

PICASSO

Expérience en
réalité virtuelle

8 avril —
6 septembre
2026



LES MÉTAMORPHOSES DE

GUERNICA

Musée Picasso Paris



Une expérience en réalité virtuelle de Nicolas Thépot

THE METAMORPHOSES OF GUERNICA
PRESS KIT



SUMMARY

The metamorphoses of Guernica 3

Statement of intent 5

Sequences (excerpts) 6

Chronology 8

Generic 11

About 12

Partners 13

**Currently and coming up at
the Musée national Picasso-Paris** 14

Royalty-free images for the press 15

Views of the Musée national Picasso-Paris 16

Practical information 17

Contacts 18

THE METAMORPHOSES OF GUERNICA

VIRTUAL REALITY EXPERIENCE

8 APRIL - 6 SEPTEMBER 2026

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 Sofia 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**

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

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



STATEMENT OF INTENT

The Musée national Picasso-Paris wanted to enhance the visitor experience of its collections with a virtual reality (VR) film showcasing Picasso's major work, *Guernica* (1937). This iconic painting, which symbolises his opposition to Franco's regime and stands as an essential work in the 20th century art history, marks a pivotal moment in his career. It was important to highlight it, through the use of VR technology, within the world's largest public collection of Picasso's works. Based on archival research, this 15-minute immersive experience allows viewers insight into the historical context, complex genesis and widespread reception of this masterpiece, now housed at the Museo Centro de Arte Reina Sofía in Madrid.

The film, *The metamorphoses of Guernica*, offers a unique insight into one of the major masterpieces of the 20th century. This virtual reality experience traces the history of Pablo Picasso's monumental painting, from its commission for the 1937 Paris International Exhibition to its status as an icon and symbol of peace.

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

The narrative is told through 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 partner, whose anti-fascist commitment was decisive in the creation of this political work and who documented its genesis 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 work of universal significance, in dialogue with the collections of the Musée national Picasso-Paris, which provide an insight into his entire oeuvre and house preliminary studies, archival documents and a body of work closely linked to the creation of *Guernica*.

SEQUENCES (EXCERPTS)

Dora Marr: Paris, “International Exhibition of Arts and Techniques Applied to Modern Life”. The event was supposed to celebrate peace and modernity, but it revealed a deep evil. The shadow of the Nazi eagle looms over Europe. Under pressure from nationalists, peoples are tearing themselves apart. Here in Paris, we are calling for mobilisation with the group of revolutionary and anti-fascist intellectuals “Contre-Attaque” (Counterattack); André Breton, Paul Eluard, George Bataille and many other artists. It was Paul Eluard, the poet, who introduced me to Picasso. My name is Henriette Théodora Markovitch, but I have chosen to call myself Dora Maar, artist and photographer.

Juan Larrea: Exiled in France like me, Picasso lived in a state of great tension, anguished by the drama unfolding among the Spanish people. Through a military coup, the nationalist rebellion led by General Franco opposed the democratically elected republican government, sparking a civil war.

Dora Maar: I was the one who found him this studio on Rue des Grands Augustins. This is where we would meet with the “Contre-Attaque” group. It's large; Balzac used it as the setting for his short story *Le Chef-d'œuvre inconnu*, which Pablo finds very amusing.



Juan Larrea: On 26 April 1937, in a small corner of the Iberian Peninsula, one of the events that deeply moved and stirred the conscience of our century took place. It was a Monday, market day in the Basque town of Gernika, not far from Bilbao. At four o'clock in the afternoon, first one, then two German planes appeared in the clear sky and dropped a dozen bombs, spreading panic and death among the defenceless population.



Dora Maar: in Paris, indignation rose to the level of uncontrollable anger. Picasso's studio was besieged by artists and writers; the subject had become an obsession. I urged Pablo to relieve the anguish afflicting the world with a word, a phrase. Four days after the bombing, Picasso picked up his pencil and never put it down again.



This violence and rage that I often witness must now be expressed on canvas. Four days after the bombing, Picasso picks up his pencil and never puts it down again... convinced that artists cannot and must not remain indifferent to a conflict in which “the highest values of humanity are at stake”.



Juan Larrea: In 1938, to raise awareness of the Republican cause, *Guernica* began an international tour to raise funds for Spanish refugees. After Oslo and Copenhagen, I accompanied the painting across the Channel to the White chapel Gallery in London. In the spring of 1939, Picasso did not want the work to remain in a Europe at war. *Guernica* was sent to the United States to continue its charity tour.

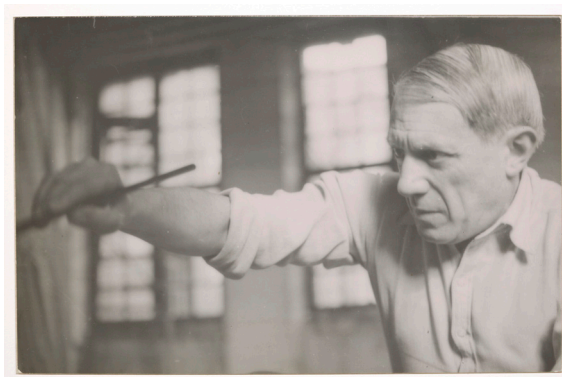
Dora Maar: *Guernica*. The name of the Basque town entered the annals of history painting alongside *The Massacre of the Innocents*, *The Battle of San Romano*, *The Triumph of Death* and *The Third of May 1859*.



CHRONOLOGY

Guernica, an iconic work in the history of art, is a political symbol that artists and citizens have adopted to denounce contemporary conflicts and the oppression of minorities. In doing so, they all seem to be echoing the words Picasso spoke in 1945:

“ No, paint is not meant to decorate flats: it is an offensive and defensive weapon against the enemy.¹ ”



Maar Dora (known as), Markovitch Henriette Théodora (1907-1997)
Paris, Musée national Picasso-Paris
© GrandPalaisRmn (Musée National Picasso-Paris) / Adrien Didierjean



The town of Guernika in ruins after the bombing of 26 April 1937
Paris, Musée national Picasso-Paris
© GrandPalaisRmn (Musée National Picasso-Paris) / Adrien Didierjean

Late 1936 - early 1937: Whilst Paris was preparing for the *International Exhibition of Arts and Technology*, the Spanish Republic, embroiled in a civil war, established its national pavilion as a symbol of resistance against General Franco's coup d'état. Max Aub and Juan Larrea, cultural attachés at the Spanish Embassy in Paris, commission Pablo Picasso to create a large painting for the pavilion designed by the architects Josep Lluís Sert and Luis Lacasa.

April 1937: Far from depicting the war, Picasso's initial sketches revolve around the classical theme of the painter and his model.

26 April 1937: The small Basque town of Gernika is attacked by aircraft from the Nazi German army and the Italian fascist regime, allies of Franco's forces. Causing hundreds of deaths, it is the first mass civilian bombing in history and a testing ground for Hitler as he prepares for total war.

28 April 1937: In Paris, photographs and eyewitness accounts of the bombing are published in the press. His partner, Dora Maar, a surrealist photographer and anti-fascist activist, along with his friend the poet Paul Eluard, encourage Picasso to publicly champion a political cause by seizing upon this historic tragedy.

¹ Simon Tery, "Picasso is not an officer in the French army" in *Les lettres françaises*, Paris, 24 March 1945, p. 5.



Maar Dora (known as), Markovitch Henriette Théodora (1907–1997)
Paris, Musée national Picasso-Paris
© GrandPalaisRmn (Musée National Picasso-Paris) / Mathieu Rabeau

1 May 1937: Picasso produced an initial sketch, followed by 41 others, choosing to depict victims of the bombing. Maar, commissioned by Christian Zervos to photograph the process for *Cahiers d'art*, documents the evolution of the composition and the experiments with coloured wallpaper, which were ultimately abandoned in favour of black and white, more in keeping with the gravity of the subject and better suited to the work's media dissemination.

24 May 1937: *The International Exhibition of Arts and Technology* opens. The global political climate is extremely tense, as reflected in the aggressive confrontation between the eagle and the Soviet couple depicted on the imposing pavilions of Germany and the USSR.

4–5 June 1937: Picasso completes his large painting *Guernica*.

12 July 1937: The Spanish Republican Pavilion is inaugurated: curator José Gaos presents works by predominantly Spanish artists denouncing Franco's massacres. Paintings and sculptures by Joan Miró, Julio González and Alexander Calder stand alongside the large canvas *Guernica*, as well as Picasso's cement sculpture, *La femme au vase*.



Spanish Republic Pavilion, 1937
Paris, Musée national Picasso-Paris
© GrandPalaisRmn (Musée National Picasso-Paris)



Speech at the conference for aid to Spain in Whitechapel, London, 1938
Paris, Musée national Picasso-Paris
© GrandPalaisRmn (Musée National Picasso-Paris) / image GrandPalaisRmn



Milan 1953
Perotti Mario (1909–1999)
Paris, Musée national Picasso-Paris
© GrandPalaisRmn (Musée National Picasso-Paris) / Adrien Didierjean

January–April 1938: *Guernica* was then exhibited in Norway, Denmark and Sweden alongside works by modern artists.

October 1938 – September 1939: *Guernica* embarked on a long journey around the world to raise funds in support of the Spanish Republicans: first to England, then to the United States, visiting New York, Los Angeles, San Francisco and Chicago.

1939–1953: Whilst the Museum of Modern Art in New York (MoMA) was organising a retrospective of Picasso's work with several stops (St Louis, Boston, Cincinnati, Cleveland...), the outbreak of the Second World War forced the artist to keep several works, including *Guernica* and its sketches, in the United States.

1953-1956: In the aftermath of the war, Picasso joined the French Communist Party, publicly committing himself to the cause of peace. *Guernica* gradually became a symbol of the fight against barbarism. The painting featured in several major retrospectives dedicated to the artist in Milan, São Paulo, Paris, Munich, Cologne, Hamburg, Brussels and Stockholm.



Decorative Arts Paris, 1955
Adant Hélène (1903-1985)
Paris, Musée national Picasso-Paris
© GrandPalaisRmn (Musée National Picasso-Paris)
/ image GrandPalaisRmn



Nationalmuseum, Stockholm, en octobre 1956
Kary H. Lasch
©Musée national Picasso-Paris



MoMA, New York, 1955
Soichi Sunami (1885-1971)
Paris, Musée national Picasso-Paris
© GrandPalaisRmn (Musée national Picasso-Paris) /
Adrien Didierjean

1957: *Guernica* takes part in a new touring exhibition in the United States (New York, Chicago, Philadelphia), before returning to the galleries of MoMA.

1969: Picasso states in the newspaper *Le Monde* that *Guernica* will only return to Spain once “democratic freedoms have been restored”.

8 April 1973: Picasso dies at his home in Mougins, in the south of France.

1975: Franco dies on 20 November.

1977: In Spain, the first free elections since 1936 are held and a new constitution is approved the following year.

9 September 1981: *Guernica* is finally returned to Spain in accordance with the artist’s wishes. The painting is exhibited at the Casón del Buen Retiro (now the Prado Museum) in Madrid.

June 1992: *Guernica* is permanently transferred to the Museo Nacional Centro de Arte Reina Sofía in Madrid.

GENERIC

A VR experience by

Nicolas Thépot

With contributions to the script by

Catherine Sauvat

François Dareau

Featuring the voices of

Jordi Bataille-Lopez (Juan Larrea)

Manon Rony (Dora Maar)

Produced by

Chloé Jarry

Original music by

Rémi Boubal

A production by

Lucid Realities

In co-production with

Musée National Picasso - Paris

VIVE Arts

With the support of

CNC

With the invaluable collaboration of
Musée National Picasso-Paris for historical
content and archives

Production team

LUCID REALITIES

Art Directors

Nicolas Thépot

Hugo Peillet

3D Graphics

Hugo Peillet

Léa Dervyn

Valentine Maugard

Romy Desmargez

Lead Developer

Paul Viudes

Tech Artists

Théotime Calandra

Gaël Didier-Bezault

Sound Design

Côme Jalibert

Paloma Menighetti

Nathan Benard

Studio Cosmotone

Production Manager

Emma Genet

Production Assistants

Maxime Goletto

Valéria Ilyashenko

Administration

Romain Hirschmann

Juliette Fontaine

Benjamin Zenou

For works by Pablo Picasso

© Succession Picasso 2026

MUSÉE NATIONAL PICASSO-PARIS

President

Cécile Debray

Director

Julien Sérignac

Collections and research

Sébastien Delot, director

Production

Sophie Daynes-Diallo, director

Communications and outreach

Leslie de Ferran-Lechevallier, director

Resources and finance

Pierre Vialle, director

Building services, operations, security,
and systems information

Lila Dida, director

Director of the Picasso Museum Foundation

Académie des beaux-arts

Kara Lennon Casanova

VIVE ARTS

Executive Director

Celina Yeh

Head of Global Partnerships

Leigh Tanner

Head of Programme

Samantha King

Curatorial and Project Manager

Oxana Chvyakina

Distribution / Operations

UNFRAMED COLLECTION

Head of Development

Alexandre Roux

Technical Director

Julien Déis

Exhibition Project Manager

Sara Fatucci

Marketing Project Manager

Louise Coulet

© Lucid Realities – Musée national Picasso-Paris
– VIVE Arts, 2026

lucid
realities

PICASSO
MUSEUM
PARIS

VIVEARTS

CNC

UNFRAMED
COLLECTION

ABOUT

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.

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

lucid
realities

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/>

VIVEARTS 

PARTNERS

PARIS PREMIÈRE

Paris Première, the channel for fashion and all cultures, is proud to be partner of this experience at the Musée national Picasso-Paris. Paris Première, the leading cultural channel for over 35 years, supports culture in all its diversity: exhibitions, theatre, shows, cinema, music and festivals,

By associating itself with events selected for their consistency with the spirit of the channel, Paris Première affirms its attachment to the world of the arts, show business and entertainment.

Paris Première is available on DTT, satellite, cable, ADSL and mobile phones. You can watch Paris Première free-to-air on DTT channel 41 every day from 6pm to 9pm and from 10am to 1pm at weekends.



INSERT

Insert is part of the Phenix group, which operates in the print and digital urban billboard, mall and social media markets. Insert has 37,000 print displays and 12,000 advertising tables in 800 establishments across France, in towns and cities with more than 100,000 inhabitants. Its 4 formats: 1m², 60x80, 40x60 (dedicated to the cultural sector), 53.5 Rond offer a wide range of communication possibilities. With its presence in local shops, Insert is part of the everyday life of the French, with a 100% pedestrian audience of 16 million people a week.



CURRENTLY AT THE MUSÉE PICASSO

Permanent collection

COMING UP AT THE MUSÉE PICASSO

Cultural program, 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

VISUALS

ROYALTY-FREE IMAGES FOR THE PRESS



Exhibition poster



Sequence:
Atelier des Grands-Augustins
© Lucid Realities, Musée national Picasso-Paris,
VIVE Arts 2026



Sequence:
The painting's journey to London
© Lucid Realities, Musée national Picasso-Paris,
VIVE Arts 2026



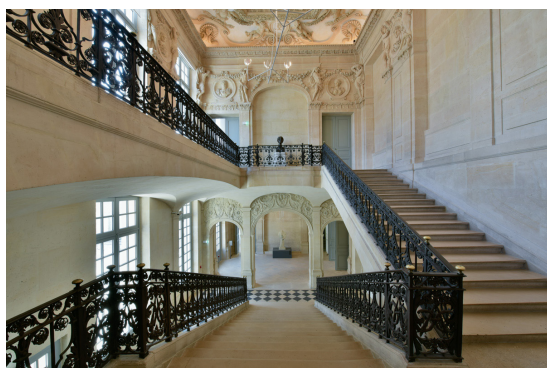
Sequence:
the town of Guernica
© Lucid Realities, Musée national Picasso-Paris,
VIVE Arts 2026

VIEWS OF THE MUSÉE NATIONAL PICASSO-PARIS

ROYALTY-FREE IMAGES 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 (Pan's Flute), Pablo Picasso,
1923, MP79 © Picasso Estate 2024



© Musée national Picasso-Paris

PRACTICAL INFORMATION

PRACTICAL INFORMATION - *THE METAMORPHOSES OF GUERNICA*

Ages 10 and up

15-minute 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.)

ACCESS

5 rue de Thorigny,
75003 Paris

Metro

Line 1 Saint-Paul
Line 8 Saint-Sébastien-Froissart
Line 8 Chemin Vert

Bus

20 - 29 - 65 - 75 - 69 - 96

Vélib'

Station no. 3008
at 95 rue Vieille du Temple
Station no. 3002
at 26 rue Saint-Gilles

OPENING HOURS

9:30 a.m. to 6 p.m.
Every day except Mondays, 1 January,
1 May and 25 December.

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 request personalised assistance by contacting: accessibilite@museepicassoparis.fr

MUSEUM SHOP

Bookshop and gift shop in the museum (open during museum opening hours)
01 58 65 15 52
librairie-boutique.picasso@rmngp.fr

ROOFTOP CAFÉ

Open Tuesday to Friday
10:30 a.m. – 6 p.m.

PRICES

Admission ticket
Full price: €16 / Reduced price: €12
To avoid queues, we recommend booking your ticket in advance at billetterie.museepicassoparis.fr

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

PICASSO PASS

For unlimited access and skip-the-line entry, as well as many benefits at the museum and its partners, become a member of the Musée national Picasso-Paris!

All the information can be found on our website under the heading: Reservations/Individuals/PicassoPass Membership

AUDIO GUIDE

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

CONTACTS

PRESS RELATIONS

CLAUDINE COLIN COMMUNICATION

Alexandre Holin

alexandre.holin@finnpartners.com

+33 (0)1 42 72 60 01

COMMUNICATION MUSÉE NATIONAL PICASSO-PARIS

Naëma Stamboul

Head of the Communications Department

naema.stamboul@museepicassoparis.fr

+33 (0)1 42 71 25 28

THE MUSÉE NATIONAL PICASSO-PARIS ON SOCIAL MEDIA

 @MuseePicassoParis

 @museepicassoparis

 @musee-picasso-paris

 @museepicassoparis



www.museepicassoparis.fr