



## PRESENTATION OF THE 2016 PROGRAM 2015 ANNUAL REPORT

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## Introduction

The Museu Picasso collection is what grounds the museum as an institution. The museum's commitment to society is materialized in caring for it, showing it, conserving it, researching it, documenting it and interpreting it, communicating and spreading word of the all knowledge acquired about it in the process. This philosophy has guided our work throughout 2015 and will continue to do so in the year to come. Study and research projects, knowledge exchange on Picasso and his work, the renewal of exhibited works (each year a third are rotated, for a total of 584 pieces in 2015), loans and deposits – all told an enormous effort is made to keep the museum alive and dynamic, contributing to the task of reaching out from Barcelona's Museu Picasso to other parts of the world, as the world comes to discover the Museu Picasso in Barcelona.

In 2016 will also feature prominently in our exhibition calendar, as the museum presents the exhibition *Cubism and War: The Crystal in the Flame*, a selection of nearly 80 pieces made from 1913 to 1919. Focused on the survival of the European avant-garde based in Paris during the First World War, as well as its response to the conflict, the Museu Picasso is convinced the show will be a highlight of the Barcelona exhibition calendar next autumn. Great effort has been put into bringing both works of art and knowledge to Barcelona in preparing and organizing the exhibition, which is curated by Christopher Green.

Following on 2015, for 2016 we have also programmed a series of activities to stay in touch with the museum public, with special concern for Barcelona residents and those in our immediate neighbourhood, Ciutat Vella. Each year we strive to reach more and more people (children, students, academics and experts, the elderly, families, those in risk of social exclusion) through programs done through the Educational Service and museum activities in general, while working in close cooperation with a variety of other institutions.

Finally, we should highlight the main events that have been part of museum programming in the past and will continue to be so in the future, featuring in the museum's annual activities calendar. The series of feature lectures in honour of museum founder Jaume Sabartés seeks to share updated research and knowledge on Picasso and his work, inviting an international expert. There is also the course on Picasso organized as part of *Gaudir UB*, bringing University of Barcelona students the basic information and methodological tools they need to better understand and research on Picasso.

## 1. EXHIBITION PROGRAM

### *CUBISM AND WAR: THE CRYSTAL IN THE FLAME*, feature exhibition for 2016

This upcoming year's museum programming features an autumn exhibition focussed on the survival of the European avant-garde based in Paris during the First World War. The show further looks at artists' response to the great conflict, leading to the development of an artistic movement that bolstered the Cubist aesthetic with architectural features, suggesting stability and integrity.

#### *Cubism and War: The Crystal in the Flame*

Open to the public: 20 October, 2016 to 29 January, 2017

Curator: Dr. Christopher Green

Some 80 works will be presented, all created in the period spanning from 1913 to 1919. The clear interconnections with the Paris avant-garde from before the war take on new relevance here, along with the consolidation of discoveries made during the war in work completed afterwards.

The feature artists in the exhibition are three foreigners based in France during the period, who due to their citizenship status were not obliged to participate militarily: Pablo Picasso, Juan Gris and Diego Rivera. Furthermore, the vital role of other artists like María Blanchard, Gino Severini and Jacques Lipchitz will be explored, along with certain French artists who did not end up fighting, like Henri Laurens and Henri Matisse. These latter ended up doing some of their most experimental work during the period. The exhibition also explores the artistic response of two great cubists who survived their time in the trenches: Georges Braque and Fernand Léger.

During the war itself, from 1914 to 1918, a group of artists in the rearguard responded to the situation by channelling cubism's burst of energy, linking the previous period of the avant-garde with the conflict itself. This was a highly positive, creative response to the urge to reaffirm a constructive path in the context of the war's mechanization, responding to a need whose reparative urgency was deep and intense. The evolution of cubism during the Great War (thinking specifically of the movement in Paris itself under the imminent threat of chaos) towards greater control, coherency and integrity as the predominant values in cubist art, is still relevant today, a full century later.

The exhibition curator is Christopher Green, Professor of the History of Art at the Courtauld Institute, a leading art history institution affiliated with the University of London.

**Roundtable on the exhibition *Cubism and War. The Crystal in the Flame***  
21 October, 2016

The day after the opening of the exhibition there will be a debate featuring the show's curator, Christopher Green.

***RECENT DONATIONS AND ACQUISITIONS***

Presentation of a selection of works and documents donated to or acquired by the museum collection in recent years. Some of the better-known material will be featured (such as from the David Douglas Duncan Collection, the Editorial Gustavo Gili Collection, the Gili-Torra Collection and the Brigitte Baer Collection), along with other works from anonymous donors and documentation purchases.

***Recent Donations and Acquisitions***

Open to the public: 25 February to 15 May, 2016  
Curators: Malén Gual, Claustre Rafart and Clara Fort

***THE 156 ENGRAVINGS***

From 1963 to 1972, Picasso returned to chalcographic or metal plate engraving. In this period he worked with the printers Piero and Aldo Crommelynck, who were brothers. The result of this collaboration (along with other productions) was the long series exemplifying the final period of Picasso's work as an engraver: the *Suite 156* engravings done from 24 October, 1968, to 25 March, 1972.

The exhibition features the prints from the full series of engravings, published by Galerie Louise Leiris.

The prints making up the series insist on the spirit of unbridled eroticism from the previous period, with scenes of voyeurism featuring a large variety of characters.

Allusions to past masters are quite common in late Picasso. The engravings of his final years are rife with citations: Rembrandt, Velázquez, Goya, Ingres, Delacroix, Manet and, above all, Degas, who was one of the Malaga artist's favourites in many of the print series. Picasso renders homage to Degas with the series of prints known as *Maison Teiller*, included as part of the *Suite 156* prints.

### *The 156 Engravings*

Opening dates to be determined

Curator: Claustre Rafart

### *CERAMICS AT THE MUSEU PICASSO*

On occasion of the 47<sup>th</sup> Congress of the International Ceramic Society (<http://www.ceramistescat.org/es/wp-content/uploads/2015/03/Fulleto-AIC-Barcelona2016-CAT.pdf>), to be held in Barcelona in September with a focus on ceramics in architecture and public space, the Picasso Museum (in collaboration with the event) will present a selection of more than 30 photographs from our collection, taken by relevant photographers -Chamudes, Duncan, Otero and Villers- while Picasso was working on ceramics.

### *Ceramics at the Museu Picasso*

Open to the public: 23 June to 23 October, 2016

Picasso participated in the first editions of this encounter at Cannes. This was a decisive factor in his artistic development as a ceramicist, as it was where he discovered the Spanish ceramic tradition.

### *MYTHOLOGIES: PRINTS FROM THE MUSEUM COLLECTION*

Picasso was drawn to the world of mythology throughout his life. As an engraver, Picasso revived characters and scenes taken from the suggestive world of Greek and Roman mythology. In this unreal universe, which at the same time strives to touch on reality as seen through different authors over time, Picasso (like other artists) created his own mythological narratives, seeking to explain the forces or phenomena of nature and the moral qualities or realities of individuals and their social experiences.

*Mythologies: Prints from the Museum Collection*  
Open to the public: 24 November, 2016 to 20 March, 2017  
Curator: Claustre Rafart

***PICASSO PORTRAITS*, co-produced with the National Portrait Gallery, London**

This exhibition, organized together with the National Portrait Gallery in London, explores the terms set out in portraiture as Picasso redefines them throughout his creative career, looking at the role of caricature in his portraits as well.

The exhibition will be shown first in London, from October 2016, to February, 2017, and then will be featured in Barcelona, from 16 March, to 25 June, 2017. Painting, sculpture, drawing and prints from all periods of the artist's long career comprise this important selection of work, with loans from museums the world over.

***Picasso Portraits***

Open to the public: 16 March to 25 June, 2017  
Curator: Elizabeth Cowling  
Organization and production: Museu Picasso, Barcelona and National Portrait Gallery, London

Picasso had an early gift for being able to suggest a subject's character and express humour, while at the same time faithfully depicting those portrayed. In spite of his persistent originality, Picasso was always in dialogue with the art of the past, using formats and postures with subtle allusions to the work of the great masters. Such references reflect his personal vision of a physical typology, a given personality or his own relationship to the subject.

The exhibition is curated by Elizabeth Cowling, Professor Emeritus of History of Art at the University of Edinburgh, and a Picasso expert



## 2. [MAIN EVENTS](#)

### [Jaume Sabartés Feature Lecture: “Cubist Realism during the War”, by Dr. Christopher Green](#)

Third edition of the annual series of feature lectures in honour of Museu Picasso founder Jaume Sabartés. The lectures present the results of recent studies on Picasso's work as carried out by internationally recognized historians. This year, Dr. Christopher Green will discuss the development of Picasso's work during the First World War. Professor Emeritus at the Courtauld Institute in London, Professor Green is internationally recognized as a leading authority on cubism.

**Date:** Thursday, 10 March, 2016. This annual lecture is programmed for the Thursday following 9 March, date of the museum's anniversary.

### [Big Draw: The Drawing Festival, the main event in cultural leisure at the Barcelona museum, of great importance for its neighbourhood connections](#)

This is the seventh edition of the Drawing Festival, a city-wide project where young and old are invited to practice drawing as a creative tool. The festival features workshops created specifically for this massive festival run by artists, illustrators, architects and caricaturists, amongst others, and the cooperation of a dozen cultural institutions in Ciutat Vella. The proposal has grown over the years, becoming an annual event in the city. Since the first edition in 2010, more than 50,000 people have participated, with 101 workshops organized without ever repeating a topic. Up to 20 city institutions have participated in various editions.

### 3. THE COLLECTION

#### Research and Restoration Projects for the Collection

- **Presentation of the catalogue *The Museum Collection: Painting and Sculpture***

During the 2013–2015 period a major effort was made involving researching and revising the titles, dates, technique and sizes of 304 paintings and 2 sculptures in the collection, with the goal of presenting the new museum catalogue of painting and sculpture (the only existing catalogue is from 1984, and features painting and drawing). To this end, each piece has been taken out of its frame and photographed, and the reverse sides have been photographed as well. The museum now has digital images of all of these 306 pieces, which have been fully documented.

During the process new information has been found, responding to a variety of queries, while a new drawing related to *First Communion* was discovered.

The origin and exhibition history of each of the works has also been fully revised. With the bibliographical history of each piece finished we can focus on the design phase, now underway. This catalogue is the second volume, following on the publication dedicated to ceramics released in 2012. It is the most important research project of the Museu Picasso in recent years.

- **Research project: *Barcelona 1917***

The body of paintings done by Pablo Picasso during his stay in Barcelona in 1917 represents a rich variety of techniques, styles and formats. The systematic study of this body of work will accentuate the value of this heterogeneous pictorial production, so closely related to the development of cubism. Three works make up the essential part of the study: *Seated Man*, *Man with Fruit Bowl* and *Woman in a Seat*. This will be the most important restoration work to be carried out by the museum in 2016.

#### Exhibition and Conservation

- **Exchange of work with the Louisiana Museum of Modern Art, Humlebaek, Denmark**

A selection of 27 drawings from our collection will make up part of the exhibition *Picasso before Picasso*, which will take place from 30 June to 11 September, 2016, at the Louisiana Museum of Modern Art, in Humlebaek, Denmark. These pieces show

how drawing was essential for Picasso's development as an artist. The selection marks out an itinerary from his early years drawing in La Coruña, Spain, to academic exercises, landscapes, images of streets and portraits, representing the full diversity of genres Picasso was trained in. The body of work not only demonstrates his early virtuosity, but also reflects his growth up until reaching adulthood, with a strong sense of empathy towards the underprivileged in society and his critically ironical point of view, steeped in humour.

As a consequence of this collaboration, we will receive three monumental pieces in deposit from a period that is less represented in our museum, to be exhibited from 25 January to June 2016.

- **Periodic rotation of the Museum collection**

Nowadays all museums need to be flexible in the presentation of their collections, with periodic rotation of works meant to inspire more dynamic visitor experiences. Furthermore, this versatility gives more variety to the local or regular visitor. By changing all works on paper regularly each four months (January, May and September), thinking in terms of conservation purposes, the collection also becomes livelier, allowing visitors to see lesser-known works. Every change involves the rotation of almost a third of all the pieces hanging on the walls.

- **Presentation of the book *Picasso al punt de mira* [Picasso in Sight]**

Presentation of the report and analysis of the wave of violence in Barcelona and Madrid as related to Picasso around the time of his 90<sup>th</sup> birthday, coinciding with the early part of the 1970s. The author of the study is Nadia Hernández, an art historian specialized in collection conservation, former director of the Godia Foundation and an independent curator.

## **Museu Picasso deposits in other institutions**

The deposits planned for other museums during 2016 are as follows:

- ❖ Museum of Sant Cugat del Vallès – Museum of Contemporary Tapestry  
Alfombras y Tapices Aymat  
*Still-life under the Lamp* (Sant Cugat del Vallès, March-July 1965)  
High warp, wool, silk and mohair  
Deposit period: 1 year, renewable (begun 2013)
- ❖ Museu de Reus  
Hortensi Güell, *Landscape*  
Oil on canvas  
Deposit period: 1 year, renewable

❖ Fundació Palau, Caldes d'Estrac  
Joaquín Torres-García, *Mythological Scene* (c. 1906)  
Graphite, watercolour and ink on paper  
Deposit period: 6 months

Works from the Museu Picasso to be loaned to exhibitions around the world, the majority focussing on Pablo Picasso, are as follows:

- ❖ Aichi Prefectural Museum of Art, Nagoya, exhibition *The Secret of Picasso's Genius*  
3 January – 21 March, 2016
- ❖ Bucerius Kunst Forum, Hamburg, exhibition *Picasso. Fenster zur Welt*  
6 February – 16 May, 2016
- ❖ The Barnes Foundation, Philadelphia, exhibition *Picasso: The Great War, Experimentation and Change*  
21 February – 9 May, 2016
- ❖ The Metropolitan Museum of Art, New York, exhibition *Unfinished*  
7 March – 9 May, 2016
- ❖ Musée Picasso-Paris, exhibition *Picasso: Sculptures*  
8 March – 18 September, 2016
- ❖ Musée de l'Orangerie, Paris, exhibition *Apollinaire and the Birth of Modern Art*  
5 April – 18 July, 2016
- ❖ Abeno Harukas Art Museum, Osaka, exhibition *The Secret of Picasso's Genius*  
9 April – 3 July, 2016
- ❖ MuCEM, Marseille, exhibition *Picasso and Popular Arts and Traditions*  
26 April – 29 August, 2016
- ❖ Columbus Museum of Art, Ohio, exhibition *Picasso: The Great War, Experimentation and Change*  
10 June – 11 September, 2016

## 4. EDUCATIONAL SERVICE AND ACTIVITIES

The Museu Picasso is a highly dynamic institution, closely tied to the life of the neighbourhood where it is located. We conceive the task and function of the museum to be connected to a fundamentally pedagogical task. The work we carry out is distinguished by its democratic spirit and the museum's activity to make art and culture, understood in the widest sense, more accessible to the public. We put particular emphasis on those groups that have traditionally been excluded from museum experiences.

### Methodology

In the educational sphere, last year we consolidated a new pedagogical policy at the museum Educational Service, based on emphasizing the importance of observing and dialoguing before a work of art. The principle refers to Visual Thinking Strategies (VTS), as developed by Philip Yenawine and Abigail Housen at the Museum of Modern Art, New York.

The program is directed towards students of official education programs, where after discussing and observing Picasso works students work to acquire autonomy and skills in enjoying art. The objective is to reach out to some 20,000 students. There are also adaptations for university-age students and adults, while the museum also works on proposals for groups with special physical and/or cognitive needs, as well as those at risk of social marginalization.

Here are a number of highlights of Museu Picasso outreach:

- ***Zoom***

In these sessions, various works in the collection are analyzed from two clearly differentiated points of view: the art historian who contextualizes the work in Picasso's oeuvre; and the artist who proposes an artistic exercise related to the technique or content of the work. This is done over 6 sessions in a year: January (*Las Meninas*), February (*The Wait (Margot)*), March (*Portrait of Jaume Sabartés with ruff and cap*), April (*Barcelona Rooftops*), May (*The Pigeons*) and June (*Madame Canals [Benedetta Bianco]*).

- **Visits for those with visual and hearing disabilities, with ONCE, ACCAPS and FESOCA**

A new program for visits to the collection designed specifically for special needs groups. Monthly starting in February.

Making museums accessible is not just a question of eliminating architectural barriers. It also means making information available to groups with special needs. In this program the visit methodology has been adapted to convert the museum into a cultural space, to be enjoyed both by those with hearing and/or visual difficulties, along with social and family connections accompanying them.

### ***Picasso in Memory***

Memory workshop for seniors from the neighbourhood, carried out over a longer period of time (6 months). Art is used as a tool in cognitive and social enhancement (January–March and October–December).

### ***A Visit to Remember***

This is an individual activity for seniors, working on memory through the art and specific works by Picasso (during the school year).

### **Museum Internship Program**

This is a university student training program, with the goal of encouraging learning through experience in the professional areas of the museum. It includes presentations by department heads, explaining what each department is and how its activity is carried out under their responsibility. Other museums with different typologies are also visited, with presentations from a specific department. Furthermore, each student intern is assigned to develop a project, supervised by the head of the assigned department (March–June).

### **Docent training program**

A course for docents of primary and secondary school students, emphasizing creative processes (4–8 July).

### ***Thursdays we talk about...***

A project with university students, where after various training sessions under the supervision of museum curators, they present the results of their research on a specific work in the collection, before the piece in the relevant museum gallery (5–26 May).

### **Summer day camps**

We offer activities in quality cultural recreation with special priority given to children at risk of social marginalization (July).

### **Workshops**

***Stories and thousand stories:*** family workshop, where starting with possible narratives of works of art, personal narratives are created (Saturdays from 20 February to 12 March). **Family workshop on the temporary exhibition *Cubism and War*:** Visit-workshop exploring cubism and its innovative way of representing the world (November 5, 12, 19 and 26). **Adult workshop on artistic techniques,** developed on the basis of the many techniques Picasso explored, given by a well-known artist and teacher (four successive Thursdays starting November 10). **Christmas Workshop:** Visit-workshop for families during the weekdays of Christmas holidays. This is a proposal for having fun and exploring the museum (27 December, 2016, to 5 January, 2017).

### **In collaboration with other institutions:**

#### **Neighbourhood project, with Ciutat Vella secondary schools**

Every year the museum works with Ciutat Vella schools to design trimester-long projects, with the idea of taking on the school's specific educational requirements through Picasso's work. This program has been extended to other neighbourhood organizations working in socio-educational issues, such as the Escola Ciutadella, Escola Àngel Baixeres and the Fundació Terral.

#### **Mask workshop with the Hospital Sant Joan de Déu**

The museum reaches out to children who cannot make it to the building itself: a bi-weekly workshop for hospitalized youth.

This proposal offers these children a cultural break in a delicate moment in their lives.

All year round (except August).

#### ***Picasso's work to music, with the Liceu Conservatory***

This is a project to train students of the Department of Composition, in relation to Picasso. Students choose a work from the collection to dialogue with creating a musical accompaniment with a new composition of their own. The projects finalize with the presentation of the new composition in the museum galleries, in front of the chosen work (January–April, presentation on 28 April).

#### **Courses on Picasso, with the University of Barcelona, part of *Gaudir UB***

*Picasso as a subject of study* is a set of three single trimester courses providing students with the knowledge and methodological tools to research on Picasso (to the end of June).

#### ***Pica-Picasso, with the Centre de Recursos Pedagògics de Ciutat Vella (Ciutat Vella Pedagogical Resource Centre)***

This is a training program for early childhood education and kindergarten teachers in the immediate neighbourhood. After a number of training sessions, teachers can apply their experiences directly to their children, including offering them a visit-concert in the museum itself (April–June).

#### **Training of social educators, part of the *Educa amb l'art* [Educate with Art] program**

In the context of the *Educa amb l'art* program, organized by Apropa Cultura, the museum offers training to social educators to assist them in incorporating art into their activity with special groups (21 February).

#### **Social inclusion program, with Alterarte**

Work on a pilot project with a group of people affected by mental illness, related to the work of Picasso and the opportunities it opens up as a form of expression.

## 5. [2015 ANNUAL REPORT](#)

Of the total activity carried out in 2015, attention should be drawn to the following highlights:

**The museum received one million visitors, and *Picasso/Dalí, Dalí/Picasso* was seen by 200,000, making it one of the most visited of the year**

Visits to the museum, including the permanent collection and participation in activities, reached 1,008,125 people in 2015. Meanwhile, the feature exhibition of the year, *Picasso/Dalí, Dalí/Picasso*, was visited by 203,629 individuals. The show was the first to be dedicated to these two key twentieth century artists, both of whom were closely tied to Barcelona and Catalonia. The exhibition was organized by the Dalí Museum in St. Petersburg, Florida, with the collaboration of the Fundació Gala-Salvador Dalí in Figueres, Catalonia.

Special mention must be made of the fact that the system of online ticket sales worked at full capacity in 2015, allowing visitors to choose the time of entry by internet or in person, entering by means of a QR code. This improvement has made access to the museum easier, improving the quality of the visit. In late 2014 the Museu Picasso was already a pioneer amongst Barcelona museums in the application of this ticket sales system.

**The museum doubles its online activity in all areas**

Over 2015 the number of visitors to the Museum Blog practically doubled, from 33,067 in 2014 to 61,778 in 2015. The number of followers on Facebook grew proportionally, from 74,830 the previous year to 154,180, while the number of visits to the museum YouTube channel grew from 10,748 to 20,475. There was also a 10,000-person rise in the number of people following the museum Twitter account (from 43,208 to 53,264).

On the other hand, due to changes in statistic keeping systems for visits to all municipal museums in Barcelona (formerly using Webtrends, now with Google Analytics), allowing for a more precise study of web traffic, in 2015 there were a total of 1,089,894 visits, 281,583 less than in 2014.

**The donation of the Brigitte Baer Collection makes the Museu Picasso one of the world's most important centres for the study of Picasso printmaking**

The donation of the collection of Brigitte Baer, author of the catalogue raisonné of Picasso's prints and a renowned personality in Picasso studies, brings together all the documentation compiled from 1975 to her death in 2005, the result of her dedication to the study of Picasso the printmaker. Of particular importance is the



documentation produced and compiled through her research for the publication of the catalogue raisonné of the prints, *Picasso peintre-graveur. Catalogue raisonné de l'œuvre gravé et des monotypes, 1899-1972*, comprised of six volumes and an addendum, analyzing 2024 engravings.

The heritage legacy donated to the museum is considered especially important for understanding and advancing the study of Picasso's engravings. The museum collection is known for the conservation of a large quantity of prints by the artists, a total of 1,671 pieces. This collection, together with others in the museum, such as the recently acquired donation from the Editorial Gustavo Gili publishing house, will make it possible to acquire greater knowledge of the creative and productive processes of the artist, making the Museu Picasso one of the most important centres for the study of his printmaking.

### **Restoration Seminar: *Blue Period: New Readings through Technical Studies*, brings experts from the leading museums of the world to Barcelona**

The Museu Picasso hosted a seminar in Barcelona for restorers from international museums, allowing them to exchange their most experiences and technical studies related to the artist's Blue Period. The seminar dealt with specific works from the period that have gone through complex processes, with the presentations including experiences from delegates from the National Gallery of Art and the Phillips Collection, Washington, the Guggenheim Museum, New York, The Art Institute of Chicago and the Museu Picasso in Barcelona. Along with the specialized public attending, the seminar was seen via online streaming by another 1,164 people.

### **Big Draw: The Drawing Festival, brings together 13,000 people on Pablo Picasso's birthday**

The sixth edition of this city-wide celebration of drawing, headed up by the Museu Picasso with the collaboration of cultural organizations throughout Ciutat Vella, coincided this year with the date of Picasso's birth, the 25<sup>th</sup> of October. Some 13,000 people participated. Young and old enjoyed the experience of drawing as a creative tool in 22 free workshops created specifically by professionals from various disciplines. The proposal has grown each year to become one of the most popular cultural events in the city of Barcelona.

### ***Picasso and Abstraction*, feature lecture in the Jaume Sabartés series**

Dr. Yve-Alain Bois, Professor of the School of Historical Studies of the Institute for Advanced Study, Princeton, was invited to give this year's lecture. Bois is internationally recognized for his work on the avant-garde. In 2015 the second annual series was held of this lecture series in honour of the founder of the Museum Picasso, Jaume Sabartés. The objective of the lectures is to present the results of recent studies on Picasso's work by internationally recognized historians.

## The museum's educational services receive more than 20,000 students, with Picasso a feature study subject at the University of Barcelona

During the academic year the museum offers educational programs for all ages, starting at 6 years old. The program is designed for those in official educational programs, with the idea that through discussion and observation of Picasso's work, students will become more independent and skilled in enjoying works of art. In 2015 we worked with more than 20,000 students, meeting our statistical objective.

Along with this, in collaboration with the University of Barcelona and as part of the *Gaudir UB* program, in 2015 we carried out the first of three trimesters providing students with the essential knowledge and basic methodological tools for understanding and researching the work of Pablo Picasso.



## SUMMARY OF THE FIGURES OF THE MUSEU PICASSO IN 2015

<b>Visitors to the Museu Picasso in 2015</b>	<b>1,008,125</b>
• Visitors to the galleries of the museum	983,002
• Participants in activities without access to the galleries (seminars, round tables, concerts, performances and trainings)	11,283
• On-site users of the Library	840
• Big Draw participants	13,000

### Collection, Exhibitions and Educational Service breakdown

• Visitors to the collection	952,120
• Visitors to the temporary exhibitions	306,423
• Visitors to <i>Picasso/Dalí. Dalí/Picasso</i>	203,629
• Participants in the Educational Service	20,894

### Breakdown by fee, the collection and the exhibitions

• General admission	453,742
• Reduced fee	171,374
• Free access	357,886

Data supplied by the ticketing program Euromus

**20.99% of the visitors to the museum where under 18 and university students**

### Social networks and web

• Web	1,089,894 visits
• Blog	61,778 views
• YouTube	20,475 views
• Twitter	53,264 followers
• Facebook	154,180 followers

