

# CALDER-PICASSO

Exhibition from February 19 to August 25, 2019

**PRESS KIT**

Musée Picasso Paris

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# 1. CALDER-PICASSO

**From February 19 to August 25, 2019 at the Musée national Picasso-Paris**

Alexander Calder and Pablo Picasso – two of the most seminal figures of twentieth-century art – innovated entirely new ways to perceive grand themes. While the resonances between them are filled with endless possibilities, a key connection can be found specifically in their exploration of the void, or the absence of space, which both artists defined from the figure through to abstraction.

Calder and Picasso wanted to present or represent non-space, whether by giving definition to a subtraction of mass, as in Calder's sculpture, or by expressing contortions of time, as in Picasso's portraits. Calder externalized the void through curiosity and intellectual expansion, engaging unseen forces in ways that challenge dimensional limitations, or what he called 'grandeur-immense'. Picasso personalized the exploration, focusing on the emotional inner self. He brought himself inside each character and collapsed the interpersonal space between author and subject.

The exhibition will comprise approximately 120 works that explore how these two artists, each in his own very different ways, engaged with the void and all that it implies about a world where mass is unsettled by the absence of mass and where, at the center of anything and everything, what we discover is a vacuum.

The "Calder-Picasso" exhibition is organized in partnership with the Calder Foundation, New York, and the Fundación Almine y Bernard Ruiz-Picasso para el Arte (FABA). It is a coproduction with the Museo Picasso Málaga where it will be held from September 23, 2019, to February 2, 2020.

**FUNDACIÓN  
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As any deep investigation into the works of Alexander Calder (1898–1976) and Pablo Picasso (1881–1973) will reveal, a common theme between them is the exploration of the void, or the absence of space, which both artists defined from figuration to abstraction. The ways in which they presented or represented non-space were different, however, whether by giving definition to a subtraction of mass in Calder’s sculpture or by rendering time in motion in Picasso’s portraits. Calder’s approach was guided in part by intellectual curiosity, engaging invisible forces in ways that go beyond the ordinary limits or dimensions of nature—what he called “grandeur-immense”—while Picasso’s was more intimate, abolishing the boundary between artist and subject.

## 1. CALDER-PICASSO

Pablo Picasso  
*Figure [Figure]*, Fall 1928  
Wire and sheet metal  
Musée national Picasso-Paris  
Pablo Picasso Acceptance in Lieu, 1979

In 1921, Picasso received a commission for a monument to Guillaume Apollinaire, who had died in November 1918. He presented a number of proposals, among them, in 1928, a series of maquettes in welded iron wire executed in collaboration with Julio González. With these sculptures in transparency, Picasso created – in the words of the “Bird of Benin” in Apollinaire’s collection *The Poet Assassinated* – “a statue made of nothing, like poetry and fame”. After the Comité Apollinaire had rejected his various ideas, Picasso offered them a bronze bust of Dora Maar (1941), which would be installed in the garden close to the church of Saint-Germain-des-Prés in 1959.

Alexander Calder  
*Mobile*, c. 1937  
Wood, sheet metal, rod, string, wire, and paint  
Finnish National Gallery, Ateneum Art Museum, Helsinki

In 1931, Calder set sculpture in motion and gave form to an entirely new type of art. Marcel Duchamp coined the term “mobile” for these kinetic abstract objects, a pun in French meaning “motive” and “motion.” Some of Calder’s earliest mobiles were motorized, although he soon turned to variables such as air currents and human intervention, creating his first suspended mobile in 1932. In *Mobile*, Calder presents a variation on the sphere, including a two-dimensional representation of a three-dimensional sphere – a void-space. Calder’s mobiles extend beyond nature: like the sphere, which has no beginning or end, they are constantly unfolding.

## 2. CAPTURING THE VOID

On April 27, 1931, Pablo Picasso arrives at Galerie Percier, Paris, before the opening of “Alexandre Calder: Volumes–Vecteurs–Densités/Dessins–Portraits”, Calder’s premiere of nonobjective sculpture. He is introduced to Calder and tours the exhibition privately before it opens to the public, spending time with Calder’s radical new works. This marks the first encounter between the two artists. Two works exhibited at Galerie Percier, *Croisière* and *Sphérique I*, are on display in this room.

“Each element able to move, to stir, to oscillate, to come and go in its relationships with the other elements in its universe./ It must not be just a ‘fleeting’ moment, but a physical bond between the varying events in life./ Not extractions,/ But abstractions/ Abstractions that are like nothing in life except in their manner of reacting”.

Alexander Calder, “Comment réaliser l’art ?”, *Abstraction-Création, Art Non Figuratif*, n°1, 1932, p.6

“When you start with a portrait and seek, through successive eliminations, to achieve pure form, a clear-cut volume without modulation, you arrive inevitably at the egg. Likewise, starting with the egg and moving in the other direction, you may arrive at the portrait. But art, I believe, escapes this over-simplistic passage from one extreme to another. You have to be able to stop in time”.

Pablo Picasso, in Tériade, “En causant avec Picasso”, *L’Intransigeant*, 15 June 1932, n.p.

Alexander Calder  
*Croisière*, 1931  
 Wire, wood, and paint  
 Calder Foundation, New York

The thick and thin wires in *Croisière* describe unifying yet disparate forces: solidity and transparency, stasis and activity, volume and void. Calder included the stabile in his first exhibition of abstract objects, *Alexandre Calder: Volumes–Vecteurs–Densités/Dessins–Portraits*, at Galerie Percier, Paris, in 1931. “Looking at these new works — transparent, objective, exact — I think of Satie, Mondrian, Marcel Duchamp, Brancusi, Arp — those unchallenged masters of unexpressed and silent beauty,” wrote Fernand Léger. Picasso arrived before the vernissage to introduce himself to Calder and have time to study these radical new works.

Alexander Calder  
*Untitled*, 1932  
 Ink on paper  
 Calder Foundation, New York

Calder was a prolific artist who explored in a variety of media the many dimensions beyond the three in which we live. Although these drawings from 1932 are static, they demonstrate a theatrical dynamism—a proposition for a quantum performance. Notably, both works were created in the same year as his groundbreaking premiere of mobiles at Marie Cuttoli's Galerie Vignon in Paris, entitled *Calder: ses mobiles*, which was organized by Marcel Duchamp.

### 3. DRAWING IN SPACE

“The shadows of these small linear constructions trace a sort of drawing on the white wall in the way of Picasso”.

Pierre Berthelot, “Calder”, *Beaux-Arts*, vol. 9, 9 May 1931, p.24

“Whether this wire bends itself poorly into a curve, whether it clings inappropriately and will be the end of all sculpture: we will have before our eyes the metal portrayal of a drawing in space, we won't have a well-evoked mass”.

Edouard Ramond, “Sandy Calder ou le fil de fer devient statue”, *Paris Montparnasse*, n°5, 15 June 1929, p.36

“Only a cathedral spire can indicate a point in the sky where our soul rests in suspension. As in the restlessness of the night, the stars mark out points of hope in the sky, [so too] this immobile spire marks out an infinite number of them to us. It is these points in the infinite which are the precursors of this new art: *To draw in space*.”

Julio González, “Picasso et les cathédrales, Picasso sculpteur”, in Josephine Withers, *Julio González: Sculpture in Iron*, New York, New York University Press, 1978 [1931-1932], p.134

Alexander Calder  
*Joséphine Baker IV*, c. 1928  
 Steel wire  
 Centre Pompidou, Paris  
 Musée national d'art moderne-Centre de création industrielle  
 Gift of the artist, 1966

Alexander Calder  
*Aztec Josephine Baker*, 1930  
 Wire  
 Calder Foundation, New York  
 Promised Gift of Holton Rower

When Calder moved from New York to Paris in 1926, he dedicated himself to sculpting in wire—a new form of massless sculpture in which expressive lines are carved out of voids. From the extended reach of *Ball Player* to the near life-size mobility of *Aztec Josephine Baker*, these “drawings in space” radiate energy through the slight trembling of the wire lines. The two Josephine Baker portraits here are the last of five renderings in wire of the celebrated cabaret performer. As proto-mobiles with suspension, action, and fluid movements, they present Baker’s haughty attitude in space.

Alexander Calder  
*Hercules and Lion*, 1928  
 Wire  
 Calder Foundation, New York  
 Promised Gift of Alexander S.C. Rower

*Hercules and Lion* is one of three wire works from 1928 based on themes that incorporate the size and subject matter commonly associated with classical art (the other two are *Romulus and Remus* and *Spring*, or the allegory of spring). Calder’s father and grandfather were traditional sculptors who bent rod and wire into armatures to support their clay sculpting. At five feet tall and suspended from the ceiling, *Hercules and Lion* was Calder’s way of engaging the traditions of his forefathers and updating them. The porosity of Calder’s wire portraits, underscored by projected shadows on the wall, extend beyond shape and line to engage a multidimensional experience.

Alexander Calder  
*Le Lanceur de poids*, 1929  
 Wire  
 Centre Pompidou, Paris  
 Musée national d’art moderne-Centre de création industrielle  
 Gift of the artist, 1966

Calder’s figurative wire sculpture became increasingly abstracted in 1929. Specific details of the figure, as seen in *Hercules and Lion* and the Josephine Baker portraits,

became less important, and the dynamic force of the figure became the primary focus. *Le Lanceur de poids* represents the final phase of Calder's figurative works. Here, no features are expressed, yet the action of the shotputter is evident. The negative space surrounding the wire is more important than the wire itself, defined by the gesture of an unseen trajectory.

## 4. THE VOID AND THE VOLUME

“The evolution of Calder's work epitomizes the evolution of plastic art in the present century. Out of a tradition of naturalistic representation, it has worked by a simplification of expressional means to a plastic concept which leans on the shapes of the natural world only as a source from which to abstract the elements of form”.

James Johnson Sweeney, *Mobiles by Alexander Calder*, New York, Pierre Matisse Gallery, 1934, n.p.

“If one occupies oneself with what is full: that is, the object as positive form, the space around it is reduced to almost nothing. If one occupies oneself primarily with the space that surrounds the object, the object is reduced to almost nothing. What interests us most – what is outside or what is inside a form? When you look at Cézanne's apples, you see that he hasn't really painted apples, as such. What he did was to paint terribly well the weight of space on their circular form. [...] It's the rhythmic thrust of space on the form that counts”.

François Gilot and Carlton Lake, *Life with Picasso*, London, Virago, 1990, pp.209-210

Pablo Picasso

*Femme au fauteuil rouge [Woman with a Red Armchair]*, 27 January 1932

Oil on canvas

Musée national Picasso-Paris

Pablo Picasso Acceptance in Lieu, 1979

Pablo Picasso

*Tête de femme [Head of a Woman]*, 1931

Original plaster

Musée national Picasso-Paris

Pablo Picasso Acceptance in Lieu, 1979

In June 1930, Picasso bought the Château de Boisgeloup near Gisors in Normandy. Taking one of the garages as his sculpture studio, he spent a great deal of his time modeling, producing standing or reclining female figures and heads or busts of women



based on the features of his lover Marie-Thérèse Walter. The formal parallels between Picasso's painting and sculpture were then particularly marked: one finds in the painting the same principle of elaboration of the figure through the addition of organic forms and an articulation of volume within the space of the canvas.

## 5. IN SUSPENSE

"For though the lightness of a pierced or serrated solid or surface is extremely interesting the still greater lack of weight of deployed nuclei is much more so. I say nuclei, for to me whatever sphere, or other form, I use in these constructions does not necessarily mean a body of that size, shape or color, but may mean a more minute system of bodies, an atmospheric condition, or even a void. I.E. the idea that one can compose any things of which he can conceive".

Alexander Calder, "A Propos of Measuring a Mobile", 1943, manuscript, Calder Foundation archives

"Some followers of the Surrealist school discovered that my ink sketches and drawings are composed of dots and lines. It's that I admire celestial maps. I think they're beautiful, even if I don't know what they mean".

Pablo Picasso, "Lettres sur l'art", *Ogoniok*, n°20, Moscow, 16 May 1926

Alexander Calder

*Red Panel*, 1936

Plywood, sheet metal, wood, rod, string, and paint

Calder Foundation, New York

In the mid-1930s, Calder worked on a series of panel and frame compositions that explored the concept of two-dimensional paintings, yet in actual motion. In *Red Panel*, two elements oscillate in front of a defined area of a colored plywood panel. Viewed head-on, this spirited sculpture appears to be a painting but with infinitely variable composition. When in motion, *Red Panel* flashes form and color, blurring the lines between painting and sculpture and activating a choreography of nonobjective forms.

Alexander Calder  
*Constellation*, 1943  
 Wood, wire, and paint  
 Calder Foundation, New York

Alexander Calder  
*Wall Constellation with Row of Objects*, 1943  
 Wood, wire, and paint  
 Private Collection, New York

During World War II, when sheet metal was in short supply, Alexander Calder worked on a new open form of sculpture made of carved wood and wire. “I was interested in the extremely delicate, open composition,” wrote Calder. The series was christened “Constellations” by curator James Johnson Sweeney and Marcel Duchamp. Expanding beyond the panels and frames, which are hung and viewed precisely in the manner of a painting, the majority of the Constellations are mounted at surprising positions in the upper regions of the wall, with their heights dictated by the daring angles of their protrusions.

## 6. SCULPTING THE VOID

- “A statue, made of what?” asked Tristouse. “Marble? Bronze?”
- “No, that’s too old-fashioned”, answered the Bénin bird. “I want to erect to him a statue made of nothing, like poetry and fame.”
- “Bravo! Bravo!” replied Tristouse, applauding, “a statue made of nothing, of the void, that’s the very thing. When do we start?”

Guillaume Apollinaire, *The Poet assassinated*, trans. Matthew Josephson, The Broom Publishing Company, New York, 1923 [1916], p.151

“The sculpture of Calder submits to the call of the void where mass and volume aim above all at their own self-destruction”.

Pierre Rouve, “Calder, Faber Ludens”, *The Art Review*, London, 14-28 July 1962, p.2

Pablo Picasso  
*Tête de taureau [Bull's Head]*, Spring 1942  
 Original assemblage of a saddle and a handlebar of a bicycle  
 Musée national Picasso-Paris  
 Pablo Picasso Acceptance in Lieu, 1979

It was after attending the funeral of his friend Julio González, the sculptor who had taught him the basics of welding, that Picasso is said to have created this assemblage from a discarded bicycle saddle and handlebars. “In a flash, they joined together in my head. The idea of the *Bull’s Head* came to me before I had a chance to think. All I did was weld them together” (Brassaï, *Conversations with Picasso* [1964], University of Chicago Press, 1999). While the use of found objects recalls the ready-mades of Marcel Duchamp, the difference is that Picasso here creates something new: an archetype in which the bull is reduced to its simplest formal expression.

Pablo Picasso

*Femme dans un fauteuil* [*Woman in an Armchair*], 2 April 1947

Oil on canvas

Musée national Picasso-Paris

On loan to Musée Picasso, Antibes

Pablo Picasso Acceptance in Lieu, 1990

In this work painted not long after World War II, Picasso returns to one of his favored themes, that of the woman seated in an armchair. Inspired by Françoise Gilot, his lover at that time, it presents a loose combination of simple forms verging on utter abstraction, playing on the contrast between the straight lines of the armchair and the curved lines of the model. Picasso here strips the figure of all that is superfluous to bring out its elementary structure. He abstracts the form to grasp it in its essential lines.

## 7. IN THE STUDIO

“One day, when I was talking with Calder in his studio, a mobile, which had until then been still, became violently agitated right beside me. I stepped back and thought I had got out of its reach. But suddenly, when the agitation had left it and it seemed lifeless again, its long, majestic tail, which until then had not moved, came to life indolently and almost regretfully, spun in the air and swept past my nose. These hesitations and resumptive gropings and fumbings, sudden decisions and, most especially, marvellous swan-like nobility make Calder’s mobiles strange creatures, mid-way between matter and life”.

Jean-Paul Sartre, “Calder’s Mobiles”, in *The Aftermath of War*, trans. Chris Turner, Calcutta, Seagull, 2008 [1946], p.358

“Each time I begin a painting, I have the feeling of leaping into the void. I never know whether I’ll land on my feet. Only later do I evaluate more exactly the effect of my work”.

Pablo Picasso, in Christian Zervos, *Pablo Picasso. I. Works from 1895 to 1906*, Paris, Cahiers d’Art; 1932, pp.XVII-XVIII

Pablo Picasso

*L'Atelier de La Californie [The Shop at La Californie]*, 30 March 1956

Oil on canvas

Musée national Picasso-Paris

Pablo Picasso Acceptance in Lieu, 1979

The studio is one of the key subjects in Picasso's painting. Executed in 1956, this work shows the interior of the villa La Californie in Cannes, where Picasso lived between 1955 and 1961, the neo-Moorish details of the architecture being clearly recognizable. Yet unlike his other pictures of studio interiors, which show spaces cluttered with works, this painting lays emphasis on the blank canvas in the middle. The work thus operates more as an inner, mental landscape, depicting a space of creations to come rather than of finished works.

Alexander Calder

*My Shop*, 1955

Oil on canvas

Calder Foundation, New York

*My Shop* is veiled in mystery. Painted in December 1955, it depicts an interior view of Calder's studio in Roxbury, Connecticut. Calder rendered works from all phases of his career, including paintings in various states of completion; a little blue bench from his Paris studio in the 1930s; and a single sabot, or wooden shoe. Because his Roxbury studio was cold, Calder lovingly defined the brown coal stove. Although seemingly incomplete, *My Shop* is signed and dated, yet rough and rudimentary, with layers of imagery; sixteen works have been decoded from its lines and gestures. This notion of open-ended *non finito* runs deep in Calder's work's a mobile in stasis projects potential energy, ready for activation. Still, the unanswerable question remains: Why did Calder paint this view of his studio?

## 8. VANITAS

"My whole theory about art is the disparity that exists between form, masses and movement. Even my triangles are spheres, but they are spheres of a different shape".

Alexander Calder, in Katharine Kuh, *The Artist's Voice: Talk with Seventeen Artists*, New York, Harper & Row, 1962, p.39

“Look at these drawings: it is not because I sought to stylize them that they turned out as they did. It is quite simply that the superficial took leave of its own accord”.

Pablo Picasso, quoted by Anatole Jakovsky, “Midis avec Picasso”, 1946, in Marie-Laure Bernadac and Androula Michael, *Propos sur l'art / Picasso*, Paris, Gallimard, 1998, p.58

Pablo Picasso

*Vanité [Vanitas]*, 27 December 1946

Oil on canvas

Fundación Almine y Bernard Ruiz-Picasso para el Arte, Madrid

The immediate post-war period sees Picasso's work continue in somewhat somber vein, and during the Liberation and the months following he still worked on themes related to death, even on his visits to the South of France. This deformed skull that takes the appearance of a cube stands in the tradition of the *Vanitas*, a genre of painting that reminds us of our mortality. The work thus alludes to the brutal violence of the years just past, offering an alternative, indirect vision of the disasters of war.

Pablo Picasso

*Les Baigneurs : la plongeuse [The Bathers: Woman Diver]*, Summer 1956

Bronze

Musée national Picasso-Paris

Pablo Picasso Acceptance in Lieu, 1979

Pablo Picasso

*Les Baigneurs : l'enfant [The Bathers: Child]*, Summer 1956

Bronze

Musée national Picasso-Paris

Pablo Picasso Acceptance in Lieu, 1979

Pablo Picasso

*Les Baigneurs : la femme aux bras écartés [The Bathers: The Woman with Outstretched Arms]*, Summer 1956

Bronze

Musée national Picasso-Paris

Pablo Picasso Acceptance in Lieu, 1979

These are three of a group of six sculptures that Picasso produced during the shooting

of Henri-George Clouzot's film *The Mystery of Picasso* (1955). Fascinated by the shadows cast by the bathers he watched while on holiday in Antibes, the artist came up with these archetypal figures, their simplified silhouettes seemingly standing out against the light. They were assembled from bits of wood and other found objects (bed legs, broomsticks, picture frames) before being cast in bronze. Picasso then set them in his garden at La Californie, placing them singly or as a group.

## 9. MAKING AND DECONSTRUCTING

“The admission of approximation is necessary, for one cannot hope to be absolute in his precision. He cannot see, or even conceive of a thing from all possible points of view, simultaneously”.

Alexander Calder, “A Propos of Measuring a Mobile”, 1943, manuscript, Calder Foundation archives

“You must aim hard at likeness to get to the sign. For me, surreality is simply that, and has never been anything else, the profound likeness beyond the shapes and colors by means of which things present themselves”.

Pablo Picasso, in Brassai, *Conversations with Picasso*, trans. Jane Marie Todd, London, The University of Chicago Press, 1999, p.221

Pablo Picasso

*Le Taureau [The Bull]*, December 1945 - January 1946

Wash, feather and scrapings on stone. Artist's proof on Arches wove paper, printed by Mourlot

Musée national Picasso-Paris

Pablo Picasso Acceptance in Lieu, 1979

In a month and a half, Picasso produced 11 states of this bull, gradually reduced to a highly simplified profile. In *Gravés dans ma mémoire* (1979), the printer Fernand Mourlot recalls the creation of the lithographs: “Each time he simplified the drawing; it became more and more geometric, with areas of flat black. [...] to arrive at his bull in a single line, he had to pass through all the others before. And when you see his eleventh bull, you can't imagine the work it took”.

Alexander Calder

*Scarlet Digitalis*, 1945

Sheet metal, wire, and paint

Calder Foundation, New York

Promised Gift of Alexander S.C. Rower

Picasso's *Le Taureau* is not about a reduction of mass but the expansion of gesture. The progression from the solidity of the volumetric figure to simplified lines of gesture is about refining the image—or scraping away—to access the truth of the subject. Likewise, *Scarlet Digitalis* projects into places that it doesn't occupy; its three movements present a shifting presence of absence. The mobile is alive with gestures, with every performance unique. Notably, these gestures served as a prelude to Abstract Expressionism, and the open activity of the mobile had an effect on the music of John Cage and others.

## 10. GRAVITY AND GRACE

"Pablo had always wanted to make a sculpture that didn't touch the ground".

Françoise Gilot and Carlton Lake, *Life with Picasso*, London, Virago, 1990, p.294

"In their treatment of gravity, disturbed by gentle movements, [the mobiles] give the feeling that 'they carry pleasures peculiar to themselves, which are quite unlike the pleasures of scratching,' to quote Plato in his *Philebus*".

Marcel Duchamp, "Alexander Calder", *Collection of the Société Anonyme*, New Haven, Yale, 1950

Pablo Picasso

*Petite fille sautant à la corde [Girl Jumping Rope]*, 1950

Plaster, wicker basket, cake mold, shoes, wood, iron and ceramics

Musée national Picasso-Paris

Pablo Picasso Acceptance in Lieu, 1979

According to Françoise Gilot, the idea for this work came to Picasso as he watched a girl skipping with a rope. A virtuoso variation on the sculpture of frozen movement, it testifies to Picasso's great talent as an improviser, consisting as it does of an assemblage of found objects, among them shoes and a wicker basket. The skipping rope that serves as a base is supported by a snake and a flower-shaped cake-mold, these two elements referring to Christian iconography and the temptation of Eve in the Garden of Eden. The subject thus partakes of the everyday and domestic while also bearing magical, religious and depth-psychological connotations.

Alexander Calder

*On One Knee*, 1944

Sculpture in six parts

Bronze

Calder Foundation, New York

Alexander Calder  
*Tightrope Worker*, 1944  
 Sculpture in three parts  
 Bronze, rod, and string  
 Calder Foundation, New York

Alexander Calder  
*Dancer*, 1944  
 Sculpture in four parts  
 Bronze  
 Calder Foundation, New York

In 1944, architect Wallace K. Harrison suggested that Calder present maquettes for a large outdoor work in concrete for an International Style architectural competition. It is critical to remember that these 1944 sculptures were not intended for a domestic setting, nor were they conceived on a human scale. Instead, they were envisioned as giant monuments to exist some 30 or 40 feet tall, with huge lumbering elements of cast concrete dangerously floating above pedestrians as they cross a plaza to enter the building.

## 11. PIERCING AND FOLDING

“Form, content, form, content . . . What is form? What is content? The content of the wild strawberry is its seed, and the seed of the wild strawberry is on the surface of the berry. So where is it, the content of the wild strawberry? Where is the form?”

Pablo Picasso, in Claude Roy, *La Guerre et la Paix*, Paris, Cercle d'Art, 1954

“[Calder] has taken a given space and, by molding beautiful elements of steel around it, caused it to become nonspace”.

James Jones, “Letter Home”, *Esquire* 61, n°3, March 1964, p.34

Alexander Calder  
*Louisa's Valentine*, 1955  
 Sheet metal, brass, wire, and paint  
 Calder Foundation, New York



Known for his generosity, Calder made artworks for friends and family, including a number of valentines. He created an intricate wire object that spelled out “To My Valentine” for his mother in 1925, which was among his earliest works in wire; a personalized hanging mobile of hearts for his daughter Mary in 1952; and the standing mobile seen here for his wife, Louisa, in 1955. With a miniature mobile filling a void, *Louisa’s Valentine* expresses the immensity of Calder’s most intimate feelings for his wife.

Alexander Calder  
*Morning Cobweb* (Intermediate maquette), 1967  
 Sheet metal, bolts, and paint  
 Calder Foundation, New York

Enlarged from a small-scale stabile made two decades earlier, the intermediate maquette *Morning Cobweb* is a model for the nearly 30 foot tall sculpture featured at the entry of Calder’s 1969 retrospective at Fondation Maeght. In making this site-specific work, Calder took inspiration from the curved roof structures of the Fondation’s museum building, designed by Josep Lluís Sert. He viewed the two spikes of his sculpture—a meditation on the two-dimensional plane shifted into the third dimension—as complementing the two half-pipes of Sert’s roof.

## 12. LA GRANDE VITESSE

“It only slowly dawned on me that this work of cold wire and sheet metal was sensuous, that the ever-shifting relationships within a mobile were refracting the same elemental and paradoxical forces in physics and human relations”.

Arthur Miller, *Alexander Calder*, eulogy at Calder’s memorial service at Whitney Museum of American Art, 6 December 1976

“There is a moment, in life, when one worked hard, shapes come naturally, paintings come naturally, one doesn’t need to handle it. Everything comes naturally. Death too”.

André Malraux, *Picasso’s Mask*, trans. June Guicharnaud and Jacques Guicharnaud, New York, Holt, Rinehart and Winston, 1976

Alexander Calder  
*La Grande Vitesse* (1:5 intermediate maquette), 1969  
 Sheet metal, bolts, and paint  
 Calder Foundation, New York

Calder’s monumental works are as much about voids as they are volumes; to quote

novelist James Jones, they “fill a given space without occupying it”. The intermediate maquette for *La Grande Vitesse* is one of three models made prior to the completion of the full-scale version, which at 43 feet high remains a commanding focal point in Grand Rapids, Michigan. *La Grande Vitesse* was the first sculpture to receive funding in the United States from the National Endowment for the Arts’ (NEA) Art in Public Places program.

Alexander Calder  
*Untitled*, c. 1968  
 Sheet metal and rod  
 Calder Foundation, New York

Over the course of his career, Calder produced a rare breed of mobiles that emanate radiant energy. In these so-called light-reflecting mobiles, Calder left the sheet metal elements unpainted, allowing the material to express itself independently. Rays of light paint the elements, invoking a visual language at once immaterial and material. Calder made this mobile expressly for his studio in Roxbury, Connecticut, where he would live with it until his death in 1976.

Alexander Calder  
*Seven Black, Red and Blue*, 1947  
 Oil on canvas  
 Calder Foundation, New York

Calder’s initial venture into abstraction was with a series of oil paintings in 1930, and he returned to the medium throughout his career. From the 1940s to the 1950s, he made a large number of robust oil paintings containing biomorphic shapes, floating discs, and spirals that delve into notions of anti-gravitational motion and space in two dimensions, arousing our perceptive sensibilities. Paintings such as *Seven Black, Red and Blue* underscore the complexities of Calder’s imagination—not stable but fluid and dynamic, full of vibrancies and dissonances.

Alexander Calder  
*Black Lace*, c. 1947  
 Sheet metal, bolts, and paint  
 Calder Foundation, New York

Calder incorporated a variety of themes in his mobiles: the expression of disparate yet symbiotic motions; the possibilities of scale, size, and multiple dimensions; and the reflexive thresholds between negative and positive space. From certain vantage points, this monochromatic mobile, with three elements variously pierced, seems to become

more transparent. *Black Lace* premiered in Calder's seminal solo presentation at the Ministério da Educação e Saúde in Rio de Janeiro in 1948, which solidified his stature as the first truly international artist.

# 1.2 TIMELINE

## PABLO PICASSO (1881-1973)

### 1881

Pablo is born on 25 October, to Don José Ruiz Blasco (1838-1913) and Doña Maria Picasso y Lopez (1855-1939). José Ruiz Blasco teaches drawing at the Malaga School of Fine Arts and is curator at the municipal museum. Picasso is later joined by his two sisters: Dolorès, nicknamed Lola (1884-1958), and Concepción or Conchita (1887-1895).

### 1888-1889

Encouraged by his father, Pablo begins painting.

### 1892-1895

Picasso studies at the Fine Arts School in La Coruña and practises illustration and drawing caricatures at home. Produces his first oil paintings.

### 10 January 1895

Death of his sister Conchita from diphtheria which deeply affects Pablo. Pablo's first visit to the Prado museum, Madrid.

### July 1895

Paints *La fillette aux pieds nus* (The Barefoot Girl) (oil on canvas, MP2)

### September 1895

Meets Manuel Pallarès, who would become a lifelong friend.

### 1896-1897

Pablo studies at La Lonja in Barcelona. First major works, *La première Communion* (The First Communion) (1896, oil on canvas, Barcelona, Museu Picasso) and *Science et Charité* (Science and Charity) (1897, oil on canvas, Barcelona, Museu Picasso), which wins a gold medal at the General Exhibition in Malaga.

Picasso enrolls at the San Fernando Royal Academy of Fine Arts in Madrid.

### 1898

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

### 1899

In Barcelona, the artist begins frequenting the Els Quatre Gats, a café in Barcelona known within the literary and artistic milieu as a place of support of modern art from France as well as Catalanian traditional and folk art.

### 1900

First visit to Paris, with his friend, Casagemas: his painting *Les Derniers moments* (Last Moments) is presented at the Exposition Universelle in Paris.

### 1901

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

During the summer, Picasso has his first exhibition in Paris at the Galeries Volland, organised by the dealer Pedro Mañach, a renowned anarchist. It was there that Picasso meets the poet Max Jacob. Start of Picasso's Blue period during which he frequently visits Saint-Lazare Hospital to observe the sick. Paints *La Mort de Casagemas* (The Death of Casagemas) and *Autoportrait bleu* (Self-Portrait in Blue).

### 1902

Produces his first clay sculpture, *Femme assise* (Seated Woman) (MP 230), and a series of erotic drawings. Meets the sculptor Julio Gonzalez. Shares lodgings rented by Max Jacob on Boulevard Voltaire, Paris. Exhibitions in April hosted by the gallerist Berthe Weill who is the first in France to sell works by Picasso, then in

June with Henri Matisse: these two exhibitions reveal the blue period.

#### 1904

Moves to the Bateau-Lavoir studio, in Montmartre. Meets André Salmon and Guillaume Apollinaire; becomes a frequent visitor to the Au lapin agile café and the Circus Medrano. Meets Fernande Olivier, who modelled for him before becoming his partner for the next seven years. Late 1904, Picasso gradually moves into his Rose period.

#### 1905

Travels to the Netherlands. Sculpts *Le Fou* (The Madman) (1905, bronze, MP231) inspired by Max Jacob. Meets Leo and then Gertrude Stein, and begins her portrait (*Portrait of Gertrude Stein*, 1906, New York, Metropolitan Museum).

#### 1906

Visiting the Louvre, he discovers Iberian art (sites in Osuna and Cerro de Los Santos), then studies Gauguin. In summer he stays in Gósol, a remote village in Catalonia, where his Rose period flourished.

#### 1907

Acquires two Iberian stone head sculptures from Géry Pieret, Apollinaire's secretary. They learn in August 1911 that they had been stolen from the Louvre. Introduced to Georges Braque by Apollinaire. Visits the Trocadéro Museum of Ethnography, in Paris, and finishes *Les Demoiselles d'Avignon* (The Young Ladies of Avignon)

#### 1908

Peint des paysages et des figures où la forme se trouve simplifiée et schématisée.

#### 1909

Spends the summer in Horta de Ebro and paints six landscapes. Moves onto the boulevard de Clichy upon his return to Paris.

#### 1910

Develops towards a so-called "analytic" style of Cubism (1910-1912). Kahnweiler becomes his official dealer. Exhibition at the Galeries Vollard, then Picasso refuses to show his work in Paris until 1916.

#### 1911

Picasso exhibition at the 291 Gallery in New York, followed by numerous publications in the American press. Exhibitions in Berlin, Germany (Cassirer Gallery, Secession).

#### 1912

Exhibits at the Blaue Reiter in Munich and again in Berlin for the Berliner Secession. First construction: *Guitare en carton* (Guitar made from cardboard) (New York, The Museum of Modern Art). Begins introducing newspapers and other paper cut-outs into his paintings.

#### 1913

Takes part in the "International Exhibition of Modern Art" at the Armory Show in New York and at the Moderne Galerie Tannhäuser in Munich. Develops "synthetic" Cubism (*Homme à la guitar* [Man and Guitar], New York, The Museum of Modern Art).

#### 1917

Accompanies Diaghilev and the Ballets Russes to Italy. Meets 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; program by Guillaume Apollinaire)

premieres at the Théâtre du Châtelet, Paris. The ballet then travels to Barcelona.

### 1918

Matisse-Picasso exhibition at the Galerie Paul Guillaume.

12 July: Picasso marries Olga Kokhlova at the Russian church on rue Daru. Max Jacob, Apollinaire and Cocteau are witnesses. Paul Rosenberg becomes his art dealer. Picasso moves to 23 rue La Boétie.

### 1919-1920

Meets Joan Miró.

### 1921

4 February: Paulo, son of Picasso and Olga, is born.

### 1925

Picasso reprises the aggressive style that characterises *Les Femmes d'Alger* (The Young Ladies of Avignon), painting *La Danse* (The Dance), which breaks with the neo-classicism of previous years and brings him closer to the nascent Surrealist group.

### 1927

By chance, he meets Marie-Thérèse Walter in the street, who goes on to become his mistress for almost ten years and gives birth to a daughter, Maya, in 1935.

### 1930

At the Château de Boisgeloup in the Eure, which he has just bought, he creates a huge sculpture studio and produces a series of works for which Marie-Thérèse models.

### 1936

Paul Éluard, a very close friend of Picasso, introduces the photographer and artist Dora Maar to him. It is the start of a new affair

which would last seven years. Their common stance against the fascism that was spreading throughout Europe would be at the source of numerous works, especially *Guernica* in 1937, for which Dora Maar photographs the production stages.

### 1937

Picasso leaves the apartment on rue La Boétie, which has already been abandoned by Olga and her son Paul, and moves into a studio located in a private mansion on the rue des Grands-Augustins. He lives and works there between 1937 and 1955 when staying in Paris.

### 1943

He meets the young painter Françoise Gilot, who becomes his partner for ten years. Their son Claude is born in 1947, followed by daughter Paloma in 1949.

### 1948

The family moves into villa La Galloise in Vallauris, a town known for its pottery. Picasso dedicates himself to ceramics.

### 1954

After separating from Françoise, he meets Jacqueline Roque in Vallauris. The following year they move to villa La Californie, located in the hills overlooking the bay of Cannes. In the studio of this new house, he produces numerous monumental paintings that revisit famous compositions such as *Las Meninas* (The Girls) by Velázquez and *Le Déjeuner sur l'herbe* (Luncheon on the Grass) by Manet.

### 1958

He and Jacqueline buy Château de Vauvenargues at the foot of Sainte-Victoire mountain. Picasso sets up a studio there between 1959 and 1962, but his principal place of work

remains La Californie, followed by the Provençal farmhouse Notre-Dame-de-Vie in Mougins from 1961, his last studio.

**1961**

Picasso and Jacqueline marry in Vallauris.

**1963**

A Picasso Museum is opened in Barcelona, to which the artist donates almost all of the works from his youth.

**1966**

For Picasso's 85th birthday, a retrospective of his work is held in Paris at the Grand and Petit Palais.

**1967**

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

**1969**

Picasso enters an intense sequence of paintings during which he produces 165 works in a year (between 5 January 1969 and 2 February 1970),

with subjects including portraits, couples, nudes, men with swords, smokers and still lifes.

**1973**

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

The exhibition "Pablo Picasso 1970-1972" at the Palais des Papes in Avignon unveils the last works created by the artist.

## ALEXANDER CALDER (1898-1976)

### 1898

Alexander Calder is born on July 22 or August 22 in Philadelphia, Pennsylvania, USA, the second child to artist parents. His mother, Nanette Lederer Calder, is a painter, and his father, Alexander Stirling Calder, is a sculptor. His grandfather, Alexander Milne Calder, is also a sculptor.

### 1906

The Calder family moves to Pasadena, California, amid the flourishing Arts and Crafts Movement. Calder is given his first tools and a workshop in the cellar of the family home.

### 1909

For Christmas, Calder presents his parents with a dog and a duck that he trimmed from a brass sheet and bent into formation. The duck is kinetic, rocking back and forth when tapped.

### 1915-1919

Calder enrolls in the Stevens Institute of Technology in Hoboken, New Jersey, graduating with a degree in mechanical engineering.

### 1923-1925

Calder enrolls in the Art Students League of New York. His teachers include Boardman Robinson, John Sloan, George Luks, and Guy Pène du Bois.

### 1924

Calder begins his first job as an artist, illustrating sporting events and circus and city scenes for the *National Police Gazette*.

### 1926

Bridgman Publishers, New York, publishes *Animal Sketching*, a drawing manual written by Calder with 141 of his brush drawings.

In July, Calder arrives in Paris and establishes a studio, where he begins working on his *Cirque Calder*, a complex and unique body of

performance art. The first performance is held that fall. He also expands upon his wire sculpture.

### 1928

Calder's first solo exhibition in the United States, "Wire Sculpture by Alexander Calder", is held at the Weyhe Gallery, New York.

### 1929

Calder has shows of his wire and wood sculptures in Paris, New York, and Berlin. In February, the reviewer Paul Fierens describes Calder's wire sculptures as "drawing in space".

### 1930

In October, Calder visits Mondrian's workshop, where he is impressed by the environmental installation. The visit marks his transition to abstraction.

### 1931

Calder's premiere of abstract objects, "Volumes-Vecteurs-Densités / Dessins-Portraits", is shown at Galerie Percier, Paris. Picasso arrives early to see these radical new works and introduce himself to Calder.

That fall, during a visit to Calder's studio, Marcel Duchamp sees one of Calder's latest motorized sculptures and proposes the name "mobiles", a pun in French meaning "motion" and "motive".

### 1932

"Calder: ses mobiles", organized by Marcel Duchamp, is held at Galerie Vignon, Paris.

### 1933

Calder is given a solo show at Galerie Pierre Colle in Paris. In July, he and his wife Louisa return from Europe and settle in Roxbury, Connecticut. Their first daughter, Sandra, is born in 1935, and their second daughter, Mary, is born in 1939.

### 1934

Calder has his first solo show at Pierre Matisse Gallery, New York. He exhibits with Matisse for nine years.



**1936**

Calder is the only American whose work is included in the exhibition “Cubism and Abstract Art” at the Museum of Modern Art, New York. Later that year, he is also included in “Fantastic Art, Dada and Surrealism”.

**1937**

Calder exhibits *Mercury Fountain* in the patio of the Spanish pavilion for the Arts and Technics International Exhibition in Paris. The work is installed next to Picasso's *Guernica*.

**1938**

Calder's first retrospective is held at the George Walter Vincent Smith Gallery in Springfield, Massachusetts.

**1939**

The Museum of Modern Art, New York, commissions Calder to create *Lobster Trap and Fish Tail* for the principal stairwell of the museum's new building.

**1942**

During the winter months, Calder works on a new open form of sculpture made of carved wood and wire, dubbed “Constellations” by James Johnson Sweeney and Marcel Duchamp.

**1943-1944**

Calder is the youngest artist to have a retrospective organized by the Museum of Modern Art in New York. Sweeney and Duchamp curate the exhibition.

**1944**

Buchholz Gallery/Curt Valentin, New York, organizes “Recent Work by Alexander Calder”. Calder continues to exhibit with the gallery.

**1946**

“Alexander Calder: Mobilles, Stabiles, Constellations” is on view at Galerie Louis Carré,

Paris. Jean-Paul Sartre writes an essay for the catalogue.

**1947**

“Exposition Internationale du Surréalisme” is organized by André Breton and Marcel Duchamp for Galerie Maeght, Paris. Calder contributes a mobile and produces a lithograph for the catalogue.

**1948**

Calder and his wife Louisa make the first of the three trips to Brazil on the occasion of Calder's solo exhibitions at Ministério da Educação e Saúde, Rio de Janeiro, in September, and Museu de Arte, São Paulo, in October-November.

**1950**

Christian Zervos organizes Calder's first solo exhibition at Galerie Maeght, Paris, “Calder: Mobiles & Stabiles”. The Musée National d'Art Moderne purchases the large-scale mobile *Le 31 Janvier*.

**1952**

Calder represents the United States in the XXVI Biennale di Venezia, and he wins the grand prize sculpture.

**1953**

The Calders visit Jean Davidson, future son-in-law, in Saché, France. Calder agrees to a trade of three mobiles for François Premier, a dilapidated seventeenth-century stone house built adjoining a cliff on Jean's property.

The Museu de Arte Moderna, São Paulo, presents the II Bienal. United States representation consists of three exhibitions prepared by the Museum of Modern Art, New York: two group shows and a solo show devoted to works by Calder. Picasso's *Guernica* is also on view on the ground floor of the Nations Pavillon.

**1955**

In April, Calder takes part in the exhibition “Le Mouvement” with, among others, Jean Tinguely and Victor Vasarely, at the Galerie Denise René, Paris.

**1956**

Perls Galleries, New York, exhibits “Calder”, the artist’s first show with his new dealers.

**1958**

In August, Calder installs his large-scale standing mobile *Spirale* at the UNESCO headquarters in Paris.

**1962**

Tate Gallery, London, exhibits “Alexander Calder: Sculpture-Mobiles”, a retrospective. That August, Calder completes *Teodelapio*, a monumental stabile commissioned by Giovanni Carandente for the Spoleto Festival.

**1964-1965**

The Solomon R. Guggenheim Museum, New York, exhibits “Alexander Calder: A Retrospective Exhibition”. Thomas M. Messer curates the show, which travels to multiples venues.

**1967**

*Trois disques*, a monumental stabile of 21 meters, is commissioned by the International Nickel Company for Expo`67 in Montreal.

**1968**

The Calders travel to Mexico City, where the artist sees his monumental *El Sol Rojo* in place at Aztec Stadium. The sculpture, which stands over 25 meters tall, was commissioned for the Olympic Games.

**1969**

Calder attends the dedication ceremony for *La Grande Vitesse*, a monumental stabile commissioned by the city of Grand Rapids, Michigan, in August 1967. It is the first sculpture

to be funded by the public art program of the National Endowment for the Arts (NEA).

**1973**

In Chicago, the festival “Alexander Calder Day” – declared by Mayor Richard J. Daley – includes a circus parade with the Schlitz forty-horse hitch and the dedications of the motorized *Universe* at the Sears Tower and the monumental stabile *Flamingo*, which stands over 15 meters tall, at the Federal Center Plaza.

**1976**

The Whitney Museum of American Art, New York, organizes a major retrospective of Calder’s work, “Calder’s Universe”. Just a few weeks after the opening, Calder dies in New York on November 11.

# 1.3 THE CURATORS

## Curators:

**Claire Garnier**, head of collections and production at the Musée national Picasso-Paris

Claire Garnier graduated from Sciences Po Paris (Master Management de la culture et des médias) and has a Master degree from Paris IV University (L'art contemporain et son exposition). She started her career at the Musée d'art et d'histoire du Judaïsme before joining the Centre Pompidou in 2007 as an exhibitions production manager, where she worked on several projects including the exhibition *Vides. Une rétrospective* (2007) with Laurent Le Bon. She was special adviser to the director of the Centre Pompidou-Metz from 2008 to 2014 where she coordinated the opening exhibition *Chefs d'œuvres ?* (2010), was commissioner of the exhibitions *1917* (2012), *Parade* (2012) and *Phares* (2014), and lead the associated publications. She joined the Musée national Picasso-Paris in 2014 and became head of collections and production in 2016.



**Emilia Philippot**, curator at the Musée national Picasso-Paris

Emilia Philippot is a heritage curator since 2006. She was initially commissioned at the Réunion des musées nationaux where she was associate curator of the *Le Grand monde d'Andy Warhol* exhibition (National galleries of the Grand Palais 2009), then she was in charge of the design collections at the National Centre for Plastic Arts (Centre national des arts plastiques) and contributed to the *Collector* exhibition presented at the Tri postal in Lille (2011). She joined the Musée national Picasso-Paris in 2012 where she is in charge of the paintings (1895-1921) and the drawings; she also prepared the reopening of the museum. She took part in the installation of the anniversary of *iPicasso!* (2015) and was the curator in 2016 of the *Picasso : la main savante, l'œil sauvage* exhibition (Sao Paulo, Rio, Santiago de Chile). She also worked as curator for the exhibitions *Picasso Romanic* (Museu Nacional d'Art de Catalunya, Barcelona) and *Picasso mas alla de la semejanza* (Museo de Arte Moderno, Buenos Aires). Recently, she curated in 2017 the exhibition *Olga Picasso* at the Musée national Picasso-Paris and in 2018 *Picasso. Bleu et rose* at the Musée d'Orsay.



**Alexander S. C. Rower**, founder and president of the Calder Foundation

Alexander S. C. Rower is founder and president of the Calder Foundation and grandson of the artist. Since establishing the Foundation in 1987, Rower has curated and collaborated on over 100 Calder exhibitions worldwide, including projects at Whitney Museum of American Art, New York; National Gallery of Art, Washington D.C.; San Francisco Museum of Modern Art; Fondation Beyeler, Riehen/Basel; Tate Modern, London; Pushkin State Museum of Fine Arts, Moscow; Los Angeles County Museum of Art; Leeum, Samsung Museum of Art, Seoul; and Musée national d'Art Moderne, Centre Georges Pompidou, Paris. Over the past several years, Rower has expanded the Foundation's programming to include its own exhibitions, lectures, performances and events on Calder as well as on contemporary artists who the Foundation supports through the biannual Calder Prize and the Atelier Calder residency program in Saché, France.



**Bernard Ruiz-Picasso**, co-founder and co-president of the Fundación Almine y Bernard Ruiz-Picasso para el Arte (FABA)

Bernard Ruiz-Picasso was born on 3 September 1959, the grandson of Pablo Picasso and son of Paul and Christine Ruiz-Picasso. He is the organizer of major Picasso exhibitions internationally. He lives and works in Brussels. With his mother Christine Ruiz-Picasso, he co-founded the Museo Picasso Málaga, a center for Picasso studies which ensures that the work of Picasso is conserved, studied and exhibited. He is President of the Advisory Council of the museum. He is the co-founder of the Fundación Almine y Bernard Ruiz-Picasso (FABA), an art foundation set up in 2002 which holds a collection of works by Picasso as well as by contemporary artists. The aims of the foundation include the study of Picasso's works, support for contemporary art and participating in exhibitions.



**Scenography** : Jasmin Oezcebi

**Project manager** : Sophie Ratajczak

**Research assistant at the Musée national Picasso-Paris** : Mariah Coulibaly

**Lightning design** : Studio Vaste - Vyara Stefanova et Mathilde Camoin

**Graphics** : Margaret Gray

# 1.4 CULTURAL PROGRAMMING RELATED TO THE EXHIBITION

## LECTURES

**Tuesday 19 March 2019 at 6:30 p.m.**

***Inaugural conference "Calder-Picasso"***

Hosted by the curators:

**Claire Garnier**, head of collections and production at the Musée national Picasso-Paris

**Emilia Philippot**, curator at Musée national Picasso-Paris

**Tuesday 16 April 2019 at 6:30 p.m.**

***Conference "The Platonist origins of modern art based on the Calder/Picasso conversation"***

Hosted by

**Donatien Grau**, mission head of contemporary programs alongside the president of Orsay and Orangerie museums

**Tuesday 7 May 2019 at 6:30 p.m.**

***Conference "Dialogue with the void"***

Animated by

**Etienne Klein**, head of the Research Laboratory of Matter Sciences of the Atomic Energy Commission (CEA)

**Emilie Bouvard**, curator at Musée national Picasso-Paris

**Saturday 18 May 2019**

***European Museum Night***

Contemporary dance and new circus performance by Yoann Bourgeois

**Tuesday 25 June 2019 at 6:30 p.m.**

***Conference by the curators Alexander S. C. Rower and Bernard Ruiz-Picasso***

Free admission for all lectures at the museum.

Reservations available on [www.museepicassoparis.fr](http://www.museepicassoparis.fr)

Section Visitor/Agenda

# 2. SPONSORS OF THE EXHIBITION

## 2.1 PARTNER INSTITUTIONS

**"Calder-Picasso" is produced in partnership with the Calder Foundation, New York, and the Fundación Almine y Bernard Ruiz-Picasso para el Arte (FABA). It will travel to the Museo Picasso Málaga in Fall 2019.**

## 2.2 MEDIA PARTNERS

### **BANDEANNONCECULTURE.COM**

Bandeannonceculture.com is a platform of cultural news, present on different types of mediums: cinema, television, digital display. Every week, the website's subscribers can win invitations for exhibitions, books, concert tickets etc.

Bandeannonceculture.com is edited by Trailery.



### **LE JOURNAL DU DIMANCHE**

Le Journal du Dimanche, news at its best!

*Le Journal du Dimanche* is a key week-end newspaper that knows how to create the event and set the tone for the week to come. It combines the distance of a weekly with the reactivity of a daily, throughout its in-depth stories, its political interviews, its investigations and Sunday pleasures (cinema, literature, trends...).

In addition to its editorial content, *Le Journal du Dimanche* offers an extension, «Mes Dimanches», a lifestyle, trendy booklet.

The JDD expertise is available all week long thanks to its digital assets, enhanced contents and presence on social networks.

*Le Journal du Dimanche* celebrated its 70<sup>th</sup> birthday in 2018.

**Le Journal  
du Dimanche**

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Every month, the brand Le Parisien-Aujourd'hui en France reaches nearly 20 million French people with a diversified news offering of national, international and local news, and more than 2 out of 3 Parisians (5.1 of individuals in Ile-de-France). This success is due to its nonpartisan editorial line and the accompaniment of its readers in the understanding of the current world and that of tomorrow.

Le Parisien is the number one daily newspaper in Ile-de-France with more than 206 000 copies sold every day during the week. It is read daily by 1.5 million readers in IDF.

Le Parisien also publishes every Monday Le Parisien Economie, every Friday the news magazine Le Parisien Week-end and Le Parisien Dimanche.

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Paris Match, the brand that best covers current events!

Paris Match and its readers have a strong connexion, based on sharing emotion and passion. The brand show and tell current events from a human, undergone perspective. It drives the reader to the heart of the event thank to photos and narratives. Paris Match embraces digital transformation in order to get new uses and invent those of tomorrow, it also offers the tailored, thematic exhibits of the "Galerie Photo Paris Match" (rich of an exceptional photographic fund of more than 15 million images).

Paris Match is a dynamic, committed, inovative brand that will celebrate it 70<sup>th</sup> birthday in 2019.



## PARIS PREMIÈRE

Cultivate your differences and your dissonances...

Paris Première which is almost 33 years old, benefits from a distinct and strong identity.

Paris Première, an iconic cultural channel, occupies a special place within the audiovisual world. With numerous original magazines, theater productions, performances, a large choice of films and series, it affirms its editorial audacity and ambition.

Paris Première is the most well-known subscription channel in France and is the most widely watched platform, with 10.5 million viewers. (Univers Câble Satellite et ADSL)



### RATP

The RATP offers a cultural program as part of an initiative: *Aimer la ville* (Love the city)

Beyond its mission as a transportation provider, the RATP seeks to enrich its transport services by making them more meaningful while inspiring positive emotions. Throughout the year, it organises entertainment on its networks to enhance passengers' journeys, surprise them, impress them and make them "love the city".



### THE NEW YORK TIMES

Telling the full story on every topic we report takes diligence, courage and unwavering commitment to the truth across the entire organization of The New York Times. Piecing together the facts, connecting the details and reporting stories from multiple angles is how we deliver a critical role of the independent press - bringing stories to light that can affect policy, hold the powerful to account and help people understand the world. Your support of today's independent press is an investment in tomorrow. Learn more at [nytimes.com/worthit](https://nytimes.com/worthit).

**The New York Times**

### UGC

UGC is one of Europe's leading cinema operators. The company also produces and distributes films through its subsidiary UGC Images which has produced films such as *Qu'est-ce qu'on a fait au bon Dieu ? (Serial (Bad) Weddings)*, the most successful French film of 2014 and the 7<sup>th</sup> most successful French film of all time, *Les Profs 2* and *Dheepan*, winner of the Palme d'or at Cannes in 2015.

Altogether there are 413 UGC cinemas in France and 73 in Belgium which in 2016 screened over 724 films and welcomed 28 million cinema goers.





# 3. THE MUSÉE NATIONAL PICASSO-PARIS

## 3.1 NOW AT THE MUSEUM

### **PICASSO-RUTAULT. GRAND ECART**

20 November 2018-10 March 2019

Curators: Emilie Bouvard and Coline Zellal

The work of Claude Rutault sparks a dialogue with the collection of the Musée national Picasso-Paris in the paintings, graphic art, and sculptures that will be on view for this exhibition. The show examines the 'rupture' between traditional visions of painting - those of a completed canvas, signed and dated - and the creative process of Claude Rutault in which he establishes a descriptive of his work which then renews itself. A fixed object - a painting, drawing, or sculpture - becomes confronted by a subjectless painting which is real to us only in its physical presence, exemplifying a model of definitions/methods deployed by the artist since 1973. The works of Rutault and Picasso represent two distinct moments of painting which are seemingly irreconcilable with one another and yet, are here exhibited side by side.

## 3.2 FUTURE EXHIBITIONS AT THE MUSEUM

### **PICASSO. TABLEAUX MAGIQUES**

1<sup>st</sup> October 2019-2 February 2020

Curators: Marilyn McCully, Michael Raeburn and Emilie Bouvard

Many of the paintings that Picasso did over a period of some four years (summer 1926-spring 1930) form a cohesive group, which Christian Zervos would later (1938) as "Tableaux magiques". With these works - principally figure paintings - Picasso opened a new chapter in his œuvre, probing a deep emotional dimension, which anticipate the power of *Guernica* a decade later. This was accompanied by formal developments that are as radical as anything he had done before, including experimentation with materials and the realization of monumental sculptural ideas in paint.

The works in the show will set not only in terms of the artist's own development but, importantly, in the context of contemporary Surrealism and psychology (Jung vs Freud) and especially the interest among writers such as Leiris and Zervos on the magical powers of art.

## 3.3 EXCEPTIONAL EVENTS OUTSIDE THE MUSEUM

Picasso-Méditerranée, an initiative of the Musée national Picasso-Paris  
**"Picasso-Méditerranée"** is an international cultural event which will take place from spring 2017 to autumn 2019. More than seventy institutions are collaborating to create a program around the characteristically Mediterranean work of Pablo Picasso. Initiated by the Musée national Picasso-Paris, this exploration of Picasso's creative process and of the places that inspired him, offers an unprecedented cultural experience which strives to strengthen the links between art, artist, and place.

### **"Picasso. Le temps des conflits" at the Carré d'Art of Nîmes**

19 October 2018-10 March 2019, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

### **"Picasso : références andalouses" at the Museo Picasso Málaga, Spain**

From October 2018 to February 2019, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

### **"Olga Picasso", The State Pushkin Museum of Fine Arts, Moscow**

19 November 2018-4 February 2019, in partnership with the Musée national Picasso-Paris

### **"Picasso. Bleu et Rose", Fondation Beyeler, Riehen/Basel, Switzerland**

3 February - 26 May 2019, in partnership with the Musée national Picasso-Paris

### **"Olga Picasso", Museo Picasso Málaga, Spain**

25 February-2 June 2019, in partnership with the Musée national Picasso-Paris

### **"Picasso et l'exil", Musée des Abattoirs, Toulouse**

14 March - 25 August 2019, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

### **"Picasso en Uruguay", Museo nacional de Artes visuales de Montevideo**

29 March - 30 June 2019, in partnership with the Musée national Picasso-Paris

### **"Fellini / Picasso", Cinémathèque française, Paris**

3 April-28 July 2019, in partnership with the Musée national Picasso-Paris

**"Picasso et la guerre", Musée de l'Armée, Paris**

3 April-28 July 2019, co-organized with the Musée national Picasso-Paris

**"Picasso à Chypre", Musée archéologique de Chypre**

17 May - 28 July 2019, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

**"Picasso. Birth of a genius", UCCA, Beijing, China**

15 June - 15 September 2019, in partnership with the Musée national Picasso-Paris

**"Olga Picasso", Caixa Forum, Madrid**

17 June-22 September 2019, in partnership with the Musée national Picasso-Paris

**"Picasso spectacle !", Arkas Foundation, Izmir, Turkey**

1 September - 31 December 2019, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

**"Calder-Picasso", Museo Picasso Málaga, Espagne**

23 September 2019 - 2 February 2020, in partnership with the Musée national Picasso-Paris

**"Picasso Paysages", Musée d'Art de Toulon**

1 October - 31 December 2019, in partnership with the Musée national Picasso-Paris, as part of Picasso-Méditerranée

**"Beloved by Picasso", Arken Museum for Modern Kunst, Ishoj, Denmark**

12 October 2019 - 23 February 2020, in partnership with the Musée national Picasso-Paris

**"Picasso illustrateur", Ville de Tourcoing**

17 October 2019 - 13 January 2020, in partnership with the Musée national Picasso-Paris

**"Au cœur des ténèbres", Musée de Grenoble**

26 October 2019 - 21 January 2020, in partnership with the Musée national Picasso-Paris

## 3.4 THE MOST IMPORTANT COLLECTION OF PICASSO'S WORKS

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

The Musée national Picasso-Paris collection was acquired by the State through an Acceptance in Lieu scheme, executed by Pablo Picasso's heirs in 1979 and then by Jacqueline Picasso's heirs in 1990.

### **It has been expanded over the years through 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) was donated to the State by his heirs in accordance with the artist's wishes. Initially, it comprised of 50 works by old and contemporary masters, which entered the collection through a donation made in 1973 and finalized in 1978. The collection was enhanced through Pablo Picasso's Acceptance in Lieu scheme of 1979.
- **Picasso's personal archives** were donated by his heirs in 1978, and were pre-classified before entering the national collections through a gift in 1992 (about 200,000 pieces).
- **In 1980, with the intention to open the museum**, Picasso's family and friends donated works they owned or had inherited from the artist.
- **The museum has regularly adhered to an acquisition-by-purchase policy** since its creation in 1985. This has facilitated the national collection's acquisition of over a thousand additional artworks.

This remarkable collection has bestowed upon the Musée national Picasso-Paris a critical international role in presenting Picasso's works and in continuing to research his life, his oeuvre, and modern art in general.

### **An inestimable archival collection**

A few years after Picasso's death, his heirs decided to give the French State his personal archives, manuscripts, prints and photographs in order to facilitate the study of his work while ensuring the integrity of the collection

Picasso assembled and conserved throughout his life. Together with the works that entered the national collections through the Acceptance in Lieu scheme of 1979, these objects and documents established the foundation for one of the most remarkable ensembles on Picasso ever collected.

This archive collection was given to the representatives of the Ministry of Culture and Communication, physically in 1980, and then legally in 1991. Responsibility for the collection has been shared jointly, right from the start, between 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 which required the institution to take charge of the final classification, inventory, management and scientific conservation of the collection in accordance with archival legislation.

It is estimated that this collection contains approximately 17,000 photographs and 200,000 archives.

## 3.5 THE HÔTEL SALÉ : A STUNNING SETTING

The Hôtel was built between 1656 and 1660 by the architect Jean Boullier for the Lord of Fontenay, Pierre Aubert, who was a salt tax collector. The building thus became known as the Hôtel Salé (salé meaning salty in French). It was one of the most emblematic private residences built in the late seventeenth century on Rue de Thorigny, in the Marais district. It is a rare example of a complete building in the Mazarin architectural style of the time.

After the City of Paris purchased the block containing the Hôtel Aubert de Fontenay in 1964, the building was inhabited by a succession of occupants and became rather dilapidated. By an order of October 29, 1968, the Hôtel was designated a Historic Monument. It was then renovated between 1974 and 1985.

Michel Guy, French Secretary of State for Culture, decided to house Picasso's collection in the Hôtel Aubert de Fontenay. Indeed, the remarkable collection of Picasso's works demanded a grand and unique space for its public exhibition.

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.

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

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

Then, between 2009 and 2014, the Hôtel Salé was renovated, modernized, restored and extended. The construction, managed by architect Jean-François Bodin, tripled the surface area of the exhibition space and public reception space. It ensured compliance with new safety, security and accessibility regulations. Bodin carefully restored and standardized Roland Simounet's extensive refurbishments while respecting the spirit and form of Simounet's original project.

Bodin's work reconciles the different styles that form the rich history of the architecture of Musée national Picasso-Paris while enhancing the spaces where the collection is exhibited. The historical elements of the Hôtel Salé have also undergone extensive restoration, particularly the decorative elements and sculptures of the central staircase, under the supervision of Stéphane Thouin, Chief Architect for Historic Monuments.

# 4. KEY DATES AND FIGURES

## MUSÉE NATIONAL PICASSO-PARIS

### HISTORY

**1973** The artist's heirs donate 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** Renovation at the Hôtel Salé begins.

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

**2015** The Musée national Picasso-Paris celebrates its 30th 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

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*.



# 5. VISUALS AVAILABLE FOR THE PRESS

## 5.1 WORKS EXHIBITED

These visuals are royalty free from February 19, 2019 to August 25, 2019 from publication reporting on the exhibition, provided that they take up less than 1/4 of the page.

**For Picasso's artworks thank you for adding the copyright:**

© Succession Picasso 2018

**For Calder's artworks thank you for adding the copyright:**

© Calder Foundation New York / ADAGP, Paris

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8 rue Volney

75002 Paris

Phone.: +33(0)1 47 03 69 70

Contact: Christine Pinault/[cpinault@picasso.fr](mailto:cpinault@picasso.fr)

ADAGP for Calder's works

11 rue Berryer 75001 Paris

Phone: +33(0)1 43 59 09 79

Contact: [adagp@adagp.fr](mailto:adagp@adagp.fr)



Alexander Calder  
*Seven Black, Red and Blue*  
 1947  
 Oil on canvas  
 48 1/8" x 60 1/4"  
 Calder Foundation, New York  
 Photo Courtesy of Calder Foundation, New York / Art  
 Resource, New York  
 © 2019 Calder Foundation, New York / ADAGP, Paris



Pablo Picasso  
*Tête de femme*  
 Boisgeloup, 1931  
 Original plaster  
 28" x 16 1/7" x 13"  
 Musée national Picasso-Paris  
 Dation of the Estate of the Artist, 1979  
 © RMN-Grand Palais / Béatrice Hatala  
 © Succession Picasso 2019



Pablo Picasso  
*Portrait de jeune fille*  
 April 3, 1936  
 Oil on canvas  
 21 2/3" x 18 1/9"  
 Musée national Picasso-Paris  
 Dation of the Estate of the Artist, 1979  
 © Succession Picasso 2019



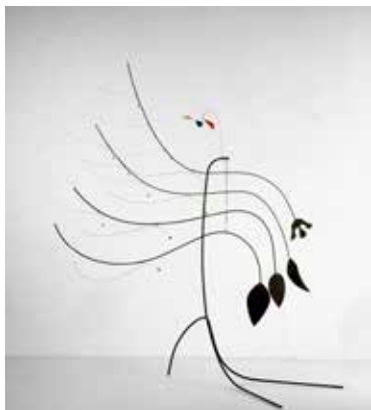
Alexander Calder  
*Joséphine Baker IV*  
 c. 1928  
 Steel wire  
 39 3/4" x 33" x 8 1/4"  
 Centre Pompidou, Musée national d'art moderne, Paris  
 Gift of the artist, 1966  
 © 2019 Calder Foundation, New York / ADAGP, Paris



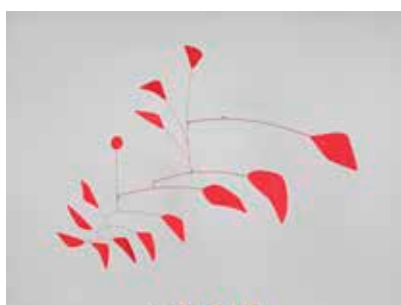
Pablo Picasso  
*Femme dans un fauteuil*  
 Paris, April 2, 1947  
 Oil on canvas  
 36 1/5" x 28 1/3"  
 Musée national Picasso-Paris  
 Dation of the Estate of the Artist, 1990  
 Deposit at the Musée Picasso, Antibes  
 © RMN-Grand Palais / Gérard Blot  
 © Succession Picasso 2019



Pablo Picasso  
*Figure (Projet pour un monument à Guillaume Apollinaire)*  
 Paris, Fall 1928  
 Iron wire and sheet metal  
 19 2/3" x 7 x 15 3/4"  
 Musée national Picasso-Paris  
 Dation of the Estate of the Artist, 1979  
 © Succession Picasso 2019



Alexander Calder  
*Four Leaves and Three Petals*  
 1939  
 Sheet metal, wire, and paint  
 80 11/16" x 68 1/2" x 53 1/2"  
 Centre Pompidou, Musée national d'art moderne, Paris  
 Donation of the Estate of the Artist, 1983  
 © 2019 Calder Foundation, New York / ADAGP, Paris



Alexander Calder  
*Big Red*  
 1959  
 Sheet metal, steel wire, and paint  
 74" x 114 1/5"  
 Whitney Museum of American Art, New York  
 © 2019 Calder Foundation, New York / ADAGP, Paris



Pablo Picasso  
*Femme*  
 Paris, June 8, 1946  
 Oil on plywood  
 51 1/6" x 38 1/6"  
 Zervos XIV - 175 (*Figure*)  
 Fundación Almine y Bernard Ruiz-Picasso para el Arte  
 (FABA), Madrid  
 © FABA photo : Eric Baudouin  
 © Succession Picasso 2019



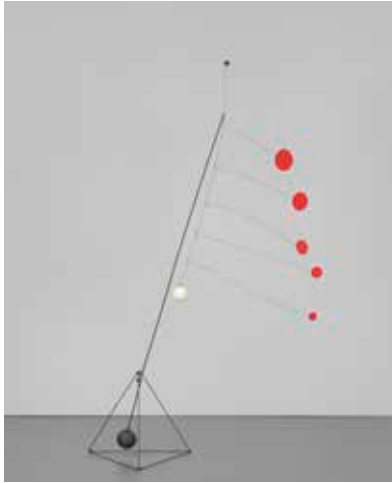
Pablo Picasso  
*Tête de taureau*  
 Spring 1942  
 Original elements: leather and metal saddle and handlebar  
 13" x 17" x 7 3/4"  
 Musée national Picasso-Paris  
 Dation of the Estate of the Artist, 1979  
 © RMN-Grand Palais / Béatrice Hatala  
 © Succession Picasso 2019



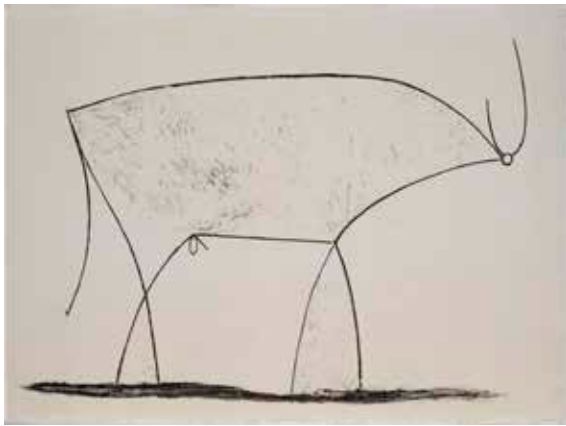
Pablo Picasso  
*Petite Fille sautant à la corde*  
 Vallauris, 1950  
 Original plaster : wicker basket, cake mould, shoes, wood,  
 iron, ceramics and plaster  
 59 6/7" x 25 3/5" x 26"  
 Musée national Picasso-Paris  
 Dation of the Estate of the Artist, 1979  
 © RMN-Grand Palais / Adrien Didierjean  
 © Succession Picasso 2019



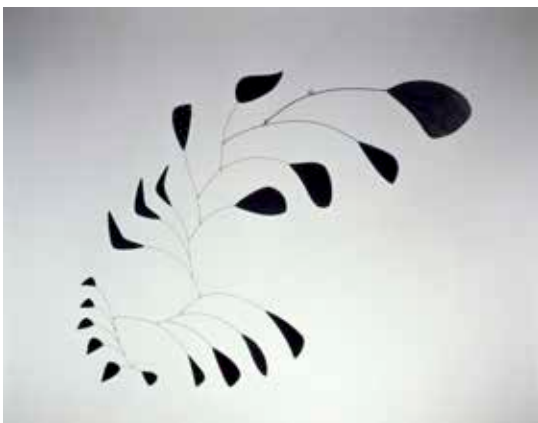
Pablo Picasso  
*Nu couché*  
 Boisgeloup, April 4, 1932  
 Oil on canvas  
 51 1/5" x 63 3/4"  
 Musée national Picasso-Paris  
 Dation of the Estate of the Artist, 1979  
 © RMN-Grand Palais / Adrien Didierjean  
 © Succession Picasso 2019



Alexander Calder  
*Object with Red Discs*  
 1931  
 Painted steel rod, wire, wood, and sheet aluminum  
 87 2/5" x 52" x 24 2/5"  
 Whitney Museum of American Art, New York  
 © 2019 Calder Foundation, New York / ADAGP, Paris



Pablo Picasso  
*Le taureau, XI<sup>e</sup> état*  
 January 17, 1946  
 Pen drawing, ink wash painting  
 12 7/8" x 17 1/3"  
 Musée national Picasso-Paris  
 © RMN-Grand Palais / René-Gabriel Ojéda  
 © Succession Picasso 2019



Alexander Calder  
*Vertical Foliage*  
 1941  
 Sheet metal, wire, and paint  
 53 1/2" x 66"  
 Calder Foundation, New York  
 © 2019 Calder Foundation, New York / ADAGP, Paris



Alexander Calder  
*Dancer*  
 1944  
 Bronze  
 Sculpture in four parts  
 27" x 23 3/4" x 17 3/4"  
 Calder Foundation, New York  
 © 2019 Calder Foundation, New York / ADAGP, Paris



Alexander Calder  
*Wooden Bottle with Hairs*  
 1943  
 Wood, steel wire, and nails  
 21 1/4" x 15 3/4" x 11 4/5"  
 Whitney Museum of American Art, New York  
 © 2019 Calder Foundation, New York / ADAGP, Paris



Pablo Picasso  
*Nu couché*  
 Mougins, April 6, 1963  
 Lead pencils and watercolour  
 51 1/6" x 64"  
 Musée national Picasso-Paris  
 © RMN-Grand Palais / Adrien Didierjean  
 © Succession Picasso 2019



Alexander Calder  
*La Grande vitesse* (1:5 intermediate maquette)  
 1969  
 Sheet metal, bolts, and paint  
 102" x 135" x 93"  
 Calder Foundation, New York  
 © 2019 Calder Foundation, New York / ADAGP, Paris



Alexander Calder  
*Mobile*  
 c. 1937  
 Wood, sheet metal, rod, string, wire, and paint  
 27" x 71" x 21"  
 Finnish National Gallery, The Museum of Contemporary Art, Helsinki  
 © 2019 Calder Foundation, New York / ADAGP, Paris

Pablo Picasso  
*Projet pour un monument à Guillaume Apollinaire*  
 Paris, October 1928  
 Iron wire and sheet metal  
 14 11/20" x 3 9/10" x 7 1/2"  
 Musée national Picasso-Paris  
 Dépôt au Centre Pompidou, Musée national d'art moderne, Paris  
 © RMN-Grand Palais / Béatrice Hatala  
 © Succession Picasso 2019



Pablo Picasso  
*Tête de taureau*  
 Spring 1942  
 Original elements: leather and metal saddle and handlebar  
 13» x 17» x 7 3/4»  
 Musée national Picasso-Paris  
 Dation of the Estate of the Artist, 1979  
 © RMN-Grand Palais / Béatrice Hatala  
 © Succession Picasso 2019

Alexander Calder  
*Untitled*  
 c. 1942  
 Sheet metal, wire, and paint  
 45 1/2" x 55" x 19"  
 Calder Foundation, New York  
 © 2019 Calder Foundation, New York / ADAGP, Paris



# 5.2 IMAGES OF THE MUSÉE NATIONAL PICASSO-PARIS

Visuals free of copyright

Façade of the Hôtel Salé



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

Main staircase



© Musée national Picasso-Paris, Béatrice Hatala, 2014

Salon Jupiter



© Musée national Picasso-Paris, Capture One

# 6. PRACTICAL INFORMATION

## TIMES, ACCESS AND PRICES

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'

**Stop number 3008**  
95 rue Vieille du Temple  
**Stop number 3002**  
26 rue Saint-Gilles

## OPENING HOURS

10.30 am-6 pm  
(9.30 am-6 pm during school holidays and weekend)  
Every day except Mondays, 25 December, 1 January and 1 May.

## INFORMATION

+33 (0)1 85 56 00 36  
[contact@museepicassoparis.fr](mailto:contact@museepicassoparis.fr)

## ACCESSIBILITY

The museum is accessible to people with reduced mobility.

Disabled visitors are entitled to a personalised welcome upon request to: [accessibilite@museepicassoparis.fr](mailto:accessibilite@museepicassoparis.fr)

## MUSEUM SHOP

- Sales desk at the museum (museum opening hours)
- Book shop on 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 queues, it is recommended that tickets are booked in advance at [billetterie.museepicassoparis.fr](http://billetterie.museepicassoparis.fr)

**Full price:** €14

**Concessions:** €11

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

### Picasso Pass

To enjoy free and unlimited access to the Musée national Picasso-Paris for one year:

### 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 multimedia guide is available in French, English, Spanish and French Sign Language.

### For hire at the museum

**Full price:** €4/**concessions:** €3

The multimedia guide can be booked at: [billetterie.museepicassoparis.fr](http://billetterie.museepicassoparis.fr)

Available to download from Google Play and the App [www.museepicassoparis.fr](http://www.museepicassoparis.fr)



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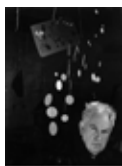
Director of communication, patronage and privatization

[leslie.lechevallier@museepicassoparis.fr](mailto:leslie.lechevallier@museepicassoparis.fr)

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Arnold Newman, Portrait of Pablo Picasso, Vallauris, France, 1954 © Succession Picasso 2019 © Getty Images / Arnold Newman