

PICASSO

Musée Picasso Paris

# L'ART "DÉGÉNÉRÉ"

EXPOSITION  
18.02 — 25.05.2025

LE PROCÈS DE L'ART MODERNE SOUS LE NAZISME

Musée Picasso Paris



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TRANSFUGE

Europe 1

"DEGENERATE" ART  
MODERN ART ON TRIAL UNDER THE NAZIS

PRESS KIT

PICASSO  
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# "“DEGENERATE” ART. MODERN ART ON TRIAL UNDER THE NAZIS

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GROUND FLOOR OF THE HÔTEL SALÉ

FEBRUARY 18 - MAY 25, 2025

**From February 18 to May 25, 2025, the Musée national Picasso-Paris presents its new temporary exhibition: “‘Degenerate’ art. Modern art on trial under the Nazis”. The first exhibition in France devoted to so-called “degenerate” art, it explores and puts into perspective the Nazi regime’s methodical attack on modern art.**

“‘Degenerate’ art. Modern art on trial under the Nazis” looks in particular at the propaganda exhibition “Entartete Kunst” (degenerate art), held in Munich in 1937, which showed over 600 works by around a hundred artists representing the different currents of modern art, from Otto Dix to Ernst Ludwig Kirchner, from Vassily Kandinsky to Emil Nolde, from Paul Klee to Max Beckmann, in a setting designed to provoke the disgust of the public.

“Entartete Kunst” was the culmination of a series of infamous exhibitions held in a number of museums from 1933 onwards (Dresden, Mannheim, Karlsruhe, etc.) to denounce the artistic avant-garde as a threat to German “purity”, against the backdrop of a methodical “purge” of German collections. More than 20,000 works, including those by Vincent Van Gogh, Marc Chagall and Pablo Picasso, an exemplary case of the “degenerate artist”, were withdrawn, sold or destroyed. At the heart of this story is the term “degeneracy”, which emerged in the nineteenth century in various disciplines (natural history, medicine, anthropology, art history, etc.) and crystallised at the heart of the National Socialist “world view”, serving as a vector for the deployment of racist and anti-Semitic theories within the history of art.

Through an exceptional collection of works presented at the exhibition of 1937 and, more broadly, of paintings and sculptures confiscated from museums during this campaign, “‘Degenerate’ art. Modern art on trial under the Nazis” shows the broad range of aesthetics and artists targeted. Each work is a direct witness to this history and the lives of artists affected by it. The exhibition will feature major artists such as George Grosz, Paul Klee, Oskar Kokoschka, Vassily Kandinsky, Vincent Van Gogh and Pablo Picasso. A series of works will be devoted to Jewish artists, who were among the most violently attacked. Around the two paintings by Marc Chagall, present in the 1937 exhibition, works by Jankel Adler, Ludwig Meidner, Hanns Katz and Otto Freundlich (murdered in 1943) will be presented.



# EXHIBITION ROUTE

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## ROOM 0.1 INTRODUCTION

The term "degenerate art" was coined by the Nazis in a public campaign to suppress and destroy modern art that ran for more than a decade, from the time Adolf Hitler came to power in 1933 until the end of the Second World War in 1945. During this campaign more than 1,400 artists were abused, exposed to public humiliation, dismissed from teaching positions, banned from exhibiting and working, subjected to physical threats and forced into exile. The impact on their lives was abrupt and brutal. Works belonging to public collections were confiscated and displayed in defamatory exhibitions. Some were destroyed; others were sold. This attack on modern art targeted artists both German and non-German, both living and dead – Emil Nolde along with Pablo Picasso, George Grosz and Vincent Van Gogh. Modernism was condemned wholesale, in all its various strands – from expressionism to abstraction, from Dada to New Objectivity (Neue Sachlichkeit). The Nazi cultural revolution set itself the programme of eradicating modern art – produced by "idiots", the "mentally ill", "criminals", "speculators", "Jews" and "Bolsheviks" – to pave the way for a "healthy" art in the image of the German race. Here it drew on a group of ideas that had evolved in Europe throughout the 19th century, setting an imaginary ideal of purity against the threat of "degeneration". The works and documents presented in this exhibition bear witness to this history.



Emy Roeder,  
*Schwangere*,  
1918

*Pregnant Woman* by sculptor Emy Roeder is one of sixteen fragments of sculpture found in 2010 during archaeological excavations on the section of a future underground line in Berlin. All were created by artists considered to be "degenerate". Stored in a building at the end of the exhibition's of the "Degenerate Art" exhibition, they were buried in the rubble when the city was bombed in 1944. They were thought lost or destroyed before they were rediscovered. They are now in the archaeological collections of the Neues Museum in Berlin.

## ROOM 0.2

### "ENTARTETE KUNST", MUNICH, 1937

The Nazis' campaign of denigrating and banishing modern art culminated in the "Entartete Kunst" (degenerate art) exhibition, which opened in Munich on 19 July 1937. More than 700 works by major modernist artists were presented as symptomatic of degeneration: the walls were painted with hate-filled slogans such as "Revelation of the Jewish Racial Soul" or "Deliberate Sabotage of the Armed Forces". The exhibition ran for four months, attracting two million visitors. For the next four years the exhibition toured Germany and Austria, gradually becoming smaller in scale. While some visitors probably supported this defamatory campaign, for others the exhibition was also an opportunity to admire some of the most important works of the first half of the 20<sup>th</sup> century – in some cases for the last time before they were destroyed.

“When you work now it's as if you're working for a future century; for the officials of today you're a monster and an abomination.”

**Otto Dix, Letter to Israel Ben Neumann, June 20, 1934**

“There are a lot of closed faces and you can see opposition in many of them. Barely a word is said.”

**Hannah Höch, *Diary*, September 11, 1937  
after her visit to the "Entartete Kunst" exhibition**



George Grosz,  
*Metropolis*,  
1916-1917

In this painting, George Grosz presents an allegory of the sprawling, chaotic cities. Acquired by the Mannheim Kunsthalle in 1924, it is one of the first works by the artist to enter into a German public collection. As soon as the Nazis took power, the artist's studio was ransacked and *Metropolis* was included in the defamatory "Images of Cultural Bolshevism" exhibition. Grosz fled Germany and went into exile in New York, where he taught painting. After its exhibition in Munich in 1937, the work was sold in 1939 and sent to the United States, where it was later bought back by the artist.

## ROOM 0.3

### DEGENERATION - ARCHAEOLOGY OF THE CONCEPT

The concept of degeneration emerged in the spheres of natural history, medicine and anthropology in the late 18<sup>th</sup> century, spreading rapidly into other areas during the 19<sup>th</sup> century. This concept is closely linked with the theory of evolution, which ushers in the notion of a human species now seen not as immutable but as biologically unstable over time. Contrasting with fantasies of a New Man, or Superman, the discourse around degeneration creates a nightmare scenario in which humans are constantly threatened with regression towards bestiality, physical deformity and psychological disorder. The publication of Max Nordau's two-volume work *Degeneration* in the 1890s played a key role in incorporating this concept in art history. For Nordau, as for numerous critics and theorists after him, modern art works came to be seen as visible symptoms and disease carriers that threatened to contaminate society.

“The party was over. [...] I was called a "degenerate artist", "bourgeois-baiter", "corrupter of youth", and "common criminal" ...”

Oskar Kokoschka, *My life*, 1971



Pablo Picasso,  
*Nu assis s'essuyant le pied*,  
1921  
© Succession Picasso 2024

This pastel, exemplary of the artist's return to a form of classicism in the 1920s, uses the posture of the "thorn puller", a subject from ancient statuary. Picasso did, however, include some elements that were at odds with tradition. In the background, for example, there is a difference in the height of the horizon. In 1928, the drawing was one of the so-called "degenerate" works chosen by the architect Paul Schultze-Naumburg to illustrate his book *Art and Race*, and was placed alongside a medical photograph of a man suffering from "acromegaly of the hands and lower part of the face". Belonging to the collection of art dealer Paul Rosenberg, the pastel was one of the works spoliated in 1940 because of its owner's Jewish origin. It was finally returned to him after the war, in 1945.

## SALLE 0.4 RACE AND PURITY

Degeneration theory was absorbed in its entirety in the antisemitic and racist ideology of Nazism and in European fascism more widely. Foreign influences were accused of corrupting the purity of the race and, the Nazis argued, had to be systematically hunted down and eliminated so that the national community could emerge purified and produce art in its own image. This set the campaign against "degenerate" art on a collision course with the interest modernist artists had developed in African and Oceanian arts. In consequence, German painters like Ernst Ludwig Kirchner, Emil Nolde and Karl Schmidt-Rottluff, who looked to extra-European art as a source of figurative renewal, became prime targets. Jewish artists, gallerists and collectors were also denounced as agents of societal corruption and become the target of the most violent attacks. The symbolic elimination of "degenerate" artists paved the way for the physical extermination of all those people judged unfit, deviant or racially alien.

“Dearest heart, I can still send you a goodbye before the train leaves. I embrace you with all my love, may heaven protect you and give you strength. I love you and will always be with you, your Otto.”

**Otto Freundlich, *Letter to Jeanne Kosnick-Kloss*, March 4, 1943,  
the day of his deportation to the Sobibor extermination camp**

“We will face the imminent danger of the destruction of all personal and political freedom in Germany if it does not prove possible in the last minute to bring together all those forces, however different their principles may be, that are united in their opposition to Fascism.”

**Jankel Adler, "Urgent appeal", February 1933**



Marc Chagall,  
*The Pinch of Snuff (Rabbi)*  
(*Die Prise (Rabbiner)*),  
1923-1926

This painting, which takes its title from a short story by the Yiddish writer Isaac Leib Peretz, in which a rabbi sells his soul to Satan for a pinch of tobacco, was acquired by the Mannheim Kunsthalle in 1928. In 1933, Mannheim became the scene of an intense campaign of purge and defamation of modern art orchestrated by the Nazis. As the embodiment of Jewish culture, both in terms of its subject and its author, the painting was dragged through the streets of the city with the message : "You who pay taxes should know where your money is being spent". That same year, it was shown in the exhibition "Images of Cultural Bolshevism" exhibition, and in 1937 was included in the "Degenerate Art" exhibition.



## ROOM 0.5

### PURGING GERMAN MUSEUMS

In the name of the battle against "degenerate" art, more than 20,000 works were withdrawn from around 100 German museums in the space of a few months. An initial wave of confiscation in June 1937, undertaken by a special commission led by the Nazi painter Adolph Ziegler and supervised by Joseph Goebbels, Minister of Public Enlightenment and Propaganda, supplied the exhibits for the "Entartete Kunst" exhibition. A second wave followed in August, with the aim of "cleansing" the museums once and for all. The purge was all the more radical because prior to the Nazi regime German public collections had developed a strongly modernist-leaning acquisition policy, and were viewed as pioneers in this regard on the international scene. Yet from 1933 onward, progressive museum directors like Gustav Friedrich Hartlaub in Mannheim and Ludwig Justi in Berlin were sacked from their roles, artists including George Grosz, Wassily Kandinsky and Paul Klee left Germany, while artists such as Willy Baumeister, Max Beckmann and Otto Dix were dismissed from their teaching positions. In the same year a first exhibition titled "Entartete Kunst" was staged in Dresden, while Mannheim presented "Kulturbolschewistische Bilder" ("Cultural Bolshevik Images"), prefiguring the defamatory exhibition in Munich in 1937.

“This age doesn't agree with me, [...] I'm not to its liking, [...] I'm not decked out in the nationalist fashion, my mode is un-racist, noise frightens me; instead of cheering when the "Heil" sounds roar, instead of making arm gestures in the Roman style, I draw my hat down over my brow.

**Ernst Barlach, *Letter to Reinhard Piper*, April 11, 1933**

“Intellectuals, writers, artists! Let us take up the challenge together. We stand absolutely as one with this degenerate art. In it reside all the hopes of the future.

**"Vive l'Art Dégénéré", Manifesto of the Art and Freedom group, Cairo, December 22, 1938**





Paul Klee,  
*Sumpflögende*,  
1919,  
Städtische Galerie im  
Lenbachhaus und Kunstbau  
München et Gabriele Münter und  
Johannes Eichner-  
Stiftung, Munich, agreement in  
2017 with the heirs of  
former owner Sophie  
Lissitzky-Küppers, with the  
generous financial support from  
the Kulturstiftung der Länder  
and the Ernst von Siemens  
Kunststiftung

This work, one of the first oil paintings by the artist Paul Klee, was exhibited in "'Degenerate' Art" on the wall devoted to the Dada movement, alongside works by Kurt Schwitters, which have now disappeared. Paul Klee was a particular target of the campaign against degenerate art, because of his desire to return to the sources of creation, taking his inspiration from children's drawings and the "art of the mad". He was dismissed from his teaching post in Düsseldorf in 1933, Klee left Germany that year to take refuge in his native Bern. Before it was confiscated by the Nazi regime in 1937, the work was exhibited at the Provincial Museum in Hanover, on loan from Sophie Lissitzky-Küppers, wife of the Russian artist El Lissitzky.

In 1941, the work was bought by the art dealer Hildebrand Gurlitt, who sold it to the art historian Hans Peters. After Peters' death in 1962, the painting was sold several times before going to the Rosengart Gallery in Lucerne, from which the Lenbachhaus and the Gabriele Münter and Johannes Eichner Foundation acquired the work in equal shares in 1982.

## ROOM 0.6

### TRADE IN "DEGENERATE" ART

From 1937 onward, Joseph Goebbels developed the idea of using the confiscated works to generate funds. The "commission for the disposal of degenerate art works", led by himself, was tasked with selecting works that were "internationally usable". The auction staged by Galerie Fischer in June 1939, "Paintings and sculptures by modern masters from German museums", was the largest initiative of this kind, offering 125 lots including works by Vincent Van Gogh, Henri Matisse, Paul Gauguin, Max Beckmann and Wassily Kandinsky. The four works by Pablo Picasso confiscated from German museums were also included in this sale, including *La Famille Soler*, which was bought by the City of Liège. Yet the sale of art works was mainly handled by four specialist modern art dealers mandated by the commission: Karl Buchholz, Ferdinand Möller, Bernhard Alois Böhmer and Hildebrand Gurlitt – the last of whom alone handled 3,879 "degenerate" works. Researchers and museums are still working to reconstruct the often complex ownership history of these art works during this period to this day.

“My bust of Nietzsche is valued at 400 English pounds. The interesting thing is that I gave this sculpture to Dresden city museum in 1919, but now because it's "degenerate" it's being flogged abroad for a top price. Ultimately I'm glad about it, because these things aren't safe from destruction here any more.

**Otto Dix, *Letter to Mr Köhler*, January 1939**

“Some of my work was destroyed by the Nazis, some in the bombing of Berlin, the rest was misappropriated and sold for their own gain by third parties during my twelve years of enforced travel.

**Raoul Hausmann, *Testimony to Michel Hoog*, 1967**



Vassily Kandinsky,  
*Kreuzform*,  
1926

Kandinsky painted this picture in 1926, when he was teaching at the Bauhaus School. It bears witness to the artist's move towards geometric abstraction which he theorised in his work *Point, Line, Plane*, published the same year. The Bauhaus, a major centre of modern art in Germany and Europe in the 1920s, was closed by the Nazi regime, which considered it to be "the most perfect expression of degenerate art". Born in Moscow but made a German citizen in 1928, Kandinsky left Germany in 1933 to settle in Neuilly-sur-Seine. In 1937, *Kreuzform* was one of the 14 paintings by the artist featured in "Degenerate Art".

# CHRONOLOGY

## IN 14 DATES

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### 1892 - 1893

Publication of *Degeneration (Entartung)* by Max Nordau

### 1928

The German architect Paul Schultze-Naumburg publishes *Kunst und Rasse (Art and Race)*, which develops the idea that artistic creation is a receptacle for the hereditary dispositions of the racial group. The book helped to integrate the concept of "degeneration" into the racist ideology of National Socialism.

### 1933

**January 30:** Adolf Hitler becomes Chancellor of Germany.

**April 11:** The Bauhaus art school is closed by the Nazis. Many artists, including Walter Gropius, Vassily Kandinsky, Paul Klee and George Grosz, left Germany that year.

**May 10:** More than 25,000 books considered 'un-German' are burnt at the stake in Berlin.

**July 14:** The Nazi regime implements a sterilisation policy through a law on preventing the transmission of hereditary diseases.

**September 23 - October 18:** "Entartete Kunst" (Degenerate Art) exhibition in Dresden.

### 1935

**September 15:** Promulgation of the Nuremberg Laws, which exclude Jews from German citizenship and banned them from marrying citizens of "German blood".

### 1936

**October 30:** The modern art section of the Nationalgalerie in Berlin is closed.

### 1937

**June 30:** Painter Adolf Ziegler (President of the Reich Chamber of Fine Art) is given the task of confiscating "degenerate" works from German museums.

**July 18:** Inauguration in Munich of the "Große Deutsche Kunstausstellung" ("Great German Art Exhibition"), which embodies the new National Socialist aesthetic. Adolf Hitler proclaims a "relentless war of purification" against "degenerate art" in his opening speech.

**July 19 to November 30:** "Entarte Kunst" (Degenerate Art) exhibition in Munich.

### 1938

**March 11:** Germany annexes Austria (Anschluss).



**May 22:** The "Entartete Musik" exhibition on "degenerate music" opens in Düsseldorf. It excludes jazz, Jewish composers, Communists and atonal music, among others.

**Night of 9 to 10 November:** During Kristallnacht, a pogrom against Jewish citizens synagogues, houses and businesses were destroyed, while thousands of Jews are arrested in several cities in Germany and Austria.

**November - December:** The exhibition "Free German Art" opens at the Maison de la Culture in Paris, in reaction to the "Degenerate Art" exhibitions in Germany.

## 1939

**June 30:** Auction of 125 works of "degenerate art" by the Fischer Gallery in Lucerne

**September 1<sup>st</sup>:** Germany invades Poland. On 3 September, France and Great Britain declare war on Germany.

**October:** A letter from Adolf Hitler calls for the "euthanasia" of physically and mentally disabled people: more than 70,000 people, both children and adults, are murdered under the "Aktion T4" between 1939 and 1941.

## 1940

**June - July:** German troops enter Paris. Philippe Pétain is given full powers. The Vichy regime begins in France.

**August 13:** American publisher Varian Fry arrives in Marseille, where he helps to found the American Relief Centre, which will help hundreds of artists, writers, intellectuals, including Marc Chagall, Max Ernst, André Breton and Hannah Arendt, to leave France.

**October 3:** The Vichy regime introduces the "Statute of the Jews" law, which institutionalised their persecution in France.

## 1941

**October:** A group of French artists, including André Derain, Maurice de Vlaminck, Kees Van Dongen, travel to Germany on an official trip at the invitation of the Nazi regime.

## 1942

**May 15 - July 31:** Exhibition by the official artist of the German regime, Arno Breker at the Musée de l'Orangerie.

**June 6:** In an article published on the front page of the newspaper Comoedia, Vlaminck violently attacked Pablo Picasso, who he felt was guilty of "dragging French painting into the deadliest impasse".

## 1943

**March 9:** The artist Otto Freundlich is deported to the Sobibor camp and murdered.

## 1944

**March 5:** The poet Max Jacob dies in the Drancy camp, a few days after his arrest by the Gestapo.

**June 6:** Allied troops land in Normandy.

## 1945

**May 8:** Nazi Germany capitulates.

# EXHIBITION CURATORS

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**Johan Popelard** is a curator and head of the conservation and collections department at the Musée national Picasso-Paris, which he joined in 2018. He was previously in charge of studies and research at the Institut national d'histoire de l'art in Paris and a lecturer in contemporary art history at the Université Paris 1 Panthéon-Sorbonne. He was co-curator of the exhibitions "Picasso et la bande dessinée" and "Picasso poète" at the Musée Picasso in 2020 and the exhibition "Picasso. Dessiner à l'infini" at the Centre Pompidou in 2023.

**François Dareau** is a research fellow at the Musée national Picasso-Paris, and has a degree in art history from the Sorbonne. He joined the Musée Picasso in 2017, he participated in the development of the exhibition "Picasso 1932" (Musée Picasso, 2017 and Tate, 2018), then co-curated "Diego Giacometti at the Musée Picasso" (Musée Picasso, 2018) and the North American touring exhibition "Picasso. Figures" (Frist Art Museum and Musée national des Beaux-Arts du Québec, 2021). In 2022-2023, he will curate two exhibitions of French contemporary artists, ORLAN and Pierre Moignard, exploring the current reception and influence of Picasso's work. He is co-curator of "Picasso - Asia: A Conversation" scheduled for March 2025 at M+ in Hong Kong.

# EXHIBITION CATALOGUE

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## *L'Art « dégénéré ». Le procès de l'art moderne sous le nazisme*

Under the direction of Johan Popelard

Editions GrandPalais RMNÉditions / Musée Picasso-Paris, 2025

256 pages

39 euros

# COLLOQUIUM

## "‘DEGENERATE’ ART. A CROSSED HISTORY FRANCE / GERMANY."

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In conjunction with the exhibition and the Répertoire des acteurs du marché de l'art en France sous l'Occupation (RAMA) programme of the Institut national d'histoire de l'art, the Musée national Picasso-Paris, the Musée d'art et d'histoire du judaïsme and the German Centre for the History of Art (DFK Paris) are organising an international colloquium in Paris on 27 and 28 March 2025. It will bring together around 25 participants from France, Germany and Great Britain.

### The main themes will be :

The emergence and dissemination of the notion of "degeneration" and its application in art history.

The position and reaction of various parties (artists, critics, historians, museum staff, etc.) to the campaign against "degenerate art", particularly in France. Particular attention will be paid to the reactions of artists designated as "degenerate" and transiting through France, confronted with this campaign to denigrate, destroy, squander and erase the avant-garde.

The organisation of "degenerate art" exhibitions, the scenography and content of these exhibitions, and their reception. Attention will also be paid to the exhibition counter-projects organised in reaction to the Nazi campaign.

The trade in "degenerate art" and in particular its implications in the French context.

The historiography of the question of "degenerate art" from 1945 to the present day. Developments in this field of study, the position of museums and institutional players in relation to this issue, and new perspectives for research.

**Thursday March 27** in the auditorium of the Musée d'art et d'histoire du judaïsme and **Friday March 28** in the auditorium of the INHA from 9am to 6pm. Free admission, subject to availability.



Adolf Dressler (1898-1971), Cover of the exhibition guide for the exhibition "Degenerate Art", *Entartete Kunst Ausstellungsführer* (Guide to the exhibition "Degenerate degenerate" exhibition) 1937

Photo © mahJ / Christophe Fouin

# PARTNERS OF THE EXHIBITION

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## CONNAISSANCE DES ARTS

Thanks to the diversity of its publications, Connaissance des Arts provides its readers with all the essential reference points for a better understanding of art from all periods, from archaeology to contemporary creation, from garden art to photography, from design to architecture. In addition to its monthly magazine (11 issues a year), Connaissance des Arts publishes around fifty special issues and art books.

[Connaissancedesarts.com](https://connaissancedesarts.com) is also available on the internet and is the reference site for national and international art news, with in-depth articles, portfolios, podcasts and videos. Every month, Connaissance des Arts keeps its readers up to date with all the latest international news. Exhibitions, auctions, fairs and shows are reviewed by the best journalists and experts.

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\*Source: eStat Podcast Médiamétrie 2023-2024

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## PHILOSOPHIE MAGAZINE

Philosophie magazine has been an independent monthly magazine since it was founded in 2006. Its mission is to shed light on all aspects of current affairs (politics, society, economics, science, the arts, etc.) through the lens of philosophy, and to make thought accessible at its highest level. The magazine does not defend any particular school of thought, but rather sheds light on the diversity of currents of thought. The magazine (read in France by 630,000 people every month) is also available on the internet with [Philomag.com](http://Philomag.com) and [Philonomist.com](http://Philonomist.com), the Pure player for the economy and the world of work. As a partner of the Picasso Museum, Philosophie magazine is a unique publication with no equivalent anywhere in the world.

**philosophie**  
magazine

## TRANSFUGE

Transfuge is a French media founded in 2004 and dedicated to culture. It stands out for its diverse coverage of literature, cinema, theatre, music and the visual arts. Through its bi-monthly magazine and its daily updated digital platforms, Transfuge examines contemporary creation and its impact on the world.

**TRANSFUGE**  
Crosses le camp de la culture

# CURRENTLY AT THE MUSEUM

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*The Collection*

# COMING UP AT THE MUSEUM

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***"Degenerate" art. Modern art on trial under the Nazis***

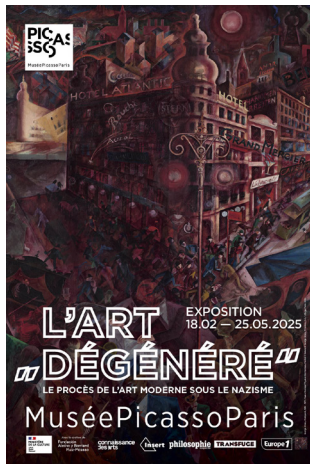
From February 18 to May 25, 2025

***Anna Maria Maiolino***

From June 17 to September 21, 2025

# VISUALS

## ROYALTY-FREE VISUALS FOR THE PRESS



Poster of the exhibition



Vassily Kandinsky, *Kreuzform*, 1926  
© LWL-Museum für Kunst und Kultur, Westfälisches Landesmuseum, Münster / Hanna Neander



George Grosz, *Metropolis*, 1916 – 1917,  
Oil on canvas,, Museo Nacional Thyssen-Bornemisza, Madrid  
© Estate of George Grosz, Princeton, N.J. / Adagp, Paris, 2024



Paul Klee, *Sumpflgende*, 1919, Oil on cardboard  
© Städtische Galerie im Lenbachhaus und Kunstbau München und Gabriele Münter - und Johannes Eichner-Stiftung, München, Vergleich 2017 mit den Erbinnen der früheren Eigentümerin Sophie Lissitzky-Küppers, mit großzügiger finanzieller Unterstützung der Kulturstiftung der Länder und der Ernst von Siemens Kunststiftung



Adolf Dressler (1898-1971), Cover of the exhibition guide for the exhibition "Degenerate Art", *Entartete Kunst Ausstellungsführer* (Guide to the exhibition "Degenerate degenerate" exhibition) 1937  
Photo © mahJ / Christophe Fouin



Emy Roeder, *Schwangere*, 1918  
Staatliche Museen zu Berlin, Museum für Vor- und Frühgeschichte, foto : Achim Kleuker © Museum im Kulturspeicher Würzburg, estate of Emy Roeder

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Pablo Picasso, *Nu assis s'essuyant le pied*,  
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Picasso 2024



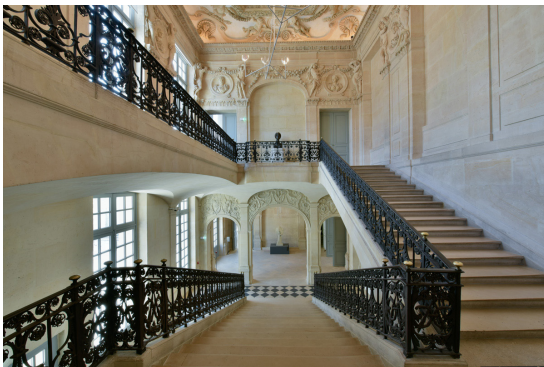
# VIEWS OF THE MUSÉE NATIONAL PICASSO-PARIS

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ROYALTY-FREE VISUALS FOR THE PRESS



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

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## ACCESS

5 rue de Thorigny,  
75003 Paris

## Métro

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

9h30 - 18h  
Every day except Mondays, January 1st,  
May 1st and December 25.

## INFORMATION

+33 (0)1 85 56 00 36  
[contact@museepicassoparis.fr](mailto:contact@museepicassoparis.fr)

## ACCESSIBILITY

The museum is accessible to people with reduced mobility.  
Visitors with disabilities can receive a personalised welcome on request from  
[:accessibilite@museepicassoparis.fr](mailto:accessibilite@museepicassoparis.fr)

## MUSEUM SHOP

Bookshop in the museum  
(museum opening hours)  
01 58 65 15 52  
[librairie-boutique.picasso@rmngp.fr](mailto:librairie-boutique.picasso@rmngp.fr)

## CAFÉ SUR LE TOIT

Open Tuesday to Friday  
10.30am - 6pm

## PRICES

Admission ticket:  
Full price: 16€ / Reduced price: 12€  
To avoid queuing, we recommend that you  
to book your ticket in advance, on  
[billetterie.museepicassoparis.fr](http://billetterie.museepicassoparis.fr)

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

## PICASSO PASS

For unlimited and ticket-free access, as well  
as advantages at the museum and its  
partners, become a Member of the Musée  
national Picasso-Paris!

All the information on our website in the  
section :  
Reservations / Individuals / PicassoPass  
Membership

## AUDIOGUIDE

Available in French, English, German, Spanish,  
Italian and Chinese.  
A children's version is available in French and  
in English.  
Full price: 5€  
Reduced rate : 4€

# PRESS CONTACTS

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## PRESS RELATIONS

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## MUSÉE NATIONAL PICASSO-PARIS COMMUNICATIONS

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## MUSÉE NATIONAL PICASSO-PARIS ON SOCIAL NETWORKS

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[www.museepicassoparis.fr](http://www.museepicassoparis.fr)