

PICASSO

Anna Maria Maiolino

Je suis là.
Estou aqui

Exposition
14 juin —
21 septembre 2025



Musée Picasso Paris

ANNA MARIA MAIOLINO
I AM HERE. ESTOU AQUI.

PRESS KIT

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ANNA MARIA MAIOLINO

I AM HERE. ESTOU AQUI.

FIRST FLOOR OF THE HÔTEL SALÉ

JUNE 14 - SEPTEMBER 21, 2025

From June 14 to September 21, 2025, the Musée National Picasso-Paris welcomes Brazilian artist Anna Maria Maiolino for her very first solo exhibition in France, "Anna Maria Maiolino. I am here. Estou Aqui". Organized as part of Brazil's cultural season in France (under the general curatorship of Emilio Kalil), this exhibition is one of the highlights of the Brazilian artistic program in Paris. The exhibition is curated by Sébastien Delot and Fernanda Brenner. Recently awarded a Golden Lion for her entire career at la Biennale de Venezia 2024, Anna Maria Maiolino will be exhibiting some one hundred works, including previously unpublished drawings, sculptures, paintings and videos.

Born in Calabria in 1942, Maiolino's artistic journey carried her from Venezuela to Rio de Janeiro in 1960. Though Italian by birth, she identifies resolutely as Brazilian, her artistic vision flourishing within Brazil's dynamic cultural terrain. Her experience navigating between languages, cultures, and political realities infuses her work with a profound understanding of belonging that speaks eloquently to our age of global migration.

Maiolino moves with remarkable fluidity between artistic languages—weaving a cohesive vocabulary across printmaking, drawing, film, photography, performance, and sculpture. Her clay works, begun in 1989, transform simple materials into potent explorations where tactile engagement becomes conceptual inquiry. Her poignant "Entre Pausas" drawings, created during challenging New York years while balancing motherhood without English, transform domestic constraints into moments of creative resistance. Throughout Brazil's military dictatorship, her practice evolved as both subtle critique and testament to artistic perseverance under oppression.

Within Picasso's museum, her work engages in a resonant dialogue through their shared Mediterranean heritage and formal investigations. While both artists explore elemental vocabularies of form, Maiolino introduces a perspective distinctly informed by her experiences as a woman artist. Her work fundamentally reconfigures the feminine subject—not as object of representation but as authoritative source of formal innovation.

"This is not a retrospective," Maiolino insists. "The title *I am here / Estou aqui*" affirms that I am still here, still working, still engaged in vital dialogue." This declaration reveals how presence itself becomes ethical stance in her practice.

Recently awarded the Golden Lion at the 2024 Venice Biennale, this exhibition illuminates Maiolino's enduring contribution to contemporary art—a testament to how attention to material, body, and daily life becomes an act of political resistance, reclaiming creative agency in the face of historical and social constraints.

Exhibition presented with the support of Saison Brazil-France 2025



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With the support of



EXHIBITION ROUTE

Room 1 : Introduction

For her first exhibition in France, as part of the Brazil/France cross-cultural season, Maiolino has chosen a title that sounds like a declaration “I am here / Estou Aqui”. According to her: “This is not a retrospective that would place the artist in a historical showcase (...). The title affirms that I’m still here, still working, still engaged in a vital dialogue. The works on show are not passive objects, but active presences that continue to generate conversations.”

Recently awarded the Golden Lion for lifetime achievement at the Venice Biennale 2024, she dedicates her award to “Brazilian art, to the country that welcomed me”. Deeply rooted in language, Maiolino is a person of the eternal present - pragmatic and intellectual; at once a foreigner and a native of the same land and languages as the countries where she has lived. For Maiolino, language is something we share, something we sometimes think escapes us. Language is made, lived. Her poems are conceived as if there were a beyond to words.

“I am a completely contaminated artist,” declared Maiolino. This contamination allowed for a dialogue between opposites – a hallmark of Brazilian cultural life – as seen in her three-dimensional paper objects, which combine drawing and sculpture. Returning to Brazil in 1971, she created her first performances and Super 8 films, using her body as a vehicle for criticism of the government’s policies. In 1989, the artist renewed her creative process by using clay for the first time. In 2024, she won the Golden Lion for Lifetime Achievement at the Venice Biennale.



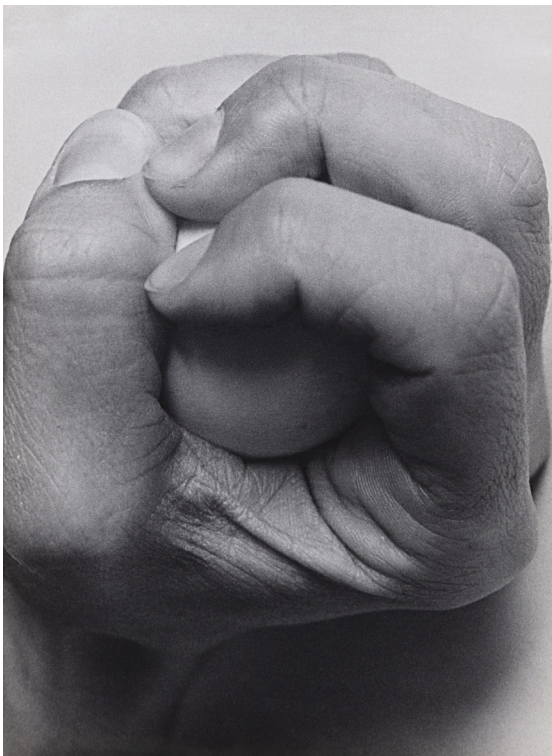
X, da série *Fotopoemação*, Anna Maria Maiolino, 1975, Analogue photograph and printing © EVERTON BALLARDIN

Room 2 : Between meaning

Anna Maria Maiolino's artistic journey reflects a constant negotiation between displacement and belonging. "When you move between so many places, so many identities," she reflects, "you learn to distinguish what is truly yours from what you have accumulated along the way. Each time I return to a gesture, a material, it is different."

Her practice embodies perpetual experimentation, seeking to detach from representation to reinvent the object itself. Her migration from post-war Italy to politically unstable South America engendered an enduring fascination with identity. In the early 1980s, her performance *Entrevistas* (Between Lives) – walking blindfolded among scattered eggs – became a powerful metaphor for survival during Brazil's military dictatorship.

The artist describes this period: "Political repression made artistic creation almost impossible. It was like constantly living with a shadow overhead, the threat that every creative gesture could be interpreted as a political stance." Her work emphasizes openness over rigidity, becoming over fixed identity.



Sem título, da série Vida Afora (Fotopoemação), Anna Maria Maiolino, 1981, Analogue magnification in black and white



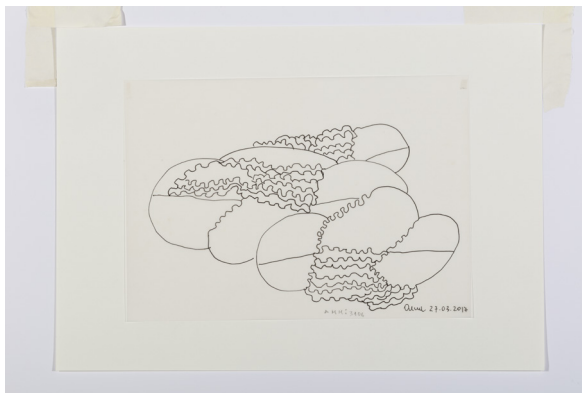
Sem título, da série A Sombra do Outro, Anna Maria Maiolino, s/d, Moulded cement with pigment, ©EVERTON BALLARDIN

Room 3 : Storm of Ideas

Maiolino approaches drawing as one might approach a foreign language – as an act of exploration. For her, drawing is not merely visual exercise but a method to decelerate thought, deepening reflection through a step-by-step construction of meaning.

Presented here for the first time, her series *Tempête d'idées* (Storm of Ideas) takes the form of brief visual notes that document ideas, future projects, observations of nature, and abstracted spatial representations. These joyful, dancing forms and schematic lines populate the paper before being translated into various projects and artworks beyond the page. The sheet becomes a temporal framework where Maiolino relies not on words but on free, expressive lines to access her narrative.

The artist immerses herself in this language of forms, scrutinizing each element in search of clues. Her methodology embraces the tension between intuition and analysis: knowing without seeing, seeing without knowing. Through this visual thinking process, Maiolino develops concepts that later materialize across her diverse practice. Working across drawing, printmaking, poetry, film, performance, installation and sculpture, she consistently explores identity, displacement, and the body's relationship to creativity and destruction—concerns that stem directly from her personal history of migration and political resistance.



Sem título, Anna Maria Maiolino, 2016,
Pen on greaseproof paper, ©EVERTON
BALLARDIN



Sem título, Anna Maria Maiolino,
1993, Paper and permanent pen on
paper, ©EVERTON BALLARDIN

Room 4 : “In Principle”

Since the early 1980s, Maiolino has worked with malleable materials in her “Terra Modelada” [Modelled Earth] series, where clay bears the imprint of unconscious gestures and daily rituals. For her, creation requires not just beginning but repetition. She tirelessly reproduces primordial gestures – kneading, stretching, cutting, rolling, and compacting. From this ritual emerges what she calls “the law of series, the law of repetition,” expressing her fundamental concern with creative and destructive processes.

Her new site-specific installation, “In Principle,” emerges through the intelligence inherent in the material itself. Intuitively, Maiolino recognizes how clay allows her to access collective memory beyond individual limits, repeating ancient gestures that transform clay into living language. In this particular installation, clay is worked and left to dry in situ, with forms arranged according to a spatial logic unique to this environment. Through this process, Maiolino offers viewers a lesson in deep listening and attentive looking.



© EVERTON BALLARDIN

Room 5 : New Landscapes

"New Landscapes" designates Maiolino's sculpture-objects begun in the late 1980s using molding, one of humanity's most ancient techniques. Her three-stage process involves:

1. Modeling a form in clay
2. Covering this form with liquid plaster to create a mold that will contain the final shape
3. Removing the original clay once the plaster dries, leaving hollow walls treated with insulating liquid that will receive plaster or cement mortar

The finished sculpture emerges after breaking the mold once the internal material has dried.

Some works highlight their raw materials – plaster and cement – while others reveal surfaces transformed through oil painting techniques. These sculptures emerge from tactile experiences of hand-shaping clay, intrinsically referencing genesis, geological formation, and primordial territories. By connecting with ancient cultures and earth art, they transcend explanatory discourses of modern art, reaffirming that reconnection with the past and its primordial energy provides invaluable resources for formal and material experimentation. Her work liberates abstraction from Minimalism's constraints, bringing it back into the service of the active, desiring body.



Um + Dois, da série Novas Paisagens, Anna Maria Maiolino, 1991, Moulded cement with pigment, ©EVERTON BALLARDIN



Sem Título, da série In, Anna Maria Maiolino, 2008, Plâtre moulé, © EVERTON BALLARDIN

Room 6: Ricochets

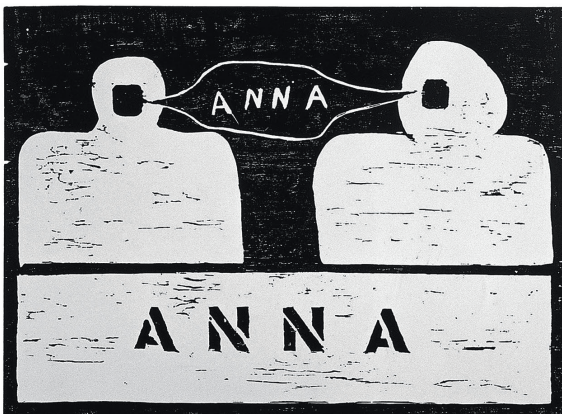
Maiolino moves fluidly between mediums – paintings, artist's books, wooden reliefs, and experimental paper drawings – to construct a highly coherent body of work. She creates what she describes as "an inventorial and invented space" where interwoven modes express singular ideas.

"Language is something we share," she explains, "which we sometimes think eludes us. Sometimes we only understand snatches, but it is also something that belongs to us and is fundamentally multiple. It is created, it lives. It produces intermediate spaces, like other poetic languages."

Through diverse gestures, Maiolino dissolves dichotomies of inner and outer, self and other. She leaves traces, marks, and signs as testimony. In its material density, her work bears witness to history, bringing memories of the past to the surface through new interpretations, relentlessly exploring subjectivity and self.



Sem título, da série *Desenho Objeto*, Anna Maria Maiolino, 1975, Gouache paint, paper in a wooden box, © EVERTON BALLARDIN



ANNA, Anna-Maria Maiolino, 1967, Xilography

BIOGRAPHY AND CHRONOLOGY



© EVERTON BALLARDIN

Born in Italy in 1942, Anna Maria Maiolino is today one of the leading figures in contemporary art in Brazil. Her multi-disciplinary approach - encompassing drawing, printmaking, poetry, video, performance, painting, installation and sculpture - explores the tensions inherent in each medium, blurring boundaries and questioning notions of the object, artistic subjectivity and the relationship to the body.

Leaving post-war Italy for a South America marked by political instability and the arrival of authoritarian regimes, his encounters with other languages and cultures sparked his interest in language and its role in the construction of identity.

Associated with the Brazilian art movements of New Figuration and New Objectivity, Maiolino played a central role in the emblematic exhibition “Nova Objetividade Brasileira” (1967) at the Museum of Modern Art in Rio de Janeiro, which redefined the Brazilian art scene alongside Lygia Pape, Lygia Clark and Hélio Oiticica. Since the 1980s, Maiolino has favored the use of malleable materials, such as clay, for ephemeral installations that become part of the exhibition space. Abstract, his work moves away from the rigorism of Geometric or Minimalist Abstraction, to formally translate the everyday gestures and rituals that animate or govern the human body.

Winner of the Golden Lion at the Venice Biennale in 2024 for her entire career, this is the artist's first monographic exhibition in France, and the first book in French to be dedicated to her. The artist's most recent solo exhibitions include: “Pssiiuuuu...” Instituto Tomie Ohtake, São Paulo, and Fundación Malba, Buenos Aires, Argentina (2022); “In the sky I am one and many and as a human I am everything and nothing”, Kunsthau Baselland, Muttenez, Switzerland (2021); “Love becomes revolutionary”, PAC Padiglione d'Arte Contemporanea, Milan, Italy, and Whitechapel Gallery, London, UK (2019); “Anna Maria Maiolino”, MoCA, Los Angeles, USA (2017).

Anna Maria Maiolino's chronology

1942: Anna Maria Maiolino is born on 20 May in the village of Scalea, Calabria, to an Italian father and an Ecuadorian mother. In 1948, the family moves to Bari, in the Apulia region. The youngest of ten children, she has happy childhood memories of boisterous family mealtimes. That was, she says, her first university.

1954: Maiolino and her family emigrate to Caracas, Venezuela. Then aged 12, Anna Maria continues her schooling without speaking Spanish. This period is when she has her first painting lessons and discovers the works of the Venezuelan artist Armando Reverón.

1958: Maiolino begins her higher education at the Cristóbal Rojas National School of Fine Arts in Caracas.

1960: Maiolino and her parents leave Venezuela for good and move to Rio de Janeiro, Brazil. Once again, she finds herself living in a country where she is unable to speak the language. In Rio, she continues attends several courses at the National School of Fine Arts, notably painting with Henrique Cavalleiro and woodcut printing with Adir Botelho. At the same time, she attends Ivan Serpa's aesthetics courses at the Museum of Modern Art. Maiolino meets Antonio Dias, Roberto Magalhães and Rubens Gerchman, and becomes involved with them in creating the Nova Figuração [New Figuration] movement.

1963: Anna Maria Maiolino and Rubens Gerchman marry. They have two children: Micael (born in 1964) and Verônica (born in 1966).

1964: Maiolino is influenced by the woodcut tradition of northeast Brazil, which is closely linked to the popular cordel folk literature. She focuses on the domestic space and human existence: food, birth and death. The most famous work in this series is undoubtedly the figure of Glu Glu Glu or ANNA sitting at a table with an open mouth.

On 1st April 1964, there is a military putsch supported by the industrial bourgeoisie and the USA. President-elect João Goulart is ousted. The dictatorship lasts for nearly twenty-one years. Torture, persecution and the abduction of opponents becomes the regime's modus operandi.

1967: In January, Maiolino is one of the signatories of the "Declaração de princípios básicos da vanguarda" [Declaration of the Fundamental Principles of the Avant-Garde] alongside other artists, including Antonio Dias, Rubens Gerchman, Lygia Clark, Lygia Pape, Glauco Rodrigues, Hélio Oiticica and Mário Barata.

1968: The adoption in 1968 of the "Ato Institucional no 5" [Institutional Act Number Five] by the military dictatorship marked a turning point, suspending most civil rights and drastically increasing the level of repression.

Maiolino obtains Brazilian citizenship and takes advantage of the opportunity offered to her husband to move to New York's Bowery neighbourhood. Although Maiolino devotes most of her time to household chores, she nevertheless follows Hélio Oiticica's advice and begins to draw illustrations and write texts and poems. Her notes are the basis of Super 8 films, as well as the series Mapas Mentais [Mental Maps], in which the sheet of paper becomes a "place" where she constructs an emotional cartography based on autobiographical elements.

1971: Recommended to the Pratt Graphic Art Center by Luis Camnitzer, who teaches there, Maiolino is awarded a scholarship. At the end of the year, she separates from her husband and leaves New York for Brazil with her children. Paper became her chosen medium. Maiolino follows in the Brazilian concrete poets' tradition of the artist's book, seeing it as a space for graphic experimentation.

1972: Back in Rio de Janeiro, Maiolino works in a textile printing factory, then in a factory.

1973: On the occasion of the “Expo-Projeção 73” exhibition, organised by Aracy Amaral at the headquarters of the GRIFE (Group of Independent Experimental Filmmakers) in São Paulo, Maiolino unveils her recent short film *In-Out (Antropofagia)*. Shot in Super 8, the work, whose title refers to Oswald de Andrade’s Manifesto Antropofágico, wins an award at the 1st Festival do Filme Super-8.

1981: Maiolino performs her most famous piece – and the accompanying photographic series – *Entrevistas* [Between Lives], in which she walks with her eyes shut among eggs on the ground, trying to avoid crushing them. The action takes place on the cobblestones of a street where seventy dozen eggs have been laid out. Literally staging the expression “walking on eggshells”, the work is a metaphor for the political situation in Brazil.

1989: Maiolino leaves her then partner, the Argentinean artist Victor Grippo, and Buenos Aires to settle in Rio de Janeiro. For the first time, she uses clay. The Brazilian Art Critics Association awards her the prize for the best exhibition of the year for her show “Relevos” [Reliefs] at the Centro Cultural Cândido Mendes in Rio.

1993: The Associação Paulista de Críticos de Arte awards her the “Os Melhores de 1993 – Pesquisa de Linguagem” prize [The best of 1993 – Language Research].

1994: Maiolino focuses on making visible the repetition of gestures, markers and triggers of everyday alienation, using raw, unbaked clay for temporary installations.

1995: Opening of “Inside the Visible” at the Kanaal Art Foundation in Belgium, curated by Catherine De Zegher, focusing on contemporary women artists. She presents her first clay installation *Muitos* [Several] from the “Terra Modelada” series, while a photograph of her performance *Entrevistas* is featured on the catalogue cover. The second part of the exhibition tours several museums in the USA, England and Australia.

1998: Participation in the 24th São Paulo Biennial, curated by Paulo Herkenhoff and Adriano Pedrosa, also known as the “Anthropophagy Biennial.” Maiolino creates the São Estes installation on site, from her “Terra Modelada” series.

2005: Maiolino leaves Rio de Janeiro to settle in São Paulo. Her first retrospective, entitled “Entre Muitos”, curated by Paulo Venâncio Filho, is held at the Pinacoteca do Estado de São Paulo. The following year, the exhibition travels to Miami Art Central under the title “Territories of Immanence”, her first major exhibition in the United States.

2010: For the Raffaella Cortese Gallery in Milan, she presents videos and photographs from the 1970s and 1980s. At the invitation of the Camden Arts Centre in London, she shows a large clay installation from the “Terra Modelada” series and screens her entire filmography. In October, a major retrospective of her work, organised by Helena Tatay, opens at the Antoni Tàpies Foundation in Barcelona.

2012: At the invitation of Carolyn Christov-Bakargiev, she participates in the thirteenth Documenta in Kassel, Germany, with *Aqui e Lá* [Here and There],

a clay installation created on the three floors of a house and in its garden. Maiolino joins the international gallery Hauser & Wirth.

2014: The artist presents her exhibition “Ponto a Ponto”, the first at the Galeria Luisa Strina in São Paulo, the start of their collaboration. She participates in the Gwangju Biennale, in South Korea, and presents *Mais de 50* [More than 50], from her series “Preposições” [Prepositions].

2017: A major exhibition is dedicated to her at the Museum of Contemporary Art in Los Angeles, curated by Helen Molesworth.

2019: The Padiglione d'Arte Contemporanea (PAC) in Milan offers her a first retrospective in her country of birth. The exhibition is then shown at the Whitechapel Gallery in London.

2021: Maiolino and curator Paulo Miyada launch *Presente*, a quarterly digital magazine focusing on the Brazilian visual arts and based on the publication of correspondence and texts produced between two or more people.

2022: Her exhibition “Pssiiiiuuu...”, curated by Paulo Miyada, is held at the Instituto Tomie Ohtake in São Paulo, then at the Museo de Arte Latinoamericano in Buenos Aires under the title “Schhhiii...”.

2024: In April, Maiolino receives the Golden Lion for Lifetime Achievement at the Venice Biennale. Maiolino dedicates her award to “Brazilian art, to the country that welcomed me”.

2025: First solo exhibition in France at the Musée national Picasso-Paris.

GLOSSARY

Schhhiii...

A phonetic representation of a “shushing” sound. “Schhhiii...” whispers a powerful silence, its very title an onomatopoeic gesture of hushing. Like a soft exhalation caught between expression and suppression, the piece echoes the muted voices of an era marked by political tension of Brazil during the military dictatorship, implying suppression of speech.

Por um fio

A personal photographic work that explores intergenerational connections and familial bonds, *Por um fio* (By a Thread) is a poignant portrait featuring Maiolino's mother, herself, and her daughter. The photograph visualizes a literal and metaphorical thread connecting three generations of women, embodying themes of lineage, continuity, and the delicate nature of familial relationships.

S.O.S no Trópico de Capricórnio

S.O.S. is an international distress signal. Tropic of Capricorn references the geographical latitude line, specifically highlighting Brazil's location and suggests a cry for help, potentially commenting on the socio-political challenges in Brazil during the 1970s.

1 + 1 + 1 + 1

The seemingly simple mathematical equation becomes a philosophical meditation on individual and collective identity. Each “1” stands as a discrete unit, yet simultaneously suggests the potential for personal and collective existence.

Cobrinhas

“Little Snakes” winds and curves with organic complexity, its diminutive title belying the depth of its exploration. These small, serpentine forms suggest movement, transformation, and the inherent fluidity of existence.

Hilomorfos

The term “Hylomorphs” derives from the philosophical concept of hylomorphism an Aristotelian theory proposing that beings are composed of matter and form. In Maiolino's work, this term refers to pieces that explore the relationship between matter and form, typically in sculptures or installations where the artist investigates the transformation of raw materials into expressive forms.

Fotopoemacão

This is a compound term created by the artist, combining “photo” (photography), “poem” (poetic text), and “action” (performance or act). It refers to works that integrate photographic images with poetic elements and performative aspects, creating a visual-textual narrative that documents artistic actions.

Terra Modelada

Terra Modelada refers to a work where earth or clay has been manually worked, molded, and transformed by Maiolino, frequently uses materials such as clay in her works, establishing a connection with earth as a primordial element. The term “modelada” emphasizes the manual and physical process of manipulating the material, highlighting the artist’s direct intervention on natural matter.

EXHIBITION

CURATORS

Sébastien Delot is head curator of heritage and holds a doctorate in contemporary art history. He has been director of the Musée LaM and curator of numerous exhibitions dedicated to artists such as William Kentridge, Paul Klee, Isamu Noguchi, Marisa Merz, Ethel Adnan, Waël Shawky... He is currently director of collections at the Musée national Picasso-Paris.

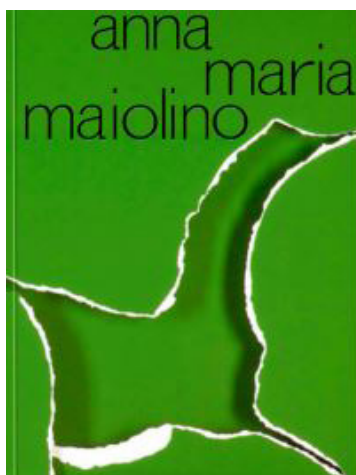
Fernanda Brenner is the founding director of Pivô in São Paulo and Salvador and the senior advisor for Latin American for Kadist Art Foundation. Based between São Paulo and Brussels, she initially trained as a filmmaker and production designer before becoming a contemporary art curator. She has been a contributing editor for Frieze Magazine since 2017 and her writings have been featured in several exhibition catalogues and art magazines.

Recent projects include Patois/Patuá: Paulo Nazareth at Wiels, Brussels (2025), Luzia, Paulo Nazareth at Museo Tamayo, Mexico City (2024), Body House: Dialogues Between Carolee Schneemann, Diego Bianchi, and Márcia Falcão at Pivô, São Paulo (2024), I see no difference between a handshake and a poem at Mendes Wood DM, Paris (2023), Do You Believe in Ghosts? at the 24th Pernod Ricard Foundation Prize, Paris (2023), Peace, or Never at FHNW, Basel (2022) co-curated with Chus Martínez, Oriana, Beatriz Santiago Muñoz (2021/2023) at Pivô and Argos, Brussels, Pol Taburet: Sweats for the Sweet (2023), Mariana Castillo Deball: To-day project (2023), It's Night in America, Ana Vaz (2022), Vuadora, Paulo Nazareth (2022) co-curated with Diane Lima, República, Luiz Roque (2020), and Avalanche, Katinka Bock (2019) all at Pivô.

Her writings have been featured in several publications, including *Textwork* by the Fondation d'Enterprise Pernod Ricard, *Art Review*, *Artforum*, *Elephant magazine*, *Art Agenda*, *Terremoto*, *Mousse*, and *Cahiers d'Art*. She has also contributed to national and international institutional catalogs and monographs, including MASP, KW, Centre Georges Pompidou, CAC Passerelle, Galeria Municipal do Porto, Culturgest, Fridericianum, and MOCA Detroit. Additionally, Brenner has been consistently involved in mentorship programs, juries, and selection committees for institutions such as HISK in Belgium, Malmo Art Academy, Stadelshule, Frankfurt, FHNW in Basel, and Visio in Florence.

EXHIBITION

CATALOG



240 pages
Price: 40 euros
Bilingual French/English
Coédition Flammarion

Published to coincide with her exhibition at the Musée national Picasso-Paris, the catalog is the first work in French dedicated to Anna Maria Maiolino. It brings together several essays and a chronology to explore her work and the questions that drive it, such as the primordial question of language. Translated into French for the first time, the artist's poetic writings and an interview complete the contents. Richly illustrated with previously unpublished works, the book also includes a chronology tracing the itinerary of an artist whose life and works have never ceased to transcend established boundaries.

From “Interviews with Anna Maria Maiolino (2019-2025)”, conducted and written by Fernanda Brenner:

Fernanda Brenner : Let's start with the title of your exhibition at the Musée Picasso, “Estou aqui”. How do you choose the titles of your works in general, and what does this one mean in particular?

Anna Maria Maiolino : Since the 1990s, I've deliberately abandoned symbolic titles. I prefer to leave most of my works “untitled”, followed by their number within the series. (...) The title “Estou Aqui” (I'm here) functions as a response to a call: when the teacher calls your name and you answer “present!” It's a declaration of presence. It's not a retrospective that would place the artist in a historical showcase; this title affirms that I'm still here, still at work, and engaged in an active dialogue with my materials and ideas. For me, the works to be presented at the Musée Picasso are not passive objects, but active presences that create bridges of meaning between them. They are as alive and present as I am, and continue to generate links and conversations.

BRAZIL-FRANCE

2025 SEASON

The Brazil-France 2025 Season, announced by Presidents Luiz Inácio Lula da Silva and Emmanuel Macron in June 2023, aims to strengthen the strategic partnership between Brazil and France. The Season celebrates the 200th anniversary of bilateral diplomatic relations, which are traditional, diverse and dynamic, and showcases the creativity of cultural and academic players from both nations.

The initiative is organized by the Institut Guimarães Rosa and the Institut Français, in collaboration with the two countries' embassies and various public and private partners across France. It includes projects in fields such as the performing arts, visual arts, audiovisuals, music and literature, with an emphasis on academic cooperation.

The Brazil-France 2025 Season represents an opportunity to strengthen bilateral ties and celebrate Franco-Brazilian cultural diversity, while creating opportunities for dialogue and lasting collaboration between the two nations.

Event organized as part of the Brazil-France 2025 season



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FAMILY WEEKEND AROUND THE EXHIBITION

SATURDAY 21st AND SUNDAY 22nd JUNE 2025
2pm-5.30pm

To coincide with the exhibition by Brazilian artist Anna Maria Maiolino and the Fête de la Musique, the Musée National Picasso-Paris is offering a festive weekend. The program includes a DJ set, tours and workshops: the ingredients of a winning cocktail to delight young and old alike!

From 6 years old

DJ SET - TROPICOOOL BY MARC DE BLANCHARD

Tropical vinyl DJ set

L'Armada Productions

Passionate about music from all over the world and even from the Moon, Marc de Blanchard will tickle your ears with his incongruous pop and ambience. Armed with his curious collection of vinyl records, he offers a retro-futuristic selection of exotica, 60's, synthesizer music and other unclassifiable electronic sounds.

The Tropicool selection, specifically designed for a family audience, is a sonic voyage to the Tropics.

VISITS

GUIDED VISIT OF THE PERMANENT COLLECTION

Accompanied by a tour guide, discover the exceptional Collection at musée. Drawn from the artist's studios, it allows you to grasp and explore all of Pablo Picasso's experiments.

GUIDED TOUR OF THE EXHIBITION "ANNA MARIA MAIOLINO. JE SUIS LÀ. ESTOU AQUI."

Take the whole family on a guided tour of the exhibition "Anna Maria Maiolino. I'm here. Estou Aqui." Discover the singular universe of this artist who draws, tears, assembles and sculpts. A sensitive experience to be enjoyed together, in the rooms of the museum... and even in the garden!

MODEL WORKSHOPS

As a child, Picasso studied drawing and painting with his father, but it was alone that he decided to take up sculpture, as a self-taught artist. Through his encounters with different artists and practitioners, he gradually explored new techniques that enabled him to push back the boundaries of this art form. Drawing inspiration from the diversity of his experiments, visit the workshop to model your own out-of-this-world character!

HOW TO TAKE PART IN ACTIVITIES?

To take part in any of the activities, please register with ticketing agents 30 minutes before the activity is due to start. Activities start at in the lobby.

Further information: www.museepicassoparis.fr

PARTNERS OF THE EXHIBITION

BEAUX ARTS MAGAZINE

Beaux Arts Magazine has been France's leading art and cultural magazine since 1983. Today, with almost 1.4 million readers each month across all media, Beaux Arts Magazine brings art to life like nowhere else.

Here you'll find all the latest art news under the microscope, thrilling art stories, field investigations and extraordinary escapes... plus guides to outings and art lectures for all ages!

BeauxArts^{Magazine}

LIBÉRATION

For over 50 years, *Libération* has been a major player in the French press, thanks to its headlines, its inimitable style, its battles, its stances... And it's not about to stop! *Libération* is read by millions of readers every month, who come to discover exclusive investigations, revelations, reports, opinion pieces... Every day, the editorial team scrutinizes cultural and societal changes, initiates or actively participates in debates, and shakes up the powers that be. In recent years, *Libération* has reinvented itself by modernizing its editorial offering (more investigative reporting, new newsletters) and launching a new website.



MK2 - TROISCOULEURS

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.



SNCF CONNECT

SNCF Connect is the all-in-one service for sustainable mobility, designed and developed by SNCF Connect & Tech. With more than 1.55 billion visits and 226 million tickets sold in 2024, SNCF Connect enables end-to-end management of travel by allowing passengers to search for their itineraries, find their tickets and tickets (train, bus, public transport) as well as traffic information on trains and various transport lines. An all-in-one service that can be customized to meet the different needs of travelers during their journeys. Launched on January 25 2022, SNCF Connect evolves with and for its customers, thanks in particular to and the Connect & Vous community (www.vous.sncf-connect.com) made up of more than 11,000 members. To find out more: www.sncf-connect.com



CURRENTLY AT THE MUSÉE PICASSO

The Collection

COMING UP AT THE MUSÉE PICASSO

Philip Guston. The irony of history

From October 14, 2025 to March 1st, 2026

Henry Taylor (working title)

From April 14 to September 6, 2026

VISUALS

ROYALTY-FREE VISUALS FOR THE PRESS

PICASSO
Je suis là.
Estou aqui
Exposition
14 juillet –
21 septembre 2025



Musée Picasso Paris

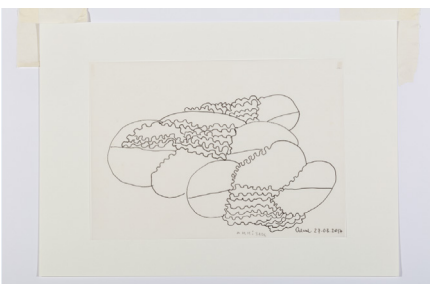
Poster of the exhibition



X, da série *Fotopoemação*, Anna Maria Maiolino, 1975, Analogue photography and printing, © EVERTON BALLARDIN



Sem título, Anna Maria Maiolino, 1993, Paper and permanent pen on paper, © EVERTON BALLARDIN



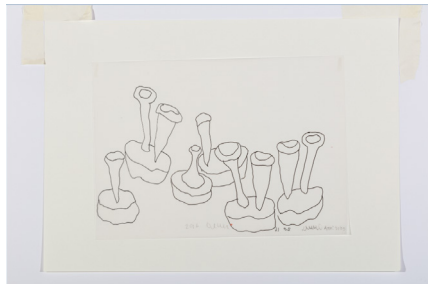
Sem título, Anna Maria Maiolino, 2016, Pen on greaseproof paper, © EVERTON BALLARDIN



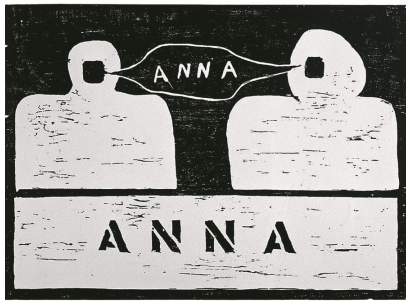
Sem título, da série *A Sombra do Outro*, Anna Maria Maiolino, s/d, Moulded cement with pigment, © EVERTON BALLARDIN



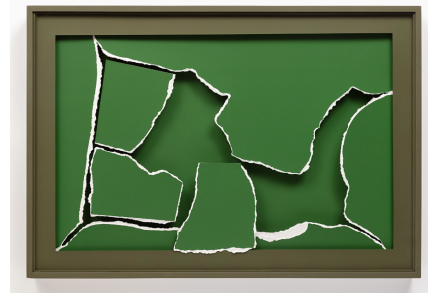
Um + Dois, da série *Novas Paisagens*, Anna Maria Maiolino, 1991, Moulded cement with pigment, © EVERTON BALLARDIN



Sem título, Anna Maria Maiolino, 2017, Graphite on paper, © EVERTON BALLARDIN



ANNA, Anna-Maria Maiolino, 1967, Xilography



Sem título, da série Desenho Objeto, Anna Maria Maiolino, 1975, Gouache paint, paper in a wooden box, © EVERTON BALLARDIN



Sem título, da série Vida Afora (Fotopoemação), Anna Maria Maiolino, 1981, Digital enlargement of black and white photos, © EVERTON BALLARDIN



Sem título, da série *E o que falta*, Anna Maria Maiolino, 1997, Moulded cement with pigment, © EVERTON BALLARDIN



Sem Título, da série *In*, Anna Maria Maiolino, 2008, Molded plaster, © EVERTON BALLARDIN



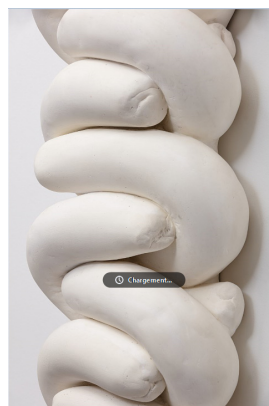
Sem Título, da série *In*, Anna Maria Maiolino, 2017, Molded plaster, © EVERTON BALLARDIN



Sem título, Anna Maria Maiolino, 1986, Pen with Indian ink and watercolor on paper



Sem título, da série Cobrinhas nº 3, Anna Maria Maiolino, 1993, Molded plaster, © EVERTON BALLARDIN



Sem título, da série Cobrinhas nº 3, Anna Maria Maiolino, 1993, Molded plaster, © EVERTON BALLARDIN



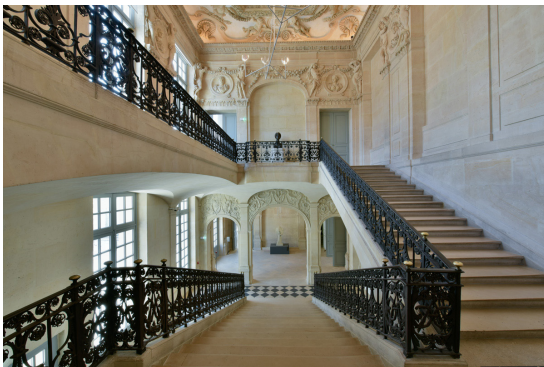
Sem título, da série Vida Afora (Fotopoemação), Anna Maria Maiolino, 1981, Analog magnification in black and white

VIEWS OF THE MUSÉE NATIONAL PICASSO-PARIS

ROYALTY-FREE VISUALS FOR THE PRESS



© Musée national Picasso-Paris, Voyez-Vous, Chloé Vollmer-Lo



© Musée national Picasso-Paris, Béatrice Hatala, 2014



© Musée national Picasso-Paris
La Flûte de Pan, Pablo Picasso, 1923, MP79
© Succession Picasso 2024



© Musée national Picasso-Paris

PRACTICAL INFORMATION

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

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

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

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
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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€

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