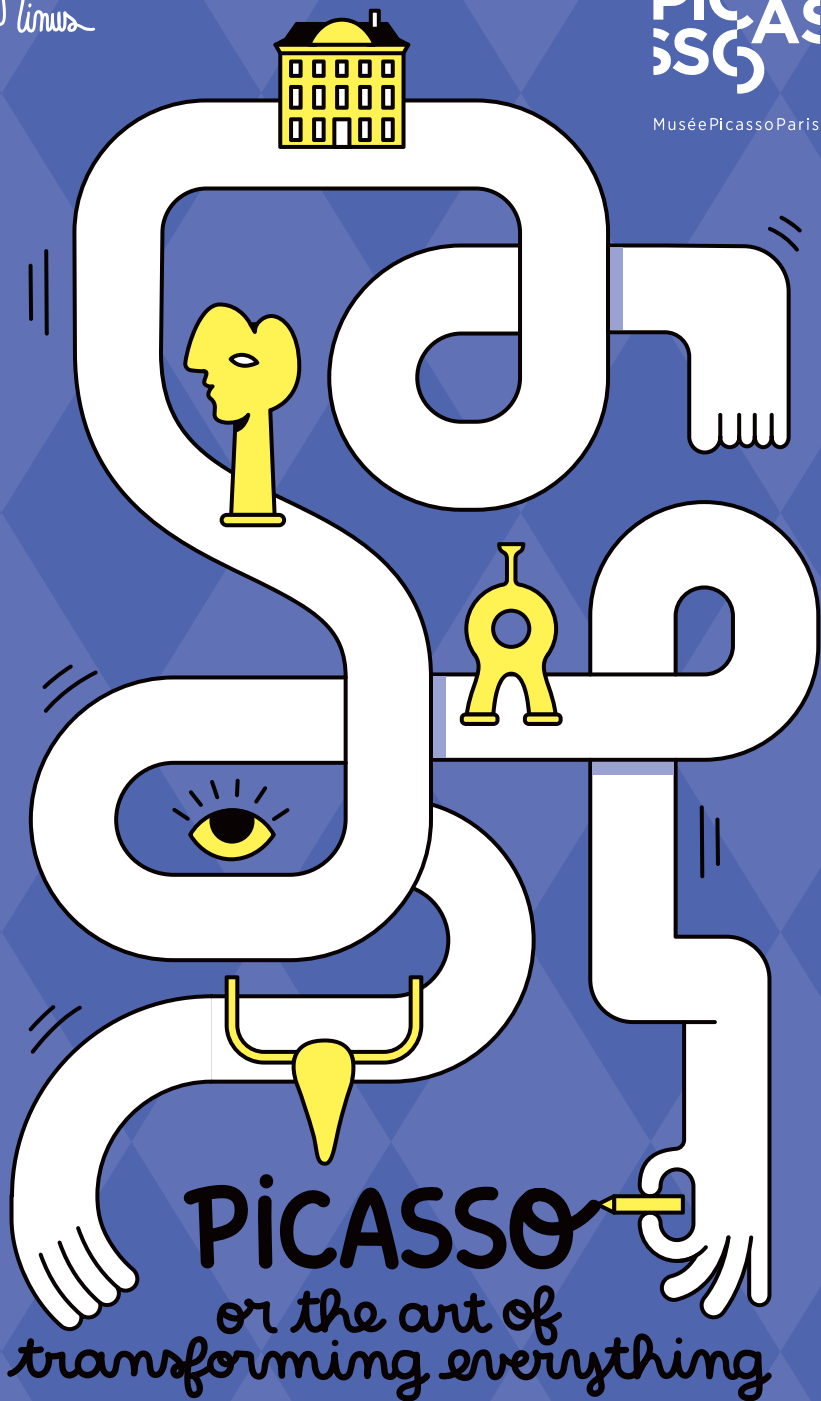


Mimosa

PICASSO

Musée Picasso Paris



PICASSO

or the art of
transforming everything

FAMILY GAMES BOOKLET



This is the story of a little Spaniard born in 1881 in Málaga. From a very young age, Pablo learns to draw and then to paint with his father, an artist and teacher at the School of Fine Arts. At the age of 19, he leaves Spain for Paris! This was the beginning of a bohemian life for him... He paints a lot and meets many artists of his time. Until his death at the age of 91, he never stopped creating!

WHY IS HE SO WELL KNOWN?

↳ Because he spent his life searching to experiment and invent new ways of representing the world.

→ Because he's not just a painter, he's a jack-of-all-trades artist: he draws, sculpts, assembles, practices ceramics, assemblages or imagines works with torn papers. Author of more than 340 poems and several plays, Picasso was also a writer.

↪ Because he created a lot of works. Besides, a building, such as the Hôtel Salé, is not big enough to exhibit all his work!

This very large house built in the 17th century was a place of habitation, but Picasso never lived there!





PICASSO

SIMPLIFIES SHAPES

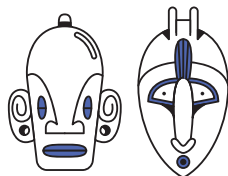
Like many artists, Picasso was interested in what had been done in the past. He visits many museums, goes to see a lot of exhibits. He is fascinated by everything: prehistory, ancient art, the Middle Ages, objects from Oceania and Africa... All these discoveries will feed his work and his reflection.

OH WELL, WHY?

He finds it extraordinary that such simple shapes can allow for so much expressiveness! He then begins to paint characters with triangles for the torsos, curves for the noses, just a line for the mouths... This was the beginning of Picasso's research into the simplification of forms that will take him all the way to... Cubism!

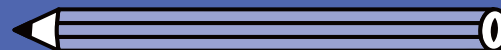
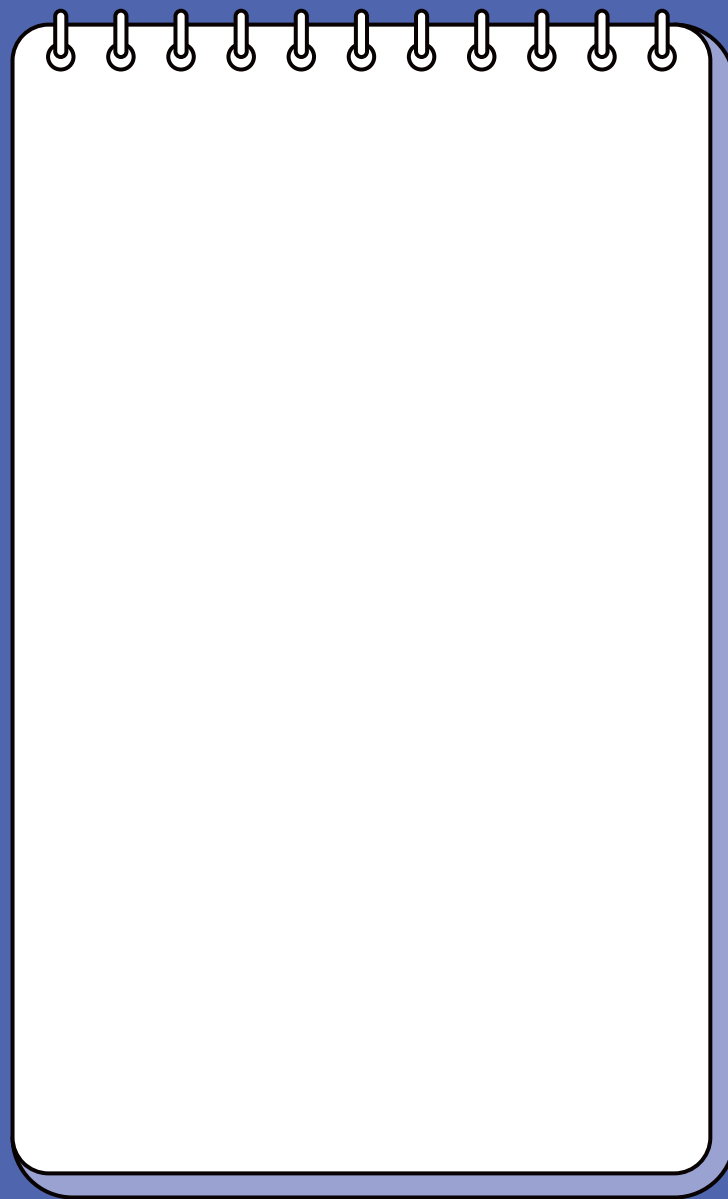
If you look at the masks and statues in this room, you may see similarities to his studies for the painting *Les Femmes d'Alger*.

This painting, which is at MoMA in New York, is very important, it revolutionized the way we represent bodies.



Oceania
=
Polynesia,
Australia...

Try to draw the person next to you by simplifying their facial features as much as possible!





IT'S NOT THAT SIMPLE!

Once he starts to simplify forms, Picasso wants to go further. Together with his friend Georges Braque, they decide to unfold all the facets of an object on the same canvas to give a global vision, then they explode it into multiple fragments.

Here we go!
Picasso begins to transform everything he sees and everything he paints with cubes, rectangles, cylinders...

WHY DO WE RECOGNIZE ALMOST NOTHING ANYMORE?

Picasso uses a limited number of colors, which gives the impression that there is no more depth and that everything is on the same level. It is becoming increasingly difficult to understand what is being represented, yet, all these works refer to reality.

This is called Cubism.

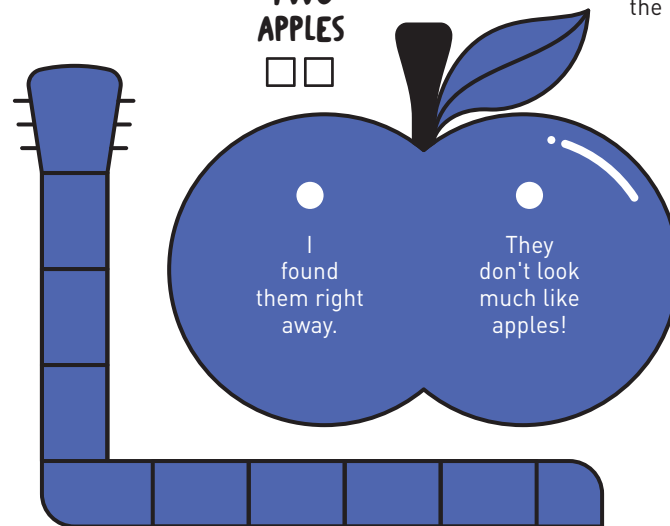


Observe all the works in this room and without looking at the titles, search and find:

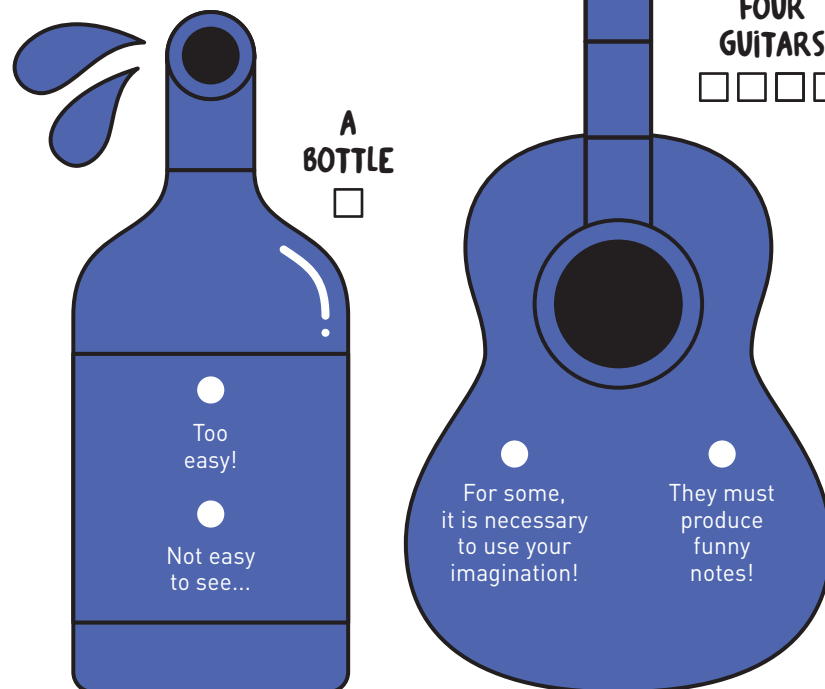


If it's too hard, you've got the right to cheat a little...

TWO APPLES



FOUR GUITARS



A BOTTLE





PICASSO

TRANSFORMS BODIES



Portrait
of Olga
Khokhlova,
his first
wife.

Picasso often paints the moments of his life: a trip to the beach, his son, Paul, disguised as Harlequin... but also the world of entertainment which fascinates him (the circus, the bullfight, etc.). He also collaborates with many artists on the creation of the sets and costumes for ballets.

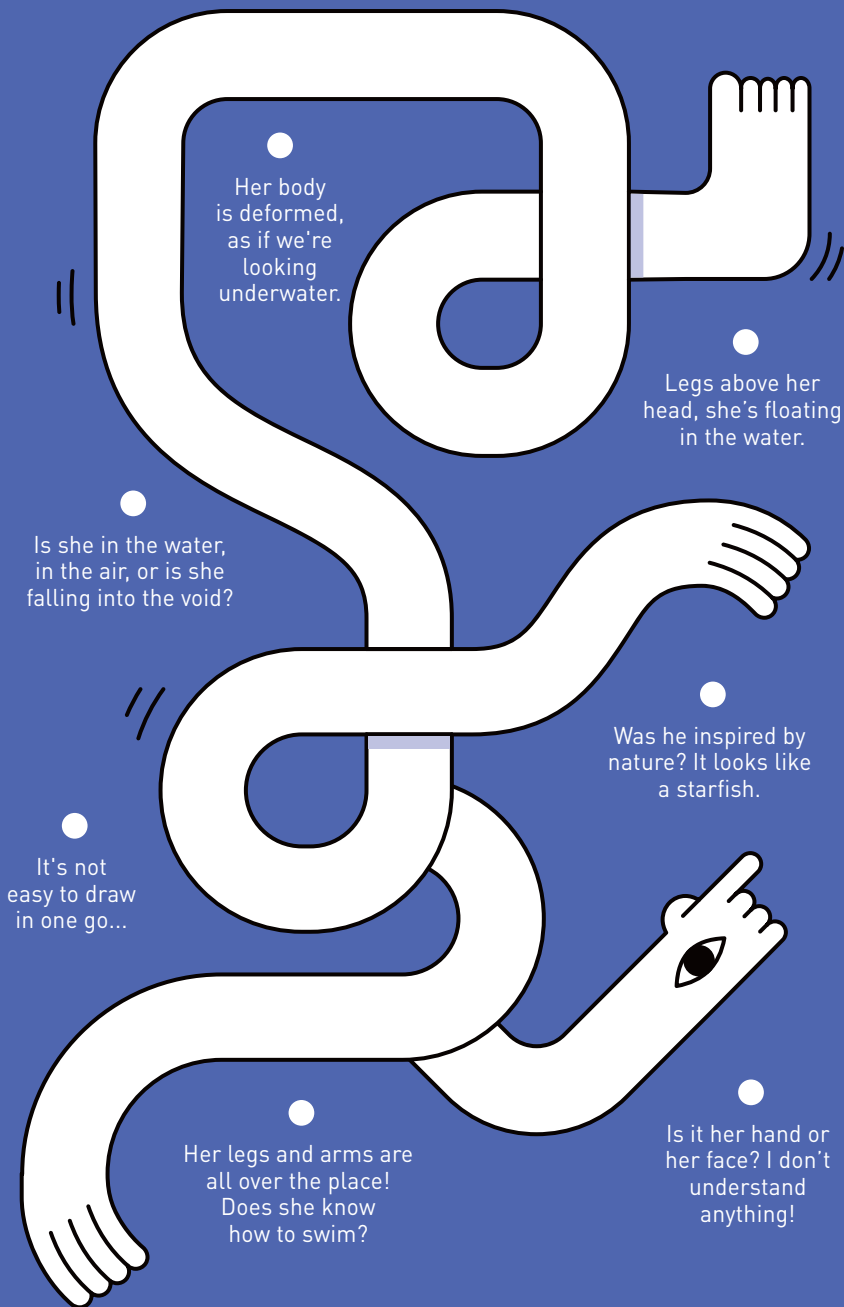
He
likes to
disguise
himself, isn't
that another
way to
transform
himself?

Sometimes he depicts his loved ones in a very realistic way, taking care of the details of a pattern or fabric. But other times, he distorts bodies and faces so much, that they become unreal, as if they had come out of a fantasy world.

WHY IS HE DOING THIS?

If you want to see what a person looks like, you can look at a photograph, but if you want to know more about them, you have to show something else. Thus the flexibility of an acrobat will be more evident if Picasso twist their body !

Look at the chart *La Nageuse*.
What does this transformed body remind you of?





OUCH, IT STINGS!

Works with sharp claws, taut strings
and nails that pierce the canvases...

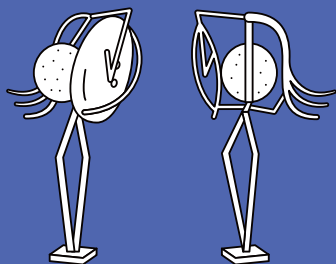
UM, NOT VERY WELCOMING!

Yet, it is only a matter of guitars,
nothing really evil!

Picasso is able to create
with anything. He uses old things,
things that no one wants to use
anymore, to make works of art!

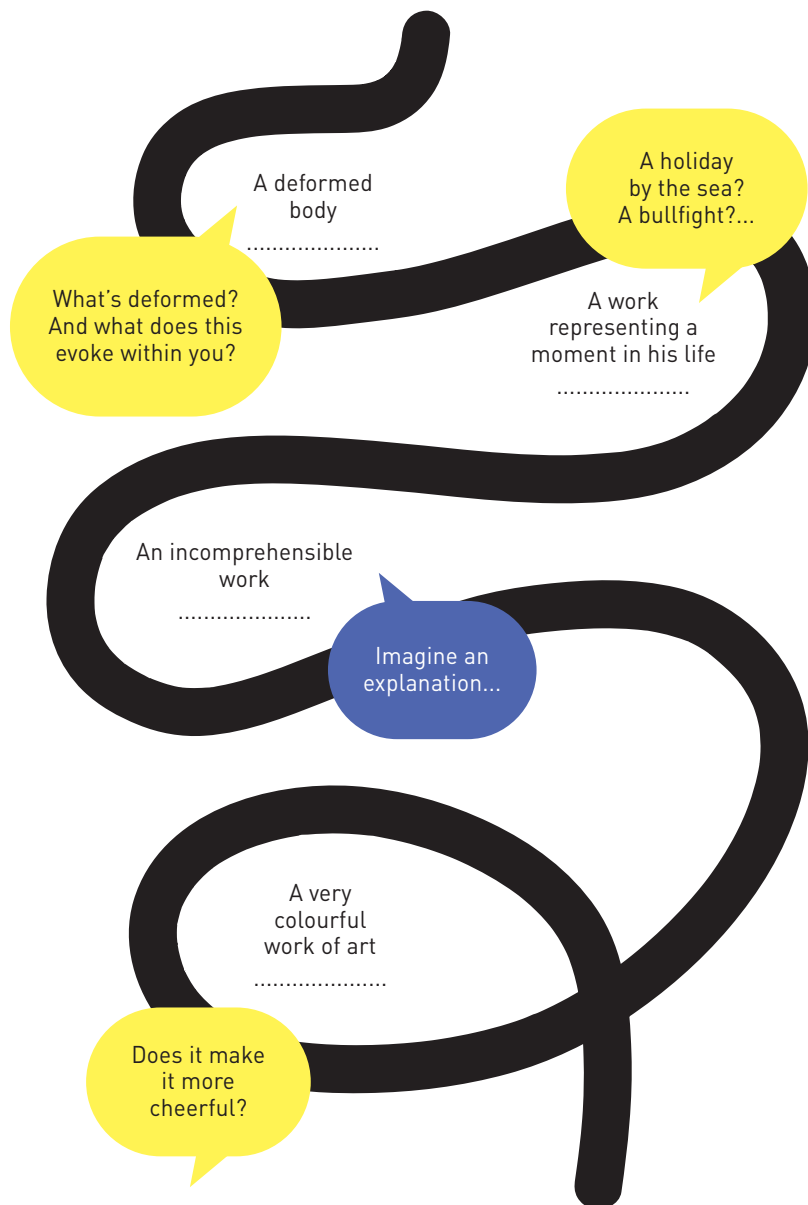
This is the 1st time
a mop becomes a piece of art.

If you want to discover the 2nd life
of a colander and a spring, go in and
search for them by exploring this room.
Here's a hint, this work can be viewed
from all sides.



SEARCH AND FIND

Between rooms 10 and 14, continue your visit
as you wish! Create your own path by taking an interest
in these different topics.





Be careful, twenty eyes are looking at you! Here, you'll only see portraits of Dora Maar and Marie-Thérèse Walter, two women who shared Picasso's life. However, no two paintings are alike!

A talented photographer and painter.

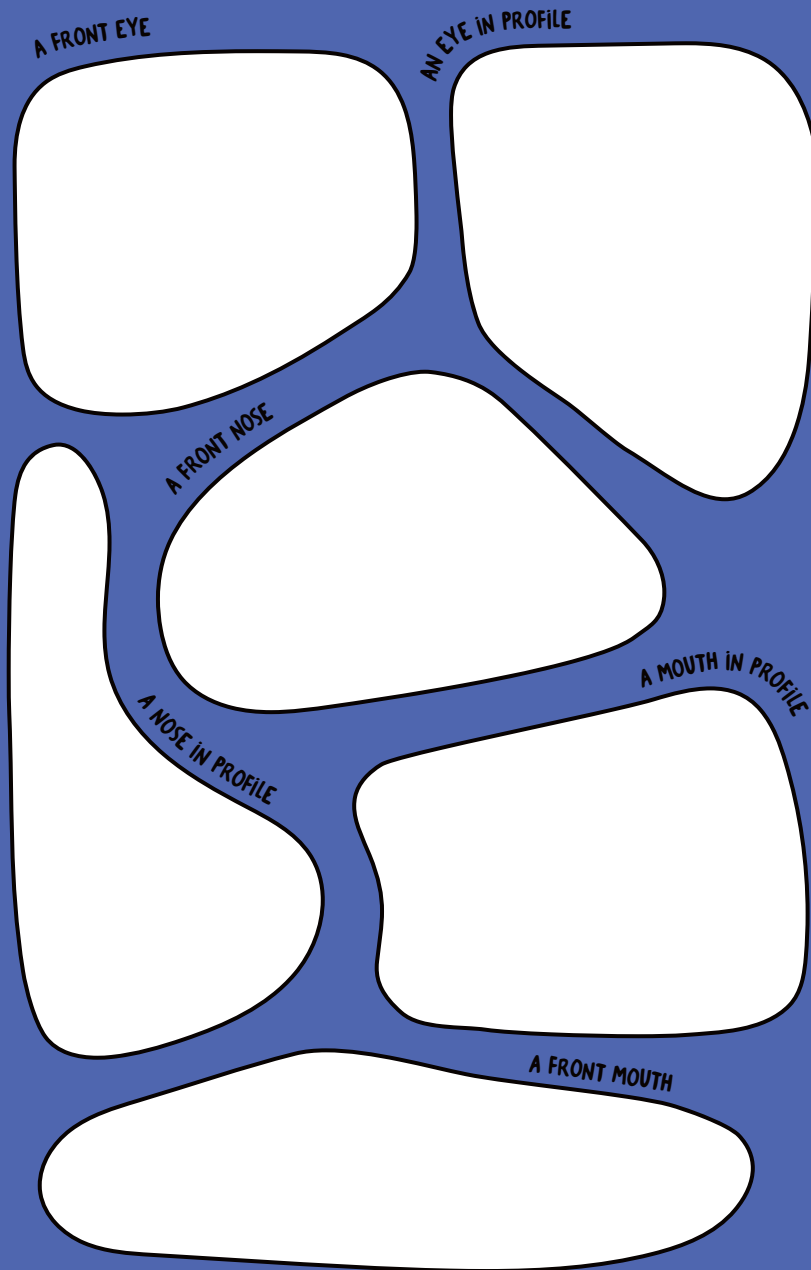
Picasso often used his relatives as models for his paintings for topics that interest him, such as anger, sadness, gentleness or joy. He uses colour, lines and distortions to show us these emotions.

In the majority of these portraits, you'll see that we don't know if he painted them from the front or from the side.

WHAT A FUNNY IDEA!

Picasso wants to show us everything about these women. For example, if he paints them in profile, he can only see one eye, yet he knows that they have two of them, so he decides to represent them both!

Draw all the elements of a face, once from the front, once from the side. Then take a good look at each of the portraits and find out what Picasso painted from the front and what he painted from the side.



Here's a title that makes you think we're going to be talking about love:

L'Aubade

It's a song that is sung under the balcony of his beloved.

However, you immediately feel a somewhat oppressive atmosphere in front of this huge painting. The woman lying down seems to be writhing on her bed in this dark windowless room. When you look at the other paintings in this room, it confirms that Picasso is rather in a dark period:

When a person feels stuck, locked in.

*La Femme qui pleure ,
Tête de mort...*

IT'S NOT VERY CHEERFUL!

Indeed, we are in 1942, the Second World War started 3 years ago and France is occupied by the Germans. Life is quite sad, even very scary.



Connect each character to the way Picasso chose to represent them. This will help you to better understand how the artist manages to make us feel this anguish, without even showing us the war.

**RECLINING
WOMAN**

**SEATED
WOMAN**

Cold
colors
(blues)

Warm
colors
(oranges)

A body with soft,
round shapes

A body
twisted as
if bound,
tied up

A body
with triangles

The stripes
on her sheets
look like spades

A body
with sharp
angles



PICASSO

TRANSFORMS EVERYTHING HE FINDS

When we think of Picasso, we often see him as a painter, while his work will lead him throughout his life to experiment with many techniques!

As in painting, Picasso is never where you expect him to be. He prefers to use objects he finds at home or even in the garbage.

Have you ever taken a shoelace and turned it into a snake?
Or turned a small box into a car?

Well, Picasso plays this game too and he's very talented! Everything in his daily life, once it is passed through his hands, is transformed.

With Picasso, art becomes a game!



Hidden in the piece
*Petite Fille
sautant à la corde*,
you'll find a shoe,
a basket and a cake pan.

After the war, he moves to the south of France and discovers the pleasure of sculpting clay. After passing through his hands the plates, the pitchers, the vases... take unexpected forms.

And you, how would you transform this vase?



ALBUM OF memories

Here are some photos of his works to remind you
of your visit to the Picasso Museum.



Pablo Picasso, *Tête de femme*, 1931, MP301, © Grand Palais RMN- Musée national Picasso Paris / Mathieu Rabeau
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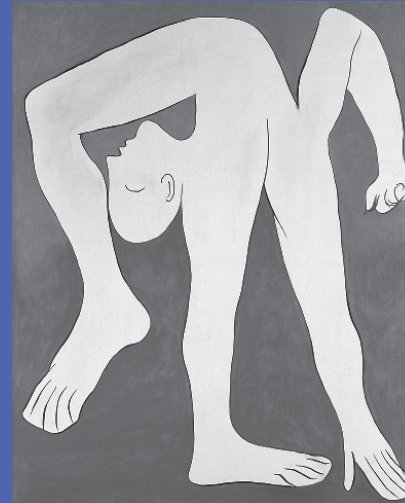


Pablo Picasso, *La Venus du gaz*, MP2021-8, Grand Palais RMN- Musée national Picasso Paris / Rachel Prat
© Succession Picasso 2024



Pablo Picasso, *La tête de taureau*, 1942, MP330, © Grand Palais RMN- Musée national Picasso Paris / Mathieu Rabeau
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Pablo Picasso, *L'acrobate*, January 18th, 1930, MP120, © Grand Palais RMN- Musée national Picasso Paris / Adrien Didierjean
© Succession Picasso 2024



Pablo Picasso, *Portrait d'Olga dans un fauteuil*, spring 1918, MP55, © Grand Palais RMN- Musée national Picasso Paris / Mathieu Rabeau
© Succession Picasso 2024



Pablo Picasso, *Tête de femme*, 1929-30, MP270, © Grand Palais RMN- Musée national Picasso Paris / Mathieu Rabeau
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Pablo Picasso, *La petite fille sautant à la corde*, 1950, MP336, © Grand Palais RMN- Musée national Picasso Paris / Adrien Didierjean
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YOUR impressions

OF YOUR VISIT

I VISITED THE PICASSO MUSEUM ON

WITH
.....
.....
.....

IT WAS...

ASTONISHING,
to see a museum
just for him!

INTERESTING,
I've
learned
so much.

MOTIVATING,
it made
me want
to become
an artist.

AWESOME

BIZARRE

TOO LONG!