSES

"Beauty will be convulsive or not at all": these words by the Surrealist André Breton inform several of Pablo Picasso's works in which the human figure is distorted in a new assemblage of biomorphic forms, like the compositions of André Masson, Max Ernst or the photographs of Dora Maar. In *Figure: project for a monument to Guillaume Apollinaire* (1928), the curved limbs are transformed into converging lines, "a profound statue made of nothing, like poetry" (*Le Poète assassiné*, 1916 [*The Poet Assassinated*]). The project was translated into sculpture thanks to the advice of the artist's friend Julio González, who introduced him to the welded metal technique. Picasso's interest in psychoanalysis and automatic writing at the beginning of the 1930s can be seen in the tangle of lines representing interlocking human figures set in flat areas of beige, grey or black, sometimes revealing, in an extreme formalisation, the novel figure of the artist.



Pablo Picasso
Peintre à la palette et au chevalet
1928
© Succession Picasso 2024

9. THE WILD EYE

At the end of the 1920s, Pablo Picasso pushed the violence of his colours, shapes and materials to an unprecedented extreme. Acclaimed by the Surrealists, this new direction was reflected primarily in his use of found objects: Louis Aragon described them as "the real detritus of human life, something poor, dirty, despised". Picasso clearly enjoyed breaking academic rules. Far from seeking to charm or seduce, the works display a form of aggression towards the viewer: one of the *Guitars* of 1926, for example, reveals nails hammered into the back of the canvas, the points of which are directed dangerously at the viewer's eye, in the manner of some sculptures by Alberto Giacometti. In Picasso's painting and sculpture of this period, the archaic, monumental creatures with a hostile appearance also bear witness to his exploration of the unconscious.

10. PICASSO THE POET

Poetry played an important role in Pablo Picasso's life and creative process. Fascinated by the figure of the poet, he formed crucial friendships with writers such as Max Jacob, Gertrude Stein, Guillaume Apollinaire, André Salmon, Jean Cocteau, Michel Leiris and Pierre Reverdy. Between 1935 and the 1950s, he wrote around 340 poems, with multiple offshoots and variants and displaying certain obsessive motifs: love, eroticism, bullfighting, food, crucifixion and sacrifice all of which are often closely intertwined. In notebooks, on scraps of paper or, more often than not, on fine sheets of drawing paper, the manuscripts reveal the draughtsman's hand. By turns rough, sharp or exuberant, the handwriting of the texts, sometimes accompanied by drawings, varies greatly. In 1936, in the magazine *Cahiers d'art*, the poet André Breton devoted a lengthy article to Picasso's poems, hailing the importance of this real "diary, both sensory and sentimental".

11. AVANT-GARDE MUSIC

In Paris during World War I, Pablo Picasso rubbed shoulders with numerous leading figures from the musical avant-garde. On 24 May 1914, he attended a performance of *Les Chants de la mi-mort* by the painter and musician Alberto Savinio, brother of Giorgio De Chirico, at the Soirées de Paris run by Guillaume Apollinaire. He was invited to the matinées musicales at L'Effort moderne gallery, to concerts by the Lyre et Palette association, and to the Vieux-Colombier, where Germaine Tailleferre, Igor Stravinsky and Francis Poulenc performed. He attended the concert at the Salon d'Antin, where *Les Demoiselles d'Avignon* was exhibited in 1916 and Erik Satie performed his *Gymnopédies*. A month after the premiere of *Parade*, Picasso's first collaboration with Diaghilev's Ballets Russes, on 24 June 1917, he attended the premiere of *Les Mamelles de Tirésias*, a "surrealist drama" in two acts written by Apollinaire and with original music composed by Germaine Albert-Birot, which was revived in 1947 by Poulenc. Picasso's years of collaboration with Serge Diaghilev, his marriage to the ballerina Olga Khokhlova and his friendship with Jean Cocteau and the Group of Six prompted him to frequent Parisian dance halls and variety shows that encapsulated the vitality and eclecticism of artistic and musical life at the beginning of the 1920s.

12. CINEMATOGRAPHIC IMAGES

Between the wars, cinema became a major art form closely connected to developments in the artistic avant-garde. Spearheaded by the Surrealist movement, with Germaine Dulac's *La Coquille et le Clergyman* (*The Seashell and the Clergyman*) (1928) and Luis Buñuel's *Un chien andalou* (*An Andalusian Dog*) (1929), film became one of the means of exploring the unconscious, but also an instrument of social enquiry, as evidenced by Buñuel's *Terre sans pain* (*Land Without Bread*) (1932). Jean Painlevé's scientific documentaries, notably *La Pieuvre* (*The Octopus*) (1928), also revealed a marvellous natural underwater world that fascinated the Surrealists and resonated with the biomorphism of some of Picasso's works, where arms and legs become tentacles. His archive kept at the Musée Picasso, in the form of tickets and invitations to screenings, attest to his interest in this new visual universe.

13. PREHISTORY

In 1930, Pablo Picasso devoted himself avidly to sculpture in his studio at Boisgeloup in Normandy. Plaster heads and busts, with increasingly prominent noses, ball or almond shaped eyes, protruding breasts and elongated necks were the subject of infinite variations, charged with playfulness and eroticism. When the Palaeolithic statue of the Venus of Lespugue was discovered in 1922, and the origins of art and humanity were being pushed far back in time at a vertiginous pace, Picasso's fascination with prehistory, like that of Joan Miró and Alberto Giacometti, resulted in a plethora of idols with biomorphic forms. Later, he sculpted and engraved zoomorphic pebbles, when the photographer Brassai published his photos of Parisian graffiti in the magazine *Minotaure* under the title "Du mur des cavernes au mur d'usine" ["From the wall of the caves to the wall of the factory"] (1933).



Pablo Picasso (1881-1973)
Femme assise dans un fauteuil rouge
27 janvier 1932
© Succession Picasso 2024

14. POLYPTYCH

Pablo Picasso never stopped exploring the genre of the portrait, reducing the head to an elementary form or complexifying it to the extreme, permuting its organs or playing with its contours. "What is a face, really?" asked Picasso in 1946, "That which is in front? Inside? Behind? And the rest? Doesn't everyone look at himself in his own particular way?" In the 1930s, the portraits of Marie-Thérèse Walter and then Dora Maar, his lovers and models at the time, were a major part of his creative output. The combination of frontal view and profile in a single face became one of the most recurrent artistic preoccupations in his work. Several of Dora Maar's photographs show the paintings arranged side by side and one on top of the other in the Grands-Augustins studio. These ephemeral, accumulative hangings highlight the fact that each work is part of a series of possible variations; they also testify to a fascination with the medieval polyptych sparked by Picasso's discovery of the expressive *Crucifixion* in Matthias Grünewald's Issenheim altarpiece.



Pablo Picasso (1881-1973)
Portrait de Marie-Thérèse Walter
Paris, January 1937
© Succession Picasso 2024

In this portrait of a seated woman, one of Pablo Picasso's favourite subjects, we recognise Marie-Thérèse Walter, the artist's companion since 1927. The cold skin colours contrast with the warmer hues of the dress. The artist enlivens his canvas with a visual play of superimposition between the cross-hatching of the garment and the underlying geometric areas of colour. The flat, asymmetrical background and the diamond-patterned armchair, which seems to fold in on Walter, box the figure in like a monolithic block.

15. ETCHING

The 1930s saw Pablo Picasso work intensively on etching. Following the publication of two major illustrated books at the start of the decade, Ovid's *Metamorphoses* and Honoré de Balzac's *The Unknown Masterpiece*, the *Suite Vollard*, a series named after the art dealer who commissioned it, Ambroise Vollard, demonstrated the growing importance of printmaking in Picasso's work. The 100 plates in the series, etched between 16 September 1930 and 4 March 1937, do not follow a narrative thread, but constitute fragments of an imaginary and erotic theatre, a staging of the voyeur's gaze, the two central themes of which are the sculptor's studio and the figure of the minotaur. In the *Suite Vollard*, the clear lines of the drypoint drawings alternate with the deep blacks of the aquatints, demonstrating the artist's great mastery of printmaking techniques.

16. WAR

From the outbreak of the Spanish Civil War in 1936, the violence of history had a brutal impact on Pablo Picasso's creative work. *Guernica*, painted in response to the bombing of the Basque town of Gernika by the Nazi air force with the support of fascist Italy, and then the series of *Femmes qui pleurent*, a variation on the *mater dolorosa* motif, became universal symbols of the catastrophes of war. The dark, disquieting atmosphere of the works created during the Occupation years reflected those troubled times. *L'Aubade* is the most emblematic and monumental. Gradually transposing Titian's *Venus And Music* (1550) and Jean-Auguste Dominique Ingres's *Odalisque With Slave* (1839), Picasso composed an enigmatic vigil scene featuring a fettered, tortured recumbent. "I did not paint the war", Picasso is reported to have said, "because I am not one of those artists who goes looking for a subject like a photographer, but there is no doubt that the war is there in the pictures that I painted then".

17. FRANÇOISE GILOT (1921-2023)

Françoise Gilot, a painter close to the Réalités nouvelles group, in particular Nicolas de Staël (1913–55), met Pablo Picasso in 1943. Their relationship lasted ten years; she left him in 1953. During a summer spent in Antibes in 1946, the two artists painted side by side. In 1952, Françoise Gilot exhibited her work at the Louise Leiris gallery, one of the few women artists to have signed a contract with the famous art dealer Daniel-Henry Kahnweiler. The 1960s saw an increasing number of exhibitions devoted to Gilot in several European and American galleries. After 1965 and the publication of her book *Vivre avec Picasso (Life with Picasso)*, which caused an uproar in France, Françoise Gilot withdrew from the French art scene. Her independence was boosted by her move to the United States in 1970. She continued her career there, alternating between structured figuration and colourful abstraction, culminating in the large totemic compositions of her "emblematic paintings" in the 1980s.

18. THE "SALON DE LA LIBÉRATION"

The Salon d'Automne reopened its doors at the Palais de Tokyo in Paris on 6 October 1944 after being interrupted during the war years. It was dubbed the "Salon de la Libération", marking the end of the Occupation and glorifying the Resistance. An entire room was devoted to Pablo Picasso, with recent works including *The Aubade* and *Cat catching a bird*. The artist joined the French Communist Party on the eve of the exhibition's opening, which gave it a political dimension and sparked a violent controversy. Explaining his decision in an article in the Party's newspaper, *L'Humanité* on 30 October 1944, Picasso dated his personal involvement to the Spanish Civil War; he was probably also seeking within the Communist Party a sense of belonging to a community that had been deprived him by Franco's Spain and by his status as a foreigner in France. A supporter of Communist ideals but never party activist, he joins the World Peace Council. In 1949, Louis Aragon chose his lithograph *The Dove* to illustrate the poster for the World Congress of the Peace Partisans.

19. L'HOMME AU MOUTON

Pablo Picasso models the statue *L'Homme au mouton* in reaction to the fascist neoclassical aesthetic of Arno Brecker's sculptures exhibited at the Orangerie des Tuileries in Paris in 1942. The work embodies a form of humanism and, in some respects, Picasso's position of solitude and resistance, since he remained in his Paris studio during the Occupation and it was important to him to exorcise the appropriation of the Ancient Greek ideal by totalitarian propaganda statuary. In the post-war period, the sculpture was interpreted as a representation of the Good Shepherd, an image of peace and generosity. André Malraux called it "the *Guernica* of sculpture". Three copies were made, one of which Picasso donated to the town of Vallauris. When the statue was erected in the market square in 1950, the poet Tristan Tzara compared the lamb bearer to the famous Ancient Greek *Moscophoros*, however Picasso denied that the work was symbolic: "There is no symbolism in it. It is simply beautiful. [...] In *L'Homme au mouton* I have expressed a human feeling, a feeling that exists today as it has always existed."



Pablo Picasso (1881-1973)
L'Homme au mouton
Paris, march 1943
© Succession Picasso 2024

L'Homme au mouton is one of Pablo Picasso's rare full-length sculptures. The artist describes its fraught creation in February 1943, with the help of Paul Éluard, in the Grands-Augustins studio in Paris: "When I had finally isolated that figure of the man carrying the sheep, I saw it in relief, and then in space, in the round. Then I knew it couldn't be a painting; it had to be a sculpture [...]. [...] I had two large washtubs of clay brought up, and when I finally started to work, I did it all in two afternoons. There was such a heavy mass of clay on the armature, I knew it would not hold together long in that form, so I had it cast in plaster as soon as I could, even before it was completely dry." (Françoise Gilot, *Life with Picasso*).

20. CERAMICS

In the post-war years, when Pablo Picasso affirmed his commitment to Communism, he found ceramics to be an art closely connected to life and the people. In 1947, he moved to Vallauris, a small town of potters in the south of France, and in the 1950s he became a veritable "star" on the Côte d'Azur, photographed, interviewed and surrounded by a court of Communist sympathisers and celebrities, as well as artisans, aficionados and poster artists. Introduced to the technique of ceramics by Suzanne Ramié, Picasso invented a new vocabulary in his work with clay, combining the rounded, full shapes of the pots and jugs with the irregular breaks in the fragments of pots and hollow tiles. Like lithography and linocut, which Picasso practised intensively in those years, ceramics paved the way for a mass-market art form. As early as 1948, Picasso said of his pots: "I would like them to be found in every market, so that, in a village in Brittany or elsewhere, one might see a woman going to the fountain to fetch water with one of my jars."

21. HOMAGE TO MATISSE

In 1955, Pablo Picasso moved to the Villa La Californie in the hills above Cannes, where he lived and worked. Works both by the artist and from his personal collection, as well as a motley assortment of objects, accumulated and gradually filled the space of the villa, and even the garden where Picasso displayed some of his sculptures. During this period, he produced a series of drawings and paintings of studio interiors, a central theme in the paintings of Henri Matisse, who had died a few months earlier, in 1954. They are among Picasso's most Matissonian works. The arabesque windows and the palm trees and vegetation behind them are clear quotations from the painter and have often been seen as a tribute to his late friend, concluding an artistic dialogue that had lasted almost five decades. At the end of his life, Picasso owned seven paintings by Matisse, including the exceptional *Nature morte aux oranges* (*Still Life with Oranges*), acquired in 1942.



Henri Matisse,
Nature morte aux oranges
1912
© Succession H. Matisse

22. PAINTING ALONE

A sense of urgency emanates from Pablo Picasso's late 1960s style of hasty gesture, a mixture of thick and fluid paint, creating drips and impastos. The human figure, particularly man, is at the centre of this final, reflective output, which shows him alone, as part of a couple or a family, but also through the figure of the matador, the artist's last link with his native Spain. The public discovered this work at two major exhibitions held at the Palais des Papes in Avignon, in 1970 and 1973. While many critics stressed that the artist's pictorial virtuosity and creativity were still intact at the dawn of his 90th year, some commentators mocked his grotesque, senile art, with Douglas Cooper deploring the "incoherent scrawls done by a frantic old man in death's antechamber". However, as early as 1981, the Kunstmuseum Basel devoted an exhibition to Picasso's late work, while the Royal Academy of Arts in London organised the exhibition "A New Spirit in Painting", in which five canvases from Picasso's last period stood as major references for the younger generation of painters (Francesco Clemente, Georg Baselitz, Julian Schnabel, Markus Lüpertz).

23. FROM PICASSO TO THE MUSÉE PICASSO

After the death of Pablo Picasso on 8 April 1973, the immense task of making an inventory of the works still in his possession and in his various studios began: almost 2,000 paintings, over 11,000 drawings, thousands of sculptures, ceramics and etchings. Since Picasso kept with him works produced throughout his life, the collection provides a striking overview of a career spanning almost eighty years. "Picasso's Picassos", many of which entered the public collections in 1979, form the core of the Musée Picasso, which opened in 1985.

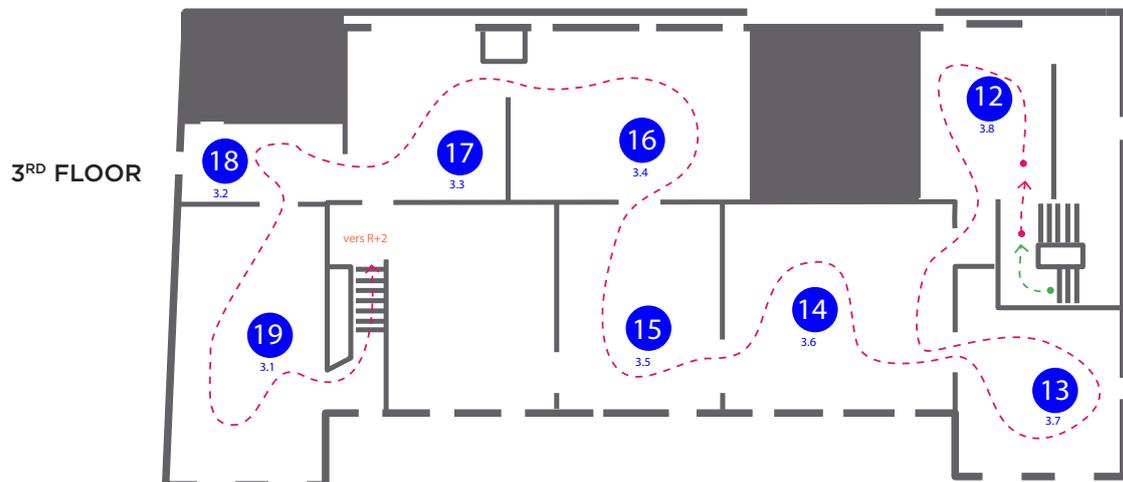
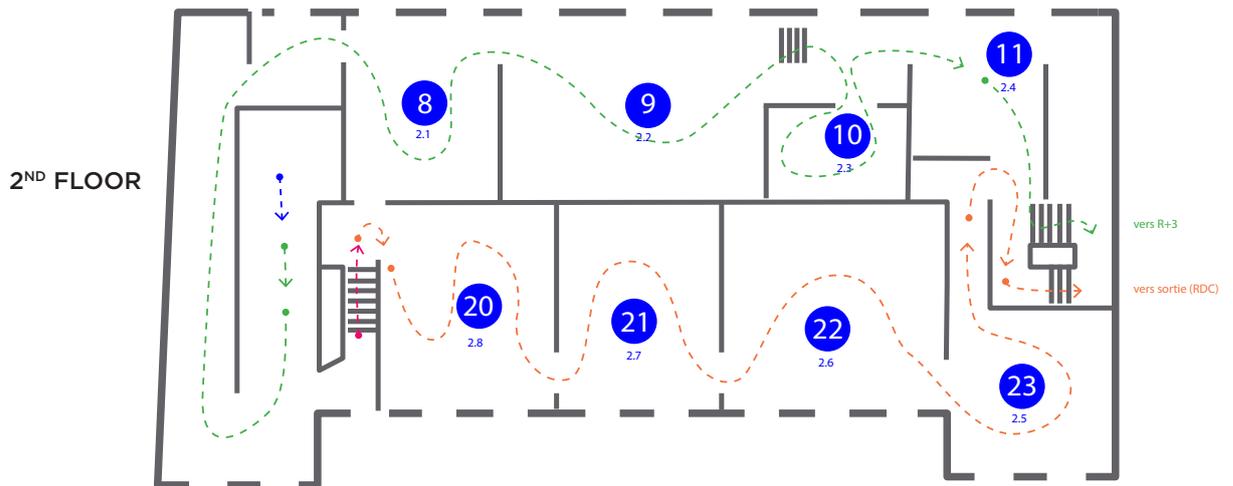
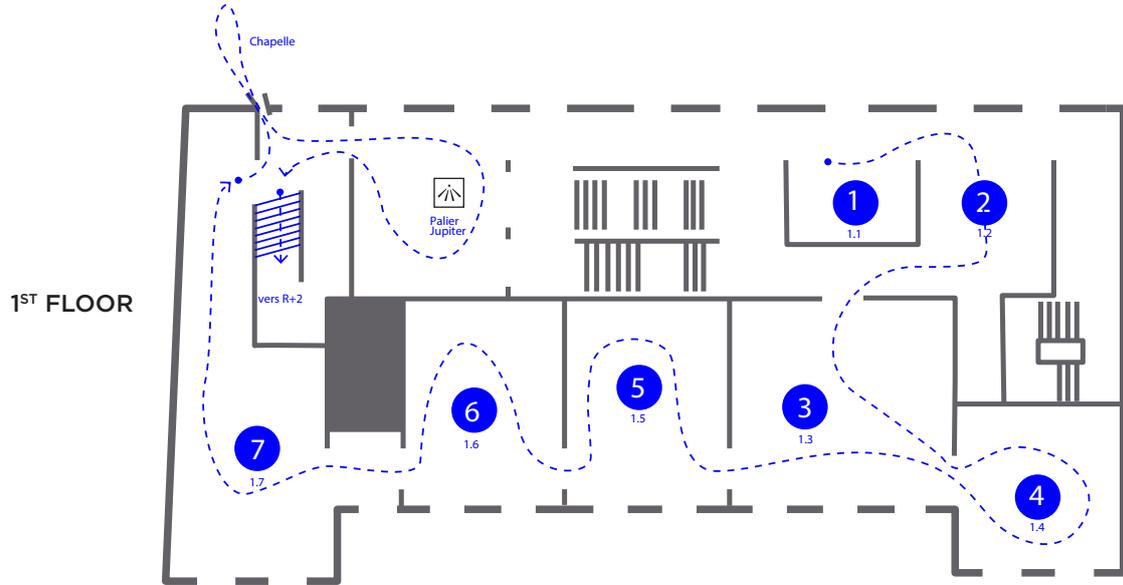
Picasso, like few other artists, belongs to a global collective imagination and still embodies the figure of the modern artist. His work is the subject of a growing number of allusions, misappropriations, tributes and caricatures, and his personality gives rise to numerous questions and controversies. Through its collections the Musée national Picasso-Paris aims to delve beyond the Picasso myth to highlight the richness and diversity of his work and explore its broad, complex and enduring reception still today, in a cultural context that is constantly renewing itself.



Pablo Picasso (1881-1973)
Le Jeune Peintre
Mougins, April, 14th 1972
© Succession Picasso 2024

Pablo Picasso painted this canvas a year before his death. Aged 91, he adopts the youthful features of a painter, holding a palette in his right hand and a brush in the other. His attire alludes to his Hispanic roots and the world of the picaros and musketeers that abounded in the Spanish literature of the 17th century. With an extreme economy of means, Picasso portrays himself in a few deliberately visible brushstrokes revealing the creative gesture, as a testimony to the commitment to painting that drove him throughout his life.

NEW VISITOR ROUTE



CHRONOLOGICAL ELEMENTS

(Pablo Picasso 1881-1973)

1895 September. Admitted to the Llotja, the Barcelona School of Fine Arts, and discovers Catalan Modernism.

1901 January. Suicide of his friend Carlos Casagemas, beginning of his Blue Period.

1904 April. Moves permanently to Paris, rents a studio at the Bateau-Lavoir in Montmartre.

1905. Meets the avant-garde American poet Gertrude Stein and discovers her collection, rue de Fleurus.

1906 Summer. Stays in Gósol. First wood sculptures. *Portrait of Gertrude Stein* (MET, New York).

1907 July. Finishes the painting *Les Femmes d'Alger (O. J. Version O)* in the Bateau-Lavoir studio after months of intensive study and hundreds of preparatory drawings and paintings.

1913 November. Publication of Picasso's Cubist constructions in issue 18 of *Les Soirées de Paris*, a magazine founded by Guillaume Apollinaire.

1916 February–July. Musical and literary performances at the Cabaret Voltaire in Zurich (Hugo Ball, Sophie Taeuber, Emmy Hennings, Tristan Tzara).

1917 February. Picasso travels to Italy (Rome, Naples and Florence) with Jean Cocteau to work on *Parade*.

1918 July. Marries Olga Khokhlova, a former dancer with the Ballets Russes.

1918 August–September. Stays in Biarritz.

1919 Summer. Stays in Saint-Raphaël. With few exceptions, the artist spent most of his summers in the inter-war years on the Mediterranean coast.

1919 December. Death of Renoir.

1921 May. The Apollinaire Committee is set up and Picasso is commissioned to design a monument to the poet, who died on 9 November 1918.

1924 October. Publication of André Breton's *Surrealist Manifesto*.

1924 December. A painted metal *Guitar* by Picasso is reproduced in the first issue of the magazine *La Révolution surréaliste*.

1925 November. Picasso takes part in the first exhibition of the Surrealist group at the galerie Pierre in Paris.

1926 Publication of Jean Cassou's article "Peintures des temps préhistoriques" ("Paintings from prehistoric times") in issue 4 of the magazine *Cahiers d'art*.

1927 Summer. In his "Carnet de Cannes" [Cannes notebook], Picasso explores the imaginary world of Palaeolithic and Neolithic art.

1928. Clandestine publication of *Histoire de l'œil* (*Story of the Eye*) by Georges Bataille, under the pseudonym Lord Auch, illustrated by André Masson.

1928 February 9. Screening of the medium-length film *La Coquille et le Clergyman*, directed by Germaine Dulac based on a screenplay by Antonin Artaud, at the Studio des Ursulines in Paris.

1928 December 14. Screening of *La Pieuvre*, a nature film by Jean Painlevé, at the Studio Diamant in Paris.

1929 June 6. Screening of *Un chien andalou*, a surrealist short film directed by Luis Buñuel with a screenplay by Buñuel and Salvador Dalí, at the Studio des Ursulines in Paris.

1930 November. Exhibition of African cave paintings and engravings reproduced by the German ethnologist Leo Frobenius, and of carved flints, Salle Pleyel, Paris.

1931. Publication of *Le Chef-d'œuvre inconnu* (*The Unknown Masterpiece*) a short story by Honoré de Balzac and Ovid's *Metamorphoses* illustrated by Picasso, commissioned by publisher Albert Skira, at the same time as etchings by Matisse illustrating Mallarmé's *Poésies* (1932).

1933. Publication of André Breton's text "Picasso dans son élément", in the first issue of the magazine *Minotaure*.

1933. Picasso illustrates the cover of the first issue of the magazine *Minotaure*, a major, emblematic patriarchal theme in his graphic work.

1934. Last Travels to Spain; attends bullfights in Burgos and Madrid.

1935 April 18. Picasso begins the long poem in Spanish "Si yo fuera afuera", which marks the beginning of his poetic oeuvre.

1935. Special issue 7-10 of *Cahiers d'art* devoted to Picasso, in which several of his poetic texts are published.

1935. Picasso and Olga Khokhlova separate. Birth of Maya, daughter of Picasso and Marie-Thérèse Walter. Picasso meets surrealist photographer Dora Maar.

1936. Outbreak of the Spanish Civil War; Picasso is appointed director of the Prado Museum in Madrid.

1937. Picasso moves into his attic studio at 7, rue des Grands-Augustins in Paris.

1937 April 26. Bombing of Gernika; Picasso's painting *Guernica* is exhibited at the Universal Exhibition in Paris in Josep Lluís Sert's Spanish pavilion, alongside works by Alexander Calder, Joan Miró and Julio González.

1939. Picasso's mother dies. World War II begins.

1940. Picasso's application for French naturalisation during the "phoney war" is rejected by the French authorities.

1941 January 14-17. Writes the play *Le Désir attrapé par la queue (The Devil Caught by the Tail)*, published in 1945 by Gallimard.

1941 October. "Study trip" to Nazi Germany organised by Joseph Goebbels for a delegation of French artists, including André Derain, Charles Despiau, Maurice de Vlaminck and Kees Van Dongen.

1942-1943. Mass destruction of bronze public monuments in Paris under the Occupation.

1944 March 5. Max Jacob dies in the Drancy detention camp.

1945 April-May. Picasso paints *The Charnel House* (MoMA, New York), in response to the discoveries of the Nazi concentration and extermination camps.

1946. Visits the Vallauris potters' annual exhibition and meets Suzanne and Georges Ramié, ceramists, owners of the Madoura studio.

1948 Summer. Picasso and Françoise Gilot move into La Galloise villa in Vallauris.

1947-1949. Birth of her children with Picasso, Claude and Paloma.

1953. Luciano Emmer films the artist in his Vallauris studio for his documentary, *Picasso* (1954).

1955 July-September. Picasso films *Le Mystère Picasso* under the direction of Henri-Georges Clouzot. The film wins an award at the Cannes Film Festival the following year.

1957 August-December. The artist paints his series of 44 canvases inspired by Velázquez's *Meninas*.

1958 September. Inauguration of Picasso's mural *The Fall of Icarus* for the UNESCO building in Paris.

1963. Gilot paints the *Labyrinth* series inspired by the legend of Theseus.

1963. Opening of the Museu Picasso de Barcelona, following a donation of more than 500 of Picasso's works by Jaime Sabartés, his former private secretary.

1966 November 18. Opening of the huge retrospective "Homage to Picasso" at the Petit and Grand Palais and the Bibliothèque nationale, inaugurated by André Malraux, Minister of Cultural Affairs.

1975. Françoise Gilot publishes *Le Regard et son masque* followed in 1991 by *Matisse and Picasso: A Friendship in Art*.

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

2015. "Picasso Mania" exhibition at the Grand Palais in Paris.

2023. Exhibitions at the Musée national Picasso-Paris: "ORLAN. Weeping Women Are Angry"; "Faith Ringgold. Black is beautiful"; "Sophie Calle. Your turn, darling".

MEDIATION AROUND THE COLLECTION

With over 200 accessibility groups welcomed by 2023 (62 from the health sector and 143 from the social sector), the Musée national Picasso-Paris is committed to making its collections accessible to everyone, whatever their situation and whatever their motor, sensory, intellectual, psychological or social difficulties.

The museum teams are developing a wide range of adapted tours (tactile tours, audio-described tours, tours in sign language) and specific mediation tools (FALC booklet, Braille and large-print booklets, visioguide, etc.) to make the museum more inclusive.

In order to reach out to audiences less familiar with cultural institutions, the museum relies on a large network of partners in the social sector (Fondation Culture et Diversité, Culture du Cœur), the medical sector (Assistance Publique des Hôpitaux de Paris, Institut Gustave Roussy), the accessibility sector (Association Valentin Haüy) and the justice sector (Centre Pénitentiaire de la Santé). In 2023, thanks to the implementation of some forty initiatives within our partners' structures, more than 3,735 people took part in a mediation activity.

GUIDED TOUR OF THE COLLECTION

Duration : 1 hour 15 minutes

PICASSO, HELLO ARTIST !

Specially designed for young visitors, this activity offers a fun approach to the world of Pablo Picasso. His favourite techniques and the objects and characters that populate his works are at the heart of this visit, during which children will discover the artist's fantastic toolbox!

Age 3 to 5 | Duration : 1 hour

TO THE RESCUE!

Panic at the museum! The tour guide has been given a list of works from the museum's collection to comment on. But it's very enigmatic: the images are fragmented, the texts almost erased... The guide is completely baffled! Sharpen your eyes and your mind, because he'll need the help of all the members of the family to untangle this imbroglio and complete the tour.

From age 6 | Duration : 1 hour

FROM BITS AND PIECES

FAMILY WORKSHOP VISIT

Pablo Picasso saw art everywhere, even in the little things of everyday life. When he creates, he doesn't necessarily need a brush or a pencil. With him, any object would do: a saddle, handlebars, a gas burner, even kitchen utensils! Take the whole family on a discovery of Picasso's most unusual works. After a period of observation in the museum galleries, you'll be inspired by Picasso's techniques to assemble a figurine from bits and pieces.

From age 6 | Duration : 2 hours

FAMILY WEEKEND

Free workshops, shows, gifts for children, screenings and much more at exceptional family prices.

Saturday 27 and Sunday 28 April

WHAT'S NEW AT THE MUSEUM:

A newly redesigned tour route to explore the museum in its entirety

A room dedicated to the artist Françoise Gilot

A completely revamped audio guide, with enhanced sound content

A scripted audio guide for young visitors from April onwards

A games booklet for 7-12 year-olds designed with Editions Minus from April onwards

From now on, the museum will be open to the public from 9.30AM.

A new digital portal dedicated to the museum's collection, archives and related scientific and research activities

MEDIA PARTNERS OF THE COLLECTION

PARIS MÔMES

Paris Mômes is a cultural magazine aimed at parents and children aged 0-16.

Published every two months and free of charge, 60,000 copies of the magazine Paris Mômes are distributed throughout Paris and the Ile-de-France region in over 600 venues frequented by families.

Since it was first published in 1997, the magazine has supported young people's creative work in the fields of theatre, cinema and the visual arts, as well as partnering a wide range of family-friendly cultural events.

In a spirit of cultural openness, its editorial line focuses on singular artistic approaches and community initiatives. Anchored in its city, Paris Mômes offers a different way of discovering Greater Paris.



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

As 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



SNCF CONNECT

SNCF Connect is the all-in-one service for sustainable mobility, designed and developed by SNCF Connect & Tech. With more than 1.3 billion visits and 209 million tickets sold by 2023, SNCF Connect will enable travellers to manage their journeys from start to finish, by offering them the opportunity to search for their itineraries, find their tickets (train, bus, public transport) as well as traffic information on trains and different transport lines.

An all-in-one service that can be customised to meet the different needs of travellers during their journeys. Launched on 25 January 2022, SNCF Connect is evolving with and for its customers, thanks in particular to the Connect & Vous community (www.vous.sncf-connect.com) made up of over 5,000 members.



THE MUSÉE NATIONAL PICASSO-PARIS

Inaugurated in 1985, the museum is located in the heart of Paris, in the Hôtel Salé. The Musée national Picasso-Paris collection comprises more than 5,000 works, and over 200,000 archive items. It is the largest collection of Picasso's works in the world, and the only one to cover all of Picasso's paintings, sculptures, engravings and drawings, as well as the artist's creative process through sketches, studies, sketchbooks, series of engravings, photographs, illustrated books, films and documents.

This exceptional collection is the result of three successive donations to the French State by the heirs of Pablo Picasso in 1979, by the heirs of Jacqueline Picasso in 1990, and then by Maya Widmaier-Picasso in 2021. The collection has been supplemented by a number of exceptional additions, notably Picasso's personal collection, which was donated to the State by his heirs in accordance with the artist's wishes, and includes pieces of Iberian statuary, African and Oceanic masks, and some fifty works by old and modern masters (Matisse, Miró, Braque, Renoir, Giacometti, Le Nain, Corot, Vuillard, Cézanne, Gauguin, le Douanier Rousseau, Modigliani, drawings by Degas and de Chirico, etc...). Picasso's personal archives (numbering some 200,000 items) were deposited by his heirs in 1978 for pre-classification, and then entered the national collections by virtue of a manual donation in 1992.

The public establishment of the Musée national Picasso-Paris was created in 2010. It is responsible for presenting and enhancing the national collection it houses. Its mission is to act as a reference point for research into the life and work of Picasso and the artists with whom he was associated. The museum endeavours to welcome the widest possible audience, to promote knowledge of its collections, and to design and implement educational and promotional initiatives to ensure equal access to culture for all. In addition, the museum acquires cultural property from its own funds and on behalf of the French State, with a view to enriching its collections.

- 1973** Death of Pablo Picasso at Mas Notre-Dame-de-Vie in Mougins on 8 April, donation of Picasso's personal collection to the State.
- 1979** Donation by the Picasso heirs to the State.
- 1985** Opening of the Musée national Picasso-Paris in October.
- 1990** Jacqueline Picasso's heirs donate their estate to the museum.
- 2009** The museum closes for renovation.
- 2014** Reopening of the new Musée national Picasso-Paris.
- 2021** Donation by Maya Ruiz Picasso.

MUSEUM

ATTENDANCE IN 2023

The museum welcomed **558,907** visitors in 2023. This figure is **154%** higher than in 2022, and **89%** higher than in 2019 (the baseline year before Covid).

Over the year, **51%** of visitors came from abroad. This figure rises to **58%** in the summer. Among foreign visitors, North Americans are the most present (**32.4%**), followed by Germans (**14.6%**), Great Britain and the Netherlands (**8.30%** and **8.12%** respectively).

35% of visitors took advantage of the free admission scheme.

Exhibitions	Dates	Attendance*	Average attendance / day
Faith Ringgold	31 January - 2 July 2023	266 063	2 031
Picasso Celebration, The Collection in a new light!	7 March - 27 August 2023	296 783	1 979
À toi de faire, ma mignonne	3 October 2023 - 28 January 2024	216 458	2 122

*Please note: these figures are for overall attendance during the period of each exhibition. The principle of the single ticket does not allow me to know the actual attendance of each space separately.

Visitor numbers linked to accessibility projects:

With **204 groups**, 2023 saw the Picasso Museum welcome a record number of groups made up of people from remote areas or with disabilities. This figure is **63%** up on 2019 and **29%** up on 2018.

Adding all the off-site activities, over **3,735** people took part in a mediation activity in 2023, up **57%** on 2018.

These results can be explained in particular by the implementation of a new strategy based on the development of off-site activities, the inclusion of the museum's projects in the framework of multi-year agreements with "bridgehead" organisations that enable the proposed offer to be disseminated, and by the intensification of awareness-raising activities aimed at relays.

THE 2024 PROGRAMME

LÉONCE ROSENBERG'S APARTMENT. DE CHIRICO, ERNST, LÉGER, PICABIA...

Ground floor, until May 19 2024

The exhibition will explore the key role played in the history of art by the dealer and patron Léonce Rosenberg best known for promoting cubism through the activities of his galerie L'Effort Moderne in Paris focusing on the legendary decorative scheme of his apartment in the 16th arrondissement created in 1928-29. Guided by the principle of aesthetic harmony, Rosenberg invited a dozen artists - among them Fernand Léger, Giorgio de Chirico, and Francis Picabia - to create works in dialogue with the antique and modern furniture selected for each room, transforming the space into a modernist gesamtkunstwerk and a visionary proposition for living with modern art. The exhibition will evoke the rooms of the apartment, in dialogue historical ephemera.

PICASSO ICONOPHAGE

Ground floor, from 11 June to 22 September 2024

"Picasso iconophage" explores Pablo Picasso's modern conception of the image by bringing it into dialogue with the thinking of Aby Warburg. The exhibition will show how Warburg's ideas are rooted in the aesthetic, psychological and philosophical reflections that emerged at the beginning of the twentieth century. Commentators have often pointed out how Picasso drew on a vast and diverse range of references, as well as having an ambiguous relationship with the tradition of the great "masters". But any analysis of his work needs to look more closely at the "iconographic material" that inspired the artist's practice - postcards, photographs, books, reproductions, magazines, newspapers, invitation cards, as well as engravings, posters and animated (audiovisual) images. The range of influences reflects a way of thinking about the image that is outside both the artistic sphere and historical time. The same approach is apparent in the way Picasso organises the presentation of his paintings, creating new affinities free from any chronological concerns. "Picasso iconoclast" will be an opportunity to present to the public the artist's personal archive, which is often little known and under-used, as well as some works by "masters" and contemporaries in conversation with Picasso's multiform work.

JACKSON POLLOCK EARLY YEARS

Ground floor, from 15 October 2024 to 19 January 2025

The exhibition at the Musée national Picasso-Paris looks back at the early years of Jackson Pollock (1912-1956): from 1938, when he began to paint, influenced by the Mexican muralists, to his first drippings in 1947. The aim is to give a detailed account of these years, which were both the laboratory of his work and of his myth, by restoring the artistic and intellectual context from which both were nourished. By bringing together a number of key figures in Pollock's career (John D. Graham, Lee Krasner, André Masson, Pablo Picasso, Janet Sobel, etc.), the exhibition seeks to highlight the intensity and singularity of his work in its various dimensions (painting, printmaking, sculpture) through a chronological and thematic presentation that focuses on the key moments of this period.

VISUALS

Conditions of use for visuals of works by Pablo Picasso:

The works must be reproduced as faithfully as possible to the original:

- No change of colour
- Full reproduction of the work

Trimming of details and cropping are not permitted. Text, logos and details of the work may not be superimposed on the work.

In the specific case of the reproduction of a detail (a real detail, not a cropping of the work), it is possible to reproduce a detail on condition that the complete work is itself reproduced within the document, with the caption referring to it.

The reproduction of Picasso's works by the press is not free of rights.

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PICASSO ADMINISTRATION

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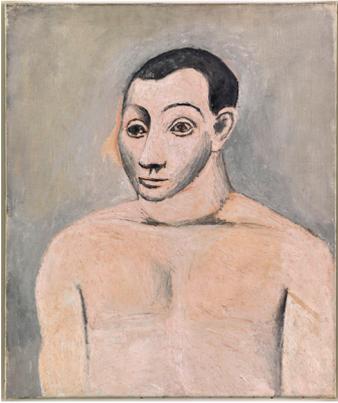
Contact: Elodie de Almeida Satan / elodie@picasso.fr

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Any journalist wishing to use the image outside the above parameters should contact Gwenaelle.Fossard@lesheritiersmatisse.com directly.



Pablo Picasso,
Autoportrait (fall 1906)
© Succession Picasso 2024
Photo © GrandPalaisRmn (Musée national Picasso-Paris) /
Mathieu Rabeau



Pablo Picasso
Portrait d'Olga dans un fauteuil (spring 1918)
© Succession Picasso 2024
Photo © GrandPalaisRmn (Musée national Picasso-Paris) /
Mathieu Rabeau



Pablo Picasso
Homme à la cheminée (1916)
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Adrien Didierjean



Pablo Picasso
La Nageuse (novembre 1929)
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Pablo Picasso
Femme au fauteuil rouge (1932)
© Succession Picasso 2024
Photo © GrandPalaisRmn (Musée national Picasso-Paris) /
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Pablo Picasso
Portrait de Marie-Thérèse (1937)
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Adrien Didierjean



Pablo Picasso
Le Jeune Peintre (1972)
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Mathieu Rabeau



Pablo Picasso
Maternité (1971)
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Adrien Didierjean



Pablo Picasso
Autoportrait (1901)
© Succession Picasso 2024
Photo © GrandPalaisRmn (Musée national Picasso-Paris) /
Mathieu Rabeau



Pablo Picasso
Trois Figures sous un arbre (1907)
© Succession Picasso 2024
Photo © GrandPalaisRmn (Musée national Picasso-Paris) /
Mathieu Rabeau



Pablo Picasso
Guitare (december 1912)
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Photo © GrandPalaisRmn (Musée national Picasso-Paris) /
Adrien Didierjean



Pablo Picasso
Verre, bouteille de vin, paquet de tabac, journal (march 1914)
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Photo © GrandPalaisRmn (Musée national Picasso-Paris) /
Mathieu Rabeau



Pablo Picasso
Le Peintre et son modèle (summer 1914)
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Photo © GrandPalaisRmn (Musée national Picasso-Paris) /
Mathieu Rabeau



Pablo Picasso
La Flûte de Pan (fall 1923)
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Photo © GrandPalaisRmn (Musée national Picasso-Paris) /
Adrien Didierjean



Pablo Picasso
Peintre à la palette et au chevalet (1928)
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Photo © GrandPalaisRmn (Musée national Picasso-Paris) /
Adrien Didierjean



Pablo Picasso
Figures au bord de la mer (1931)
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Photo © GrandPalaisRmn (Musée national Picasso-Paris) /
Mathieu Rabeau



Pablo Picasso
Composition au gant (1930)
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Photo © GrandPalaisRmn (Musée national Picasso-Paris) /
Adrien Didierjean



Pablo Picasso
Minotaure aveugle guidé par Marie-Thérèse au pigeon dans une nuit étoilée (december 1934 - january 1935)
© Succession Picasso 2024
Photo © GrandPalaisRmn (Musée national Picasso-Paris) /



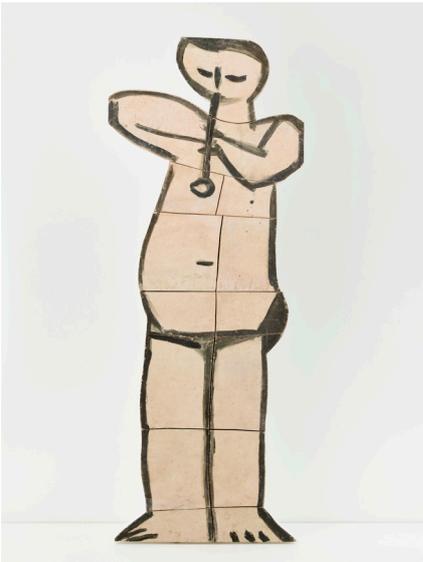
Pablo Picasso
L'Homme au mouton (march 1943)
© Succession Picasso 2024
Photo © GrandPalaisRmn (Musée national Picasso-Paris) /
Adrien Didierjean



Pablo Picasso
Femme à l'enfant (1961)
© Succession Picasso 2024
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Mathieu Rabeau



Pablo Picasso
Joueur de diable assis (1956)
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Adrien Didierjean



Pablo Picasso
Joueur de flûte debout (1956)
© Succession Picasso 2024
Photo © GrandPalaisRmn (Musée national Picasso-Paris) /
Adrien Didierjean



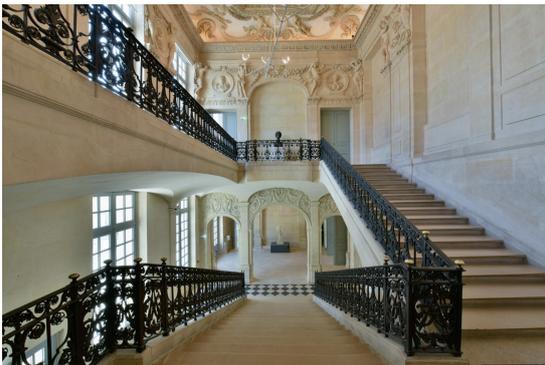
Henri Matisse,
Nature morte aux oranges (1912)
© Succession H. Matisse
Photo © GrandPalaisRmn (Musée national Picasso-Paris)

VIEWS OF THE MUSÉE NATIONAL PICASSO-PARIS

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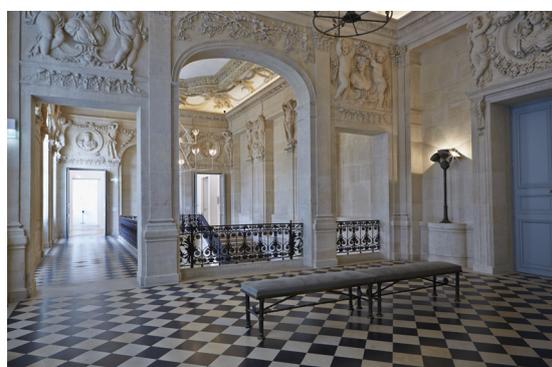
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La Flûte de Pan, Pablo Picasso, 1923, MP79
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PRACTICAL INFORMATION

ACCESS

5 rue de Thorigny, 75003 Paris

Metro

Ligne 1 Saint-Paul

Ligne 8 Saint-Sébastien-Froissart

Ligne 8 Chemin Vert

Bus 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

9:30am-6pm

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

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)

PRICES

Admission ticket

Full price: 16 € / **Reduced price:** 12 €

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

Free for children under 18

Full list of free tickets on our website.

To avoid queues, it is recommended to book tickets in advance at

billetterie.museepicassoparis.fr

The Musée national Picasso-Paris is open to Paris Museum Pass 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!

For more information, visit our website under: Reservations / Individuals / PicassoPass Membership

CONTACTS

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