



HARLEM RENAISSANCE

**ISAAC JULIEN, SÉBASTIEN DELOT
JULIETTE POZZO & JUAN LUQUE SOTO**

Ground Floor and Lower Floor of the Hôtel Salé (850 m²)
Over 250 works, including archival documents and contemporary art.

APRIL 7 - SEPTEMBER 6, 2026



THE MUSEUM

THE HISTORY OF THE MUSÉE NATIONAL PICASSO-PARIS

The Musée national Picasso-Paris collection is the result of three donations, acquired by the State through an Acceptance in Lieu scheme, successively executed by Pablo Picasso's heirs in 1979, then by Jacqueline Picasso's heirs in 1990, and finally by Maya Ruiz-Picasso, daughter of Pablo Picasso, in 2021

The decision to permanently install the first Picasso donation was made in 1974, one year after the artist's death. In agreement with the artist's family, Michel Guy, Secretary of State for Culture, decided to establish the collection in the Hôtel Salé, at 5 rue de Thorigny in the 3rd arrondissement of Paris. The building was listed as a historical monument in 1968. The Picasso National Museum was officially inaugurated in October 1985.



THE HÔTEL SALÉ

Located in the rue de Thorigny in the Marais district, Aubert de Fontenay's beautiful 17th-century mansion, commonly known as the Hôtel Salé, was chosen in 1974 to house the monographic museum dedicated to Picasso's work. The Hôtel Salé is probably, as Bruno Foucart wrote in 1985, "the largest, most extraordinary, not to mention extravagant of the great Parisian hotels of the 17th century." Since the opening of the institution in 1985, this listed historical monument has been a prestigious setting for the museum's collection, with its original blend of classical and baroque architecture, its semicircular courtyard, and its grand staircase with its magnificent, sculpted decor.

The Marais district is a landmark location in Paris. Located right in the heart of the city, it is one of the very few districts that is as popular with tourists as it is with Parisians. A historic quarter of the city of Paris it is the vibrant cultural heart of several institutions (Centre Pompidou, Musée Carnavalet, Musée de la Chasse et de la nature, Anticipations Lafayette, Musée de l'art et de l'histoire du judaïsme), and an epicentre of contemporary art and galleries. The Musée Picasso is central to this network, providing a constant link between heritage and contemporary culture.



Facade of the museum from the garden side



Main staircase of the Hôtel Salé

THE COLLECTION

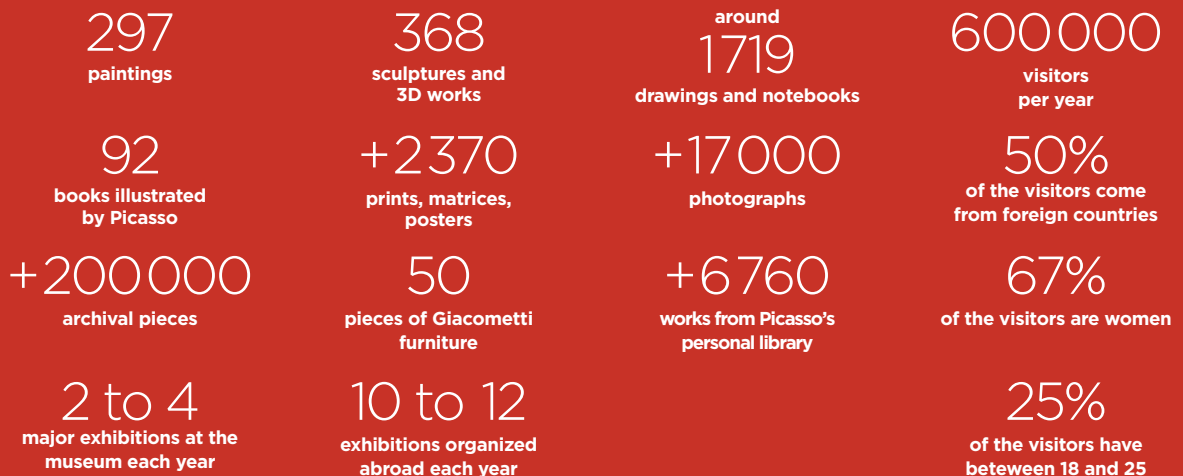
The Musée national Picasso-Paris collection includes more than 5,000 works and more than 200,000 archival items. For its quality and scope, in addition to the range of art forms it encompasses, the collection at the Musée national Picasso-Paris is the only one in the world to present Picasso's complete painted, sculpted, engraved and illustrated oeuvre, as well as a precise record of the artist's creative process.



Exhibition room on the 1st floor

The collection is rich in masterpieces of 20th century art. From the *Self-Portrait* and *La Celestine* of his *Blue Period* to the *Kisses*, *Large Nudes*, *Matadors* and *Musicians* of the later years, all of Picasso's periods are represented. Almost all of the artist's sculptural work is also on display: wood and bronzes from the Protocubist period, Cubist constructions, and the series of large plaster casts of *Heads of Boisgeloup*. Finally, Picasso's graphic work, drawn or engraved, is on display in an extraordinary collection of nearly 4,000 pieces which reflect the research regarding

KEY FIGURES



HARLEM RENAISSANCE

APRIL 7 - SEPTEMBER 6, 2026

Exhibition on two levels (850 m²)

Over 250 works including paintings, drawings, engravings, photographs, sculptures, artifacts, archives, film footage, film installation, sound pieces...

“ I WAS IN LOVE WITH HARLEM
LONG BEFORE I GOT HERE. ”
Langston Hughes

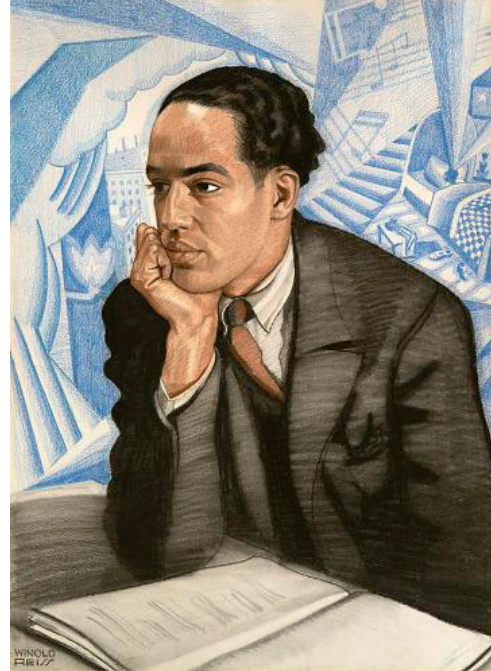


Isaac Julien, *Once Again... (Statues Never Die)*, 2002, film installation with subtitles on multiple screens, Courtesy Isaac Julien

Conceived in association with artist and filmmaker Isaac Julien, “Harlem Renaissance” is the first exhibition in France to be dedicated to this artistic movement. This unprecedented form of expression of the Black communities in the interwar years in the USA, encompasses literature, the visual arts, music, cinema and choreography among other art forms.



Winold Reiss, *Alain Leroy Locke*, c.1925, Pastel on illustration board, National Portrait Gallery Smithsonian Institution Washington D.C.



Winold Reiss, *Langston Hughes*, c.1925, Pastel on illustration board National Portrait Gallery Smithsonian Institution Washington D.C.

Ranging from the graphic innovations of Aaron Douglas and Jacob Lawrence to the monumental sculptures of Augusta Savage, from the poems of Langston Hughes to Billie Holiday’s unmistakable jazz tone, or from the Lindy Hop to the films of Oscar Micheaux, a whole new culture boomed in New York’s Harlem district between 1917 and 1939. A heyday in the history of American art during this period, the Harlem Renaissance was above all the assertion of a Black American popular culture which challenged Western modernity, epitomised by the abstract expressionism of the likes of Pollock and Rothko. This alternative counter-culture took music and off-beat rhythm as its primary creative inspiration, foregrounding Black vernacular cultures. It also crystallised a much broader movement which questioned the notion of Blackness on an international scale, echoing across the Atlantic as early as the 1920s.

“SOMETIMES, I FEEL DISCRIMINATED AGAINST,
BUT IT DOES NOT MAKE ME ANGRY.
IT MERELY ASTONISHES ME.
HOW CAN ANY DENY THEMSELVES
THE PLEASURE OF MY COMPANY?
IT’S BEYOND ME.”

Zora Neale Hurston

The careers of artists and cultural actors such as writers James Baldwin and Claude McKay, dancers Josephine Baker and Feral Benga, and painter Beauford Delaney, invite us to think of the movement as an ever-evolving and constantly reshaping diaspora. This exhibition will showcase the exceptional vitality of this artistic process, whose legacy lives on today and which resonates with contemporary issues of identity and gender. Spanning two floors of the Hôtel Salé, the exhibition will bring together 250 works displayed over 850 m2: paintings, photographs, graphic arts, sculptures and audiovisual archives, and will aim to express this vibrant production in all its diversity.



Aaron Douglas, *Aspects of Negro Life, The Negro in an African Setting*, 1934, oil on canva, Schomburg Center for Research in Black Culture, Art

HARLEM WINE (1925)
By Countee Cullen (1903 -1946)

This is not water running here,
 These thick rebellious streams
That hurtle flesh and bone past fear
 Down alleyways of dreams.

This is a wine that must flow on
 Not caring how nor where,
So it has ways to flow upon
 Where song is in the air.

So it can woo an artful flute
 With loose, elastic lips,
Its measurement of joy compute
 With blithe, ecstatic hips.

In the thick of this great cultural history, the public will discover Harlem's links with music, as well as its social venues, such as nightclubs and speakeasies, and the emblematic figures of the rise of jazz and blues, such as Bessie Smith, Ma'Rainey, Duke Ellington, Billie Holiday and Louis Armstrong... Harlem was above all a New York nightlife mecca, also popular among the white population, and the hub of an innovative music scene.



ICONIC ARTWORKS



Jacob Lawrence, *The Great Migration series*, 1940-41, casein distemper on panel, 30 works, MoMA, New York



Jacob Lawrence, *The Great Migration series*, 1940-41, casein distemper on panel, 30 works, The Phillips Collection, Washington D.C.



Aaron Douglas, *Aspects of Negro Life Song of the Towers*, 1934, oil on canvas, Schomburg Center for Research in Black Culture, Art and Artifacts Division, New York



Aaron Douglas, *Aspects of Negro Life From Slavery to Reconstruction*, 1934, oil on canvas, Schomburg Center for Research in Black Culture, Art and Artifacts Division, New York



Aaron Douglas, *Aspects of Negro Life: An Idyll of the Deep South*, 1934, oil on canvas, Schomburg Center for Research in Black Culture, Art and Artifacts Division, New York



Archibald J. Motley Jr., *Holly Rollers*, 1929, oil on canvas, MoMA, New York



Richard Bruce Nugent, *Unnamed (two women)* from the *Salome series*, 1930, Japanese dyeing on paper, Schomburg Center for Research in Black Culture, Art and Artifacts Division, New York



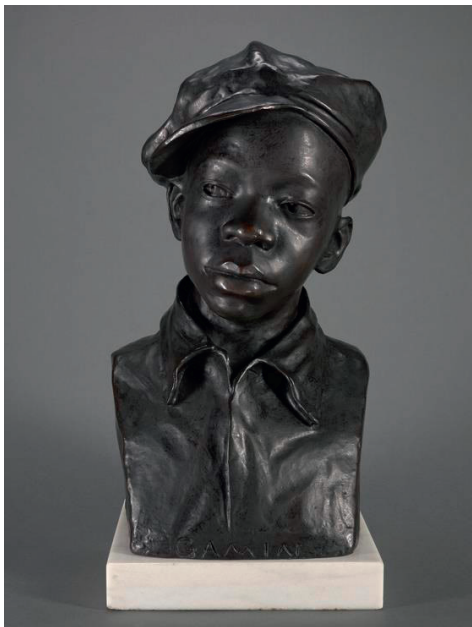
Miguel Covarrubias, *The Lindy Hop*, 1930, lithography, Columbus Museum of Art, Ohio



Ronald Moody. *Midonz*, 1937. orme, Tate Britain, London
 © Estate of Ronald Moody. Image used with permission of Tate images.



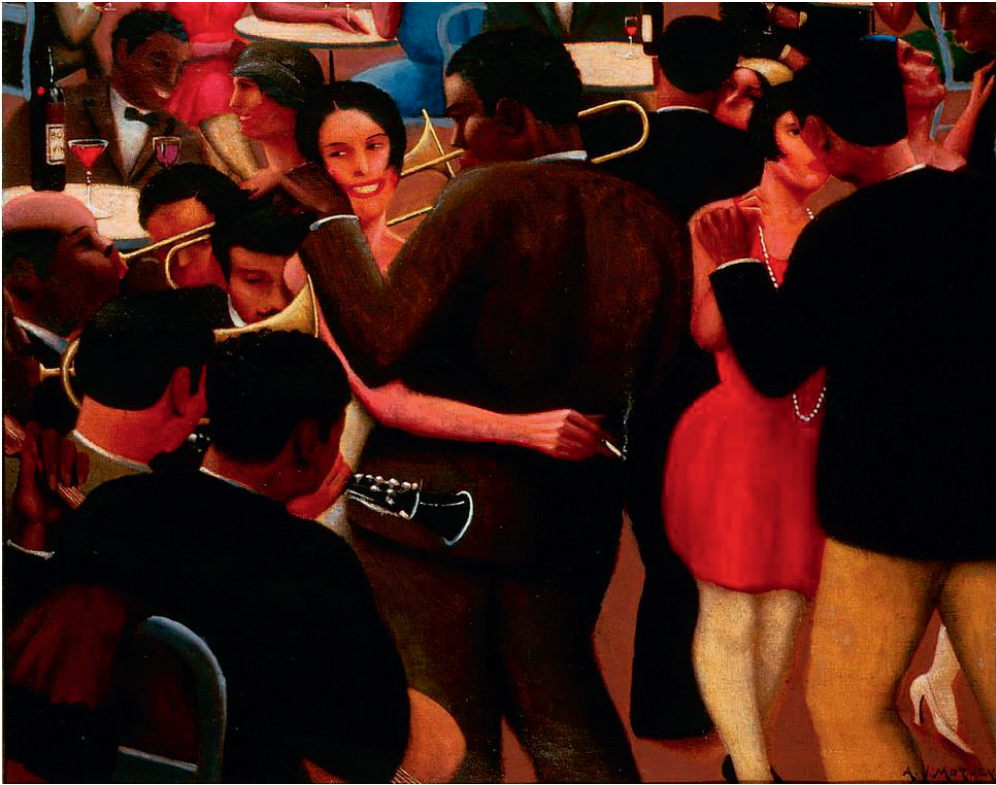
Ronald Moody. *Midonz*, 1937. orme, Tate Britain, London
 © Estate of Ronald Moody. Image used with permission of Tate images.



Augusta Savage, *Gamin*, 1944, bronze, Schomburg Center for Research in Black Culture, Art and Artifacts Division, New York



Augusta Savage, Model for *Lift Every Voice and Sing (The Harp)*, bronze glued, 1939, Schomburg Center for Research in Black Culture, Art and Artifacts Division, New York



Archibald J. Motley Jr, *Blues*, 1929. oil on canvas, Collection of Mara Motley, MD, and Valerie Gerrard Browne. Image courtesy of the Chicago History Museum, Chicago, Illinois. © Valerie Gerrard Browne.



William H. Johnson, *Moon over Harlem*, ca. 1943-1944, oil on plywood, Smithsonian American Art Museum, Gift of the Harmon Foundation



Charles Henry Alston, *Girl in a Red Dress*, 1934, huile sur toile, The Metropolitan Museum of Art, New York

ARTISTIC DIRECTION

Isaac Julien is a filmmaker and installation artist, he was born in 1960 in London. His work breaks down the barriers between different artistic disciplines, drawing from and commenting on film, dance, photography, music, theatre, painting, and sculpture, and uniting them to construct powerful visual narratives through multi-screen film installations. His 1989 documentary-drama exploring author Langston Hughes and the Harlem Renaissance titled *Looking for Langston* garnered Julien a cult following while his 1991 debut feature *Young Soul Rebels* won the Semaine de la Critique prize at the Cannes Film Festival.

CURATOR

Sébastien Delot holds a doctorate in art history and is Conservateur du patrimoine. While director at Lille Métropole Musée d'art moderne, d'art contemporain et d'art brut, LaM from 2017, he launched an ambitious exhibition and circulation policy in Europe, curating the following exhibitions: (William Kentridge, Alberto Giacometti, Paul Klee, Guillermo Kuitca, Isamu Noguchi, Etel Adnan, Marisa Merz ...). In April 2023, he was appointed Director of Collections and Mediation at the Musée national Picasso-Paris.

ASSISTED BY

Juliette Pozzo is Senior Documentary Studies Manager. She is currently in charge of the artist's personal collection at the Musée national Picasso-Paris. Associate curator of various exhibitions, she recently co-curated the show « Dans l'appartement de Léonce Rosenberg. De Chirico, Ernst, Léger, Picabia... » in the spring of 2024 at the Musée national Picasso-Paris.

Juan I. Luque Soto has recently joined the Musée Picasso as a research fellow for the «Harlem Renaissance» project. He has both institutional and cultural experience, having worked in galleries, private institutions and museums, where he has notably coordinated exhibitions and contributed to the curating of various projects.

COMMUNICATION

THE MEDIA PLAN OF THE EXHIBITION

As a sponsor, your logo will appear on the entire communication plan, the budget for which is valued at 250,000 euros per exhibition



ADVERTISING

Poster campaign, advertising inserts, specialized cultural press, radio campaigns, print distribution



DIGITAL

Google AdWords, Instagram & Facebook campaigns, display campaigns on dedicated cultural platforms, newsletters & emailing, relay on social networks, highlights on the website www.museepicassoparis.fr



PRESS RELATIONS

Press kit widely distributed, morning dedicated to the press, cultural press trip



IN SITU MEDIA

Communication in all media for 2026 (flyers, brochures, tools developed in connection with the exhibition)

AROUND THE EXHIBITION

As a sponsor, you will also benefit from visibility and access to the highlights associated with the exhibition



A PUBLICATION



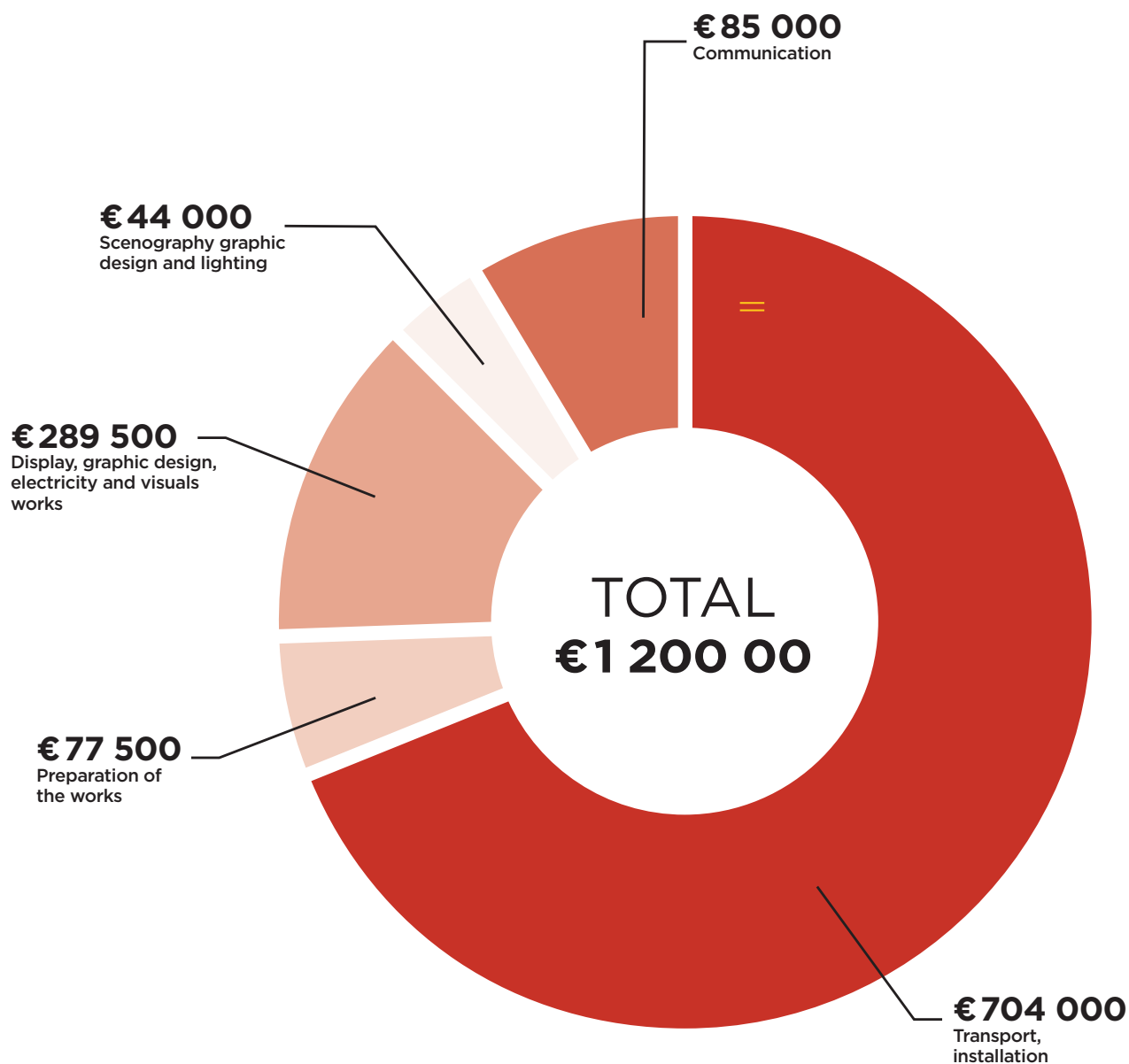
A PREVIEW OPENING WILL BE ORGANIZED

A VIP opening will be organized around a cocktail reception before the opening of the exhibition, for lenders, patrons and official personalities. A larger opening will also be held.



Cocktail party in the garden

THE EXHIBITION BUDGET





BECOMING A PATRON

BECOMING A PATRON OF THE MUSÉE NATIONAL PICASSO-PARIS

COMMIT TO COMMON VALUES TO ACHIEVE OUR MISSION

The Musée national Picasso-Paris is committed to ensuring that Picasso's work is accessible to people across the globe. This is the driving force behind our institution. By joining forces with the Musée national Picasso-Paris, you are contributing to the worldwide influence of the museum's values of transmission and greater democratisation of our knowledge of modern art. As a patron, you will also benefit from a range of special advantages:

A TAX EXEMPTION SCHEME

As an American sponsor of the exhibition, your company will benefit of a specific tax exemption scheme related to the amount of the donation.

VISIBILITY

→ An original communication tool

The Musée national Picasso-Paris presents the collection of one of the greatest artists of the 20th century. Supporting the Musée national Picasso-Paris means associating one's name with major artistic events, and benefiting from the communication of a leading museum, notably through its communication tools and a media plan valued at more than 150,000 euros.

→ Your logo on all our media

- Brochures and maps
- Exhibition poster
- Invitation to the opening
- Catalogue dedicated to the exhibition
- Inscription of the patron's name on the dedicated patron's plaque wall at the entrance and exit of the exhibition
- Press release and press kit
- Digital communication (website and social networks): 96k subscribers on Instagram, 61k subscribers on Facebook, 9k subscribers on TikTok, 37,7 k subscribers on Twitter
- Inscription of the patron's name on the museum's activity report

PRIVILEGED ACCESS TO THE MUSEUM

In return for your support, you can benefit from special skip-the-line tickets, annual subscriptions to the museum, exhibition catalogs, and invitations to exhibition openings.

AN EXCEPTIONAL SETTING FOR YOUR PUBLIC RELATIONS, OPENINGS AND DINNERS.

In return for your patronage, you will also be able to organize PR events at the Hôtel Salé. The Hôtel Aubert de Fontenay, known as the Hôtel Salé, is one of the most beautiful private mansions in the capital. Located in the Marais district of Paris, its exceptionally well-preserved décor and façade provide an enchanting setting for your private events.



HARLEM RENAISSANCE EXHIBITION

Sponsorship brochure



CONTACTS

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