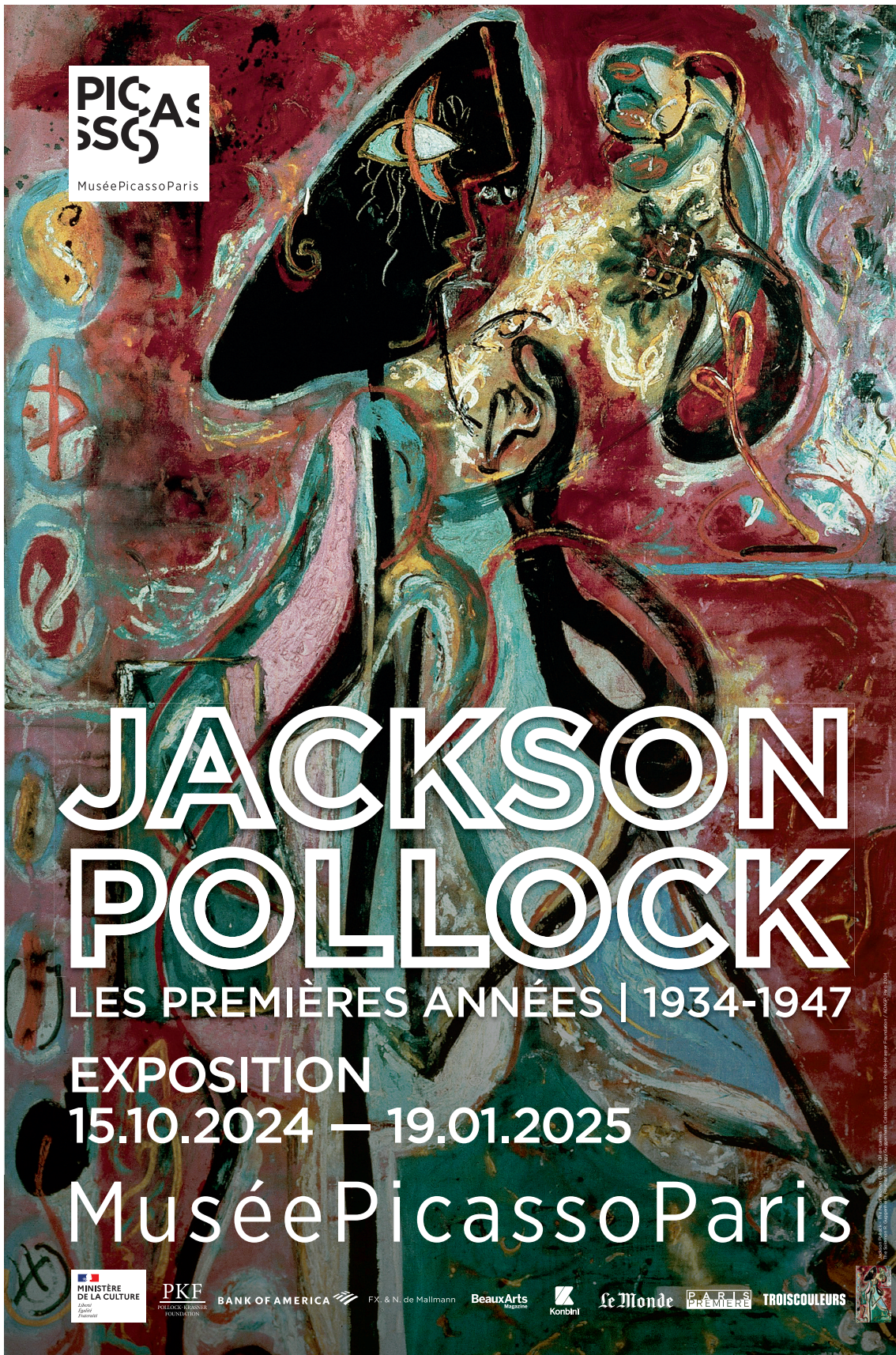




PICASSO
Musée Picasso Paris

JACKSON POLLOCK

LES PREMIÈRES ANNÉES | 1934-1947

EXPOSITION

15.10.2024 — 19.01.2025

Musée Picasso Paris

MINISTÈRE
DE LA CULTURE

PKF
POLLOCK-KRASSNER
FOUNDATION

BANK OF AMERICA

FX & N. de Mallmann

BeauxArts
Magazine

Konbini

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PARIS
PREMIÈRE

TROISCOULEURS

JACKSON POLLOCK: THE EARLY YEARS (1934-1947)

PRESS KIT

PICASSO
Musée Picasso Paris

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JACKSON POLLOCK: THE EARLY YEARS (1934-1947)

GROUND FLOOR OF THE HÔTEL SALÉ

OCTOBER 15, 2024 - JANUARY 19, 2025

From October 15, 2024 to January 19, 2025, the Musée national Picasso-Paris presents a new temporary exhibition devoted to the American artist Jackson Pollock. First exhibition in France since 2008, it will focus on his early works, from 1934 to 1947.

The exhibition "Jackson Pollock: The Early Years (1934-1947)" revisits the early career of Jackson Pollock (1912-1956), marked by the influence of regionalism and Mexican muralists, right up to his first *drippings* in 1947. This body of work, rarely exhibited for its own sake, bears witness to the diverse sources that nourished the young artist's research, crossing the influence of native American arts with that of the European avant-gardes, among which Pablo Picasso figures prominently. Compared to the Spanish painter and the great names of European painting by the critics, Pollock was quickly established as a true monument of American painting, and in so doing, isolated from the more complex networks of exchanges of influences that nourished his work during his New York years. The exhibition aims to present in detail these years, which were the laboratory for his work, by restoring the artistic and intellectual context from which both were nourished.

The exhibition focuses on several key moments in the young Pollock's artistic and intellectual development during these years of experimentation. By calling on key figures in his artistic career (Charles Pollock, William Baziotes, Lee Krasner, André Masson, Pablo Picasso, Janet Sobel...), the exhibition highlights the intensity and singularity of his work in its various dimensions (painting and working with materials, printmaking, sculpture).

The exhibition features some one hundred works from prestigious international institutions such as New York's Museum of Modern Art, the Metropolitan Museum of Art, the Centre Pompidou, the Tate and the Stedelijk Museum.

The exhibition "Jackson Pollock: The Early Years (1934-1947)" receives exceptional support from :



FX. & N. de Mallmann

EXHIBITION ROUTE

ROOM 0.1 INTRODUCTION

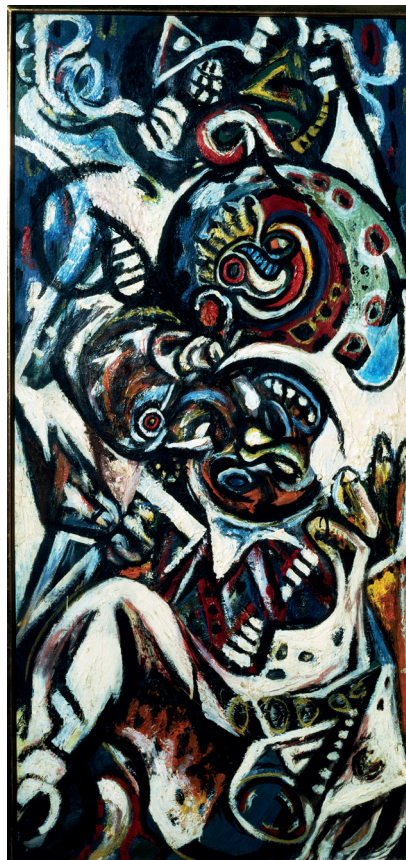
Jackson Pollock and his gestural style of painting are emblematic of the triumph of American art following the Second World War. The artist's origins, career and spirit embody the iconic, almost legendary face of American culture in the 1950s.

Born on the plains of West Wyoming in 1912, Pollock spent his youth near Los Angeles. He was a disciple of Thomas Hart Benton's social regionalism during the years of the Great Depression, and reinforced his leftist political sensibility through the powerful programmatic wall paintings produced by Mexican muralists. Then, in 1936, he joined David Alfaro Siqueiros's studio within the context of the WPA's Federal Art Project and Franklin D. Roosevelt's New Deal policies. It was to be however, his encounter with Pablo Picasso's work in the late 1930s that led him towards a unique, figurative and informal style of expressive painting. He was fascinated by *Guernica* but equally by the ensemble of Picasso's work shown at the MoMA in 1939, and in particular the hybrid figures of the 1930s paintings. He became involved in the New York scene, which was driven by the European Surrealists in exile, and was sensitive to automatic writing and drawing, as well as to psychoanalysis. His painting was nourished by native American myths, stylised forms and signs, technical experimentation and a fresh gestural approach.

The years leading up to the production of his large, abstract, numbered *drip paintings*, championed by the critic and theorist Clement Greenberg, reveal the complex, artistic and intellectual construction of one of the greatest American artists, and, through his dialogue with Picasso, the full extent of the latter's influence on his work. This dialogue would seem to embody the shift of artistic predominancy from the Parisian art scene to the New York school.

Pablo Picasso

The work of Pablo Picasso was a key reference for Jackson Pollock. It was initially the article “Primitive Art and Picasso” (1937) by John D. Graham which made an impact on the American artist. It echoed with his own attraction to Native American culture. After having seen the vast, anti-fascist painting *Guernica* in May 1939 at the Valentine Gallery, a few months later he discovered Picasso’s entire oeuvre at the MoMA, during the “Picasso: Forty Years of His Art” retrospective. Inspired by *Les Femmes d’Alger* (1907) or *Girl before a Mirror* (1932), he produced a large series of drawings of hybrid creatures, a bestiary bringing together Picasso-like sources and borrowing from Native American sculptures and masks.



Jackson Pollock
Birth (v. 1941)
Oil on canvas
Tate, Londres
© Pollock-Krasner Foundation /
ADAGP, Paris 2024

The artist and theorist John D. Graham was undoubtedly the first person to have shown interest in Jackson Pollock. After introducing him to the work of Pablo Picasso, in 1942, he organized a major group exhibition entitled “American and French Painting”, bringing face to face great names from the Parisian art scene such as Georges Braque, André Derain, Henri Matisse and Picasso with American artists Stuart Davis, Walt Kuhn, Lee Krasner and Pollock. The latter showed his work *Birth* with its vertical composition made up of fragments of deformed, stylised faces recalling a totem pole and a clear allusion to Kwakwaka’wakw sculptures.

ROOM 0.2

POPULAR AMERICAN AND NATIVE AMERICAN MODERNITY. 1930-1941

In September 1930, Jackson Pollock moved to New York and joined the Art Students League to study under the Regionalist painter Thomas Hart Benton. In his realist paintings, Benton depicted a picture of a country gripped by the Great Depression, greatly influencing both Pollock's and his brother Charles' work in the early 1930s. As they travelled from East to West, they stopped to sketch the workers coming out of local factories and those labouring in the fields.

Guided by Benton, the young artist became passionate about the art of frescos, from the Italian Renaissance to the Mexican mural painters. Accompanied by his friends and family, he travelled across the United States to see the most recent creations of José Clemente Orozco. Then in 1935, he began working in the mural department of the Federal Art Project – a program developed by the American Federal government to support artists. Pollock gradually moved away from social themes towards a form of painting that combined Pablo Picasso's influence with that of the Mexican mural painters, from whom he borrowed both his symbolic language and colour palette.

The Mexican muralists

During the presidency of Álvaro Obregón, who had governed Mexico since the 1910-1920 Revolution, the mural painters José Clemente Orozco, Diego Rivera and David Alfaro Siqueiros developed a monumental artform that celebrated both popular modern life and pre-Columbian cultures. In the early 1930s, the United States government commissioned several works from the trio, nicknamed “Los Tres Grandes”, who were living in the country at that time. It is in this context that Jackson Pollock joined Siqueiros' studio in the spring of 1936.



Jackson Pollock
Untitled (1938-1941)
Oil on canvas
The Art Institute of Chicago
© Pollock-Krasner Foundation / ADAGP, Paris 2024

During the summer of 1936, Jackson Pollock travelled to Dartmouth College in Vermont with his brother Sande and his friend the painter Philip Guston to see a mural which had been completed two years earlier by Orozco: *The Epic of American Civilization*. The work chronicled the American history from its pre-Columbian origins to its more recent industrial era. This complex composition, combining profiles of humans and animals, was reminiscent of Orozco's scenes of war and had a long-lasting impact on Pollock.

Indian Art of the United States, 1941, MoMA, New York

In January 1941, the Museum of Modern Art in New York dedicated a vast exhibition to Native American arts: *Indian Art of the United States*. The aim of this exhibition was to break with the primitivist reading of Native American cultures by restoring the history and diversity of their practices. More than a thousand artworks and objects were presented in a modern scenography organised into three main parts: “Prehistoric”, “Living traditions” and “Indian Art for Modern Living”. During the exhibition, Navajo artists gave demonstrations of traditional sand painting while at the museum entrance, a gigantic totem pole sculpted in 1939 by the Haida artist John Wallace was erected. Already receptive to these arts, which he had discovered in Los Angeles, Pollock visited the exhibition and later insisted on their influence on his work.



Jackson Pollock
Untitled (v. 1943)
Carved bone
The Museum of Fine Arts,
Houston
© Pollock-Krasner Foundation /
ADAGP, Paris 2024

In a letter dating from 1932 Jackson Pollock, the young artist, who was at that time attending classes by the sculptor Ahron Ben-Shmuel wrote to his father: “Sculptoring I think is my medium.” This work, carved ten years later out of animal bone, bears witness to his taste for this technique and the interest he nurtured for Native American arts. Simultaneously outlining a human face and an animal profile, the work expresses the idea of metamorphosis and recalls the Haida totems he had seen at the MoMA exhibition in 1941.



Jackson Pollock
Mask, v.1941
Oil on canvas
The Museum of Modern Art,
New-York
© Pollock-Krasner Foundation /
ADAGP, Paris 2024

The mask motif was omnipresent in the work of Jackson Pollock between 1938 and 1941, just like *Masqued Image*, which can also be seen in this room. It is a key symbol in the indigenous cultures of North America, believed to have the power to transform and to reincarnate. The psychiatrist Carl Gustav Jung associated masks with the notion of *persona*, our external personality that defines who we are in the world in the eyes of others, and revealing as much as it hides.

ROOM 0.3

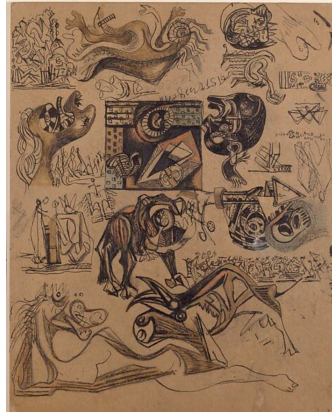
NEW YORK, A SURREALIST HUB. 1940-1943

The arrival of French artists and thinkers fleeing the Occupation contributed to the cultural vibrancy in New York at the beginning of the 1940s. In particular, the Surrealist circles – featuring André Breton, Marcel Duchamp, Marx Ernst, Jacqueline Lamba, André Masson, Roberto Matta, Yves Tanguy – played a part in reinforcing the trend for psychoanalysis, the idea of expression through automatism and the unconscious. According to Claude Lévi-Strauss, "New York is the conservatory, the collision of modern and archaic time". Jackson Pollock got acquainted with several members of the Surrealist movement in the city. He took part in the automatic writing workshops organised by Matta. At this time the artist was undergoing psychoanalytic treatment with Jungian analyst Joseph Henderson, and was trying his hand at automatism.



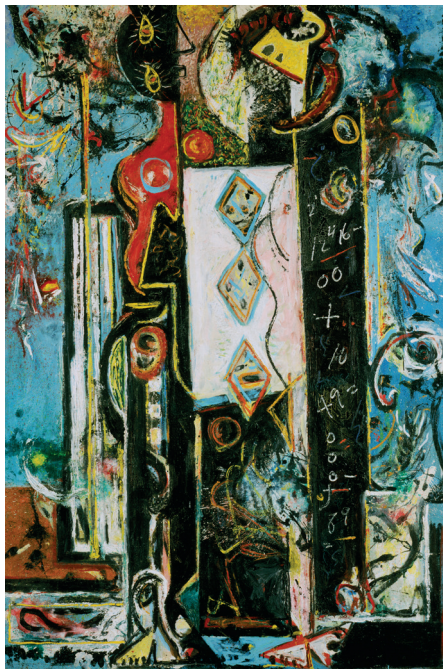
Jackson Pollock
Bird (v. 1938-1941)
Oil and sand on canvas
The Museum of Modern Art, New-York
© Pollock-Krasner Foundation /
ADAGP, Paris 2024

Psychoanalytical drawings



Jackson Pollock
Untitled (Sheet of Studies), v. 1939-42
Black ink, graphite and colored pencil
on cardboard
The Metropolitan Museum of Art,
New-York
© Pollock-Krasner Foundation /
ADAGP, Paris 2024

In early 1939, Jackson Pollock underwent therapy with the Jungian analyst Joseph Henderson to treat his serious problem with alcohol. The artist was already very familiar with the principles of psychoanalysis which he had discovered thanks to a close friend, librarian and activist Helen Marot. During these sessions, Pollock brought almost seventy drawings to be used as therapeutic aids. These sheets, which reflect the artist's subjects of interest, were exhibited for the first time at the Whitney Museum in 1970.



Jackson Pollock
Male and Female (1942-1943)
Oil on canvas
Philadelphia Museum of Art
© Pollock-Krasner Foundation /
ADAGP, Paris 2024

Jackson Pollock often spoke about the influence of the Swiss psychiatrist Carl Gustav Jung's thinking on his work. Jung was a pioneer of "depth psychology", which affirmed the bond between the structure of the psyche and its cultural productions, the importance of studying dreams, myths and religion. Thus, in this work, the painter seems to illustrate the notions of *anima/animus* defined by Jung as the feminine side of a man and the masculine side of a woman. The symbolic union of masculine and feminine is further reinforced here by the fusion of abstraction and figuration.

ROOM 0.4

ART OF THIS CENTURY. NOVEMBER 1943

In November 1943, Peggy Guggenheim hosted Jackson Pollock's first solo show at the new Art of this Century gallery. For the occasion, the artist presented some figurative works with a complex mythological vocabulary inspired by the automatic processes of Surrealism. The New York gallery-museum, which had opened its doors in October 1942, stood out for its groundbreaking scenography designed by the architect Frederick Kiesler. The gallery became a key place of European painting through its collection of Surrealist works by artists such as Pablo Picasso, Joan Miró or Kurt Schwitters. It was following this exhibition that Guggenheim commissioned Pollock a huge piece for the entrance of her home. The work, entitled *Mural*, was the artist's first major monumental canvas.



Jackson Pollock
The She-Wolf (1943)
Oil, gouache and plaster on
canvas
The Museum of Modern Art,
New-York
© Pollock-Krasner Foundation /
ADAGP, Paris 2024

In 1944, Jackson Pollock declared: "*She-Wolf* came into existence because I had to paint it. Any attempt on my part to say something about it, to attempt an explanation of the inexplicable, could only destroy it." Despite the title of the work, "*she-wolf*", which seemingly refers to the myth regarding the foundation of Rome, the artist himself suggested that the figure gradually appeared on the canvas through an unconscious manifestation.

SALLE 0.5

ACCABONAC CREEK SERIES. 1945-1946

In the autumn of 1945, Jackson Pollock and his wife, the artist Lee Krasner, left New York to set up home in a former farm in Long Island, Springs. It was in his studio, installed in the barn, that he developed his practice of painting on the ground: "I hardly ever stretch my canvas before painting. I prefer to tack the unstretched canvas to the hard wall or the floor. I need the resistance of a hard surface. On the floor I am more at ease. I feel nearer, more a part of the painting, since this way I can walk around it, work from the four sides and literally be in the painting. This is akin to the method of the Indian sand painters of the West."

The Accabonac Creek Series created in this new setting, testifies to an affirmation of the monumental in his work, both a legacy of his interest in Mexican muralists, the recollection of *Guernica*, and a continuation of *Mural* (1943). A few months after this series, inspired by the natural landscapes in his immediate surroundings, Pollock started working on more radical, more abstract compositions, where the surface was uniform and continuously handled, and where the paint was directly projected onto the canvas.

Atelier 17

In New York, Pollock frequented Stanley William Hayter's Atelier 17, which reunited European artists in exile such as Yves Tanguy, Max Ernst or André Masson along with young American artists. There, he experimented with drypoint engraving. The plates made between 1944-1945 mark a transitional phase in his work with more emphasis on line as a trajectory rather than contour.



Jackson Pollock,
The Key (1946)
Oil on linen
The Art Institute of Chicago
© Pollock-Krasner Foundation /
ADAGP, Paris 2024

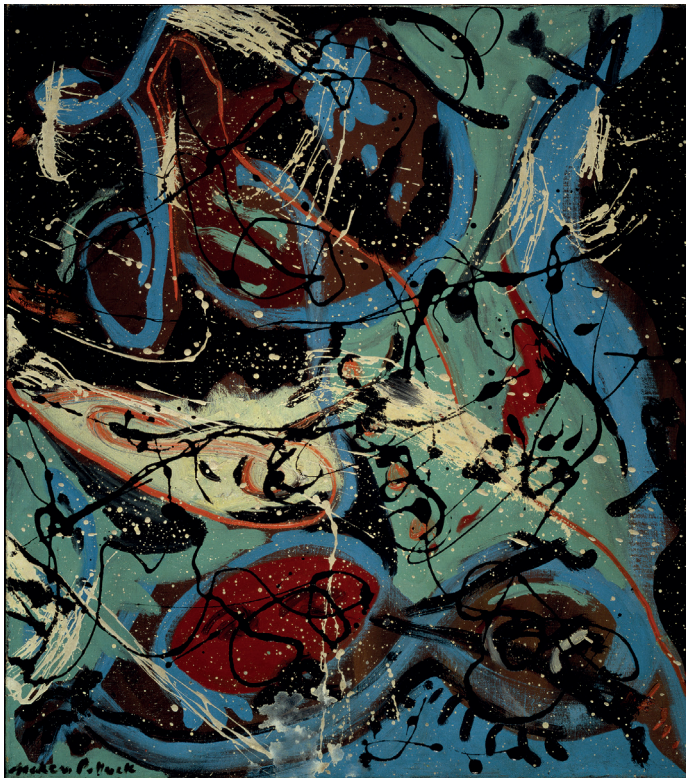
The centrepiece of the *Accabonac Creek series*, *The Key* was painted on the artist's studio floor. Jackson Pollock may have been inspired by *Guernica*, on show at the MoMA at that time, as acknowledged by the face motifs in the upper part of the composition and by the two outstretched arms. Although here, Pollock still used his paintbrush in a traditional way, as you can see from the impressions made by the parquet floor on the canvas, the gestural spontaneity and importance attached to the accidental are increasingly apparent.

SALLE 0.6

VEILING THE IMAGE. 1943-1947

From 1943 on, Jackson Pollock developed his experimentations with matter using industrial enamel paint combined with *pouring* and *dripping* techniques. These consisted of letting the paint drip directly onto the canvas, laid out on the ground, while at the same time, controlling the fluidity and thickness of the lines. His compositions testify to a new radicality, a process which he only systematised from 1947. Between these two dates, similarly to other artists such as Hans Hofmann or Janet Sobel, Pollock explored different ways of applying the paint onto the canvas while still retaining the figurative dimension in the rest of his work.

Thus, the first large *drip painting* series shown by Pollock at the Betty Parsons gallery in January 1948, which ended the period, appeared to be the result of the research and explorations around automatism and gesturalism, carried out by the artist during these early years. Although Clement Greenberg saw these large abstract compositions as the culmination of the autonomy of form, Pollock however, did not relinquish figuration, to which he returned in 1951.



Jackson Pollock
Composition with Pouring II
(1943)
Oil on canvas
Hirshhorn Museum & Sculpture
Garden
© Pollock-Krasner Foundation /
ADAGP, Paris 2024

Composition with Pouring II is part of a series of three works painted by Jackson Pollock at the same period he made *Mural* for Peggy Guggenheim's apartment. Whereas the bottom layers of this composition are cleverly applied with a brush, Pollock used liquid black paint for the top layers applied with the *pouring* technique. This work marks a return to the technique he acquired in David Alfaro Siqueiros's studio and which he systematized from 1947 onwards.

EXHIBITION CURATORS

Joanne Snrech is a heritage curator. Formerly in charge of the modern and contemporary collections at the Musée des Beaux-Arts de Rouen (2017-2020), she curated several exhibitions there on the presence of major 19th- and 20th-century artists in Normandy, including Duchamp (2018) and Braque, Miro and Calder (2019), and contributed to the development of contemporary art in the Metropole's museums, through events such as La Ronde (2017-2020) or the "So British" in partnership with the Pinault Collection (2019-2020). Since 2020, she has been in charge of paintings at the Musée national Picasso-Paris, where she curated the "Picasso à l'image" exhibition (2021-2022) and the "Picasso et Abstraction" exhibition at the Musées Royaux des Beaux-Arts de Belgique (2022). She has also curated the exhibition "Célébration Picasso, la collection prend des couleurs!" alongside Cécile Debray in 2023.

Orane Stalpers is a student heritage curator. After serving as assistant curator for the second edition of the Riga Biennial in 2020, she worked as a research fellow at the Musée national Picasso-Paris from 2022 to 2024. In this capacity, she contributed to the "Picasso et l'abstraction" exhibition at the Musées Royaux des Beaux-Arts de Belgique (2022), and to the "Picasso consuming images" exhibition (2024). Since 2020, she has also been working on a doctoral thesis at the Université Paris 1 Panthéon-Sorbonne, devoted to metaphors of human animality in the post-war years (1945-1960). Since January 2024, she has been training at the Institut national du patrimoine.

MEDIATION AROUND THE EXHIBITION

GUIDED TOUR OF THE EXHIBITION

Jackson Pollock is the emblematic, almost mythical, figure of American culture in the 1950s. Accompanied by a lecturer, you can discover his early creative years, up to the *drippings* of 1947. This period of intense experimentation and research was marked by multiple influences, including Mexican muralist art, native American art and the European avant-garde.

1h15 | Saturdays at 4pm and Sundays at 11am (except 1st Sunday of the month)

FAMILY TOUR "THE AMERICAS OF JACKSON POLLOCK"

What does it mean to be an artist in the changing America of the 30s and 40s? What was one's place in relation to the European painters, such as Pablo Picasso, who dominated the art world at the time, and how did one assert an American art form? Discover with your family the early career of Jackson Pollock, one of the greatest American artists of the 20th century, through a playful tour punctuated by short activities.

1h15 | From 6 years old | Saturdays at 10:30 am

FAMILY VISIT-WORKSHOP

Come and discover the Jackson Pollock exhibition with the whole family! Let yourself be guided through the rooms, observe the American artist's canvases, and guess which original materials and tools were used... Then, head to the studio to create an abstract painting, where you can experiment with the brilliance of acrylics, the thickness of paint layers, and the freedom of gesture... But watch out for stains!

1h15 | From 6 years old | Sundays at 2.30pm

EXHIBITION SPONSORS

POLLOCK-KRASNER FOUNDATION

For almost forty years, the Pollock-Krasner Foundation has supported working artists and cultural organizations worldwide. Established in 1985 through the generosity of Lee Krasner, one of the greatest abstract expressionist painters of the 20th century, the Foundation is a leader in providing resources to emerging and established artists. To date, the Foundation has awarded over 5,100 grants totaling more than \$90 million in 80 countries. The Foundation continues to accept applications for its individual grants program throughout the year; for more information, including grant application guidelines, visit the Foundation's website: www.pkf.org.

To learn more about the Pollock-Krasner Foundation's grant recipients and the artistic legacy of Krasner and Pollock, visit the Foundation's Instagram (@pollockkrasnerfoundation).



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PARTNERS OF THE EXHIBITION

Beaux Arts Magazine

Since 1983, *Beaux Arts Magazine* has been reporting on the art of yesterday, today and tomorrow. In its monthly magazine and on its website, *Beaux Arts Magazine* offers a resolutely committed point of view, shedding new light on artworks and artists, accessible to all audiences. It is currently the undisputed leader of the arts and culture press in France, with 40,000 subscribers and an ACPM 2022 circulation of 72,000.

In 2016, *Beaux Arts Magazine* became an entity of Beaux-Arts & Cie, a cultural content and services platform created the same year by Frédéric Jousset. Since the arrival of Solenne Blanc in 2017 as Executive Vice President in charge of development, the group has expanded with the creation of beauxarts.com, the acquisition of *Le Quotidien de l'Art*, the leading professional digital daily, and *Point Parole*, the benchmark for museum tour guides.

Beaux Arts & Cie's development hasn't stopped there. With the acquisition in 2019 of Artips, designing anecdotes and general culture courses for large audiences, and then in 2020 of Museum Experts, organizer of the SITEM and MUSEVA trade shows, the group has further expanded its range of missions.

BeauxArts
Magazine

Konbini

Konbini, the first 100% digital native cultural media, was founded in 2008 by Lucie Beudet & David Creuzot. Based in Paris, Konbini currently employs 160 people. Its mission: to offer younger generations content that reflects passionate, committed, emerging and sometimes subversive cultural diversity, generating progress: no culture, no progress. Thanks to its partners, Konbini remains entirely free of charge, and in 2022 will count 3 billion views, 100 million likes and 5 million comments.



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 "Jackson Pollock: The Early Years (1934-1947)", and to share its enthusiasm for this event with its audience.

Find out more : lemonde.fr

Le Monde

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.

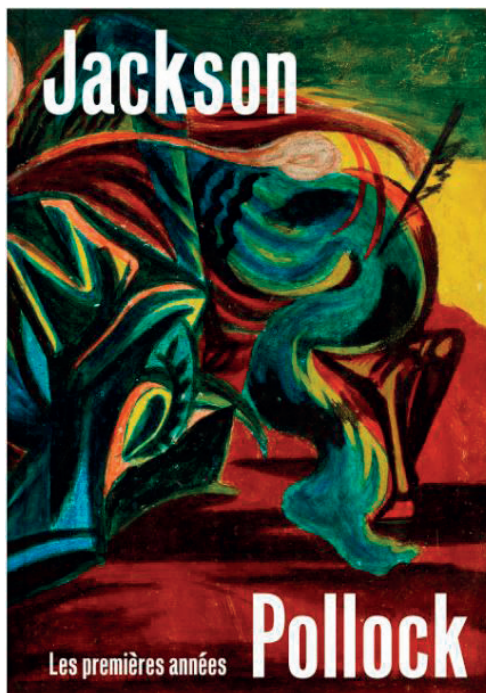
PARIS
PREMIERE

TROISCOULEURS - MK2

TROISCOULEURS is a free monthly cultural magazine with a focus on cinema, published by mk2. It relays and supports the best in cultural news, and explores the latest trends in in-depth features and reports. Distributed in all mk2 network cinemas and over 250 cultural venues, it strives to make all art forms accessible to as many people as possible, and to promote creative, innovative cinema through offbeat, educational and committed content.

TROISCOULEURS

EXHIBITION CATALOG



Jackson Pollock The Early Years

Exhibition catalog available from October 15

Éditions Flammarion and Musée national Picasso-Paris

39 euros

Available in French and English

Under the direction of :

Joanne Snrech, curator at the Musée national Picasso-Paris

Orane Stalpers, student curator at the Institut national du patrimoine, former research fellow at the Musée national Picasso-Paris

Rubén Gallo, Professor of Literature and Natural History at Princeton University
Helen Harrison, former director of the Eugene V. and Clare E. Thaw Pollock-Krasner House and Study Center

Choghakate Kazarian, art historian and heritage curator

IN OCTOBER AT THE MUSÉE PICASSO

PASCAL CONVERT, « SI JE MOURAIS LÀ-BAS »
from october 15 to november 4, 2024

Spirituality and memory are at the heart of Pascal Convert's work. As part of the creation of the Centre d'Études Picasso, the museum has commissioned the artist to create a large library of crystallized books - all monographic works on Picasso - which will form the emblematic and tutelary work of the place, which will open its doors to researchers and enthusiasts at the beginning of 2025. "La cristallisation au livre perdu" involves destroying a book and its contents with molten glass, which gradually takes the place of the book. The result is a ghostly object, a crystallized work carrying a vitrified memory. The charred remains of the original book remain at the heart of the sculpture. The choice of this work echoes the place that the library and Picasso's exceptional personal archive will occupy in the new center housed in the Hôtel de Rohan.

In anticipation of the installation of this *in-situ* work, the museum is presenting a major installation of wooden and crystal stumps in the courtyard, vestibule and garden of the Hôtel Salé from October onwards, entitled in the words of Apollinaire's friend to Picasso from the trenches: "Si je mourais là-bas" ("If I die over there"). Taken from the battlefields of Verdun, these Indian-ink-coated wooden stumps form a striking evocation not only of the Great War of 14/18, but also of today's wars and the destruction and migration they entail.

In a text, the philosopher Georges Didi-Huberman analyzes the polysemy of this object-residue: "The stump is an object of depth, but also of extension: it still proceeds from the root, it already proceeds from the branch. [...] It evokes both life in movement, with its skeins of dynamic disturbances, and life at a standstill, with its fossilized, already mineral aspect. [...] The stump is as necessary as a growing organism as it is contingent as a lightning-stricken residue. As coherent in the soil where it grows as it is erratic and absurd on the ground where you deposit it." (Georges Didi-Huberman, *La demeure, la souche, apparentements de l'artiste*, 1999). At the Hôtel Salé, these traces and imprints of the Great War will interact with the ghostly presence of the poet Apollinaire, who died in 1918, between the sculpture-monument - *Figure or "sculpture of nothing"* (1928) - that Picasso created in homage to his departed friend, and the numerous effigies he drew of the poet.

Sculptor Pascal Convert was born in 1957. His work is characterized by the use of a wide variety of techniques, from the most traditional (molding, imprinting, Japanese lacquer, goldsmithing...) to the most recent (computer modeling, computer-generated images, digital image animation...). This discrepancy is reflected in the choice of materials as varied as glass, wax, porcelain and projected images. It is in this tension between paradoxical processes and materials that the figurability of time is explored.

His work has been exhibited in France at the Capc Musée de Bordeaux (1992), the Galerie Nationale du Jeu de Paume (1995), the Centre Georges Pompidou (*L'empreinte*, 1997), the FRAC de Nantes (*La demeure, la souche*, 1999) and in several museums abroad (Wakayama Museum of Modern Art, Japan, Iwaki Museum of Modern Art, Japan, Kuntsverein de Bonn, Germany, Kouskovo Museum, Moscow, Delhi Museum of Modern Art, India...). In 2002, he inaugurated his *Monument à la mémoire des résistants et otages fusillés au Mont Valérien entre 1941 et 1944* (Mémorial de la France combattante, Suresnes); in 2016, he was invited by the French Embassy in Afghanistan to commemorate the 15th anniversary of the destruction of the Buddhas of Bâmiyân by the Taliban, for which he created a “photographic imprint” of the site where the monumental statues were sculpted some 1,600 years ago. In 2019, he presents *Trois arbres* at Galerie Éric Dupont. Working with birch bark from crematorium V at Auschwitz-Birkenau, an atomized cherry tree from Hiroshima and stone trees of life from Armenian “khatchkars”, Pascal Convert uses family, cultural and historical archaeology to imagine what survives human destruction and violence.



Pascal Convert is creating a site-specific work for the Centre d'Études Picasso, which will be visible when the CEP opens in 2025.

GUILLERMO KUITCA, *Chapel*, Musée national Picasso-Paris, 2024
from October 15, 2024 - Semi-permanent *in situ* intervention (3 years)

At the invitation of the Musée national Picasso-Paris, Argentine artist Guillermo Kuitca (b. 1961) has created a site-specific work in the chapel of the Hôtel Salé. Since his intervention at the Venice Biennale in 2007, Kuitca has developed a new language, echoing the architecture, which the artist calls 'cubistoid painting', in which a set of intersecting lines, like so many folds in the plane, is deployed directly on the walls, forming a new pictorial space. Kuitca describes his place on 'the carousel of modern art' :

"Many years ago, I painted pictures showing a luggage conveyor belt. I think that art history was the real subject of these paintings. Art would be this carousel; the work of art, a piece of luggage and the artists, passengers. While waiting for our luggage, we ask ourselves a number of questions: 'Will my suitcase arrive and will I be able to recognise it among other similar ones? And if I took someone else's suitcase, would I be wearing their clothes? Will my luggage be destroyed forever? For me, these questions are a meditation on inheritance . They also envision a possible encounter with Picasso, as if he were, after all, another passenger."

For Kuitca, painting has a memory. Through these experiments, he links up with the history of modern art, Cubism being invoked as the trace of a movement that operates like a diffraction of reality, the construction of an imaginary space. This site-specific installation was generously supported by the Hauser & Wirth gallery.

GUILLERMO KUITCA

Born in 1961 in Buenos Aires, where he continues to live and work, Argentine artist Guillermo Kuitca draws on a range of iconography, including architectural plans, maps, theaters, musical scores and domestic spaces to produce an oeuvre that explores themes of history, memory, structured absence, sound and silence and the tension between the empirical and abstract. Shifting from gestural mark-making to linear precision, Kuitca's work mines varied aesthetic styles and histories, and in the latter half of his career, he has achieved significant acclaim for his deployment of a unique cubistoid style that masterfully reconciles abstraction with an illusionist form of figuration.



© Martín Touzón

Exhibiting his first paintings at the age of thirteen at Lirolay Gallery in Buenos Aires, Kuitca quickly expanded his artistic practice by also studying drawing and theater direction. Early paintings from the 1980s incorporated theater imagery, informed by his experience in theater production and often explored themes of history, memory, migration, and domestic and communal spaces, before Kuitca later began to integrate architectural and cartographic subjects into his oeuvre. Having established himself as a leading figure in Buenos Aires's art scene, in 1991—the same year that he founded his studio program in the city for residencies and young artists called Beca Kuitca—he staged his first solo museum exhibition in the United States, at the Museum of Modern Art in New York. A year later, he achieved further renown with his participation in documenta IX in Kassel, Germany—the first Argentine artist invited to documenta—where he displayed an installation of twenty mattresses. The cubistoid style that Kuitca developed and that would emerge as the artist's distinct visual language first appeared in his 'Desenlace' series, which he presented at the Argentine Pavilion at the 2007 Venice Biennale. Recalling a cubist aesthetic and eschewing figurative references, these segmented forms and angular patterns acted as the organizing principle of his compositions in this series and have recurred throughout his oeuvre ever since.

Recent, major solo exhibitions of Kuitca's work include the Museo de Arte Contemporáneo Atchugarry, Uruguay (2023); the Lille Métropole Musée d'art modern, Villeneuve-d'Ascq, France (2021); Kunsthhaus Pasquart, Biel, Switzerland (2017); Pinacoteca do Estado de São Paulo, Brazil (2014); The Drawing Center NY (2012); Hirshhorn Museum and Sculpture Garden, Washington D.C. (2010); and Walker Art Center, Minneapolis MN (2010). After his long-term collaboration with Fondation Cartier Pour L'Art Contemporain, Kuitca was named Chevalier de l'Ordre des Arts et des Lettres in 2018.

Kuitca's work is represented in distinguished museums and collections worldwide, including the Art Gallery of Ontario, Toronto; Art Institute of Chicago IL; Buffalo AKG Art Museum NY; Dallas Museum of Art TX; Fondation Cartier pour l'art contemporain, Paris; Hirshhorn Museum and Sculpture Garden, Washington D.C.; Kunsthhaus Pasquart, Biel, Switzerland; Lille Métropole Musée d'art moderne, d'art contemporain et d'art brut; Los Angeles County Museum of Art CA; The Metropolitan Museum of Art NY; The Morgan Library & Museum NY; Musée d'Art Moderne Grand-Duc Jean, Luxembourg; Museo de Arte Moderno de Buenos Aires; Museo Jumex, Mexico City; Museo Nacional Centro de Arte Reina Sofía, Madrid; Museum of Fine Arts, Boston MA; Museum of Fine Arts, Houston TX; Museum of Modern Art NY; National Gallery of Victoria, Melbourne; Pérez Art Museum Miami, FL; Smithsonian Institution, Washington, D.C.; Solomon R. Guggenheim Museum NY; Stedelijk Museum, Amsterdam; and Tate, London.

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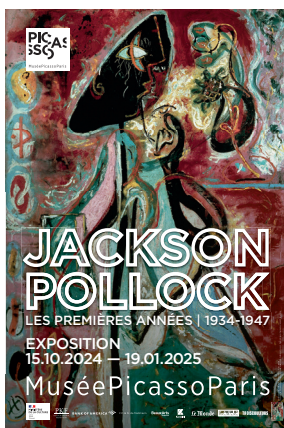
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L'art dégénéré (working title)

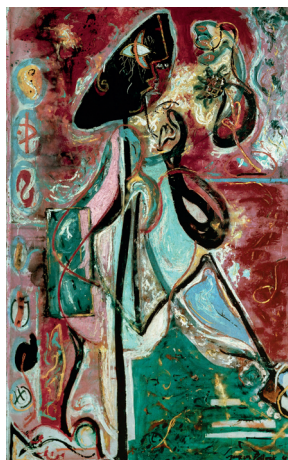
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VISUALS

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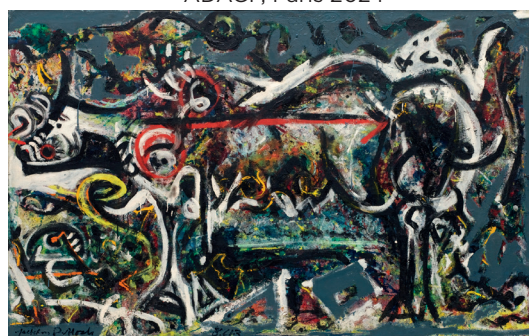
Jackson Pollock,
The Moon Woman (1942)
Oil on canvas
Peggy Guggenheim
Collection
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ADAGP, Paris 2024



Jackson Pollock,
Moon Vessel (1945)
Oil and enamel on canvas
mounted on wood
The Museum of Fine Arts,
Houston
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ADAGP, Paris 2024



Jackson Pollock,
The Key (1946)
Oil on linen
The Art Institute of Chicago
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Jackson Pollock,
The She-Wolf (1943)
Oil, gouache and plaster on canvas
Museum of Modern Art, New-York
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Jackson Pollock,
Untitled (v. 1943)
Carved bone
The Museum of Fine Arts, Houston
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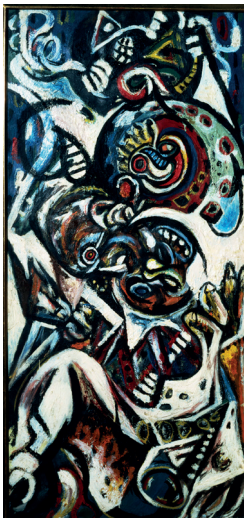
Jackson Pollock,
Untitled [CR565] (v.1940),
Graphite and colored pencil on paper
Private collection
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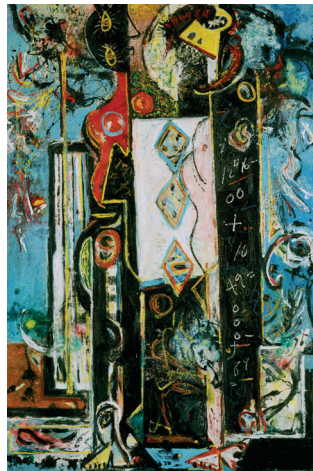
Jackson Pollock,
Untitled (1938-1941)
Oil on canvas
The Art Institute of Chicago
© Pollock Krasner Foundation /
ADAGP, Paris 2024



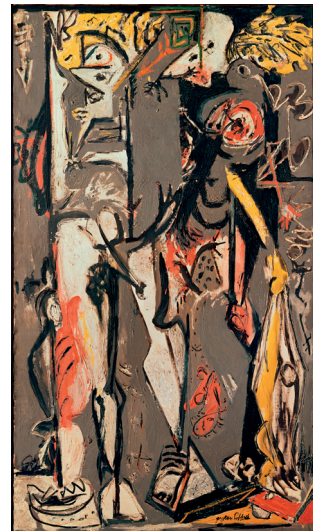
Jackson Pollock,
Mask v.1941
Oil on canvas
Museum of Modern Art, New-York
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Jackson Pollock,
Birth (v. 1941)
Oil on canvas
Tate, Londres
© Pollock-Krasner
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2024



Jackson Pollock,
Male and Female (1942-1943)
Oil on canvas
Philadelphia Museum of Art
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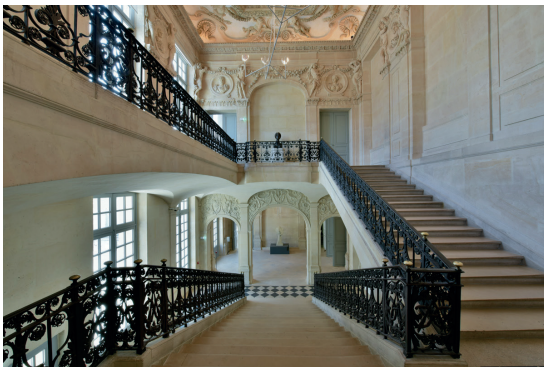
Jackson Pollock,
Two (1943-1945)
Oil on canvas
Peggy Guggenheim Collection
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VIEWS OF THE MUSÉE NATIONAL PICASSO-PARIS

ROYALTY-FREE VISUALS FOR THE PRESS



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© Musée national Picasso-Paris, Béatrice Hatala, 2014



© Musée national Picasso-Paris
La Flûte de Pan, Pablo Picasso, 1923, MP79
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75003 Paris

Métro

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Line 8 Chemin Vert

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at 95 rue Vieille du Temple
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at 26 rue Saint-Gilles

OPENING HOURS

9:30am-6pm
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and December 25.

INFORMATION

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The museum is accessible to people with
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accessibilite@museepicassoparis.fr

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tickets in advance at/
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