



PHILIP GUSTON

THE IRONY OF HISTORY

DIDIER OTTINGER, JOANNE SNRECH

Ground floor of the Hôtel Salé (350m²)

± 75 works including drawings, paintings, engravings and a film

OCTOBER 14, 2025 - MARCH 1, 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 install the first Picasso donation in the Hôtel Salé was made very quickly: it dates back to 1974, one year after the artist's death. In agreement with the artist's family, Michel Guy, Secretary of State for Culture, decided to install the collection in the Hôtel Salé, at 5 rue de Thorigny in the 3rd arrondissement of Paris. The building was classified as a historical monument in 1968. The Musée national Picasso-Paris was inaugurated in October 1985.



THE HÔTEL SALÉ

Located on 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.



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 that evokes the research about Picasso. The works in Picasso's personal collection and his archives are

IN A FEW FIGURES

297 paintings	368 sculptures and 3D works	around 1719 drawings and notebooks	600 000 visitors per year
92 books illustrated by Picasso	+2370 prints, matrices, posters	+17 000 photographs	50% of the visitors come from foreign countries
+200 000 archival pieces	50 pieces of Giacometti furniture	+6 760 works from Picasso's personal library	67% of the visitors are women
2 to 4 major exhibitions at the museum each year	10 to 12 exhibitions organized abroad each year		25% of the visitors are between 18 and 25

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Philip Guston, *Studio*, 1969, Oil on canvas, The Guston Foundation, West Hurley (New York)

From October 14, 2025 to March 1, 2026, the Musée national Picasso-Paris will present an exhibition dedicated to the American painter Philip Guston that will bring together a selection of figurative works centered around a group of drawings made by the artist in response to Philip Roth's book, *Our gang* (1971). The links between Guston's painting and satirical verve and political engagement, both rooted in his discovery in the late 1930s of *Guernica*, Surrealism, and Mexican muralism will be highlighted.

Supported by the Philip Guston Foundation and the artist's daughter, Musa Mayer, who entrust the museum with the entire Nixon Drawings series as well as a number of previously unseen works, the exhibition will offer, in the majestic setting of the Hôtel Salé, a focused journey through Guston's work, from the 1940s to the final years of his life—a major body of work, rarely seen in Paris since the last exhibition held at the Centre Pompidou more than twenty years ago, in 2000.

In the early 1920s, Philip Guston was expelled from the Los Angeles art school for producing satirical images against the teaching staff. Art would never cease to be, for him, the tool of a fight against authorities. His first works, which depict the abuses committed by members of the Ku Klux Klan, were vandalized by masked men during their public exhibition. By the end of the sixties, after being one of the protagonists of the New York school, of the first American abstract avant-garde, he caused a scandal by returning to figuration inspired by the comic strip. In 1969, a writer breaking away from the New York literary scene, Philip Roth moved into a house a few doors away from Guston's studio. The writer has just begun a satirical work that featuring President Richard Nixon and his entourage (*Our gang*). Guston made over 80 drawings that respond to Roth's text. Their style and iconography were inspired by the «plates» of *Songes et mensonges de Franco* made by Picasso in 1937, the biting political nature of drawings designed by George Grosz for the magazine *Americana* in the thirties, and the sharp humor of George Harriman's cartoons that he admired in American newspapers.

From the 'Nixon Drawings' to Guston's latest paintings, the Picasso Museum exhibition will showcase the deliberate porosity cultivated by Guston between the grotesque and caricatural verve of his graphic works and paintings: a transfer of energy that imbues his art with a black humor, making him a sort of Kafka, a pictorial Gogol.



Philip Guston, *Sleeping*, 1980. Guston Foundation

KEY FIGURES

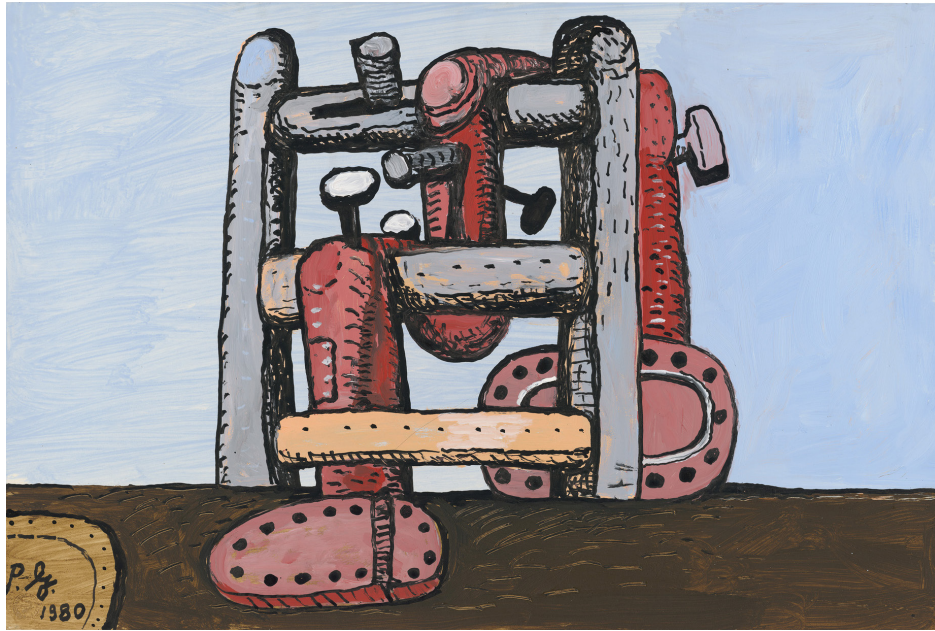
- ➔ A large collection of works from the 1940s to the last years of his life rarely seen in Paris
- ➔ 12 satirical drawings from the *Poor Richard* series
- ➔ 73 works in exhibition including drawings, paintings, a film and prints by Picasso
- ➔ 14 museums, foundations and lending collections including the Philip Guston Foundation, the collection of Musa Mayer, daughter of the artist, the MoMA, the Whitney Museum, etc...



Philip Guston, *Untitled*, 1980. Guston Foundation



Philip Guston, *Dawn*, 1970. Glenstone Museum.



Philip Guston, *Untitled*, 1980. Guston Foundation



Philip Guston, *Large Brush*, 1970. Glenstone Museum.

CURATORS

Senior Heritage Curator, **Didier Ottinger** directed the *Noise magazine* (Maeght Editions) before being appointed Director of the Musée des Sables d'Olonne in 1989. He taught contemporary art for several years at the École du Louvre. In 1994, he joined the team at the Musée national d'Art Moderne – Centre Pompidou. After spending a year as a guest curator at MoMA in New York (2005), he returned to the Centre Pompidou, where he became Deputy Director of the Museum in charge of cultural programming. At the Centre Pompidou, he has curated numerous monographic exhibitions (Beckmann, Hockney, Bacon, Hopper, Magritte, O'Keeffe...) and thematic ones (The Surrealist Object, Dreamlands, Futurism in Paris, Surrealism...), as well as several catalogues dedicated to the Museum's collections (Picabia, Duchamp...). He has served as an associate curator for many international exhibitions (Cosmos, the thirties, Portrait of the Artist as a Clown...) for the National Gallery of Canada and co-curated the 100th edition of the Venice Biennale. He is the author of several books, including *Surrealism and Mythologies* and *Hopper* (Gallimard Editions), along with various works published by Éditions de l'Echoppe.

Joanne Snrech is a heritage curator. Formerly responsible for the modern and contemporary collections at the Musée des Beaux-Arts de Rouen (2017–2020), she has curated several exhibitions exploring the presence of major 19th- and 20th-century artists in Normandy, including Duchamp (2018) and Braque, Miró and Calder (2019). She is currently in charge of paintings at the Musée national Picasso-Paris and curator of the “Picasso à l'image” exhibition (November 9, 2021-February 2023, Musée national Picasso-Paris), “Picasso Celebration: the collection in a new light. Artistic direction of Paul Smith” in 2023 and “Jackson Pollock. The Early Years” in 2024.

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 & 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



SUPPORTS IN SITU

Communication in all media for 2025 (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



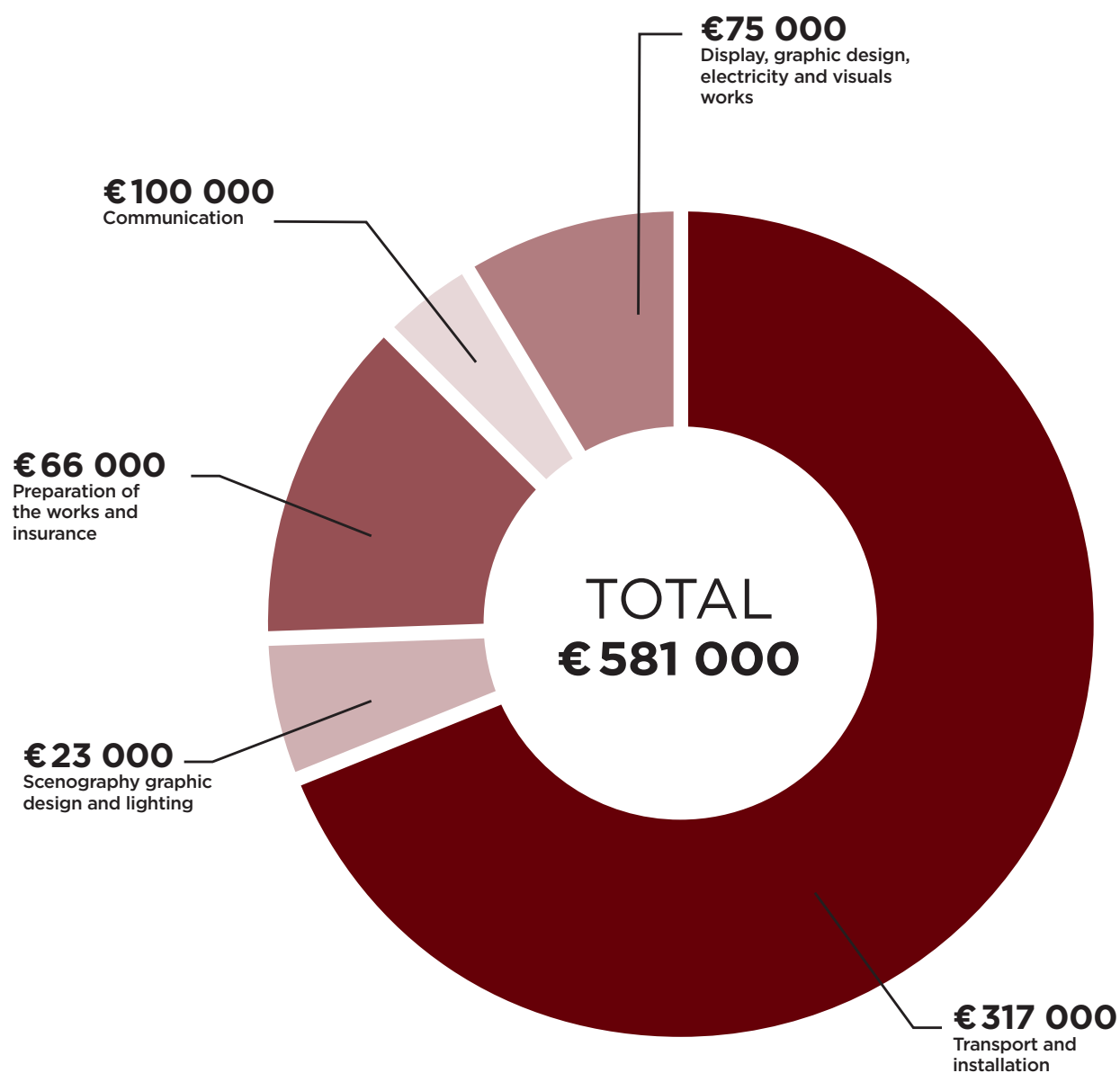
A PREVIEW OPENING WILL BE ORGANIZED

A VIP opening will be organized around a cocktail reception on the Sunday evening before the opening of the exhibition, for lenders, patrons and official personalities. A larger opening will be held the next day from 10am to 10pm.



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 Picasso-Paris National Museum is committed to disseminating Picasso's work to everyone throughout the world. This desire to share is the very reason for the existence of our institution. To be associated with the Picasso-Paris National Museum is to participate in the global influence of these values of transmission and democratization of knowledge of modern art. For the patron, supporting the museum also means benefiting from certain advantages:

A TAX EXEMPTION SCHEME

As an american sponsor of the exhibition, your company will benefit of a specific tax exemption 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 Picasso-Paris National Museum 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): 98k subscribers on Instagram, 79k subscribers on Facebook, 9k subscribers on TikTok
- Inscription of the patron's name on the museum's activity report

PRIVILEGED ACCESS TO THE MUSEUM

In return for their support, patrons can benefit from special skip-the-line tickets, annual subscriptions to the museum, exhibition catalogues, 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.



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Sponsorship brochure



CONTACTS

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