

PICASSO

Henry Taylor

Where thoughts provoke*

Exposition
8 avril —
6 septembre 2026



Musée Picasso Paris

HENRY TAYLOR
Where thoughts provoke
PRESS KIT

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HENRY TAYLOR

Where thoughts provoke

GROUND FLOOR AND BASEMENT OF THE HÔTEL SALÉ

8 APRIL - 6 SEPTEMBER 2026

From 8 April to 6 September 2026, the Musée national Picasso-Paris will present *Henry Taylor. Where thoughts provoke*, an exhibition devoted to one of the most significant figures in contemporary American painting. This exhibition, designed in collaboration with the artist himself, spans his entire artistic career while continuing the museum's exploration of Pablo Picasso's reception on the American scene. It follows exhibitions dedicated to Faith Ringgold (2023), Jackson Pollock (2024) and Philip Guston (2025), and precedes the major retrospective devoted to the Harlem Renaissance movement (spring 2027).

The exhibition, laid out across two floors and thirteen rooms, brings together approximately one hundred works – including painting, sculpture, and installation – through which Henry Taylor explores the richness and complexity of the human experience. Whether portraying friends, loved ones, unnamed passersby, or well-known figures, Taylor's compositions offer a multilayered vision of contemporary life. His work is direct and deeply resonant: he weaves visual narratives that speak to individual journeys and broader social currents, blending personal experience, collective memory, and thoughtful dialogues with art history. References to inspiring figures such as David Hammons, Philip Guston, and Pablo Picasso highlight Taylor's dynamic engagement with the past as he reimagines it for the present.

Henry Taylor has been the subject of numerous exhibitions in the United States and abroad, including a major retrospective at the Museum of Contemporary Art, Los Angeles in 2022 that later traveled to the Whitney Museum of American Art, New York in 2023. His works feature in leading public collections, notably at the Studio Museum in Harlem, New York, the Metropolitan Museum of Art, New York, and the Museum of Modern Art, New York. **This exhibition at the Musée national Picasso-Paris is the artist's first survey exhibition in France.**

The exhibition received exclusive support from Louis Vuitton.

LOUIS VUITTON

EXHIBITION ROUTE

« All you can do is tell the truth. »

This injunction that came to him in a dream is the guiding principle underlying Henry Taylor's work.

Born in California in 1958, the artist now lives and works in Los Angeles. For nearly four decades, he has developed a practice encompassing painting, drawing, sculpture and installation, grounded in close observation of the people, environments and experiences around him. Using a free and inventive visual language, Taylor captures presences, stories, atmospheres and social realities that often escape representation, brought together through energetic, expressive painting sustained by colour and a sense of composition. By virtue of his subjects and narratives, as well as his style, Henry Taylor imbues his work with a powerful and distinctive quality. His paintings and installations offer a lucid assessment of our time – poverty, racial and social inequalities, urban and suburban life – while also unfolding a formal reflection on the strength and legacy of modern painting.

The recurring motif of the horse, for instance, emerges as the emblem of this complex pictorial and historical narrative. Associated with the vast landscapes and founding mythologies of the United States, it evokes ideas of freedom and movement. Fragmented, stylised, or quietly present alongside human figures, it appears as an ambivalent image, at once a symbol of emancipation and a reminder of more troubled histories – those of conquest, labour, and constraint.



Henry Taylor,
Untitled, 2019
 Acrylic and spray paint on canvas
 Collection of Aishti Foundation - Beirut, Lebanon
 Photo: Andrea Rossetti

Created for the 58th International Art Exhibition of La Biennale di Venezia in 2019, this triptych by Henry Taylor brings together three historical references spanning the Haitian Revolution to the 20th-century racial violence in the United States. The left-hand panel depicts Toussaint Louverture (1743-1803), leader of the Haitian Revolution and a key figure in the struggle against French colonial rule. The central panel refers to *Remember the Revolution #1* (2004) by conceptual artist Glenn Ligon, a text-based painting inspired by the words of comedian and activist Richard Pryor. Like in the Ligon work, Taylor uses repetition to transform language into a visual motif and questions the transmission of revolutionary history. Lastly, the right-hand panel is based on a photograph of the funeral of Carole Robertson, one of four young girls killed in the racist bombing of the 16th Street Baptist Church (Birmingham, Alabama) in 1963. By placing these references in dialogue, Henry Taylor links revolution, memory and mourning. The work reflects on how histories persist and continue to shape the present.

Room -1.1. The 1990s

In the 1990s, while studying at the California Institute for the Arts (1993–96) and working at the Camarillo State Mental Hospital, Henry Taylor developed an expressive figurative style that gradually became the hallmark of his painting. From this period onwards, he favoured a vivid colour palette and a rapid, direct touch, emphasising the presence and everyday life of his models. Rather than seeking a photographic likeness, Taylor highlights silhouettes and faces with clear, legible contours in compositions that immediately capture the viewer's attention. His painting reflects close attention to the people he meets and the situations he observes. Through these early works, a pictorial language emerged that balances careful observation with an expressive use of form and colour.

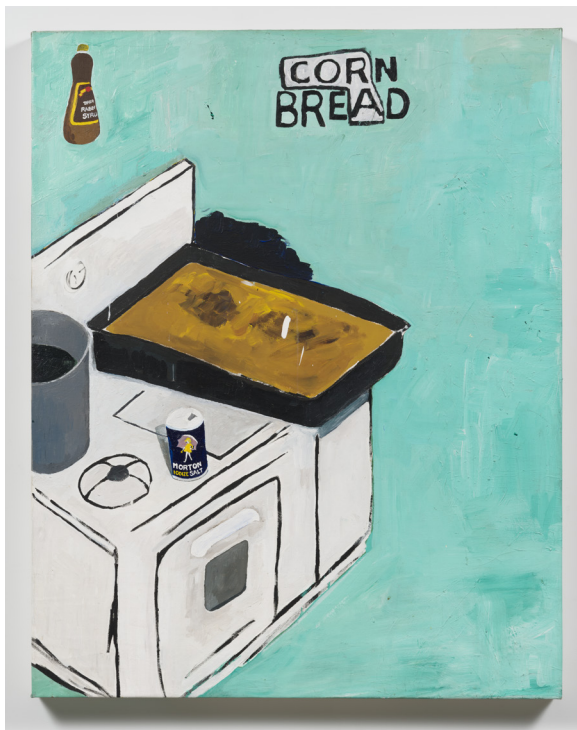


Henry Taylor,
Screaming Head, 1990
Oil on canvas
Photo: Jeff McLane

A solitary figure, body tensed, mouth wide open in a scream that appears both physical and psychological: through expressive, non-idealised painting, Henry Taylor gives form to a heightened emotional state, without specifying its cause. The deliberately distorted face occupies the centre of the composition and forces a direct confrontation with raw emotion. The limited palette, dominated by flat areas of bright blue and yellow, and the formal simplification accentuate the intensity of the scene. “His head has become his mouth,” states the artist: the scream then becomes a concentrated gesture, evoking individual suffering while suspended between interior experience and shared reality.

Salle -1.2. The Weight of the Ordinary

Very early on, the artist began to use objects – cereal boxes, cigarette packets, furniture, suitcases and crates. These painted objects, sometimes small in size, function as pictorial improvisations. More than simple sketches, they are visual archives that reveal his unique way of creating a narrative from what might otherwise be considered ordinary or overlooked. Over the course of his career, this practice evolved into a sustained engagement with reuse in sculptures and assemblages, where the poetics of the ordinary became a formal and narrative playground, combining humour and symbolic associations. Henry Taylor thus explores the poetic and critical power of found materials through assemblages that echo Robert Rauschenberg's *Combines* and the works of Noah Purifoy and David Hammons, for whom everyday objects are vectors of social memory and lived experience.



Henry Taylor,
Cora, (cornbread), 2008
Acrylic on canvas
Photo: Jeff McLane

Taylor transforms a seemingly simple scene – a pan of cornbread, a pot, and a box of salt on top of a white stove – into a deeply personal evocation of his mother, Cora. He surrounds the letters of her first name within the word cornbread painted at the top of the canvas, making a human presence concrete without direct figurative representation. Through the accumulation and arrangement of these everyday objects, Henry Taylor creates an intimate geography: this cornbread is not just a food but a symbol of shared moments, transmission and care. The choice to include a bottle of Brer Rabbit Syrup in the top left corner introduces a more complex historical register. Referencing Br'er Rabbit – a figure popularized through the *Uncle Remus stories* and later commercial imagery – the object quietly recalls the circulation of racialized stereotypes within American visual culture.

Room -1.3. It's like a jungle

In the early 2010s, Henry Taylor created assemblages and installations from plastic jerrycans, which he covered in matte black, giving these containers a monumental and abstract presence akin to Louise Nevelson's sculptures of balusters and crates. The dark volumes seem to replay, in the manner of simulacra, the frontality and verticality of totemic forms traditionally associated with African art, in a critical and ironic reversal.

In the installation *It's like a jungle*, the multitude of objects – jerrycans, broken furniture, cardboard boxes, planks and battens – heaped, stacked and juxtaposed, creates a dense visual rhythm suggestive of a forest. As its title implies, the work playfully and knowingly subverts Western imaginaries around so-called “primitive” or “exotic” arts, prompting reflection on how such forms have been fetishised in the Western canon.



Henry Taylor,
It's like a jungle, 2011
Mixed media
Photo : Keith Lubow

Room -1.4. Bearing Witness

Henry Taylor's figurative paintings, often pared down, frontal and focused on the figure, amplify the psychological intensity of the people depicted. The background - when there is one - remains minimal or neutral, so that clothing, attitude, posture and expression become pure visual forms but also the clues to a story or an inner life. The artist paints his loved ones, strangers he has encountered on the street, marginalised people, but also famous or historical figures, all approached without any social hierarchy.

The elliptical, tightly composed, and highly effective formal language of his paintings situates the work within a broader history of figuration. Taylor sustains a dialogue with artists such as Edouard Manet, Pablo Picasso, Philip Guston, Horace Pippin, and Beckmann without aligning himself with a single stylistic language.

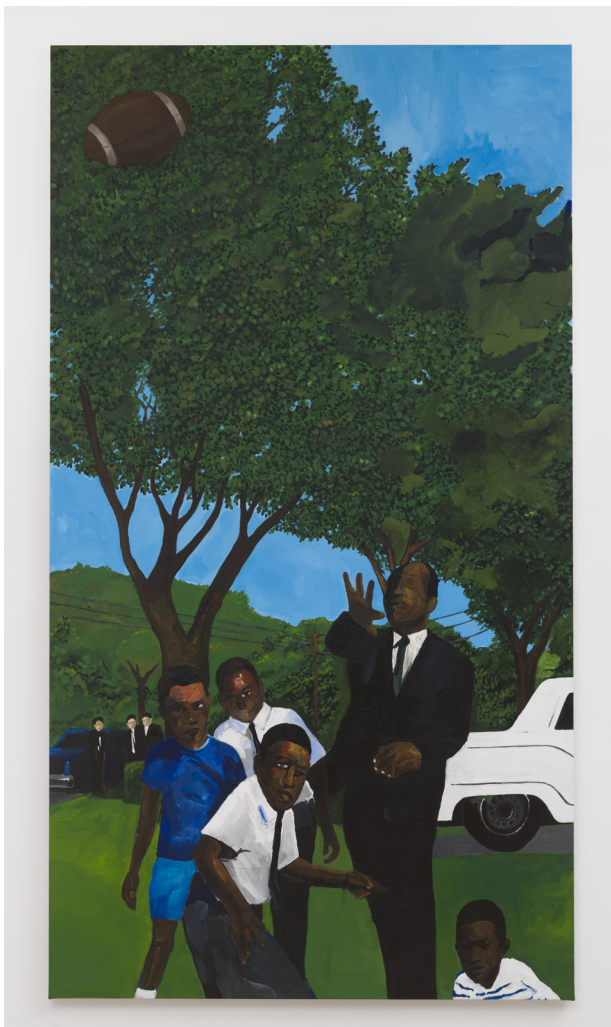


Henry Taylor,
"Split", 2013
Acrylic and charcoal on canvas
The Lumpkin-Bocuzzi Family Collection
Photo : Sam Kahn

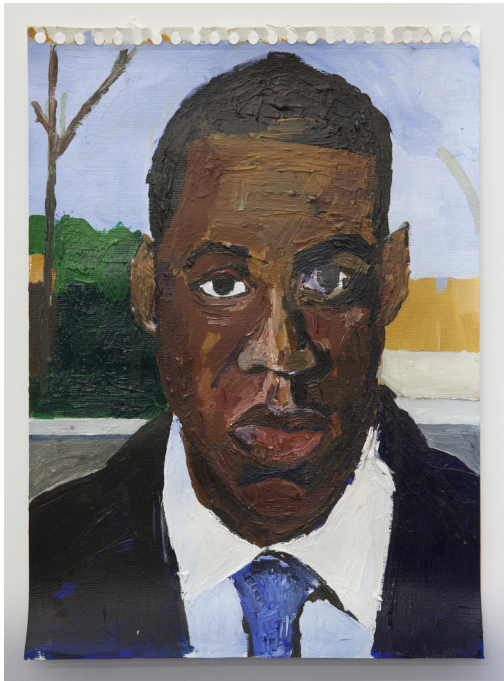
Room 0.1. Figures in Public Memory

Henry Taylor has created a number of monumental works depicting well-known figures from the world of sport, the civil rights movement, and American history, forging his own pantheon of an alternative American narrative. Among them is Jackie Robinson (*A Jack Move - Proved It*), the first Black player since the 1880s to join Major League Baseball in 1947, paving the way for many advances for Black athletes.

His depiction of Martin Luther King, Jr. presents the civil rights leader in an unexpected scene, playing ball with children. Far from the canonical images – speeches, marches or podiums – the work disrupts the conventional modes of commemoration. It becomes a genuine piece of painting in which the moving figures, with barely discernible faces, animate an extraordinary, luminous and fresh landscape rendered in an imposing vertical format. It is this pure moment of play that becomes epic. This shift does not diminish the historical significance of the figure; rather, it alters the way we read it, moving it from a fixed symbolic register to a more human and immediate reading.



Henry Taylor,
Untitled, 2016-22
Acrylic on canvas
Coll. part. Angella and David Nazarian
Photo : Jeff McLane



Henry Taylor,
I Am a Man, 2017
Acrylic on paper
Coll. part.

Henry Taylor painted this portrait of musician and artistic figure Shawn Corey Carter, better known as Jay-Z, for the cover of the New York Times Style Magazine. Rather than confining himself to a representation of celebrity or success, Taylor chooses a title steeped in history, a direct reference to the signs carried by Black workers during the 1968 Memphis sanitation workers' strike, which asserted their humanity in the face of discrimination. This inscription introduces a broader historical resonance, situating the figure within a longer history of demands for dignity, visibility, and social recognition.

Room. 0.2. What Didn't Make the Record

For Henry Taylor, art begins with an active engagement with the world around him: he says of himself “I just hunt and gather” – images, people and objects. He is highly attentive to what passes through his environment, in which everything becomes potential subject matter.

This compendium of lived reality gives his work a dimension that is both social chronicle and an original form of “history painting”– one that focuses on the marginalised, the overlooked, and the urban peripheries. Just as he assembles objects and materials in some of his installations, Taylor composes scenes by juxtaposing places and moments, creating narrative shortcuts or mental images that break free from literal realism, endowing his works with undeniable poetic and pictorial force.



Henry Taylor,
The 4th, 2012
Acrylic on canvas
Coll. Part. Jonathan Sobel and Marcia
Dunn
Photo : Cooper Dodds

A woman tends to a traditional 4th of July barbecue, on America’s national holiday. Beneath the apparent normality of the scene, the absence of overt patriotic symbols and the presence of walls in the background that evoke a prison structure create a subtle dissonance between celebration and social reality. This discrepancy suggests that the promise of the Declaration of Independence commemorated on this day does not resonate in the same way for everyone. It invites us to consider what it means to celebrate freedom when some sections of society remain excluded from the fundamental promises of the nation.

Room 0.3. Common Ground

Henry Taylor's figures are often imbued with a mythological grandeur and presence. Some of his imagery seems to come straight out of 1930s America, from the photographic section of the Farm Security Administration (FSA). Photographers such as Dorothea Lange and Walker Evans travelled the country at that time, documenting the living conditions of the rural working classes during the Great Depression. Their portraits and landscapes, emblematic of the era, have become references in social photography. Taylor's paintings evoke in their own way the gestures, settings and figures of this mythical America: wide, open spaces, rural communities, traces of migration, signs of struggle. Through their scale, presence and colours, these paintings resonate with the past, with history, and with contemporary issues.



Henry Taylor
*Mary had a little... (that aint no
lamb)*, 2013
Acrylic on canvas
Coll. Part. Lonti Ebers, New York
Photo : Sam Kahn

Room 0.4. Between Memory and Observation

Henry Taylor's work can be described as a form of "imaginary realism": creating re-compositions where memory, archive and history resonate with personal and collective imaginaries. In Taylor's work, realism is not mimetic: it arises from the encounter between a lived or documented experience and its reinvention through the sensibility of the artist. In this process, history no longer appears as a fixed succession of events, but as a network of echoes where past and present coexist within the same image. Taylor's painting can thus be read as a form of visual improvisation: motifs, ruptures and reprises follow one another to produce a polyphonic pictorial composition, akin to jazz, where a structure serves as a starting point for free variations. Each element – figure, symbol, text, or colour – functions as a note, called upon to react and adjust according to the internal logic of the work. Taylor often listens to music while painting, sometimes allowing its rhythms and tensions to permeate the image.



Henry Taylor,
Trail, 2005
Mixed media on canvas
Coll. part. Lynn and Craig Jacobson

In this painting, Henry Taylor juxtaposes heterogeneous elements and produces an open narrative based on a mechanism of association: the reference to George Jackson, the incarcerated activist and campaigner against prison injustice, is expressed without a direct portrait; it can be read through the inscription of his inmate ID number A63837, the presence of a sheriff, and the inclusion of an image of Bob Dylan, who dedicated a song to him. The canvas thus articulates different visual and symbolic registers, with no explicit hierarchy, allowing cultural references, figures of power and traces of institutional violence to coexist.



Henry Taylor,
*Go Next Door and Ask Michelle's
Momma Mrs Robinson if I Can
Borrow 20 Dollars Til Next
Week?*, 2017
Acrylic on canvas
Coll. part.
Photo : Sam Kahn

A character wearing a Colin Kaepernick jersey, alluding to the American football player known for his protest against police violence and racial discrimination, looks through bars at both the White House and the Marcy Projects, a social housing complex in Brooklyn where Jay-Z grew up. These two architectural structures encapsulate contrasting social and symbolic realities, between the centre of institutional power and spaces of urban relegation. In another scene, a group of men appear to be about to get into a police van. The different scenes coexist within the same pictorial space, with no hierarchy or temporal separation, creating a tension between images of public recognition, control and surveillance.

Room 0.5. Painting as Necessity

In his work, Henry Taylor reinterprets figures and motifs emblematic of the history of modern painting. This process of reworking, sometimes explicit, sometimes more allusive, underpins the dialogues he engages in with artists such as Édouard Manet and Henri Matisse, as well as the broader tradition of the nude. Among these modern references, Pablo Picasso occupies a particular place. Following the changes that began in the early 20th century – the abandonment of classical perspective, the distortion of bodies, and an openness to non-Western sources – Taylor offers a true reinterpretation of these seminal moments, particularly *Les Femmes d'Alger*. In *From Congo to the Capital, and black again*, the artist replaces Picasso's angular and stylised figures with individually embodied Black women, opening a dialogue with the ambiguities of African references in one of the key works of Western modernism. Taylor recalls a conversation with the artist David Hammons on this subject: "He was talking about Picasso, about how a lot of European art history took things from elsewhere and that maybe we had to steal them back to incorporate them into our own world. That idea stuck with me."



Henry Taylor,
*From Congo to the
Capital, and black again*,
2007.
Acrylic and mixed
media on wood
Coll. Part. Artsy Craft,
LLC



Henry Taylor,
*Forest fever ain't nothing like, "Jungle
Fever"*, 2023
Acrylic on canvas
Coll. Part. Courtesy Hauser & Wirth
Photo : Nicolas Brasseur

Henry Taylor depicts figures resting in a woodland area, in a composition reminiscent of Édouard Manet's *Déjeuner sur l'herbe* (1863). The artist substitutes this seminal reference to Western modernity with a scene imbued with underlying tension, suggested by the presence of a car in the background. The title appropriates the expression "jungle fever," historically linked to colonial and sexual fantasies, and contrasts it with the forest, a lived space rather than an exoticised one. The kneeling figure in the background echoes a recurring motif in the artist's recent work: the evocation of Josephine Baker, recalling the persistence of the fetishisation of Black bodies in the history of the Western gaze.

Room 0.6. In the Wake

Henry Taylor's work often responds to contemporary popular visual culture, from photography and video to art and cinema. These are frequently images that circulate widely in moments of racial crisis – media representations that enter collective consciousness with urgency. Rather than reproducing them literally, Taylor explores the power of painting as a reflective tool, as an accusatory gesture, and as a space for the transfiguration of reality.

His response registers the persistence of these conditions – inequalities, violence and discrimination. Through colour, gesture, and material presence, the work becomes a space in which such images are held and transformed – neither erased nor sensationalised, but sustained within another visual language, they become vehicles of truth and homage.



Henry Taylor,
Gettin It Done, 2016
Coll. Part. Hudgins Family
Acrylic on canvas

The painting depicts a seated man having his hair braided. While the scene is quite mundane, its pictorial execution gives this moment a singular power: the figures, rendered with expressive colours, energetic lines and a frontal framing, stand out against a flat, bright yellow background. The composition transforms an everyday gesture into a monumental image, revealing the strength and dignity of the ordinary.

All works:

© Henry Taylor

Courtesy the artist and Hauser & Wirth

EXHIBITION CURATORS

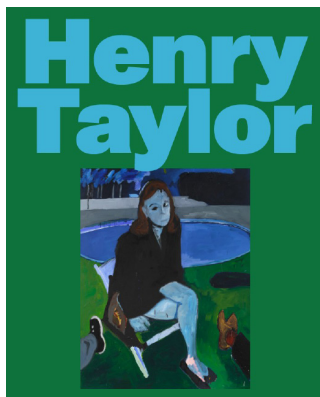
Cécile Debray was nominated in November 2021 as President of the Musée national Picasso-Paris, She is a senior heritage curator and was Director of the Musée de l'Orangerie from May 2017 to November 2021. She was in charge of modern collections at the Musée national d'art moderne / Centre Pompidou from 2008 to 2017, scientific advisor to the General Administrator of the RMN, responsible for programming at the Galeries Nationales du Grand Palais from 2005 to 2008, curator at the Musée d'Art Moderne de la Ville de Paris from 2000 to 2005, and director of the Châteauroux museums from 1997 to 2000. Curator of several major international exhibitions, including: *Gertrude Stein, l'invention du langage* (sept. 2023-jan. 2024, Musée du Luxembourg, Paris), *Faith Ringgold. Black is beautiful* (jan.-juil. 2023, Musée national Picasso-Paris), *Le Modèle noir. De Géricault à Matisse* (march-juil. 2019, Musée d'Orsay, Paris ; sept.-dec. 2019, Mémorial ACTe, Centre caribéen d'expressions et de mémoire de la Traite et de l'Esclavage, Pointe-à-Pître) ; *Derain, 1904-1914, la décennie radicale* (oct. 2017-janv. 2018, Centre Pompidou, Paris) ; *La rétrospective Balthus* (2015, Scuderie dell Quirinale, Rome ; 2015, Villa Médicis, Rome ; 2016, Kunstforum, Vienne) ; *Marcel Duchamp. La peinture même* (2014, Centre Pompidou, Paris) ; *Matisse. Paires et séries* (2012, Centre Pompidou, Paris ; 2013, SMK, Copenhague ; 2013, MET, New York) ; *Matisse, Cézanne, Picasso... L'aventure des Stein* (2011, SFMoMA, San Francisco ; 2011, Grand Palais, Paris ; 2012, MET, New York) ; *Elles@Centrepompidou* (2009, Centre Pompidou, Paris ; 2009/2011 ; SAM, Seattle ; 2012/13, CCBB, Rio)...

She is a member of several boards of directors (EPMO, Musée de l'Impressionnisme de Giverny, AWARE) and juries and art competitions (Prix Art Olympia, Tokyo, 2015; Prix Canson, 2013, Institut d'Études Supérieures d'Art, École du Louvre, chair of the jury for the International Art Book and Film Festival, Filaf 2020, etc.) as well as scientific and artistic committees (Clark Art Institute, Williamstown, United States, curatorial seminar; Centre National du Livre, art books commission, Casa de Velázquez / Académie des Beaux-Arts, FIAC Tuileries, CIMAM - International Committee for Museums and Collections of Modern Art -, Editorial Committee of the Revue de l'Art).

Joanne Snrech is a heritage curator. Formerly head of modern and contemporary collections at the Musée des Beaux-Arts in Rouen (2017-2020), she curated several exhibitions on the presence of major 19th- and 20th-century artists in Normandy, notably Duchamp (2018) and Braque, Miro and Calder (2019). She has also contributed to the development of contemporary art in museums in the metropolitan area. Since 2020, she has been head of paintings at the Musée national Picasso-Paris, where she curated the exhibition *Picasso à l'image* (2021-2022) and the exhibitions *Célébration Picasso, la collection prend des couleurs !* with Cécile Debray in 2023, *Jackson Pollock, les premières années* in 2024 and *Philip Guston. L'ironie de l'histoire* alongside Didier Ottinger in 2025.

EXHIBITION CATALOGUE

A joint publication by Musée national Picasso-Paris – Dilecta



224 pages
130 illustrations
Hardcover
21 × 27 cm
€40 incl. VAT
Bilingual French/English publication
ISBN: 978-2-37372-245-1

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For more information: louisvuitton.com

LOUIS VUITTON

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For more than 50 years, *Libération* has been a major player in the French press, thanks to its front pages, its inimitable style, its battles, its positions... 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 scrutinises cultural and societal changes, launches debates or actively participates in them, and challenges those in power. In recent years, *Libération* has reinvented itself by modernising its editorial offering (more investigative journalism, creation of new newsletters) and launching a new website.



RADIO NOVA

Radio Nova is the radio station of the Grand Mix. Music, of course, but also ideas, points of view, colours. Open to the world and offbeat, Radio Nova has been promoting a free, quirky, human tone since 1981.



MK2 - TROISCOULEURS

TROISCOULEURS is a free monthly cultural magazine focusing 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 cinemas and in more than 250 cultural venues, it strives to make all forms of art accessible to as many people as possible and to promote creative and innovative cinema through offbeat, educational and socially conscious content.



MEDIATION

FAMILY WEEKEND 11 and 12 April

Come and discover or rediscover the Musée national Picasso-Paris with your family during this exceptional weekend. A festive programme combining art, nature and music awaits you. In the garden: concerts and workshops for budding artists; in the museum: tours and workshops tailored to each age group, as well as a treasure hunt to immerse yourself in the collections.

Continuous from 10 a.m. to 12:30 p.m.: creative capsules in the museum garden

10:00-11:00 a.m.: Tour for 0-18 months "My first Picasso"

10.30 a.m.-12.30 p.m.: Workshop tour for 3-5 year olds

11.15 a.m.-12.30 p.m.: Fun family tour "Picasso, Salut l'artiste"

Continuous from 2 to 5.30 p.m.: creative workshops in the museum garden

2:00-3:00 p.m.: workshop with Gaby Bazin

2:30-3:00 p.m.: Concert in the garden

3:30-4:00 p.m.: Concert in the garden

4:00-5:00 p.m.: Workshop with Gaby Bazin

4:30-5:00 p.m.: Concert in the garden



THE METAMORPHOSES OF GUERNICA



From 8 April 2026 to 6 September 2026, the Musée national Picasso-Paris will present a unique virtual reality experience dedicated to the masterpiece *Guernica*.

Co-produced by Paris-based content production company Lucid Realities and global arts and technology initiative VIVE Arts, *The metamorphoses of Guernica* offers a unique immersion into the heart of one of the major masterpieces of the 20th century. This experience traces the history of Pablo Picasso's monumental painting, from its commission for the 1937 International Exhibition in Paris to its status as an icon and symbol of peace.

The experience invites viewers to journey through a series of significant moments and places: the Spanish Republican Pavilion, where the work was first revealed to the public; the ruins of the Basque town of Gernika after the bombing that inspired the painting; the Parisian studio of the Grands-Augustins, where the work was created; and finally the various locations the canvas travelled to before its permanent installation at the Reina Sofía Museum in Madrid.

The narrative is carried by the voices of two privileged witnesses: that of the writer Juan Larrea, a member of the Spanish Republican delegation, and that of Dora Maar, a surrealist artist and the artist's companion, whose anti-fascist commitment was decisive in the birth of this political work and who documented the genesis of the work through a series of photographs.

At the crossroads of art history and sensory immersion, *The metamorphoses of Guernica* offers a new way of understanding the history of this universally significant work, echoing the collections of the Musée national Picasso-Paris, which provide an overview of his entire oeuvre and preserve preliminary studies, archival documents and a body of work closely linked to the creation of *Guernica*.

"The Musée national Picasso-Paris wanted to complement the visit to its collections with a VR film presenting *Guernica* (1937), one of Picasso's major works. This painting, emblematic of his commitment against the Franco regime and an essential work in 20th century history, marks an important stage in his career. It was important to evoke it, using VR technology, within the world's largest public collection of Picasso's works. This immersive experience allows visitors to understand the historical context, complex genesis and widespread reception of this masterpiece, now housed at the Museo Centro de Arte Reina Sofía in Madrid, thanks to the archives and writing of director Nicolas Thépot (Lucid Realities) and the museum's scientific advisory board.", **Cécile Debray, President of the Musée national Picasso-Paris**

"Developing new access points for audiences to experience cultural heritage is a foundational principal for VIVE Arts. As new technologies open previously closed doors to history, we are delighted to collaborate with forward-thinking institutions like Musée national Picasso-Paris to bring this mission to action. *The metamorphoses of Guernica* takes a seminal work by Pablo Picasso as its foundation, and utilizes the best affordances of immersive tech to shed new light on the famed painting's creation and lasting cultural impact. We can't wait for audiences to experience this fresh, contemporary perspective on a beloved touchstone of modern art history.", **Celina Yeh, VIVE Arts executive director**

Presented in the auditorium of the hôtel Salé, this immersive experience also echoes the rooms on the third floor dedicated to Picasso during the Second World War, in the late 1930s and during the Occupation.

The director: Nicolas Thépot

Nicolas Thépot is an author and director. He worked on the series "Orsay en Mouvements". He also created the mini-series "Oubliez-moi" for france.tv and the magazine "L'Œil de links" for Canal+. Recently, Nicolas has worked on cultural mediation projects for the Hôtel de la Marine, La Cité Internationale de la langue française, the Muséoparc d'Alésia and the Cité du vin de Bordeaux. He is also the director of the virtual reality experience "Claude Monet - L'obsession des nymphéas" co-produced with the Musée d'Orsay.

"To speak of Guernica today is to refuse to allow painting to be a decoration of history, but rather its denunciation.", *Nicolas Thépot*

The producer: Lucid Realities

Lucid Realities is a content production company dedicated to immersive and interactive writing, based in Paris and founded in July 2018. For us, XR is much more than a technology; above all, it is an opportunity to create a new form of experience that harnesses the emotional power of virtual reality for writers and authors who want to have a social or educational impact, or simply transport us into their stories.

Complete filmography: www.lucidrealities.studio

VIVE Arts (HTC) is a global arts and technology initiative redefining how culture is created, experienced, and preserved through the power of digital mediums. VIVE Arts commissions, produces, and distributes groundbreaking immersive experiences in partnership with world-class artists and institutions—expanding creative possibilities for artists and enabling institutions to animate cultural heritage in bold new ways that reach wider audiences. With unmatched expertise in the arts, culture, and technology, VIVE Arts empowers artists and institutions to harness immersive arts and technologies. This opens new modes of storytelling, experimentation, and exhibition and fosters a dynamic ecology for digital innovation in the arts, from creation through to distribution. Since its founding in 2017, VIVE Arts has realized more than 75 projects worldwide and stands at the forefront of advancing culture through technology.

<https://www.vivearts.com/>

An exhibition presented with the support of VIVE Arts
Co-producers: Musée national Picasso-Paris, VIVE Arts
Distribution and exploitation: Unframed Collection

Practical information:

Ages 10 and up

15 minutes experience, available in French, English, Spanish and Mandarin

Price: €7

Access: Museum auditorium, accessible during museum opening hours (Tuesday to Sunday from 10 a.m. to 6 p.m.)





CAHIERS D'ART. MODERNITY AND ARCHAISM

Curated by Cécile Godefroy and Johan Popelard

From 3 April to 8 November 2026

To mark the centenary of the founding of *Cahiers d'art*, a journal established in 1926 by Christian Zervos, the Musée Départemental d'Art Moderne (MDAM) - Zervos Collection presents the exhibition *Modernity & Archaism*.

A unique exploration of the pivotal role played by *Cahiers d'art* in shaping a philosophy of artistic modernity, based on a constant dialogue between the

avant-garde movements of the 20th century and the most ancient artistic forms.

Close to Pablo Picasso, for whom he produced the catalogue raisonné, but also to Joan Miró, Fernand Léger, Alexander Calder, Alberto Giacometti and Wassily Kandinsky, Christian Zervos championed a conception of modernity as the heir to the arts of the past. Between 1926 and 1960, *Cahiers d'art* brought together, within its pages, contemporary creation and so-called 'archaic' arts. Modern paintings, African sculptures, prehistoric objects, ancient arts and ritual forms come together here, inviting us to rethink the traditional boundaries of art history.

Spanning all areas of the museum, the exhibition draws on the richness of the Zervos Collection, held in Vézelay, and juxtaposes it with works from the collections of the Musée national Picasso-Paris, as well as prestigious regional and national loans. Much like the journal, the exhibition invites visitors on a journey through forms and eras, revealing the enduring nature of certain motifs, gestures and imaginaries across time.

This exhibition forms part of the MDAM's ongoing process of transformation and expansion, driven by its partnership with the Musée national Picasso-Paris. It reflects the museum's ambition to bring major, landmark exhibitions to Vézelay that are accessible to all, whilst showcasing an exceptional artistic heritage.

HORS LES MURS

VENICE

PICASSO, MORANDI, PARMIGGIANI STILL LIFES

Curated by Cécile Debray

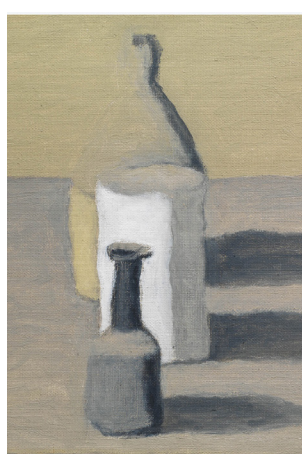
From 6 May to 25 July 2026

On the occasion of the 61st Venice Biennale, **Tornabuoni Art**, in collaboration with the **Musée national Picasso-Paris**, **Fondazione Musei Civici di Venezia** and **Istituzione Fondazione Bevilacqua La Masa**, presents *Picasso, Morandi, Parmiggiani. Still Lifes*, an exhibition curated by Cécile Debray, President of the Musée national Picasso-Paris.

Three masters of modern painting, three approaches to the object. Based on a carefully selected and demanding selection of still lifes by **Pablo Picasso** (1881-1973), **Giorgio Morandi** (1890-1964) and **Claudio Parmiggiani** (born in 1943), the exhibition offers a dialogue on the question of representation, between capturing and covering up reality through the staging of the object in the studio laboratory.

From Picasso's bricolages, assemblages and deconstructions, which develop a new pictorial language while reviving the figure of Memento Mori, to **Morandi's astonishing serial compositions** based on white-painted bottles arranged on the shelves of his studio, erected as timeless and metaphysical motifs, to **Parmiggiani's works, shadows of smoke from objects**, like so many questions about disappearance and absence, which reformulate contemporary Vanitas.

Following the exhibitions devoted to Alighiero Boetti and Alberto Burri organised by Tornabuoni Art at the Fondazione Giorgio Cini in 2017 and 2019, this thematic exhibition is a continuation of *On Fire* (2021), which brought together six modern and contemporary masters for the first time around the theme of fire as a tool for creation. In 2026, Tornabuoni Art's new exhibition event will focus on the object as a perennial subject of painting, bringing Picasso, Morandi and Parmiggiani **into conversation for the first time**.



Fourteen masterpieces from the Musée national Picasso-Paris will be exhibited in the Fondazione Bevilacqua La Masa on St Mark's Square, tracing the Spanish master's explorations of the object from the 1900s to the 1950s. They will be displayed alongside an **equal number of paintings by Morandi** from prestigious public and private collections in Italy and abroad.

Among them, a **Cubist still life from 1914 from the Centre Pompidou collections** will be one of the highlights of the exhibition, illustrating the structuring aspect of the relationship between the two painters. Such institutional loans will be accompanied by rediscoveries, the fruit of the gallery's research, such as a rarely exhibited painting by **Morandi from 1945-46, which will return to Venice** for the first time since it was exhibited by its author in 1962 at the XXXI Art Biennale.

Having frequented Morandi's studio during his studies, Parmiggiani's ethical relationship with the Bolognese master is well known and visible in his *Delocazioni*, for which the artist will create a **monumental site-specific installation** for the exhibition. These famous works will be complemented by **sculptures from the artist's studio**, which trace his entire career since the 1970s. These assemblages are sure to echo **the sculptural work of Picasso**, also from the collections of the Musée national Picasso-Paris.

Deliberately anachronistic, the exhibition curator has devised a journey that blends formal and conceptual links between the three artists, offering a genuine **meditation on the pictorial genre of still life** and reviving its original purpose: an invitation to reflect on time, finitude and the human condition.

The exhibition will be accompanied by an illustrated catalogue, published by Forma Edizioni, edited by Cécile Debray. It will feature texts by Cécile Debray, Lorenzo Balbi, Director of the Museo d'Arte Moderna di Bologna (MAMbo), and Bruno Corà, President of the Fondazione Burri.

LES HYBRIDES

Since September 2025, the Musée national Picasso-Paris has launched a season of 10 live performance events as part of a new line-up of evening cultural programming. The museum has already welcomed Bintou Dembélé, Rocé, Carmel Loanga, Koki Nakano and Tess Voelker, and will host other major artists during the second half of the season!



Marion Motin x Sopico
Friday 27 February 2026

For the first time, choreographer and dancer Marion Motin and rapper-guitarist Sopico will meet on stage at the Picasso Museum in a unique performance. Through movement and lyrics, they will share a common language imbued with power, sensuality and vulnerability. A major figure in contemporary and urban dance, Marion Motin, founder of the Les Autres company and choreographer for the Paris Opera, Stromae, Dua Lipa and Madonna, will join forces with Sopico, a unique figure in French rap, who rose to fame in the Colors series and on Arte's "Dans Le Club" program.



Anaïs Rosso
Friday, 13 March 2026

For this seventh Hybrides evening, the museum will welcome singer, guitarist and performer Anaïs Rosso, one of the rising stars of the French music scene. Creating a timeless universe that blends blues, hip-hop and indie, Anaïs Rosso weaves a vibrant soundscape that mixes genres and her diverse inspirations. Accompanied by a saxophone and keyboard, she will present excerpts from her first EP at the Musée Picasso, signed to the prestigious label NØ FØRMAT!, home to visionary artists such as Chilly Gonzales, Richard Bona and Oumou Sangaré.



Jay Ramier & Friends
Friday 10 April 2026

For the eighth edition of Les Hybrides, the Musée Picasso will welcome multidisciplinary artist and European graffiti pioneer Jay Ramier. His work, which draws on jazz, rap, rhythm and blues and Caribbean music, celebrates the porosity of cultures and identities. During this evening, he will take over the museum's spaces for a unique performance inspired by the exhibition dedicated to Henry Taylor. Accompanied by cellist Vincent Segal, flutist Yann Cléry and performer Jamika Ajalon, he will combine poetry and music to explore the black condition and Creole heritage.



La Mona
Friday, 22 May 2026

The famous La Mona party will be moving to the Picasso Museum, which will be transformed into a pop-up club for the occasion! Founded by DJ and producer Nick V in 2008, La Mona is a space for freedom and celebration where bodies express themselves to house and disco music. Before giving free rein to the celebration of movement, at the start of the evening, the audience will be invited to take part in La Mona's famous dance class to learn whacking, a vibrant tribute to this dance style that originated in the 1970s in the LGBTQIA+ clubs of the African-American and Latino community in Los Angeles.



DJ Lass
Friday, 19 June 2026

To bring this season of Les Hybrides to a spectacular close, the Musée Picasso invites the public to enjoy the garden of the Hôtel Salé during a grand festive evening! After visiting the exhibition spaces, the public will be able to dance to the beats of DJ Lass, who will offer an electrifying mix of African music, contemporary hip-hop and classics from the 1990s revisited with exhilarating ease. Revealed by the contagious energy of his La Fibre parties, DJ Lass quickly found himself on stage alongside Dadju, Franglish, Genezio and Ronisia. He opened for Discovered thanks to the infectious energy of his La Fibre parties, DJ Lass quickly found himself on stage alongside Dadju, Franglish, Genezio and Ronisia. He opened for rapper SDM in March 2025 at the Accor Arena.

CURRENTLY AT THE MUSEE PICASSO

The Permanent Collection

COMING SOON AT THE MUSEE PICASSO

Event Programming, Les Hybrides

Anaïs Rosso

Friday 13 March 2026

Jay Ramier & Friends

Friday 10 April 2026

La Mona

Friday 22 May 2026

DJ Lass

Friday 19 June 2026

Exhibitions:

Henry Taylor, Where thoughts provoke

8 April to 6 September 2026

The metamorphoses of Guernica (virtual reality experience)

8 April to 6 September 2026

Total Schwitters

6 October 2026 to 7 January 2027

VISUELS

ROYALTY-FREE VISUALS FOR THE PRESS

All works:
© Henry Taylor
Courtesy the artist and Hauser & Wirth



Poster of the exhibition



Henry Taylor,
LOOK, 2015
Acrylic on canvas
Coll. Part. Young family, NY
Photo: Sam Kahn



Henry Taylor,
Served up, 2009
Acrylic on canvas
Coll. Part. Hudgins Family



Henry Taylor,
From Congo to the Capital, and black again, 2007
Acrylic and mixed media on wood
Coll. Part. Artsy Craft, LLC



Henry Taylor,
It's like a jungle, 2011
Mixed media
Photo : Keith Lubow



Henry Taylor,
Untitled, 2016-22
 Acrylic on canvas
 Coll. part. Angella and David Nazarian
 Photo : Jeff McLane



Henry Taylor,
"Split", 2013
 Acrylic and charcoal on canvas
 The Lumpkin-Bocuzzi Family Collection
 Photo : Sam Kahn



Henry Taylor
Untitled (Wall Sculpture),
 2012
 Mixed media
 Coll. Part. Holly and Jonathan
 Lipton
 Photo: Adam Reich



Henry Taylor
*Mary had a little... (that aint
 no lamb)*, 2013
 Acrylic on canvas
 Photo : Sam Kahn



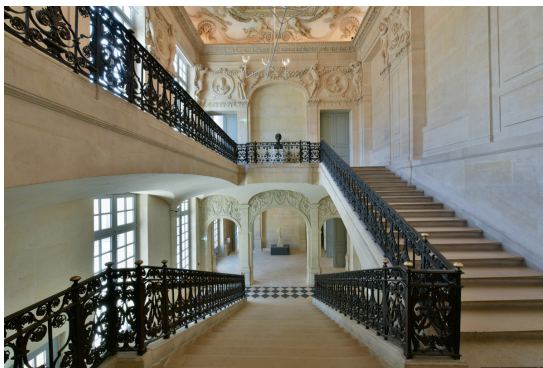
Henry Taylor
*WHO KNEW I WOULD PAINT
 YOU BLUE*, 2025
 Acrylic and collage on canvas
 Photo : Paul Salveson

VUES DU 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° 3 008
au 95 rue Vieille du Temple
Station n° 3 002
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

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 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 €

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