

PICASSO ICONOPHAGE



EXPOSITION 11.06 — 15.09.2024

Musée Picasso Paris



BeauxArts
Magazine

l'éléphant

Nouvel Obs



PICASSO: CONSUMING IMAGES

PRESS KIT



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PICASSO: CONSUMING IMAGES

FIRST FLOOR OF THE HÔTEL SALÉ

JUNE 11 - SEPTEMBER 15, 2024

The Musée national Picasso-Paris presents its new temporary exhibition entitled “Picasso: Consuming Images” from June 11 to September 15, 2024 in the first floor spaces. The exhibition analyzes the modernity of Pablo Picasso’s conception of the image by exploring the artistic and extra-artistic sources of his work and their modes of appropriation.

EXHIBITION ROUTE

Pablo Picasso's work is arresting for the richness and breadth of the artist's visual culture. Celebrated by the avant-gardes as the scourge of academicism, Picasso however always maintained that he was the heir to a long pictorial tradition. His ambiguous relationship to art history raises the question of his sources and the manner in which he appropriated them. A frequent visitor to the Louvre, Picasso accumulated a lifetime's worth of photographs, postcards, reproductions, posters, magazines and illustrated books in addition to the works in his personal collection. This wealth of material, which provided the artist with a rich iconographic repertoire, reflects his new way of thinking about the image, liberated from the domain of art and from historical time. That said, there is no literal quotation in his work: his variations on the paintings of the great masters are first and foremost deconstructions; his forms and compositions are always hybrid. Based on four themes that run through Picasso's work – the hero, the Minotaur, the voyeur and the musketeer – this exhibition highlights how the artist's paintings, sculptures and drawings derive from a complex amalgam of source images.



Pablo Picasso
Études, 1920
Oil on canva
Musée national Picasso-Paris
© Succession Picasso 2024

Études concentrates many of the aesthetic preoccupations driving Pablo Picasso at the turn of the 1920s: neoclassical inspiration (the female profile, the hands), the painting of Auguste Renoir (the dancing couple) and the pursuit of Cubist experimentation (the still lifes). The painting thus resembles a studio wall, where finished works stand side by side with sketches, everyday objects with fragmented bodies, as if to better assert the concomitance of subjects, sources and styles, essential to the very act of creation.

Room 0.2

Heros

Picasso's hero is not renowned for his legendary feats but suffers a cruel fate. In the face of collective or personal tragedies, the artist drew his inspiration from history painting. The "pathos formula" of religious, mythological or revolutionary scenes remained relevant for him. For example, he connected Jacques Louis David's *Les Sabines* with contemporary events, associating the ideal of classical Antiquity with non-Western cultures. The topical subjects depicted by Eugène Delacroix, Francisco de Goya and Édouard Manet were in keeping with their times thanks to their modern dress. Picasso's *Massacre en Corée* is a prime example.

“ I PAINT AGAINST THE CANVASES THAT ARE IMPORTANT TO ME BUT I
PAINT IN ACCORD WITH EVERYTHING THAT'S STILL MISSING
FROM THAT MUSEUM OF YOURS ”

Pablo Picasso to André Malraux



Nicolas Poussin
L'enlèvement des Sabines, 1637-1638
Musée du Louvre, Département des Peintures
© GrandPalaisRmn (musée du Louvre) / Tony Querrec



Pablo Picasso
L'enlèvement des Sabines, 1962
© Centre Pompidou, MNAM-CCI, Dist.
GrandPalaisRmn / Christian Bahier / Philippe Migeat
© Succession Picasso 2024

Taken from Plutarch's *Vies des hommes illustres*, the subject of the painting illustrates a dramatic moment in the history of Romulus, the abduction of the Sabine women by the Romans. The tension of the scene is reflected in the contrast between the orderly architectural landscape and the gesticulations of the soldiers pursuing the weeping women. During the Cuban missile crisis in 1962, Pablo Picasso was reminded of this work, but also of another painting by Nicolas Poussin, *Le Massacre des Innocents*, and Jacques-Louis David's painting *Les Sabines*.



Masque d'épaule anthropo-zoomorphe
« D'mba Nimba »
Bois
Guinée
© Musée du quai Branly - Jacques Chirac,
Dist. GrandPalaisRmn / Claude Germain



Pablo Picasso
Tête Casquée, 1933
Boisgeloup, 1933
Bronze patina
121 x 69 x 32 cm
Fundación Almine y Bernard Ruiz-
Picasso, Madrid
© FABa Photo : Eric Baudouin
© Succession Picasso 2024

An incarnation of fertility in the agrarian rites of the Baga people of former French Guinea, an equivalent Nimba sculpture was on the Boisgeloup estate in the early 1930s when Pablo Picasso modeled *Tête casquée*. The overhang of the head, the comical prominence of the nose and the exaggeration of the eyes molded from tennis balls echo the protuberances of the African sculpture inside which the dancer slipped, while the headdress refers explicitly to the helmets of Cretan and Etruscan warriors, well known from archaeological photography.

Room 0.3

Minotaur

The figure of the Minotaur appeared in Picasso's oeuvre at the beginning of 1928 and was central to his work during the 1930s. Arthur John Evans' large-scale excavations of Minos' palace at Knossos at the beginning of the 20th century shed new light on the legend, which fascinated a number of Surrealist artists and gave its title to the journal *Minotaure* published by Albert Skira and Tériade, for which Picasso designed the cover of the first issue in 1933. Alternately triumphant and lovelorn, or in his death throes on the ground, the Minotaur evokes the age-old symbolism of Mithras, conjuring up aurochs from prehistoric times, ex-votos from Iberian Antiquity, sacrificial scenes from ancient Greece and Rome, Francisco de Goya's *Tauromaquia* cycle, Auguste Rodin's embracing couples, the dancers of the Ballets Russes, and posters for contemporary bullfights.

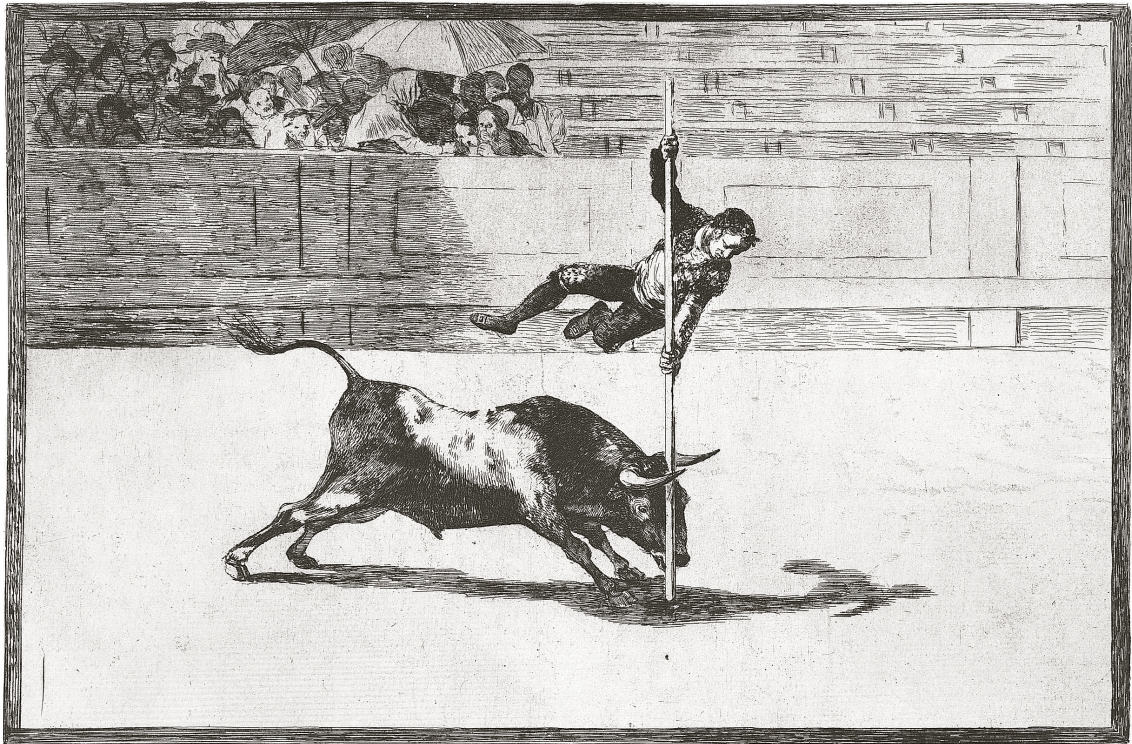


Pablo Picasso
Minotaure courant, april 1928
Oil on canva
Musée national Picasso-Paris
© Succession Picasso 2024



Anonymous
Portrait of the Saluting Horse, ballet *Parade*, 1917
Musée national Picasso-Paris
Pablo Picasso's personal archives
© Succession Picasso 2024

The dual identity of the Minotaur, a monster with the body of a man and the head of a bull, makes his representations conducive to plastic deformations. Pablo Picasso's participation in the Ballets Russes gave him an excellent understanding of bodies, which he described in movement and torsion in several line studies. The artist gives the same impetus to his running Minotaur, whose head is turned upside down, mouth open, and whose atrophied, recomposed body dances in the constrained space of the canvas.



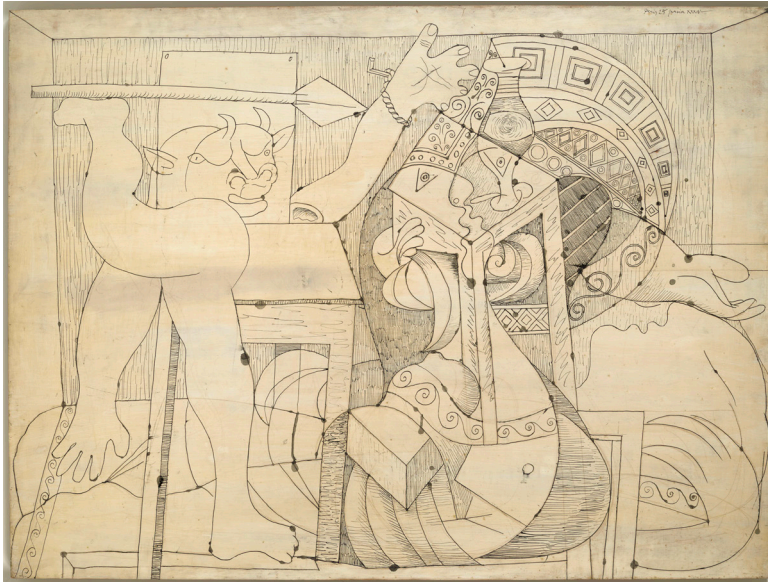
Francisco de Goya

Légèreté et audace de Juanito Apiñani dans la place de Madrid série : La Tauromachie

1816

Musée Goya, Castres

Through a space of light dotted with obscure surfaces, the warlike poses of the picador on his caparisoned horse, the elegance of the bullfighter in front of the horns and the terrible face-off between man and animal, Goya's etchings underline the intensity of bullfighting and its artistic representations. Fascinated by the world of bullfighting since his childhood in Andalusia, Pablo Picasso made the arena the setting for a primordial confrontation that is tirelessly repeated: an allegory of human struggles, passions and tragedy.



Pablo Picasso
Minotaure au javelot
 1934
 Musée national Picasso-Paris
 © Succession Picasso 2024



Amphore chalcidienne à figures noires
 Side A: Theseus killing the Minotaur in the presence of three women.
 Around 510 B.C.
 E805
 Amphora group (6th century BC)
 Location: Paris, Musée du Louvre
 © GrandPalaisRmn (musée du Louvre) / Tony Querrec

The period between the two world wars was a time of great discovery of Mediterranean civilizations. Fascinated by the purity of execution and expressive power of archaic relics - ancient Iberian ex-voto, Greek ceramics and Cretan sculpture - Pablo Picasso became fascinated by Protoclassicism, which he saw as a “living” art form, with a view to shattering the last academicisms: the figure of the bull and its assimilated myths - Mithra, Minotaur - were central.

Room 0.4 Studio

Nearly 200,000 archive items, scrupulously preserved by the artist during his successive moves, are now kept at the Musée national Picasso-Paris. Testimony to Picasso's work and creative processes, these include postcards and photographic reproductions received or acquired by Picasso, as well as magazines and books, which together enable us to build up a complete picture of his studios. The corpus of images spans centuries, from prehistory to Antiquity and the Renaissance, the Flemish and Spanish Golden Ages, Classicism, Neoclassicism and Romanticism, with nudes and portraits dominating. Taken together, these sources form Picasso's catalogue, his "imaginary museum", witness to his immense visual culture and his perpetual curiosity inspired by past civilisations, sophisticated and vernacular, Western and non-European.



Pablo Picasso
La Célestine, 1968
Etching on copper
Musée national Picasso-Paris
© Succession Picasso 2024

This set of sixty-six engravings was first extracted by the artist from *Suite 347* (1968) to illustrate *La Célestine* - a 15th-century Spanish tragicomedy by Fernando de Rojas republished by the Crommelynck brothers in 1971 - and then assembled on a single sheet by Piero Crommelynck for a separate edition. Reminiscent of El Greco, Rembrandt, Diego Velázquez, Francisco Goya, Jean Auguste Dominique Ingres and Édouard Manet, Pablo Picasso engraves an odalisque on horseback, an old faun, a painter and his model, a maja posing on a pedestal, a crouching infanta, a horseman and his valet and many other figures who intermingle and observe each other, all participating in this great human fresco in which the themes dear to the artist are assembled.

Room 0.5

Voyeur

In the tradition of the painters of the taboo, Picasso explores themes which decency wanted to remain unseen: brothels, sex, bodily functions. The subversive power of these images lies not so much in their subjects as in the artist's assertion of absolute freedom. The representation of the female nude is traditionally accepted as a metaphor for beauty, but as soon as Picasso shows the body in its reality or the scene in its entirety (the model offering herself to the painter's gaze), it takes on a licentious twist. Following in the footsteps of Édouard Manet, whose *Déjeuner sur l'herbe* he revived, Picasso set out to show the artifice at work in painting, and the viewer, invited to share the painter's vision, in turn takes on the role of voyeur.



Pablo Picasso
Déjeuner sur l'herbe, 1960
Musée national Picasso-Paris
© Succession Picasso 2024



Drawing by Henri Matisse in *Cahiers d'art*, 1936, n°3-5, p. 85, *Cahiers d'art*, Paris



Pablo Picasso
L'Ombre
1953
Musée national Picasso-Paris
© Succession Picasso 2024

In this line drawing, Henri Matisse invites the viewer to take his place. The model seems all the closer because he is seen from above. More than an erotic subject, this drawing is a *mise en abyme*, showing the artist at work (his hand is visible in the upper right) and, through the stratagem of a reflection, the image within the image. Pablo Picasso repeats this compositional scheme in *L'Ombre*: the viewer is once again in the position of the artist, whose shadow is projected into the room, and the canvas on the easel turns the subject of the painting into the painting itself.

Room 0.6
Musketeer

“ WHERE DO THE *MOUSQUETAIRES* COME FROM?
THE *MENINAS*? NO, THEY ARRIVED WHEN PICASSO
STARTED STUDYING REMBRANDT ”

according to André Malraux.

The musketeer, omnipresent in the artist's late works, owes as much to portraits by the Flemish painter, or by El Greco or Diego Velázquez as to Miguel de Cervantes' Don Quixote. Back in fashion thanks to the fad for cloak-and-dagger films, the musketeer joined Picasso's pantheon of male figures, including matadors and musicians, with whom he is sometimes confused. The ultimate personification of the artist, the vivacity of the musketeer's features and the exuberance of the colours express the chivalrous values he embodies.



Domenikos Theotokopulos dit El Greco (1541 - 1614) :

Portrait d'homme, around 1600, oil on canvas, collection of Musée de Picardie, Amiens

© Photo Michel Bourguet/Musée de Picardie no inv. : M.P.Lav.1894-215



Pablo Picasso

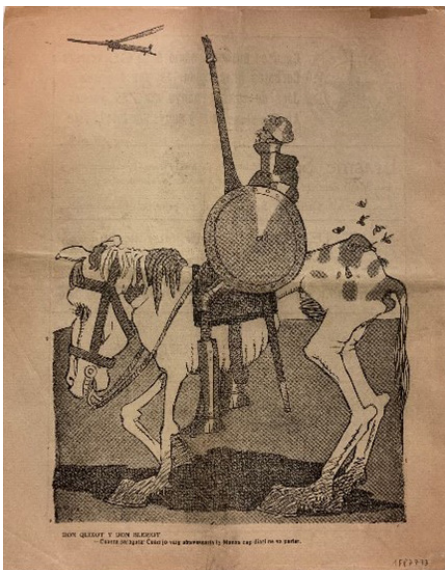
Buste d'homme au chapeau
1970

Musée des Beaux-Arts, Rennes
© GrandPalaisRmn (musée national Picasso-Paris) / Adrien Didierjean
© Succession Picasso 2024



Reproduction of the *Portrait of Balthazar Castiglione*,
by Raphael 1514-1515
Silver print on albumen paper
Musée national Picasso-Paris
Pablo Picasso's personal archives

Head and shoulders in three-quarter view, hands clasped, serene, refined expression with a hint of mischief at the corner of the lips, this portrait of the perfect Renaissance gentleman echoes the image his contemporaries gave of Raphael: a cultured, well-mannered man whose talent seemed a gift from heaven. While Raphael acknowledges his debt to Leonardo da Vinci, he in turn inspired El Greco, Peter Paul Rubens and Rembrandt. Drawing on this pictorial tradition, Pablo Picasso in turn identified with this emblematic figure of Spanish popular and literary imagery.



Don Quixot y Don Bleriot
Back cover of *Papitu* n°41
Musée national Picasso-Paris
Pablo Picasso's personal archives

Pablo Picasso owned several editions of Miguel de Cervantes' work in Spanish and French, including one similar to this original 1836 copy illustrated by engraver Tony Johannot. Laughable and tragic at the same time, a symbol of freedom and the embodiment of the anti-hero devoid of power, wealth and seduction, Don Quixote was the source of inspiration for several of Picasso's compositions, including *Songes et Mensonges* de Franco, a series of engravings mocking the Spanish dictator as a grotesque horseman riding into the sun on the back of a vulgar pig.

EXHIBITION CURATORS

Cécile Godefroy is Head of the Centre d'Études Picasso at the Musée national Picasso-Paris, holds a doctorate in art history and is a member of the International Association of Art Critics. She is a specialist in the historical avant-garde and transdisciplinarity in art, she has taught at French and American universities in Paris, and curated the exhibitions "Sonia Delaunay. Les Couleurs de l'abstraction" (Musée d'Art Moderne de la ville de Paris - Tate Modern, London, 2014-15), "Marcelle Cahn. En quête d'espace" (Musée d'Art moderne et contemporain, Strasbourg; Musée d'Art moderne et contemporain, Saint-Etienne; Musée des Beaux-Arts de Rennes, 2022) and Sophie Calle's exhibition at the Musée Picasso, "À toi de faire, ma mignonne" (2023). She is also editor of several books on Picasso, she curated the exhibitions "Picasso. Sculptures", Musée national Picasso Paris - BOZAR, Brussels, 2016-17; "Les Musiques de Picasso", Musée de la Musique - Philharmonie-Paris, 2020; "Picasso ibero", Centro Botín, Santander, 2021, and "Picasso et la Préhistoire", Musée de l'Homme, Paris, 2023.

Anne Montfort-Tanguy is curator at the Graphic Art Department of the Musée national d'art moderne and professor of modern art history at the Ecole du Louvre. She has curated various monographs: "Bridget Riley", Musée d'Art moderne de la ville de Paris (2008), "Albert Oehlen : abstractions concrètes" Musée d'Art moderne de la ville de Paris (2009), "Sonia Delaunay : les couleurs de l'abstraction", Musée d'Art moderne de la ville de Paris and Tate Modern, London (2014-2015), as well as several recent exhibitions questioning the status of drawing ("Stéphane Mandelbaum" (2019), "Wols: Histoire naturelle" (2020); "Saul Steinberg: entre les lignes" (2022), "Chagall à l'oeuvre" (2023) at the Musée national d'art moderne - Centre Pompidou, Paris. His current research focuses on the different theories of the image at the beginning of the 20th century and their consequences for the definition and evolution of modern art.

EXHIBITION

KEY FIGURES

87 works, including 55 by Picasso ;

50 external loans;

19 lenders : Musée du Louvre, Paris ; Bibliothèque nationale de France, Paris ; Petit Palais, Paris ; INHA ; Musée national d'art moderne-Centre Georges Pompidou, Paris ; Musée du Quai Branly, Paris ; Musée Rodin, Paris ; Cahiers d'art, Paris ; Musée Goya, Castres ; Musée Réattu, Arles ; Musée Matisse, Nice ; Musée de Picardie, Amiens ; Médiathèque de Montpellier ; Musée des Beaux-Arts de Rennes ; Musée de Grenoble ; Museu Picasso Barcelona ; Museo nacional Centro de Arte Reina Sofía, Madrid ; Fundación Almine y Bernard Ruiz-Picasso, Madrid ; and private collections.

184 items of documentation (archives, postcards, books, magazines, albums photographs and reproductions) from the artist's personal archives.

EXHIBITION CATALOG



Picasso Iconophage

170 x 220

448 pages

Approx. 250 illustrations

Hardcover

Co-publication Musée national Picasso-
Paris / GrandPalaisRmn

MEDIATION AROUND THE EXHIBITION

GUIDED TOUR FOR THE GENERAL PUBLIC

Throughout his life, Pablo Picasso built up a rich iconographic repertoire, which he added to as he visited cultural sites, read books and collected objects. This approach reflects a new, curious and spontaneous way of thinking about images, free from both the artistic field and historical time.

Accompanied by a lecturer, discover the exhibition “Picasso: Consuming Images” exhibition, which places Picasso’s paintings, sculptures and drawings in a complex network of image-sources, and questions the artist’s relationship with the visual culture of his time.

IMAGE HUNTERS FAMILY TOUR

Who are Picasso’s favorite characters? How did he represent them? With a mix of riddles and sketches, this fun tour invites participants to slip into the artist’s imagination... Parents and children go on an image hunt to find the sources that fed Picasso’s work.

THE MUSEUM'S CULTURAL PROGRAM

MEETING WITH THE EXHIBITION CURATORS “PICASSO: CONSUMING IMAGES” CÉCILE GODEFROY AND ANNE MONTFORT-TANGUY

Tuesday, June 18, 2024 | 6:30 pm | Duration: 1h30

MEETING WITH JÉRÉMIE KOERING IN THE FRAMEWORK OF THE EXHIBITION “PICASSO: CONSUMING IMAGES”

Wednesday, September 4, 2024 | 6:30 pm | Duration: 1h30

THE PARTNERS OF THE EXHIBITION

BEAUX ARTS

Since 1983, *Beaux Arts Magazine* has been reporting on the art of yesterday, today and tomorrow. In its monthly magazine and on its website, *Beaux Arts Magazine* offers a resolutely committed point of view, shedding new light on artworks and artists, accessible to all audiences. It is currently the undisputed leader of the arts and culture press in France, with 40,000 subscribers and an ACPM 2022 circulation of 72,000.

In 2016, *Beaux Arts Magazine* became an entity of Beaux-Arts & Cie, a cultural content and services platform created the same year by Frédéric Jousset. Since the arrival of Solenne Blanc in 2017 as Executive Vice President in charge of development, the group has expanded with the creation of beauxarts.com, the acquisition of *Le Quotidien de l'Art*, the leading professional digital daily, and Point Parole, the benchmark for museum tour guides.

Beaux Arts & Cie's development hasn't stopped there. With the acquisition in 2019 of Artips, designing anecdotes and general culture courses for large audiences, and then in 2020 of Museum Experts, organizer of the SITEM and MUSEVA trade shows, the group has further expanded its range of missions.

BeauxArts
Magazine

L'ÉLÉPHANT

L'Éléphant is the brainchild of a publisher, Jean-Paul Arif, founder of Scrineo, and a journalist, Guénaëlle Le Solleu, who spent 20 years in the daily press. It was driven by two convictions: that general knowledge is a tool for understanding the world we live in, and that we can only truly benefit from knowledge if we make it our own.

The magazine therefore covers both "classic" general culture topics (with no link to current events) and themes that echo a contemporary event. In the latter case, the aim is, as far as possible, to anticipate the subject, but above all to focus on the fundamentals, on the key elements that will enable readers to build up their own reference points.

L'éléphant
la revue de culture générale

LE NOUVEL OBS

Progressism & Commitment

Since its creation, *Le Nouvel Obs* has always embodied the zeitgeist and spirit of the times. Through a journalism of testimonies, investigations and solutions, *Le Nouvel Obs* is the voice of individuals and organizations that alert, act and give us hope.

Its commitment to feminism, ecology and solidarity, and its incisive, impertinent tone, set it apart from other French news magazines.

This editorial identity lives on and is enriched by its magazine, website, digital applications and events.

Le Nouvel Obs

CURRENTLY AT THE MUSÉE PICASSO

The Collection

COMING SOON AT THE MUSÉE PICASSO

Jackson Pollock. Early years

From October 15, 2024 to January 19, 2025

L'art dégénéré (working title)

From February 18, to May 25, 2025

VISUALS

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PICASSO ADMINISTRATION

8 rue Volney
75002 Paris
Tél : 01 47 03 69 70
Fax : 01 47 03 69 60

Contacts :

Christine Pinault / cpinault@picasso.fr
Elodie de Almeida Satan /
elodie@picasso.fr

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- The article must specify the name of the museum, the title and the dates of the exhibition.
- All images used must bear, in addition to the photographic credit, the mention Service presse / Musée national Picasso-Paris.



Exhibition poster



Nicolas Poussin
L'enlèvement des Sabines
 1637-1638
 Musée du Louvre, Département des Peintures
 © GrandPalaisRmn (musée du Louvre) / Tony Querrec



Pablo Picasso
L'enlèvement des Sabines
 1962
 © Centre Pompidou, MNAM-CCI, Dist.
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 Migeat
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Amphore chalcidienne à figures noires
 Side A: Theseus killing the Minotaur in the presence
 of three women.
 Around 510 B.C.
 E805
 Amphora group (6th century BC)
 Location: Paris, Musée du Louvre
 © GrandPalaisRmn (musée du Louvre) / Tony Querrec



**Domenikos Theotokopoulos dit
 El Greco (1541 - 1614) : Portrait
 d'homme**, around 1600, oil on canvas,
 collection of the Musée de Picardie,
 Amiens
 © Photo Michel Bourguet/Musée de
 Picardie
 no inv. : M.P.Lav.1894-215



Pablo Picasso
Buste d'homme au chapeau
 1970
 Musée des Beaux-Arts, Rennes
 © GrandPalaisRmn (musée national
 Picasso-Paris) / Adrien Didierjean
 © Succession Picasso 2024



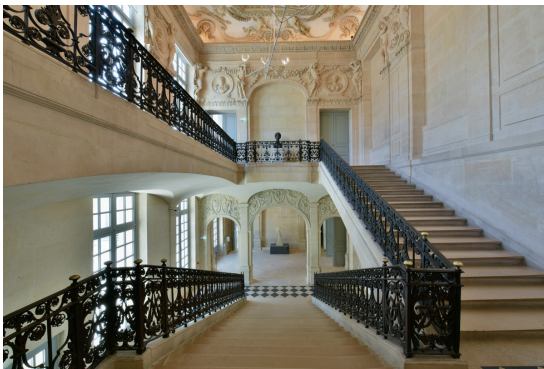
Pablo Picasso
L'Ombre
 1953
 Musée national Picasso-Paris
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VIEWS OF THE MUSÉE NATIONAL PICASSO-PARIS

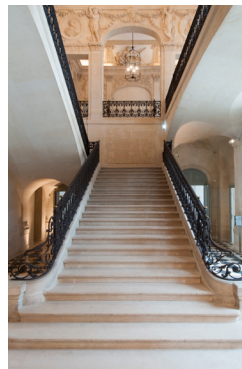
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© Musée national Picasso-Paris, Béatrice Hatala, 2014



© Musée national Picasso-Paris
La Flûte de Pan, Pablo Picasso, 1923, MP79
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© Musée national Picasso-Paris

PRACTICAL INFORMATION

ACCESS

5 rue de Thorigny, 75003 Paris

Metro

Line 1 Saint-Paul

Line 8 Saint-Sébastien-Froissart

Line 8 Chemin Vert

Bus 20 - 29 - 65 - 75 - 69 - 96

Vélib' Station n° 3008 at 95 rue Vieille du Temple

Station n°3002 at 26 rue Saint-Gilles

OPENING HOURS

9:30am-6pm

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

INFORMATION

+33 (0)1 85 56 00 36

contact@museepicassoparis.fr

ACCESSIBILITY

The museum is accessible to people with reduced mobility. Disabled visitors are entitled to a personalized welcome upon request to:

accessibilite@museepicassoparis.fr

BOUTIQUE DU MUSÉE

Bookshop in the museum
(museum opening hours)

01 58 65 15 52

librairie-boutique.picasso@rmngp.fr

TERRACE CAFÉ

Open Tuesday to Friday

10:30 am - 6 pm

PRICES

Admission ticket

Full price: 16 € / **Reduced price:** 12 €

Family ticket: reduced price for 1 to 2 adults accompanying a child

Free for children under 18

Full list of free tickets on our website.

To avoid queues, it is recommended to book tickets in advance at

billetterie.museepicassoparis.fr

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

PICASSO PASS

To enjoy unlimited and queue-free access, as well as many advantages at the museum and its partners, become a Musée national Picasso-Paris member!

For more information, visit our website under:
Reservations / Individuals / PicassoPass
Membership

AUDIOGUIDE

Available in English, French, German, Spanish, Italian and Chinese.

A children's version is available in French and English.

Full price: €5

Reduced rate: 4 €

CONTACTS

PRESS RELATIONS

CLAUDINE COLIN COMMUNICATION





Alexandre Holin
alexandre@claudinecolin.com
+33 (0)1 42 72 60 01

MUSÉE NATIONAL PICASSO-PARIS COMMUNICATIONS

Naëma Stamboul

Head of communications
naema.stamboul@museepicassoparis.fr
+33 (0)1 42 71 25 28

MUSÉE NATIONAL PICASSO-PARIS ON SOCIAL NETWORKS

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