

PICASSO. SCULPTURES

PRESS KIT



March 8 - August 28 2016

Musée Picasso Paris



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1. THE MUSÉE NATIONAL PICASSO-PARIS CELEBRATES SCULPTURE

After a triumphant reopening that attracted one million visitors, the Musée national Picasso-Paris presents its first major international exhibition: "Picasso. Sculptures".

Following the "Picasso Sculpture" retrospective at the Museum of Modern Art (MoMA) in New York, organised in partnership with the Musée national Picasso-Paris (10 September 2015-7 February 2016), the aim of the "Picasso. Sculptures" exhibition, which is to be held at the Hôtel Salé from 8 March to 28 August 2016, is to contemplate the artist's sculptures from a different angle - the "multiple" - through series and variations, casts, reproductions and enlargements, produced from the original sculptures. Featuring over 240 pieces, it is the largest collection of his sculpted work assembled since the *Picasso Sculpteur* exhibition at the Pompidou Centre back in 2000. Exceptional collections will be presented, such as the series of six *Verres d'absinthe* (Glasses of absinthe; 1914), which will be seen in its entirety for the first time in Europe.

EXHIBITION

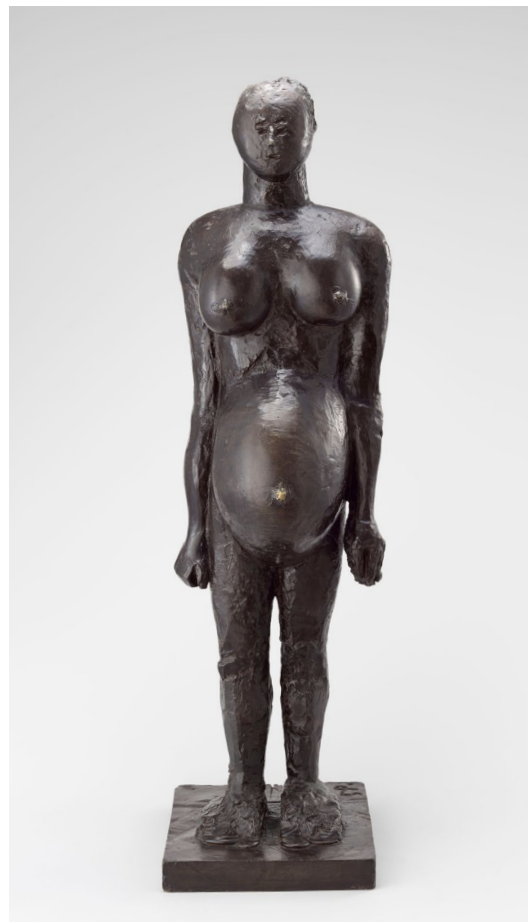
GROUND FLOOR

Room 1 : Introduction. "Picasso. Sculptures"

Picasso's sculptural work is the dimension of his corpus that best expresses the "movement of thought" which the artist said he preferred to his "actual thought". Following the "Picasso Sculpture" retrospective at the MoMA in New York, the intention of the exhibition at the Musée national Picasso-Paris is to contemplate the "multiple" in Picasso's sculpture: casts, series, variations and enlargements. Featuring over 240 pieces, it is the largest collection of his sculpted work assembled since the *Picasso Sculpteur* exhibition at the Pompidou Centre back in 2000. The exhibition comprises fifteen sections arranged over two floors, his works shown in chronological order, from the very first models he produced in the 1900s through to the enlarged versions he made from sheet metal during the sixties.

Pregnant Woman

Made in his La Fournas studio in Vallauris, *Pregnant Woman* is assembled from three ceramic pots forming the stomach and chest. Adjusting certain details like the outline of the feet, Picasso produced a second version of this sculpture between 1950 and 1959 of which two bronze casts were made by the Claude Valsuani foundry. The plaster mould appears in numerous photographs of Picasso's villa La Californie in Cannes, forming a complicit dialogue with the paintings, ceramics and other sculptures in the studio. Outside, the garden and the steps became two backdrops where Picasso enjoyed staging his sculptures, like actors in an open-air theatre.



La Femme enceinte, Pablo Picasso, 1950-15 mars 1959, bronze, Musée national Picasso-Paris, photo © RMN-Grand Palais/Mathieu Rabreau. © Succession Picasso 2016.

Room 2 : First sculptures

In 1902, Picasso modelled his first sculpture entitled *Seated Woman*, a small clay figure resembling a nativity scene ornament. Several models followed suit, among them *Head of a Woman (Fernande)* in 1906: the delicately carved features and classic face of Fernande Olivier, the artist's lover, contrast with the deliberately unfinished hair that hangs down the sculpture's thick neck, recalling Auguste Rodin's *non finito*. *Head of a Woman (Fernande)*, 1909, marked a significant turning point in Picasso's sculptural work and a step away from the Rodinesque model following developments in Analytical Cubism. In 1910, art dealer Ambroise Vollard acquired five original Picasso sculptures to cast them in bronze, including *The Madman* and the *Heads of a Woman (Fernande)* from 1906 and 1909. The artist consented for the latter to be reproduced in 1960 by art dealer Heinz Berggruen and were cast from lost wax by the Claude Valsuani foundry.



Le Fou, Pablo Picasso, 1905, bronze, Musée national Picasso-Paris, photo © RMN-Grand Palais/Adrien Didierjean. © Succession Picasso 2016.

Head of a Woman (Fernande)

The original of *Head of a Woman (Fernande)*, 1909, was acquired by art dealer Ambroise Vollard in 1910 to be cast in bronze from a plaster foundry. Picasso's first bronzes circulated in the art milieu from 1911 which played a crucial role in his sculpted work being accepted, both in France and internationally. This is evidenced by the presentation of a cast, owned by photographer Alfred Stieglitz, at the Armory Show in New York in 1913, as well as one production, in the possession of art historian Vincenc Kramár, shown at the third exhibition held by Skupina Výtvarných Umelcu (Group of Creative Artists) in Prague that same year.

Room 3 : Primitivism and wooden sculptures

In spring 1906, Picasso stayed in Gósol, a mountain village in the Pyrénées Orientales, with Fernande Olivier. The influence of Catalan culture is noticeable in the artist's paintings and the first wooden pieces he carved with rudimentary tools: the *Bust of a Woman (Fernande)*, with its up-stretched neck and touches of red and black paint here and there, was inspired by the polychrome Virgin of Gósol (1150-1199, wood, Museu Nacional d'Art de Catalunya, Barcelona). In Paris, during the summer of 1907, the artist sculpted new figures from wood that he partially covered in paint: *Head* and *Figure*. The following summer, he carved his most important *Figure* from oak: the motif of the caryatid is a nod to Greco-Roman art, while its totemic style and brutal, angular forms evoke the shamanist character of African sculptures.

Woman Combing her Hair

In August 1906, Picasso sculpted *Woman Combing her Hair*, which he fired a second time in the kiln in the kitchen-cum-studio of Basque sculptor and potter Paco Durrio, in Montmartre. It is the first confirmed ceramic by the artist. The base of the figure is hollow and the object was intended more as a piece of haut-relief than a sculpture in the round. Several bronze copies were produced by art dealer Ambroise Vollard, between 1910 and 1939, before the sculpture was recast in 1968 using the lost-wax process at the Claude Valsuani foundry.



Le Verre d'absinthe, Pablo Picasso, printemps 1914, bronze peint à l'huile, cuillère à absinthe en métal blanc, Musée national Picasso-Paris, photo © Digital image, The Museum of Modern Art, New York/Scala, Florence. © Succession Picasso 2016.

Room 4 : *Glass of Absinthe*

For its qualities of opaqueness and transparency, emptiness and fullness, the glass was employed as a favourite motif in Cubism, as shown by the paintings, collages and constructions created by Picasso between 1912 and 1914. The glass that Picasso modelled in wax in the spring of 1914 completed this ensemble. Six copies of the *Glass of Absinthe*, each accompanied by a real metal spoon, were cast in bronze, then painted, each one differently, by the artist, who occasionally mixed sand into the paint. Picasso kept hold of a copy while the five others were acquired by art dealer Daniel-Henry Kahnweiler, who had them photographed by Émile Delétang in 1914 to promote their circulation in the artistic milieu.

Room 5 : Monument to Apollinaire

In 1921, Picasso was commissioned to produce a monument in tribute to Guillaume Apollinaire, who died in November 1918. He presented a number of proposals, from a set of biomorphic sculptures entitled *Metamorphoses* through to a series of soldered iron pieces. In autumn 1928, the artist collaborated with Julio González to produce at least four models entitled *Figure*, of which three still exist today. In these sculptures that embrace empty space and transparency, Picasso seems to be echoing the Bird of Benin, the artist's double in Apollinaire's short story *Le Poète assassiné* (The Poet Assassinated), with a "profound statue made out of nothing, like poetry and glory." The different projects on display in this room were rejected by the Apollinaire Committee. In 1959, a portrait of Dora Maar in bronze was inaugurated in the garden of Saint-Germain-des-Prés Church.

An exhibition dedicated to Guillaume Apollinaire, *Apollinaire, le regard du poète (Apollinaire, the Poet's Regard)* will be held at the Musée de l'Orangerie in Paris from 6 April to 18 July 2016.

Room 6 : Constellations

The garden has on display two enlargements produced in 1985 after Picasso's death from one of the soldered iron pieces shown in the room before. These sculptures were inspired by a series of illustrated studies composed of a constellation of interconnected points. The figure is in dialogue with its environment and embodies the idea of a drawing in space. This graphical sculpture seems to echo Jean Cocteau's words in his inaugural speech for the portrait of Dora Maar serving as a monument to Apollinaire at Saint-Germain-des-Prés where he praised "this inimitable poet who has become a constellation because the drops of ink that shook at the tip of his pen fell onto the blank pages like stars."

VESTIBULE

Head of a Woman

For the Spanish pavilion at the International Exposition of Art and Technology in Modern Life held in Paris in 1937, Picasso painted *Guernica* and presented five sculptures, including four pieces made of cement. *Head of a Woman*, created in Boisgeloup in 1932 and cast in cement in spring 1937, was showcased for the first time to the public outside the pavilion and received critical acclaim by the French and international press covering the event.



Tête de femme, Pablo Picasso, 1931-1932, ciment, épreuve unique, printemps 1937, Musée national Picasso-Paris, photo © imageArt, Claude Germain © Succession Picasso 2016.

FIRST FLOOR

Room 7 (salon Jupiter) : *Woman in the Garden*

It was Catalan sculptor Julio González who lent his technical assistance to Picasso for the production, in 1929, of *Woman in the Garden*, a large-scale sculpture made of soldered iron that was the last and most ambitious proposal for the monument to Apollinaire. Picasso painted this first version white and commissioned a bronze replica the following year from González. Both versions were united for a first retrospective of Picasso's work presented at Georges Petit's studio in 1932. The bronze was then sent to Parc de Boisgeloup, the artist's estate in Eure, where its location in the open air suggests that the sculpture is a depiction of the story of Daphne transformed into a laurel tree to escape the romantic advances of the god Apollo.



Photographie anonyme, Picasso devant la version en fer peinte en blanc de *La Femme au jardin* lors de l'exposition « Picasso » à la Galerie Georges Petit, Paris 1932. Musée national Picasso-Paris, Archives privées de Pablo Picasso, Don Succession Picasso, 1992 © Succession Picasso 2016.

Room 8 (chapelle) : *Head of a Man*

Head of a Man is an iron and brass sculpture made in 1929 and installed in Parc de Boisgeloup. The soldering lines appear as facial ornamentation and remind us that the work was produced in collaboration with Julio González, an artist who specialised in iron sculpture. Photographed several times by Brassäi, *Head of a Man* was reproduced in fundamental essays such as *Picasso dans son élément* (Picasso in his element), published by André Breton in 1933 in the review *Minotaure*, and in Daniel-Henry Kahnweiler's publication, *The Sculptures of Picasso*, published in 1949, the first significant study on his sculptural work.

Room 9 : The Boisgeloup studio

In June 1930, Picasso purchased Château de Boisgeloup, near Gisors in Normandy. He set up his sculpture studio in one of the garage outbuildings and undertook an intense period of making plaster models, from which emerged a series of female figures, reclining or standing, and heads and busts of women, inspired by Marie-Thérèse Walter, the artist's latest muse. In 1933, Picasso created several sculptures: *Head of a Warrior* and *Woman with Foliage*, created from combining composite materials, casting objects and moulding. For many years only known through the photographs by Brassai, some plaster models, such as *Bust of a Woman*, were cast in cement for the International Exposition of 1937, before being cast in bronze during the early 1940s.



La femme au feuillage, Pablo Picasso, 1934, plâtre original vernissé, Collection Particulière. Courtesy Fundación Almine y Bernard Ruiz-Picasso para el Arte © FABA, photo : Eric Baudouin © Succession Picasso 2016.



Buste de Femme, Pablo Picasso, 1931, ciment, épreuve unique, printemps 1937, Musée national Picasso-Paris, photo © RMN-Grand Palais/Adrien Didierjean. © Succession Picasso 2016.



Buste de Femme, Pablo Picasso, 1931, bronze, Musée national Picasso-Paris, photo © RMN-Grand Palais/Mathieu Rabeau. © Succession Picasso 2016.

The Picasso "museum"

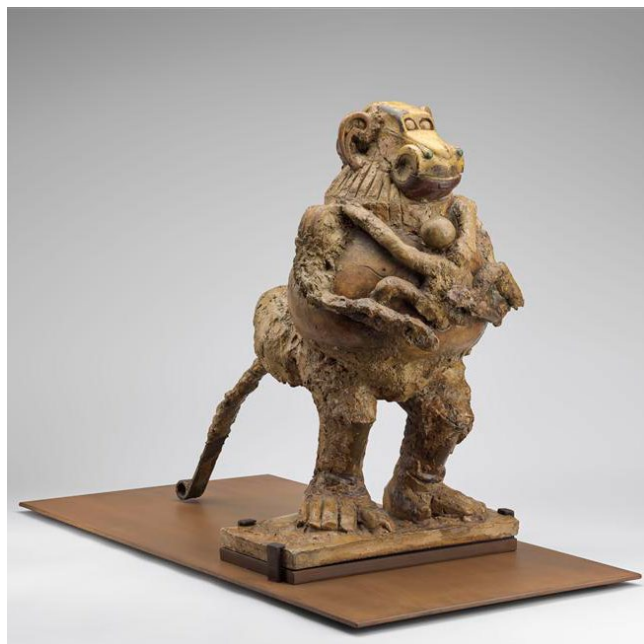
In autumn 1943, Brassai took up a new campaign of photographing Picasso's sculptured at his Grands-Augustins studio in Paris. The more sensitive works to shoot included that of a display cabinet that Picasso considered his own personal "museum". A veritable cabinet of curiosities, the display contained small pieces: wooden objects carved at Boisgeloup during the summer of 1930; plaster models; incised stones, a *Glass of Absinthe*, plus other objects collected by the artist (two moulds of the *Venus of Lespugue*, glasses melted by the eruption of Mount Pelée in Martinique in 1902 and the skeleton of a bat).

Room 10 : Picasso and the Claude Valsuani foundry

In 1947 Picasso moved to Vallauris where he created "encyclopaedic" sculptures combined from the assembly of materials and second-hand objects cast in plaster. *The Monkey and her Baby* and *Little Girl Jumping Rope* are two remarkable examples of this additive process: the monkey's mouth is formed of two toy cars and its body is ceramic, while the little girl is assembled from a wicker basket and a cake tin as her torso and head respectively. Casting these unusual assemblages in bronze was a technical feat that Picasso entrusted to Claude Valsuani who succeeded in moulding the plaster from one single cast without the need for individual components. Citing *Head of a Bull*, assembled from a bicycle saddle and handlebars, Picasso told Brassai of his admiration of bronze work which "can give the most diverse objects such unity that it's sometimes difficult to identify the constituent parts."



Petite fille sautant à la corde, Pablo Picasso, 1950, original en plâtre, morceaux de céramique, panier d'osier, moule à gâteau, chausures, bois et fer, Musée national Picasso-Paris, photo © RMN-Grand Palais/Adrien Didierjean. © Succession Picasso 2016.



La guenon et son petit, Pablo Picasso, octobre 1951, original en plâtre, céramique, deux petites autos et métal, Musée national Picasso-Paris, photo © RMN-Grand Palais/Mathieu Rabeau. © Succession Picasso 2016.

Pebbles

Attracted by their natural shape and beauty, Picasso liked to collect pebbles on the beach, in particular Golfe-Juan on the Mediterranean, then, using a chisel, he would score motifs befitting the scale and size of the object. He showed these small sculptural objects to Brassai during his visit to the Grands-Augustins studio on 26 November 1946 for him to photograph. These pebbles joined the pantheon of his sculptures in Kahnweiler's book, *The Sculptures of Picasso*, published in 1949.

Room 11 : "Colouring the sculpture"

In the 1950s, Picasso resumed producing painted bronze pieces that he debuted in 1914 with his series of *Glasses of Absinthe*. The bronze reproduction of his sculptures was brought to bear by Picasso himself, which gave him the opportunity to "excavate" a subject. While in both versions of *Goat's Skull*, *Bottle and Candle* the painted decoration shifts the balance between shadow and light, the bronze casts of *The Crane* and *Woman Reading* are examples of where the artist sought to enliven the sculpture with colour, to give it a pictorial dimension. For Picasso, who we know paid close attention to the colour of patinas, the idea of painting his sculptures became a recurring theme.

The *Head of a Woman* in ceramic presented in this room gave Picasso the chance to paint in three dimensions, a process he experimented with on several occasions using terracotta as shown in room 2.7 at the museum, devoted to ceramics as an art of the multiple.



La Liseuse, Pablo Picasso, 1951-1953, bronze peint, mai 1952, Paris, Centre Pompidou-Musée national d'art moderne-Centre de création industrielle, photo © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais/Droits réservés. © Succession Picasso 2016.

Room 12 : *The Bathers*

Composed of six inseparable figures, the group *The Bathers* featured in a series of illustrations from September 1956 which gave the keys to the mise en scène of his seaside pieces: *The Diver* and *The Man with Folded Hands* are on a jetty, *The Woman with Outstretched Arms* and *The Young Man* on a diving board, and the *Man Fountain* and *Child* in water. This arrangement over different levels is presented for the first time in this room. The group displayed here is one of two bronze casts produced by the Claude Valsuani foundry from original sculptures made of wood: these two bronze groups were widely circulated around the US and Europe from 1959 onwards. The sculptures reveal the particular features of the materials and objects found and transformed into the resulting pieces: bed posts, broomsticks, tabletops and bits of spade.

Room 13 : *Folded sheet metal and painted sculptures*

Introduced with the group *The Bathers*, flat sculpture marked a new shift characterised by works made of folded sheet metal that is then painted, a style at the juncture of drawing, painting and sculpture. As Picasso himself described it: "First, I begin with sheets of paper that I fold over, fold up, cut, and fold again, and once done using paper, which is fragile and loses shape with the slightest touch, I then make it more solidly out of metal [...]. Basically, it's a laboratory, laboratory subjects [...]." By folding and varying the painted decoration, how the sculpture is perceived changes as our viewpoint and our perspective move. The arrangement devised for this room was inspired by the exhibition design of the show *Homage to Pablo Picasso* at the Petit Palais in 1966 which featured some works by the artist not known to the public, presented on turntables.

Room 14 : "Drawing with chisels"

Meeting Lionel Prejger, art dealer, and Joseph-Marius Tiola, master blacksmith, sometime in the 1960s provided the motivation for a final remarkable ensemble of sculptures that drove Picasso from cut and folded paper to enlargements in sheet metal. Returning to a *découpe* technique already explored by the artist during his Cubist period, Picasso benefited from Tiola's extraordinary skill, which allowed him to transpose his paper models into ferrous sheet metal, first to scale and then enlarged and painted. His sculptures evolved along with the *découpages*: made out of sheet metal, in two copies, his *Woman with Child*, formerly *Woman with Tray and Bowl*, became a maternity piece. Made of sheet metal in three versions, *Woman with Hat* is the transposition of a painting from 27 January 1961, the different elements cut out and soldered and Picasso applying a variety of colourful decoration.



Femme au chapeau, Pablo Picasso, 1961, tôle découpée, pliée et peinte, 1961-1963, Fondation Beyeler, Riehen/Basel, Beyeler Collection, photo : © Peter Schibli, Basel © Succession Picasso 2016.

Room 15 : Woman with Outstretched Arms

Picasso's final plastic artwork turned the artist's dream into a reality: that his sculpture would reach monumental proportions and be displayed in a public space. This project emerged in 1927 when Picasso was busy devising his *Metamorphoses*, for which he filled a sketch pad depicting a collection of monumental bathers populating La Croisette in Cannes. The monumental dimension came about following his meeting with Carl Nesjar, a Norwegian sculptor and painter who introduced the artist to the technique of concrete engraving, whereby sandblasting the surface produces the outline of the original sculpture on the enlarged version. *Woman with Outstretched Arms* is an example of a piece that highlights this shift from private sphere to public space: the folded cardboard model was transposed to scale then enlarged in sheet metal before achieving monumental status in its engraved concrete version.



Femme aux bras écartés, Pablo Picasso, 1961, tôle découpée, pliée et grillagée peints, photo © RMN-Grand Palais/ Mathieu Rabreau © Succession Picasso 2016.

EXHIBITION CATALOGUE

At the heart of this richly illustrated publication, a detailed chronology of Picasso's sculptures – supplemented by essays – will invite viewers to follow the impressive circulation of sculptures during Picasso's lifetime through their reproduction, exhibition and dissemination through photographs, art journals and the media.

Picasso. Sculptures

Catalogue under the direction of Cécile Godefroy and Virginie Perdrisot

Format: 21 x 26,5cm

Language: French

Pages: 352

270 colour illustrations

Hardback

Co-publication Musée national Picasso-Paris/Somogy/Bozar

Price: €45

CURATORS

Curator: Virginie Perdrisot

Associate Curator: Cécile Godefroy

Scenographer: Jasmin Oezcebi assistée de Charline Bilesimo

Project manager: Audrey Gonzalez avec Sarah Lagrevol et Matthieu Vahanian

Lighting design: Julia Kravtsova, Vyara Stefanova

Graphic design: Baldinger•Vu-Huu

Assembly/Installation: Vidal Garrido, La Conserve (Hughes Terrien), Aurélien Collas, Gauthier Marion

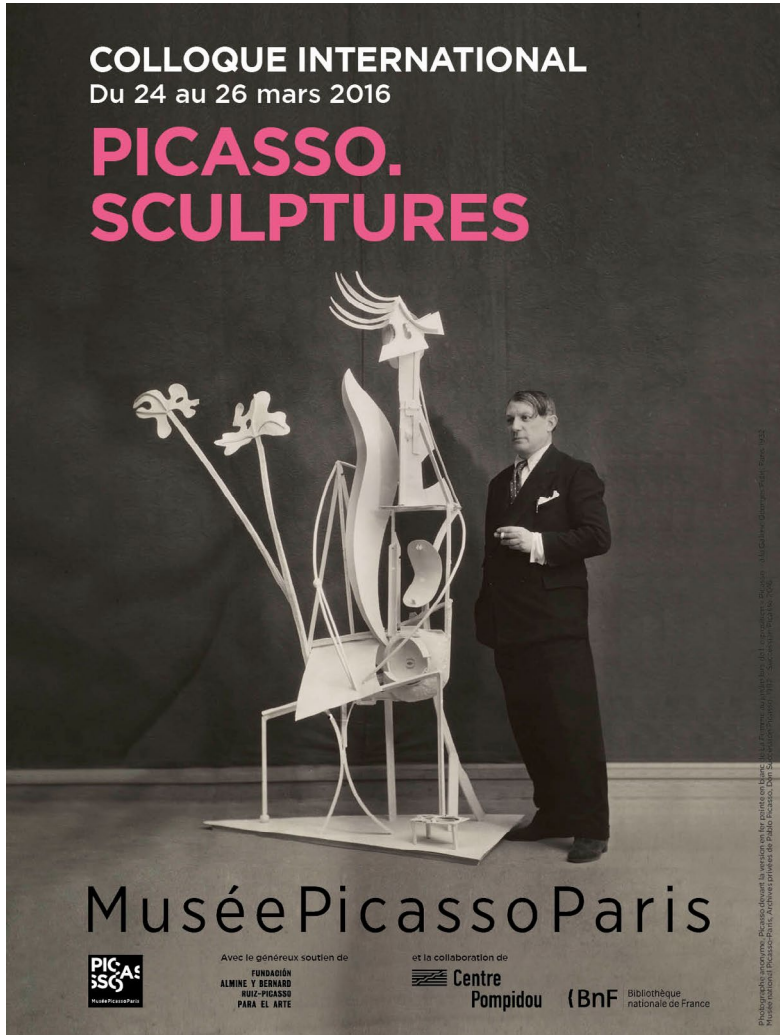
Restoration: Antoine Amarger, Charlotte Blachon, Anne Courcelle, Stéphanie Doucet, Marie Dumas, Marta Garcia-Darowska, Maylis de Gorostarzu, Emmanuelle Hincelin, Manon Joubert, Laurence Labbe, Emilie Lormee, Jérôme Monnier, Stéphanie Nisole, Anne Portal, Elsa Vigouroux

Pedestal makers: Aïnu (Stéphane Pennec), Louis-Albin de Chavagnac

Intern: Eva Pion

1.2 CULTURAL PROGRAMME ABOUT THE EXHIBITION

SYMPOSIUM "PICASSO. SCULPTURES" 24-26 MARCH 2016



24 march 2016:

Centre Pompidou

25 march 2016:

Bibliothèque nationale
de France

26 march 2016:

Musée national
Picasso-Paris

**Free entry subject
to availability**

The symposium
programme and required
online booking can be
found on the website
www.museepicassoparis.fr

For all information
on the symposium
and proceedings,
you can contact:
[julie.delclaux@
museepicassoparis.fr](mailto:julie.delclaux@
museepicassoparis.fr).

Under the scientific direction of **Virginie Perdrisot**,
Curator in charge of sculptures and Curator of the "Picasso.
Sculptures" exhibition at the Musée national Picasso-Paris,
and **Cécile Godefroy**, art historian and associate curator.

In association with the "Picasso. Sculptures" exhibition,
this international symposium will examine Picasso's sources
and influences for this art form, the issue of the "multiple"
and finally, reception of his sculptural work.

Over three days, lectures, round tables and conversations
with contemporary artists will help to explore the creative
processes at work in Picasso's sculptures.

PERFORMANCE "UN JOUR-UNE NUIT" (SLEEP WALKING) 24 AND 25 MARCH 2016 (24 HOURS)

Performance by Jean-Christophe Norman

Jean-Christophe Norman will walk non-stop for one day and one night in the Picasso museum on 24 and 25 March 2016. After performing this act in Tokyo, New York and Istanbul, the artist is set to repeat it at the Hôtel Salé this time. The performance touches on sculpture, drawings and narrative.

26 March : return of the artist to the symposium

SPECIAL LATE-NIGHT OPENING (OPEN UNTIL 11 PM) FRIDAY 30 MARCH 2016

**Free admission, subject to available places,
on presentation of a valid ticket to the museum.
Online booking recommended.**

6:30 pm: Conference with the curators of the exhibition "Picasso. Sculptures"

The conference will examine the notion of reproducibility in Picasso's sculptural work using a selection of sculptures, such as the plaster casts and bronze casts of *Tête de Femme* (Head of a woman; *Fernande*, 1909), the series of six *Verres d'absinthe* (Glasses of absinthe; 1914) - brought together exclusively for this exhibition - the cement casts from the International Exhibition of Art and Technology in Modern Life held in 1937, created from the Boisgeloup plaster casts, and the bronze *Baigneurs* (Bathers) from 1956. It was the public display of these items and their depiction in the art press, publications and catalogues very early on that earned the artist's sculptures their initial international reputation, before the "*Hommage à Pablo Picasso*" retrospective in 1966-1967 at the Petit Palais.

Speakers:

Virginie Perdrisot, Curator in charge of sculptures, the personal collection and paintings (1922-1937), and exhibition curator

Cécile Godefroy, Art historian and associate curator

**8 pm: Performance by Stéphanie Fuster produced
by Aurélien Bory: *Corps noir* (black body)**

In partnership with Le Monfort

“The body is opaque. It hides a body that I cannot see. Not the body in the light, the one I see in the mirror, the body that thinks... Rather, the internal body, the body in the shadows, the body that feels.’

In physics, a black body (*corps noir* in French) is an object whose electromagnetic spectrum is dependent only on its temperature. Stéphanie Fuster's *Corps noir* is an internal spectrum, a body without light. It only appears as radiant heat, which then increases when she dances.

I designed *Corps noir* as a way of revealing the mark left by body heat. Enclosed in a black monolith, Stéphanie Fuster freezes her dancing. Her body appears on contact. The marks it leaves disappear as soon as they become cold again. Stéphanie Fuster's body steps out of the darkness. And gets lost in it once more.” Aurélien Bory.

8 pm-10:30 pm: Special Nocturne

APOLLINAIRE MONUMENT DIALOGUE: FRIDAY 07 JUNE 2016

Conference on the Monument to Apollinaire, with Peter Read, Cécile Godefroy and Virginie Perdrisot

After being commissioned by the Société des Amis de Guillaume Apollinaire to design a monument in homage to the dead poet in May 1921, Picasso produced several proposals in the form of models intended to be transposed into a monument. The "Picasso. Sculptures" exhibition highlights the different proposals submitted to the committee by the artist, including the iron wire sculptures produced in 1928. Assortments of straight, angular and curved lines made out of iron wire soldered at specific points, these sculptures entitled *Figures* were created from a series of sketches where – in a constellation of interconnected points – the figure interacts with the space. In these sculptures that embrace empty space and transparency, like "drawings in space", Picasso seems to be echoing the aspiration of the Bird of Benin, the artist's double in Apollinaire's short story, *Le Poète assassiné* (The Poet Assassinated): "I must sculpt him a profound statue out of nothing, like poetry and glory". A large-scale version of one of these models was produced in 1985 for the opening of the Musée Picasso and will once again be visible in the museum's garden from the opening of the "Picasso. Sculptures" exhibition on 8 March 2016.

Speakers:

Cécile Godefroy, art historian and associate curator of the exhibition "Picasso. Sculptures"

Virginie Perdrisot, Curator in charge of sculptures, the personal collection and paintings (1922-1937), Curator of the exhibition "Picasso. Sculptures"

Peter Read, lecturer, University of Kent.

Amongst his publications: *Picasso and Apollinaire: The Persistence of Memory*, Berkeley, Los Angeles, London: University of California Press, 2008.

6:30 pm (duration: 1hr)

Free entry subject to availability.

Online booking recommended.

1.3 MEDIATION ABOUT THE EXHIBITION



PICASSO AT YOUR FINGERTIPS

For the "Picasso. Sculptures" exhibition, the Musée national Picasso-Paris is developing special interactive devices for several key sculptures in his collection, such as *Tête de taureau*. Used in conjunction with the exhibition's guided tours, these tools will help visitors understand key aspects of Picasso's sculpture - for example assemblage or representation of the faces - through touch. A first ever experience at the Musée Picasso.

Tour with audio commentary followed by a tactile experience in a workshop.

Tours with audio commentary and interactive experiences for groups are €50.

Booking required. Visiting arrangements for groups of disabled visitors and booking information can be found on our website:

www.museepicassoparis.fr/groupes-en-situation-de-handicap-2/

MEDIATION ABOUT THE EXHIBITION PICASSO. SCULPTURES

Facilities available to disabled visitors are indicated by the following icons:



FOR ADULTS

Audio guide

The **audio guide** allows you to explore the museum's extensive collections at your own leisure.

Available in French, English and Spanish

A **multimedia guide in French Sign Language** is also available.

Magnetic lanyards available free of charge on request.

Full price rental: €4/Concession price rental: €3

(under 26, unemployed, social welfare recipients, disabled people and a companion, members)

Reserve your audio guide online:

www.museepicassoparis.fr/individuels-musee-et-visioguide

Adult individual tours**"Picasso. Sculptures" exhibition tour**

This exhibition devoted to Picasso's sculptures takes you right to the heart of the artist's creative process and highlights the "multiple" nature of his sculptural work.

Rediscover the key pieces, together with their "doubles" or "variants", as well as the exceptional collections like the six versions of *Verre d'absinthe* (Glass of absinthe).

Duration: 1hr 15mins

Tour offered at 3 pm:

- every second Tuesday: 15-03, 29-03, 12-04, 26-04, 10-05, 24-05, 07-06 and 21-06
- every second Saturday: 12-03, 26-03, 09-04, 23-04, 07-05, 21-05, 04-06 and 18-06

Prices quoted are in addition to the museum's entry fee

Full price: €7/concessions: €5

(under 26, job seekers, social welfare recipients, disabled people, members, partners of the museum).

20 participants maximum

Reservation required either online or at the museum, subject to availability:

www.museepicassoparis.fr/individuels-2/individuels-visites-guidees-week-end/

FAMILY TOURS

Guided tour: Operation Masterpieces! in the "Picasso. Sculptures" exhibition

Panic at the museum! The exhibition curator needs help. She is having trouble choosing the artworks she needs to fill the "masterpieces room"!

After the success of Operation Masterpieces in "i Picasso ! Anniversary Exhibition", be sure to visit this exhibit in the "Picasso. Sculptures" exhibition. Take the challenge as a family and take advantage of a tour designed for children where they become apprentice curators, while the adults can take their time exploring the museum. Then meet up at the end of the tour to talk about the artworks they have selected!

Tour suitable for children aged 6 and above

From 9 March to 13 April and from 3 May to 29 June:
every Wednesday at 2:30 pm

During the spring holidays:

Tuesday 19 April, Friday 22 April, Tuesday 26 April
and Thursday 28 April at 2:30 pm

Full price (1 adult + 1 child - entry included) : €15

Concessions: €11

Each additional person: €9

20 participants maximum

Duration: 1hr 30mins

Reservation required either online or at the museum, subject to availability:

www.museepicassoparis.fr/visites-en-famille

Tour/workshop: *D'un volume à l'autre*

This tour/workshop is a great opportunity to work on the theme "the experience of paper". A medium and space that holds never-ending possibilities, paper was a world to be explored for Picasso, and a starting point for numerous visual experiments.

"*D'un volume à l'autre*" (from one dimension to the next) invites you and your family to try out different ways of giving your drawings volume! Find out what techniques Picasso used to go from two-dimensional to three-dimensional.

Activity designed for youngsters aged 6 and upwards

From 12 March to 9 April: every Saturday at 3 pm

During the spring holidays:

Saturday 16 April, Wednesday 20 April, Wednesday 27 April and Saturday 30 April at 3 pm

Full price (1 adult + 1 child - entry included): €20

Concessions: €15

Each additional person: €11

20 participants maximum

Duration: 2 hrs

Reservation required either online or at the museum, subject to availability: www.museepicassoparis.fr/familles/visites-ateliers-en-famille

Family audio guides

Follow the audio guide's family circuit: a fun way of exploring Picasso's work together, stimulating the curiosity of grown-ups and kids alike, and sharing your impressions of the visit!

So that the whole family can enjoy and make the most of their visit, consider booking one audio guide per person.

Full price rental: €4/**Concession price rental:** €3

(under 26, unemployed, social welfare recipients, disabled people and a companion, members)

Reserve your audio guide online:

www.museepicassoparis.fr/individuels-musee-et-visioguide

EDUCATION

School groups

During the "Picasso. Sculptures" exhibition, the Musée national Picasso-Paris will be maintaining its special visiting arrangements for school groups: Tuesdays to Fridays (outside zone C French school holidays), at a dedicated time slot before the museum opens to the general public (9.30 am to 11.30 am). Entry and all activities are free of charge.

You can find this offer, visiting arrangements and booking information on the museum's website:

www.museepicassoparis.fr/education

Yo Picasso

A partnership with Pablo Picasso de Montfermeil (93) secondary school

An institution's name plays a crucial role in the development of individual identities in its students. For this reason, the museum wanted to approach a school bearing the name of Pablo Picasso. This shared name brings audiences and remote areas closer, both geographically and institutionally.

A 9th year class from *Pablo Picasso de Montfermeil* secondary school has thus been invited to work on the central issue of mediation at the museum for a whole year. Between classroom teaching and museum visits, students gradually learn about Picasso's art and the concept of mediation, before trying "audience mediation" themselves in the "Picasso. Sculptures" exhibition, in June 2016.

INTRODUCTORY VISIT FOR CULTURAL REPRESENTATIVES

As part of the "Museum for All" initiative, professionals and volunteers are invited to attend a presentation of the collections and resources the museum has to offer, followed by a tour and discussion of the "Picasso. Sculptures" exhibition. The introductory visit provides you with everything you will need to get ready for your visit and extend your experience of the collections.

Next introductory visits:

Thursday 10 March 2016, 10:30 am-12:30 pm

Thursday 12 May 2016, 10:30 am-12:30 pm

Free entry for professionals and volunteers in the third sector and for cultural representatives of the museum.

20 participants maximum

Registration required via email:

accessibilite@museepicassoparis.fr

For more information on the "Museum for All" initiative, please visit our website:

www.museepicassoparis.fr/le-dispositif-musee-pour-tous

2. THE MUSÉE NATIONAL PICASSO-PARIS

2.1 EXCEPTIONAL EVENTS OUTSIDE THE MUSEUM

Following on from Picasso. Sculptures

"Picasso. Sculptures" at the Centre for Fine Arts in Brussels (Bozar) from 26 October 2016 to 5 March 2017

The "Picasso. Sculptures" exhibition, designed by the Musée national Picasso-Paris for the Centre for Fine Arts in Brussels (Bozar), will bring together around sixty sculptures by Pablo Picasso, juxtaposed with paintings, ceramics and pieces from the artist's personal collection. The exhibition will be a logical progression from "Picasso Sculpture" retrospective organised by the Museum of Modern Art in New York, in partnership with the Musée national Picasso-Paris (14 September 2015- 7 February 2016), and the "Picasso. Sculptures" exhibition presented by the Musée national Picasso-Paris at the Hôtel Salé in Paris (8 March to 28 August 2016). The Brussels exhibition - mainly composed of works from the Musée national Picasso-Paris, including several of the collection's masterpieces - will be structured chronologically and thematically, providing a comprehensive overview of Picasso's sculptural work.

And also :

- **«Damien Deroubaix. Picasso et moi» (Damien Deroubaix. Picasso and me)**
at Mudam Luxembourg - Musée d'Art Moderne Grand-Duc Jean:
20 February/29 May 2016, with the special support of the Musée national Picasso-Paris
- **«Au rendez-vous des poètes. Apollinaire et la naissance de l'art moderne»**
(In the company of poets. Apollinaire and the birth of modern art)
at the Musée de l'Orangerie: 5 April/18 July 2016, with the special support of the Musée national Picasso-Paris
- **«Un génie sans piédestal, Picasso et les arts et traditions populaires»**
(A genius without a pedestal, Picasso and popular arts and traditions)
at the MuCEM: 26 April/29 August 2016, with the special support of the Musée national Picasso-Paris

2.2 THE WORLD'S LARGEST COLLECTION OF PICASSO'S WORK

For its quality and scope as well as the range of art forms it encompasses, the collection at the Musée national Picasso-Paris is the only one in the world to present both Picasso's complete painted, sculpted, engraved and illustrated oeuvre and a precise record through sketches, studies, drafts, notebooks, etchings in various stages, photographs, illustrated books, films and documents – of the artist's creative process.

The Musée National Picasso-Paris collection was created from two donations made to the State through Acceptance in Lieu, by Pablo Picasso's heirs in 1979 and later Jacqueline Picasso's heirs in 1990.

It has been expanded over the years through further outstanding acquisitions:

- **Picasso's private collection** (Iberian statues, African and Oceanic masks, paintings by Le Nain, Corot, Vuillard, Cézanne, Gauguin, Matisse, Le Douanier Rousseau, Renoir, Braque, Modigliani and Miro, and drawings by Degas, Chirico and Giacometti) donated to the State by his heirs in accordance with the artist's wishes. Initially, it comprised some 50 works by old and contemporary masters, which entered the collection thanks to a donation made in 1973 and finalised in 1978, with a view to setting up the museum. The collection was enhanced through the Pablo Picasso acceptance in lieu in 1979.
- **Picasso's personal archives** were donated by his heirs in 1978 to be pre-classified before entering the national collections through a Gift by Hand in 1992 (about 200,000 pieces).
- From 1980, **with a view to opening the museum**, Picasso's family and friends **donated works they owned or inherited** from the artist.
- **The museum has regularly led an acquisition-by-purchase policy** since its creation in 1985. It helped add over a thousand more artworks to the national collections.

This outstanding collection has conferred on the Musée National Picasso-Paris a critical role internationally in presenting Picasso's work and furthering research into his life and work and modern art in general.

An inestimable archive collection

Some years after his death, Picasso's heirs decided to give the French State his personal archives, manuscripts, prints and photographs in order to facilitate the study of his works while ensuring the integrity of an ensemble that the artist had put together and conserved throughout his life. Combined with the works that entered the national collections in lieu of payment in 1979, these objects and documents form the foundations of one of the most remarkable ensembles on Picasso ever assembled.

This archive collection was given to representatives of the Ministry of Culture and Communication physically in 1980 and then legally in 1991, via a gift by hand. Scientific responsibility for the collection has been shared jointly, right from the start, by representatives of the Musée national Picasso-Paris and the National Archives. It was assigned to the Musée national Picasso-Paris by an order of February 1992 requiring it to take charge of the final classification, inventory, management and scientific conservation within the framework of legislation on archives.

In 1981, photographs were separated from the rest of the collection to undergo specific treatment; the rest of the archives were the subject of a vast inventory and classification programme lasting until 2002.

After setting up a nine-part classification plan, based on classification models used for archives, an "integrated inventory summary" conducted jointly by the Archives Nationales and the Musée national Picasso-Paris was put online in 2003. This is a fine example of cooperation in the treatment of an artist's collection. The Picasso collection is inventoried at the Archives Nationales, in the private archives section (515AP), but also bears a number registered in the museum's inventory (MP1992-36).

The collection is estimated to contain almost 17,000 photographs and 200,000 archives, all other media taken together, but the systematic inventory of individual documents has not yet been completed.

The systematic inventory of photographs is being completed but the systematic inventory of other pieces was started in 2014 and we see the initial results of this in the exhibition *iPicasso!* which shows several hundred archives from the Picasso collection.

2.3 THE HÔTEL SALÉ: A STUNNING SETTING

The Hôtel was built between 1656 and 1660 by the architect Jean Boullier for Pierre Aubert, Lord of Fontenay, a salt tax collector, which led to the building being called the "Hôtel Salé" (salé meaning salty in French) and it still bears this name. It was one of the most emblematic private residences built in the late seventeenth century in Rue de Thorigny, in the Marais district. It is one of the rare complete buildings illustrating the Mazarin architecture of the time.

In 1964 and 1966, after the City of Paris became owner of most of the block containing the Hôtel Aubert de Fontenay, the latter, which was marked by a succession of occupants and rather dilapidated, was listed as a Historic Monument in 1968 (order of 29 October 1968) and renovated between 1974 and 1985.

Michel Guy, French Secretary of State for Culture, decided to house Picasso's collection of works in the Hôtel Aubert de Fontenay. Indeed, a prestigious and original place of character was needed to present the remarkable collection to the public. It contained almost 5,000 of the artist's works from the 1979 acceptance in lieu and was completed by other donations.

In 1981, the State granted a 99-year lease to the City of Paris. It was agreed that the State would carry out large-scale renovation work, ensure the maintenance of the building and take charge of running the future museum.

The Musée Picasso was inaugurated in October 1985 by the French President of the Republic, François Mitterrand.

Between 1979 and 1985, the building was renovated, restructured and refitted to allow Roland Simounet to install the collections for the future museum. He redesigned large white rooms which were integrated into the succession of historic rooms. These modern boxes, surrounded by a series of concave cornices that provided light were in line with the Le Corbusier tradition. The sculptor Diego Giacometti was asked to create the furniture and the burnished bronze or white resin light fittings.

Between 2009 and 2014, the Hôtel Salé was renovated, modernised, restored and extended. The works, conducted by architect Jean-François Bodin, tripled the surface area of the exhibition space and public reception space and ensured compliance with new safety, security and accessibility regulations. Bodin carefully restored and brought up to standard the extensive fittings of Roland Simounet while respecting the spirit and form of his original project.

His work has reconciled the different languages that form the rich heritage of the initial architecture of Musée national Picasso-Paris, while enhancing the spaces where the collection is presented. The listed section of Hôtel Salé has also undergone extensive restoration, particularly all the decorative elements and sculptures of the central staircase under the supervision of Stéphane Thouin, Chief Architect for Historic Monuments.

3. GETTING YOUR BEARINGS

3.1 DATES AND KEY FIGURES

HISTORY

1973 The artist's heirs donated to the State Picasso's private collection of works by old and contemporary masters.

1979 Donation to the State through Acceptance in Lieu by the artist's heirs (5,000 works) which formed the Musée national Picasso-Paris collection.

1985 Opening of the Musée National Picasso at the Hôtel Salé Paris.

1990 Donation to the State through acceptance in lieu by Jacqueline Picasso's heirs.

1992 Donation to the State of Picasso's Archives (over 200,000 items) by the artist's heirs

October 2011 Work to renovate the Hôtel Salé starts, contracted out to Jean-François Bodin, the architect of the project, with Stéphane Thouin (ACMH) supervising the listed section.

25 October 2014 The Musée national Picasso-Paris opens to the public.

2015 The Musée national Picasso-Paris celebrates its 30 anniversary.

THE COLLECTION

4,755 of Picasso's artworks altogether, including **4,090** graphic artworks, **297** paintings, **368** sculptures.

Picasso's private collection incorporates **46** paintings, **20** sculptures and **64** graphic artworks.

Over **200,000** archive documents.

The museum library: **11,000** books and over **8,000** documentary files.

THE SPACES

3,700 sq. metres: area of exhibition space spread out over 37 rooms

700 visitors daily: current visitor numbers

An auditorium with **95** seats

A workshop of approximately **120 sq. metres**

A bookshop and shop inside the museum and a shop opposite the museum

A café: *Le Café sur le Toit*.

3.2 BIOGRAPHY OF PABLO PICASSO

1880-1891:

MALAGA

Friday 25 October 1881

Pablo born to José Ruiz Blasco (1838-1913) and Maria Picasso y Lopez (1855-1939). José Ruiz Blasco taught drawing at the Malaga School of Fine Arts and was curator at the municipal museum. Picasso was later joined by two sisters: Dolorès, nicknamed Lola (1884-1958), and Concepción or Conchita (1887-1895).

1888-1889

Encouraged by his father, Pablo began painting.

1891-1895: LA CORUÑA

1891

Don José accepted a teaching post at the Guarda Institute in La Coruña.

1892-1895

Picasso studied at the Fine Arts School in La Coruña and produced illustrations and caricatures at home. Produced his first oil paintings.

Friday 10 January 1895

Death of his sister Conchita from diphtheria. In March, Don José was appointed professor at the Barcelona School of Fine Arts (La Lonja). Pablo's first visit to the Prado museum, Madrid.

1895-1904:

BARCELONA/ PARIS/MADRID

1896-1897

Pablo studied at La Lonja in Barcelona.

Picasso produced his first "grandes machines", *First Communion* (Barcelona, Museu Picasso) and *Science and Charity* (Barcelona, Museu Picasso), winning the Gold Medal at the General Fine Arts Exhibition in Malaga. Picasso enrolled at the San Fernando Royal Academy of Fine Arts in Madrid.

1898

Visited the village of Horta de Ebro (today known as Horta de San Juan) for the first time. Landscape studies.

1899

He began frequenting *Els Quatre Gats*, a café in Barcelona.

1900

First stay in Paris, with Casagemas.

1901

17 February 1901: Casagemas committed suicide at a café in Paris.

In Madrid, Picasso founded the magazine *Arte Joven* with

the Catalan writer Francisco de Asis Soler.

First exhibition in Paris at the Galeries Vollard.

Start of Blue Period.

Berthe Weill exhibited Picasso's first blue canvases alongside works by Henri Matisse.

1902

Produced his first clay sculpture, *Woman Seated* (MP 230), and a series of erotic drawings.

Berthe Weill held a second exhibition of his work.

1904-1907: TOWARDS THE YOUNG LADIES OF AVIGNON

1904

Moved to the Bateau-Lavoir studio, in Montmartre. Met André Salmon and Guillaume Apollinaire; became a frequent visitor to the *Au lapin agile* café and the Circus Medrano. Met Fernande Olivier, who modelled for him before becoming his partner for the next seven years.

Late 1904, Picasso gradually moved into his Rose period.

1905

Met Leo and then Gertrude Stein and painted her portrait.

1906

Discovered Iberian sculpture at the Louvre.

1907

Acquired two Iberian stone head sculptures from Géry Pieret, Apollinaire's secretary. They learned in August 1911 that they had been stolen from the Louvre.

Introduced to Georges Braque by Apollinaire.

Visited the Trocadéro Museum of Ethnography, in Paris, and finished *The Young Ladies of Avignon* (originally entitled *The Brothel of Avignon* inspired by André Salmon).

1908-1915: THE CUBISM ADVENTURE

1908

Painted landscapes and figures composed of abstract and simplified forms.

Through winter, he and Braque engaged in a daily pictorial dialogue.

1909

Spent summer in Horta de Ebro. Returned to Paris and moved to Boulevard Clichy.

1910

Picasso developed the Analytic Cubism style (1910-1912). Kahnweiler was appointed Picasso's official art dealer.

Exhibition at the Galerie Vollard, then Picasso refused to show his work in Paris until 1916.

1911

Picasso exhibition at the 291 Gallery in New York.

1912

Started to introduce stencilled lettering into his paintings, and produced his first collage *Still Life with Chair Caning* (MP36), and his first construction, a cardboard guitar (New York, The Museum of Modern Art). Picasso began introducing newspapers and other paper cut-outs into his paintings.

Transferred his studio to Boulevard Raspail, Paris.

1913

Took part in the "International Exhibition of Modern Art" at the Armory Show in New York.

Developed the "Synthetic" style of Cubism.

3 May: Picasso's father died

1914

Adopted a pointillist technique in his "rococo" cubist works

which exactly reproduced "patterns" made from painted paper cut-outs and off-cuts of wallpaper.

2 August: Germany declared war on France. Braque and Derain were conscripted. Apollinaire enlisted.

1915-1924: THE WAR AND AFTER, BALLETS RUSSES AND CLASSICISM

1915

Max Jacob baptised with Picasso as his godfather.

Classic portraits of Ambroise Vollard and Jacques Doucet (MP 771).

1916

17 March: Apollinaire injured and had to undergo trepanation. Picasso introduced by Cocteau to Serge Diaghilev, director of the Ballets Russes.

Moved to Montrouge.

1917

Accompanied Diaghilev and the Ballets Russes to Italy. Met the Russian ballerina Olga Kokhlova.

In May, the ballet *Parade* (libretto by Jean Cocteau; music by Erik Satie; choreography by Léonide Massine; stage curtain, sets and costumes by Picasso;

programme by Guillaume Apollinaire) had its premiere at the Théâtre du Châtelet, Paris.

Picasso illustrated the programme for Apollinaire's *The Breasts of Tiresias*, a Surrealist play of two acts and a prologue.

Picasso painted in a pointillist style.

1918

Matisse-Picasso exhibition at the Galerie Paul Guillaume.

12 July: Picasso married Olga Kokhlova at the Russian church on Rue Daru.

Paul Rosenberg became Picasso's art dealer.

9 November: Death of Guillaume Apollinaire.

Picasso moved to 23 rue La Boétie.

1919-1920

Met and encouraged Joan Miró.

The artist collaborated with Diaghilev on the sets and costumes of the ballet *The Three-Cornered Hat* and then until 1920 on *Pulcinella* by Pergolesi.

1921

4 February: birth of Paulo, the son of Picasso and Olga.

First stay in Dinard.

In Fontainebleau, he simultaneously painted the large neoclassical compositions of two versions of *Three Women at the Fountain* (New York, The Museum of Modern Art, MP 74) and two Cubist versions of the *Three Musicians* (New York, Museum of Modern Art and Philadelphia Museum of Art).

1922

Picasso designed the sets for Jean Cocteau's adaptation of *Antigone* performed at the Théâtre de l'Atelier (costumes by Coco Chanel).

1923

During the summer in Cap d'Antibes, Picasso executed the large neoclassical composition *The Pipes of Pan* (MP 79) and produced several studies of bathers.

1924-1935: PICASSO AND THE SURREALISTS

1924

Designed various ballet sets and costumes.

Publication of the first issue of *La Révolution Surréaliste*, the journal directed by André Breton, in which the *Guitare* (MP 260) was reproduced alongside a poetic text

by Pierre Reverdy. Picasso's works were then regularly reproduced in the publication.

1926

Publication of the first issue of *Cahiers d'art*, a journal founded by Christian Zervos, who would regularly publish articles on Picasso over following the years illustrated by numerous reproductions of his works.

1927

Picasso met Marie-Thérèse Walter (1907-1977), aged 17.

Engravings on the subject of *L'Atelier* (the studio).

1928

The *Minotaure* motif appeared for the first time in the large collage *Minotaure* (Paris, Musée National d'Art Moderne).

Breton published *Surrealism and Painting* illustrating the foreword with works by Picasso: *Man with Clarinet*, 1912 (Madrid, Museo Thyssen Bornemisza), and *Woman in Shirt*, 1913 (private collection).

In Julio Gonzalez' studio, Picasso executed his iron sculptures *Bust* (MP 263) and *Figures* (MP 264 and MP 265), projects for the *Monument to Apollinaire* that Kahnweiler described as "outline drawings in space".

1929

Picasso began collaborating with Gonzalez on *Woman in the Garden* (MP 267). The artist produced a series of paintings in which the classical themes of *large nudes* was subverted by a virulent colour palette and multiple deformities, as would be seen later in May in the *Large Nude in Red Armchair* (MP 113).

Carl Einstein published his essay "Pablo Picasso: Some Paintings from 1928", in the first issue of *Documents* (15 issues between 1929 and 1930), a publication launched by dissident Surrealists led by Georges Bataille. Further articles on Picasso would be published in the magazine throughout its run, in particular by Michel Leiris.

1930

Picasso completed the small oil-on-wood painting *Crucifixion* (MP 122), whose composition calls to mind the study published at the same time by Georges Bataille in *Documents* on *The Apocalypse of St. Sever*.

Picasso bought Château de Boisgeloup near Gisors, where he set up a sculpture studio. He secretly moved Marie-Thérèse into his studio at 44 rue La Boétie, Paris.

1931

At Boisgeloup, Picasso commenced his plaster sculptures of the *Large Busts* series, variations on Marie-Thérèse's face. In Juan-les-Pins, he began a series of engravings for the *Suite Vollard*.

In autumn, *The Metamorphoses of Ovid* was published by Albert Skira, featuring 30 etchings by Picasso, then Ambroise Vollard published *The Unknown Masterpiece* by Balzac, including 13 of Picasso's etchings.

1932

Picasso produced a prolific series of portraits and figures of women inspired by Marie-Thérèse.

Zervos published the first volume of the catalogue raisonné on Picasso's work (1895-1906).

1933

Picasso focused on engraving at Atelier 17, an art studio opened by Stanley William Hayter at 17 rue Campagne-Première, Paris.

Picasso produced a collage for the cover of the Surrealist publication *Minotaure* (New York, The Museum of Modern Art) for the joint issues 1 and 2 (June). *Minotaure* regularly published articles on Picasso, notably by publisher and art critic Tériade.

Fernande Olivier's memoirs *Picasso and His Friends* published.

1934

Produced sculptures using plaster imprints of everyday objects: *Woman with Foliage* (MP 314) and *Woman with Orange* (MP 327).

Picasso executed his first political works: *The Death of Marat* (engravings, MP 2448 and 2449) and *Woman with a Styllet* (MP 114).

Over the summer, he embarked on a new series of very brutal corridas, painted, drawn and engraved.

1935

Picasso stopped painting until 1936. Picasso penned his first poems.

Picasso and Olga separated, but remained married.

5 September: Birth of Picasso and Marie-Thérèse's daughter, Maria de la Concepción, known as Maya.

Towards the end of the year, the artist started to frequent the Surrealist group, which met at Breton's place at 42 rue Fontaine.

Sabartés arrived in Paris and became Picasso's secretary.

The association ADLAN (Amigos de los artes nuevas) organised, with Éluard's help, a Picasso retrospective that was to tour Spain in early 1936. Met Dora Maar, who was involved in the Surrealist group's political and artistic activities.

1936-1939: THE SPANISH CIVIL WAR

1936

3 May: victory for the Popular Front and Léon Blum.

In May, Breton organised the Exhibition of Surrealist Objects at the Galerie Charles Ratton featuring six works by Picasso.

18 July: General Franco's failed *pronunciamento* against the Republican government led to the outbreak of the Spanish Civil War.

Picasso met up with Dora Maar on the Côte d'Azur and the two lived together in Mougins. Picasso executed his *Arlésiennes* series. Picasso paid his first visit to the ancient village of Vallauris, an important pottery centre, and produced his first ceramics.

19 September: Picasso appointed honorary director of the Prado Museum by the Spanish Republic.

Picasso, assisted by Dora, produced a series of 20 photograms using the cliché verre technique: *Portrait of Dora Maar, in profile, front on, three-quarter view, in a mantilla* (MP 1998-317, 318, 319, 321 and 323, former coll. of Dora Maar).

Participated in the "Fantastic Art, Dada and Surrealism" exhibition curated by Alfred H. Barr at the Museum of Modern Art in New York.

1937

Picasso moved to 7 rue des Grands-Augustin, Paris.

Produced a series of prints *The Dream and Lie of Franco* to be sold as postcards to raise funds for the Spanish Republican government. The same government invited Picasso to produce a painting for the Spanish pavilion at the International Exposition of Art and Technology in Modern Life in Paris. Produced a series of 13 drawings in preparation for a large painting on the subject of the *Painter and his Model* (MP 1178 to MP 1191)

26 April: Guernica, capital of the Basque Country, bombed by the Nazi airforce, causing nearly 4,000 deaths in a matter of hours. The daily newspaper *Ce soir*, run by Aragon, and *L'Humanité* published

images of the bombing and its victims.

Picasso began his studies on *Guernica*.

12 July: Inauguration of the Spanish Pavilion, designed by Luis Lacasa and José-Luis Sert. In addition to *Guernica*, two sculptures by Picasso were exhibited: *Bust of Woman*, 1931 (MP 301), and *The Woman with the Vase*, 1933 (Madrid, Museo Nacional Centro de Arte Reina Sofia).

Contributed to illustrating a tribute publication to Alfred Jarry with his *Portrait of Ubu*.

He painted *The Weeping Woman* (MP 165) and *The Suppliant* (MP 168), directly inspired by the Lerida bombings, of which he procured prints by Augusti Centelles (AP).

1938

Series of *Portraits of Dora Maar* (MP 1201) and self-portraits in homage to Van Gogh, including *Man with a Straw Hat and Ice Cream Cone* (MP 174).

1939-1945: WAR AND OCCUPATION 1939

13 January: Death of Picasso's mother in Barcelona.

26 January: Barcelona captured by the Frankists.

On 29 August, Sabartés and Picasso fled to Royan, where Marie-Thérèse and Maya were spending the summer. Picasso and Dora Maar took up residence at the Hôtel du Tigre.

1-3 September: Germany invaded Poland. Britain and France declared war.

The exhibition "Picasso: Forty Years of his Art" was curated by Alfred H. Barr, Museum of Modern Art in New York, before touring to eight cities around the US.

1940

Picasso returned to Paris. He lived in his studio on rue des Grands-Augustins throughout the Occupation.

1941

Penned the six-act play *Le Désir attrapé par la queue* (Desire caught by the tail), first published in 1945 by Gallimard.

Began drawing and painting for the collaborationist newspaper *Paris-Soir*.

Produced his monumental plaster bust of Dora, which in 1959 would be placed in the square outside Saint-Germain-des-Prés church, in Paris, and become the *Monument to Apollinaire* with whom the artist started working in 1921.

1942

Publication of Buffon's *Histoire naturelle* by Martin Fabiani, publisher and gallery owner, featuring 31 aquatints, etchings and dry point works by Picasso, commissioned by Vollard in 1936.

Picasso completed *The Dawn* (Paris, donated by the artist to the Musée National d'Art Moderne) of which the museum owns all of the preparatory drawings (MP 1230 to MP 1273).

Maurice de Vlaminck published the article Open opinions on painting in *Comœdia* in which he launched a scathing attack on Picasso. Various young painters and intellectuals engaged in the Resistance published a series of articles in support of Picasso.

1943

Executed the sculpture *Man with Sheep* modelled in clay on an iron frame and moulded in plaster for subsequent bronze casting (MP 331), and the sculpture *Skull* (MP 326).

Met Françoise Gilot, a young painter aged 22. Picasso and Dora separated. However, they continued to see each other until 1946.

1944

28 February: Max Jacob arrested in Saint-Benoît-sur-Loire and transported

to Drancy concentration camp where he died on 5 March.

The poetry anthology *Contrée* (Against the Grain) by Robert Desnos, who was deported to a concentration camp where he died, was published by Robert J. Godet. The publication was illustrated with an etching by Picasso (MP 2003-17).

16 June: A reading was held at Picasso's studio on rue des Grands-Augustins of *Désir attrapé par la queue*, performed by Jean Aubier, Simone de Beauvoir, Albert Camus, Cécile Éluard, Valentine Hugo, Jacques Lacan, Louise and Michel Leiris, Dora Maar, Pierre Reverdy and Jean-Paul Sartre. The reading appears to have been a tribute to Max Jacob. Photographs by Brassai (MP 1986-32).

5 October: *L'Humanité* announced that Picasso had joined the French Communist Party (PCF).

The first Salon d'Automne after the Liberation was dedicated to works prohibited for display by the Nazis during the Occupation and accused of being "degenerate art", including an important retrospective of Picasso's work. The public responded violently to the artworks.

Picasso chaired the management committee of the Front National

des Arts which investigated the cases of artists involved in the collaboration.

1945

19 March: Performance of the *Désir attrapé par la queue* by Picasso at the apartment of Louise and Michel Leiris in Paris. Directed by Albert Camus with musical accompaniment by Georges Hugnet. The spectators included Georges Braque and his wife, Cécile Éluard, Jacques Lacan and Jaime Sabartès. Photo reportage by Brassai.

Picasso produced three realistic portrait drawings of Maurice Thorez.

At the PCF's 10th congress, Picasso was both praised and accused in the report published by Roger Garaudy, who sought to reassure the party's official painters following Zhdanov's doctrine on Social Realism.

1946-1954: AFTER THE WAR, COMMUNISM AND THE MEDITERRANEAN

1946

Picasso painted *Monument to the Spanish who Died for France*, which was shown with *The Charnel House* at the exhibition "Art and Resistance" at the Musée National d'Art

Moderne in Paris (15 February to 15 March).

Picasso and Françoise Gilot started their life together.

In September, Picasso was invited by Romuald Dor de la Souchère, curator at the Museum of Antibes, to set up his studio in a room in Château Grimaldi. He painted some 20 works on Mediterranean themes using Ripolin enamel paint on boards of fibro-cement and plywood which he left *in situ* and which now make up the municipal collection dedicated to Picasso's memory and exhibited at the château.

Jaime Sabartès' *Picasso: portraits and souvenirs* published by Louis Carré and Maximilien Vox.

1947

Wildlife, centaurs and bacchantes recalled the series of paintings produced in Antibes.

Picasso, on the suggestion of Georges Salles (director of the Musées de France agency) and Jean Cassou (director of the Musée National d'Art Moderne in Paris), agreed to donate ten important paintings to the Musée National d'Art Moderne.

15 May: Birth of Claude, Françoise Gilot and Picasso's

first child, then the family moved to Golfe-Juan.

Start of an intense ceramics period at the Ramié pottery in Vallauris.

1948

For the first time, works by Picasso were exhibited in Italy, at the Venice Biennale.

In August, Picasso and Paul Éluard attended the World Congress of Intellectuals for Peace convened in Wrocław, Poland, to demand the release of Pablo Neruda, held prisoner in Chile. Visited Krakow and Auschwitz.

Exhibited 149 ceramics pieces at the Maison de la Pensée française, in Paris.

1949

Aragon chose *The Dove* to illustrate the poster promoting the Congress for Peace being held in April at the Salle Pleyel.

19 April: Birth of Paloma, the second child to Françoise Gilot and Picasso.

One of Picasso's drawings, *À ta santé Staline!*, was published in *L'Humanité* (MP 1391 to 1393), causing a scandal.

1950

Picasso produced a series of large plaster sculptures

involving a range of different objects with intrinsic poetic or visual worth and subverted from their standard use: *Girl Skipping* (MP 336), *Woman with Baby Carriage* (MP 337) and *Nanny Goat* (MP 339 and 340). Pursued his fascination with ceramics.

In November, Picasso won the Lenin Peace Prize.

New exhibition at the Maison de la Pensée française, preface written by Aragon.

1951

Massacre en Corée (MP 203), large canvas in a grisaille palette replete with references to Goya, Manet and Puvis de Chavannes. More sculptures inspired by everyday objects.

Important Picasso retrospective held in Tokyo and Osaka (Takashimaya).

1952

Pursued his "*Vanités*" series.

31 March: Execution of the Greek resistance leader Nikos Beloyannis, the subject of a drawing by Picasso: *Man with the Carnation* (private collection).

The artist was commissioned to decorate an abandoned 14th-century chapel close to the Place du Marché in Vallauris.

1953

Picasso produced several paintings on the theme of *The Reader* (MP 207), which introduced his new technique of large monochrome areas in acidic colours around 1953-1954.

Exhibition "Cubism, 1907-1914" held at the Musée National d'Art Moderne in Paris (January-April). *The Young Ladies of Avignon* was included.

Aragon asked Picasso permission to publish the *Portrait of Stalin* in the 12-19 March issue of *Lettres françaises*, causing a scandal.

Picasso retrospective opened at the Galleria Nazionale d'Arte Moderna in Rome (May-July). His *War and Peace* murals were presented there. The exhibition next toured to Milan and was enriched with several of his essential works, including *Guernica*, *The Charnel House*, *Massacre in Korea*, *War and Peace*.

Sabartès decided to donate his private collection to the city of Barcelona.

1954-1967: PICASSO AMONG THE MASTERS

1954

In July, the Maison de la Pensée française in Paris presented

"Picasso: two periods, 1900-1914, 1950-1954" in which his paintings in the Shchukin collection are removed from the Soviet museums for the occasion. A week after the exhibition opened, they were removed and returned. As a replacement, Picasso loaned works from his own collection, including a *Portrait of Madam Z*.

The artist and Jacqueline Roque moved to rue des Grands-Augustins, Paris.

3 November: Death of Henri Matisse.

During the winter, Picasso produced the first drawings in his series of fifteen paintings and two lithographs based on *Women of Algiers* (Paris, Musée du Louvre).

1955

11 February: Olga Picasso died in Cannes.

Important retrospective "Picasso: paintings, 1900-1955" exhibited at the Musée des Arts Décoratifs in Paris, featuring *Guernica* (June-October). The exhibition later transferred to Munich, Cologne and Hamburg, until April 1956.

Picasso bought a large villa in Cannes, *La Californie*, built in 1920.

Henri-Georges Clouzot made the film *Le Mystère Picasso* at the Victorine studios in Nice.

1956

David Douglas Duncan began his series of photos of Picasso in his studio and with his family, published in *The Private World of Pablo Picasso* in 1958.

First Picasso exhibition in Barcelona, at the Sala Gaspar (October).

The artist celebrated his 75th birthday at the Galerie Madoura with the potters from Vallauris. In Moscow, Ilya Ehrenburg organised an exhibition of works belonging to Russian collections.

Together with Édouard Pignon, Hélène Parmelin and seven other militants, he signed a letter addressed to the French Communist Party's main committee, declaring their concern about the situation in Hungary, which was published in *Le Monde*.

1957

Began working on the subject of Vélasquez' *Maids of Honour* which continued to the end of the year.

Commissioned to produce a large mural to decorate the UNESCO building in Paris.

1958

The artist created two large sculptures made of rose chamotte clay (*Flute Player* and *Seated Diaulos Player*, MP 3744 and MP 3745). Started a series of sculptures assembled from pieces of recovered wood.

The mural made of ceramic panels based on Picasso's boxes was installed in the main hall (the 'Delegates' Lounge') of the UNESCO building. Georges Salles, who accepted the composition on behalf of UNESCO, proposed the title, *The Fall of Icarus*, which replaced the mural's original title, *The Forces of Life and the Spirit Triumphant over Evil*.

Purchased Château de Vauvenargues, a 14th-century castle located near Aix-en-Provence, at the foot of Mount Saint-Victoire, an iconic subject in a number of Cézanne paintings.

1959

Penned a long poem in Spanish, *Trozo de piel (Hunk of Skin)*, which was published by the poet Camilo José Cela in 1961.

Started to produce linocuts.

The large bronze he produced in 1941, the *Bust of Dora Maar, Monument to Apollinaire*, was placed and inaugurated

on the Square de Saint-Germain-des-Prés in Paris.

The artist began researching the variations on Manet's *Lunch on the Grass* between August 1959 and December 1961.

Vallauris Chapel, decorated with the murals *War and Peace*, was officially inaugurated and the place was converted into a national museum.

Produced linoleum cuts on Mediterranean subjects.

With Jacqueline, Luis Dominguin and the actress Lucia Bose, Dominguin's wife, Picasso appeared in *Testament d'Orphée* (Testament of Orpheus), a film directed by and starring Jean Cocteau.

1960

"Picasso. Retrospective 1895-1959", Tate Gallery in London, 270 works, catalogue written by Roland Penrose.

1961

2 March: Picasso married Jacqueline Roque in Vallauris at an intimate wedding. They moved to Mougins in June.

Executed painted and cut-out sheet metal sculptures, including, for example, *The Chair* (MP 359), *Woman with Open Arms* (MP 360), *Pierrot Seated* (MP 364 and 1527)

and the *Footballers* (MP 362 and 363).

Publication of *Picasso's Picasso* by David Douglas Duncan, revealing the works in the artist's own personal collection which would form the foundation of the works accepted in lieu on behalf of the Musée National Picasso and chart his trajectory.

1962

1 May: Picasso awarded the Lenin Peace Prize for the second time.

Continued to produce his sheet metal busts. Produced some *70 portraits of Jacqueline* using different techniques including painting, drawing, pottery and engraving.

Produced an illustration (MP 1533) and painting of *The Abduction of the Sabines* by Poussin (one version at the Musée National d'Art Moderne in Paris, one at the Národní Gallery in Prague, and another at the Fondation Beyeler in Basel, Switzerland).

The monumental painted-metal sculpture *Woman with Open Arms* (1960) was enlarged to six metres tall out of cement by Carl Nesjar, for Kahnweiler's garden in Saint-Hilaire. The sculpture was placed in the grounds of the museum in Villeneuve-d'Ascq.

1963

Picasso painted *The Capture of the Sabines* inspired by David's original work (Boston, Museum of Fine Arts) and produced 13 variations of Jacqueline's portrait in the first few days of the year.

The artist started the prolific series of the *Painter and His Model*, which he continued throughout the year.

Opening of the Museu Picasso in Barcelona on Calle Montcada, in the Palau Palace, a 15th-century palace.

Death of Georges Braque.

Death of Jean Cocteau.

Picasso began a very close collaboration with brothers Aldo and Piero Crommelynck, who moved their intaglio studio to Mougins, to produce etchings. Employed a multitude of bold techniques and mixed processes in his *Embraces* series and then his *Painter and His Model* series (MP 2709-13 and 2737).

1964

Painted a series of 20 paintings inspired by Manet's *Olympia*.

Françoise Gilot, in collaboration with Carlton Lake, published *Life with Picasso*, New York, McGraw Hill, published in French by Calman-Lévy in 1965.

Resumed his focus on engraving, notably with the use of coloured "soft varnish".

Completed the model for the *Bust* sculpture intended for the Civic Art Center in Chicago inspired by his 1962 *Bust of Woman*. The final version, made of steel and measuring 20 metres tall, was inaugurated in 1967.

This was followed by long series of paintings on the *Painter and His Model* (MP 1990-31), which carried on into the following year, as well as the themes of the *Painter* and the *Bust of Man*, forming the continuation of multiple self-portraits featuring the artist's face.

Gallimard published Brassai's *Conversations with Picasso*, illustrated with photographs by the author.

1965

Inspired by Rembrandt's *Hendrickje Stoffels* (1654, London, National Gallery), Picasso produced the large provocative canvas *La Pisseuse* (The Pee'er) (Paris, Musée National d'Art Moderne).

Introduced new themes into his painting: man carrying a child, family, man eating watermelons.

In November, the artist underwent surgery for an ulcer at

the American Hospital in Neuilly and spent his last time in Paris.

Carl Nesjar produced larger models (MP 1831 to 1848) in cement of the figures in the Lunch on the Grass which were subsequently placed in the grounds of the Moderna Museet in Stockholm.

1966

Illustrated and painted figures of the *Musketeers*, inspired by the gentlemen in the Spanish Golden Age portrayed by Vélasquez.

Series of black and colour illustrations in a notebook (MP 1990-116) featuring figures, erotic drawings and burlesque scenes, or graphically commenting on the large Ingres painting *Jupiter and Thetis*.

28 September: Death of André Breton.

"Homage to Picasso" exhibition organised by Jean Leymarie at the Grand Palais and the Petit Palais, in Paris. Inauguration by André Malraux, France's Minister of Culture since 1959 (November). The exhibition unveiled a number of sculptures produced by the artist to the general public.

1967

The artist refused to accept the Legion of Honour medal,

the highest decoration in France.

Picasso was evicted from his Parisian studio on Rue des Grands-Augustins which he had occupied since 1937.

Picasso continued with his *Busts of Musketeers* series.

The Painter and His Model (MP 1990-32) series, which for the very first time featured the characteristic Rembrandtesque figures particularly inspired by the painting *Rembrandt and Saskia*.

The exhibition "Picasso: Sculptures, Ceramics, Graphic Work" at the Tate Gallery in London, curated by Sir Roland Penrose (June-August), subsequently presented at the Museum of Modern Art in New York (11 October 1967-1 January 1968).

Picasso produced the large painting *The Couple* (MP 1990-33), that departed from the Rembrandt inspiration to make way for a major follow-on from the *Couples* and *Embraces* which dominated Picasso's oeuvre until his death.

1968-1973: HIS FINAL YEARS 1968

Paintings on the theme of the *Nude with Bird*

(Cologne, Museum Ludwig) and drawings on the *Turkish Bath* (Paris, Musée du Louvre, Jean-Auguste-Dominique Ingres, *The Turkish Bath*).

Jaime Sabartès died and so to honour his memory, Picasso donated all of his *Las Meninas* (The Maids of Honour) series (58 paintings) and a portrait of Sabartès dating from his Blue period to the Museu Picasso in Barcelona.

The artist then completed his *347 engravings* dealing with complex iconographic themes, combining references to the circus, corrida, theatre and *commedia dell'arte*, including erotic scenes inspired by the Ingres painting *Raphael and the Fornarina*. The *347 engravings* were printed by the Crommelynck brothers in their Mougins studio.

1969

Picasso entered an intense period of painting during which he produced some 165 works in a year (between 5 January 1969 and 2 February 1970), the subjects including portraits, couples, nudes, men with swords, smokers and still lifes.

Publication of *The Burial of the Count of Orgaz*, with words by Picasso written sometime between 6 January 1957 and

20 August 1959, and a prologue by Rafael Alberti (published by Gustavo Gili and Ediciones de la Cometa, Barcelona). This "literary fantasy" by Picasso was accompanied by a series of illustrations by the artist, including a burin engraving, 12 etchings and three aquatints selected from works produced between 1966 and 1967.

1970

Picasso donated to the Museu Picasso in Barcelona works left to his family dating from the early days of his career and produced in La Coruña then in Barcelona, together with pieces realised in 1917 during his time with the Ballets Russes.

Exhibition "Picasso 1969-1970" at the Palais des Papes in Avignon. The event organised by Yvonne Zervos brought together 167 paintings and 45 drawings. Christian Zervos designed the installation and wrote the catalogue preface. The exhibition caused a public outcry. Picasso's recent paintings displayed in two parallel rows, with his virulent colour palette, erotic subjects and huge sizes were once again misunderstood.

Death of Christian Zervos shortly after the death of his wife Yvonne.

Picasso painted without interruption until his death a series of large paintings combining the many themes he studied throughout his lifetime.

1971

Picasso donated 57 drawings produced between 15 December 1970 and 4 February 1971 to the Musée Réattu in Arles.

In October, to celebrate Picasso's 90th birthday, a selection of works from French public collections was presented in the Louvre's Grande Galerie.

Picasso donated *Guitar* (1912), his first metal construction, to William Rubin to exhibit at the Museum of Modern Art in New York. For the occasion, he revealed the original of the *Guitar*, made out of cardboard (New York, The Museum of Modern Art).

1972

Series of illustrated self-portraits, where the head is displayed as a mask or a skull with bulging eyes (MP 1982-160).

Produced drawings of reclining nudes, obscenely arranging provocative old odalisques conveying the corruption of the flesh and the destruction of appearances: *Nude in*

an Armchair (MP 1544), *Nude* (MP 1542) and *Nude Woman and Musketeer* (MP 1540).

1973

8 April: Picasso died at his farmhouse *Notre-Dame-de-Vie* in Mougins.

The exhibition "Pablo Picasso, 1970-1972" at the Palais des Papes in Avignon (catalogue prefaced by René Char) allowed the public to discover the last works selected by the artist himself for the show (23 May-23 September).

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Le Parisien

This year, *Le Parisien* is proud to support the new exhibition of the Musée Picasso-Paris: Picasso. Sculptures.

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In 2014, *Le Parisien-Aujourd'hui en France* has been distributed over 400 000 copies, with 2 451 000 readers every day.

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MK2

The free monthly magazine *Trois Couleurs* supports and promotes trends and cultural events in Paris with a different outlook, focusing on making them accessible to as many people as possible. In this context, *Trois Couleurs* supports the "Sculptures" exhibition at the Musée Picasso, which highlights the artist's work in all its diversity, approaching the presentation of exceptional works from a new angle.

**TV5 Monde**

Launched in January 1984, the worldwide French-speaking cultural channel – TV5MONDE – was one of the first cable TV channels and one of the largest global networks to broadcast 24/7.

TV5MONDE

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A realm of diversity of expression, cultures and points of view, TV5MONDE is pleased to be associated with the Picasso exhibition. Sculptures at the Musée national Picasso-Paris.

Users of the TV5MONDE website can visit the mini website dedicated to this exhibition. Find out more at: www.tv5monde.com

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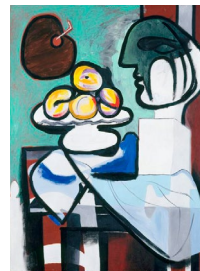
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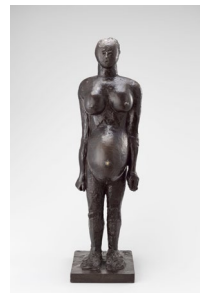
Pablo Picasso
Figure (proposé comme projet pour un monument à Guillaume Apollinaire)
Paris, automne 1928
Fil de fer et tôle, 50 x 18,5 x 40,8 cm
Musée national Picasso-Paris
97-003305/MP264
Photo © RMN-Grand Palais/
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4 096 x 4 961 px (-58 MB)
34,6 x 42 cm (300 dpi)



Pablo Picasso
Nature morte : buste, coupe et palette
Boisgeloup, 1932
Huile sur toile, 130,5 x 97,5 cm
Musée national Picasso-Paris
97-018214/MP140
Photo © RMN-Grand Palais/
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Pablo Picasso
Tête d'homme
Paris, 1930
Fer, laiton et bronze, 83,5 x 40 x 36 cm
Musée national Picasso-Paris
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Pablo Picasso
La Femme enceinte
Vallauris, 1950-15 mars 1959
Bronze, 109 x 30 x 34 cm
Musée national Picasso-Paris
15-624257/MP338
Photo © RMN-Grand Palais/
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5 743 x 8 383 px (-137 MB)
48,6 x 70,9 cm (300 dpi)



Pablo Picasso
Tête
Paris, 1907
Hêtre sculpté et partiellement peint,
37 x 20 x 12,5 cm
MP1990-51
Photo © RMN-Grand Palais/
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Pablo Picasso
Visage
Golfe-Juan, 1946, galet incisé,
4,2 x 6,7 x 1,2 cm
CP.1945.PICASSO
Photo © Maurice Aeschmann
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Pablo Picasso
Tête de femme
Boisgeloup, 1931-1932
Ciment, épreuve unique,
printemps 1937, 128,5 x 54,5 x 62,5 cm
Musée Picasso, Antibes MPA 1950.3.2
Photo © imageArt, Claude Germain
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Pablo Picasso
Le Verre d'absinthe
Paris, printemps 1914
Bronze peint à l'huile, cuillère
à absinthe en métal blanc,
21,6 x 16,4 x 8,5 cm
The Museum of Modern Art, New York.
Gift of Louise Rheinardt Smith, 1956
Photo © Digital image, The Museum
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Pablo Picasso
La Liseuse
Vallauris, 1951-1953
Bronze peint, 15,5 x 35,5 x 13 cm
Paris, Centre Pompidou -
Musée national d'art moderne -
Centre de création industrielle
AM 1984-643
Photo © Centre Pompidou, MNAM-
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Pablo Picasso
La Femme au feuillage
Boisgeloup, 1934
Plâtre original vernissé
38,5 x 27,5 x 21 cm
Spies - 1571 (*Femme au feuillage*)
Collection Particulière. Courtesy
Fundación Almine y Bernard Ruiz-
Picasso para el Arte
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Pablo Picasso
Petit cheval
Cannes, 1961
Elements de table à roulette en métal
coupés, assemblés et peints
66,5 x 18 x 60,5 cm
Collection Particulière. Courtesy
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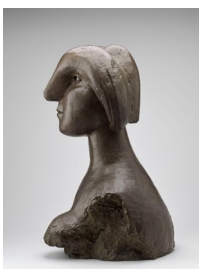
Pablo Picasso
Femme au chapeau
Cannes, 1961
Tôle découpée, pliée, peinte en 1963
126 x 73 x 41 cm
Fondation Beyeler, Riehen/Basel,
Beyeler Collection BEYELER.1961
Photo : Peter Schibli, Basel
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Pablo Picasso
Tête de femme (Fernande)
Paris, automne 1909
Plâtre de fonderie, 47 x 35,9 x 34,9 cm
© Raymond and Patsy Nasher
Collection, Nasher Sculpture Center,
Dallas LO1712
Photographer : Tom Jenkins
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Photographe anonyme, Picasso
devant la version en fer peinte en blanc
de *La femme au jardin* (MP267) lors
de l'exposition « Picasso » à la Galerie
Georges Petit, Paris 1932.
Tirage contrecollé sur carton
Anonyme
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Pablo Picasso
Buste de femme
Boisgeloup, 1931
Bronze, épreuve unique,
78 x 44,5 x 54 cm
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53 x 70,7 cm (300 dpi)



Pablo Picasso
Buste de Femme
Boisgeloup, 1931
Ciment, épreuve unique, printemps
1937, 78 x 44,5 x 50 cm
Paris, musée Picasso
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Adrien Didierjean
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6917 x 9223 px (-182 MB)
58,5 x 78 cm (300 dpi)

VIEWS OF THE MUSÉE NATIONAL PICASSO-PARIS

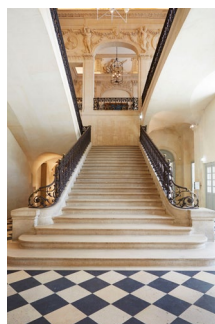
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Façade of the Hôtel Salé



Main staircase



Jupiter room



6. PRACTICAL INFORMATION

HORAIRES, ACCÈS ET TARIFS

5 rue de Thorigny,
75003 Paris

Metro stations

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

Buses

20 - 29 - 65 - 75 - 69 - 96

Vélib'

- Station n° 3008
22 rue de La Perle
- Station n° 3002
26 rue Saint-Gilles

Autolib'

- Parking
18 rue de La Perle
- Parking
46 rue de Turenne

OPENING TIMES

Every day except Mondays,
25 December, 1 January
and 1 May.

Until 1 November 2015:
9.30 am to 6 pm Tuesday
to Sunday.

As from 03 November 2015:
11.30 am to 6 pm Tuesday
to Friday; 9.30 am to 6 pm
Saturday and Sunday.

INFORMATION

+33 (0)1 85 56 00 36
contact@museepicassoparis.fr

ACCESSIBILITY

The museum is now accessible
to people with limited mobility;
Disabled visitors can request
a personalised welcome at
the following address:
accessibilite@museepicassoparis.fr

LE CAFÉ SUR LE TOIT

Open from Tuesday to Sunday,
at museum opening times

MUSEUM SHOP

- Sales counter at the museum
(museum opening hours)
- Bookshop - gift shop at
4 rue de Thorigny 75003 Paris,
open from Tuesday to Sunday
from 10 am to 6:30 pm
[librairie-boutique.picasso@
rmngp.fr](mailto:librairie-boutique.picasso@rmngp.fr)

PRICES

Admission ticket

To avoid queuing, you are
advised to book your ticket
in advance at [billetterie.
museepicassoparis.fr](http://billetterie.museepicassoparis.fr)

Full price: €12,50
concessions: €11

The Musée national
Picasso-Paris accepts
the Paris Museum Pass.

Picasso Pass

The Solo Picasso Pass
provides one year's free
unlimited entry to the Musée
national Picasso-Paris:

Solo Picasso Pass:

Full price: €30/**concessions:** €27

Duo Picasso Pass:

Full price: €50/**concessions:** €45

Young Person's Picasso Pass: €15

Family Picasso Passport:

Full price: €70/**concessions:** €58

Multimedia guide

The museum's multimedia
guide is available in French,
English, Spanish and French
Sign Language.

For rent at the museum:

Full price: €4/**concessions:** €3

The multimedia guide
can be booked at:
billetterie.museepicassoparis.fr

It can be downloaded from
Google Play and the App Store
www.museepicassoparis.fr



7. PRESS CONTACTS

MEDIA RELATIONS

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Crédits photos de couverture



Buste de femme, Boisgeloup, 1931, ciment,
Musée national Picasso-Paris, © Succession Picasso 2016.
Photo © RMN-Grand Palais/Adrien Didierjean



Buste de femme, Boisgeloup, 1931, bronze,
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