



**PRESENTATION OF THE MUSEU PICASSO 2009/2010  
PROGRAMME**

28 September 2009

<http://www.museupicasso.bcn.cat/en>

## **SUMMARY**

### **1. INTRODUCTION**

### **2. EXHIBITIONS PROGRAMME**

- **Temporary Exhibitions**

*Secret images. Picasso and Japanese Erotic Prints*

*Rusiñol—Picasso*

*Degas—Picasso*

- **The Picasso and Catalonia Network**

*Picasso, Photographer of Horta. Snapshots of Cubism. 1909*

- **Artists' Projects**

Rodney Graham at the Museu Picasso

- **The Collection**

*Science and Charity in Context*

- **Travelling Exhibitions of Works from the Museum**

*Lino Prints in the MPB Collection*

*Tauromachy*

### **3. PUBLIC PROGRAMMES**

- Education
- Adults and Suggestions for Families
- Community and Social Programme

### **4. INTERNET: WEB 2.0**

## 1. INTRODUCTION

In line with the strategic axes of the Museum's project, the 2009/2010 programme incorporates **new formats** and activities designed to offer a **more complex and heterogeneous** range of provision.

The Museum wants to offer a new and more diversified model that will continue to respond to real needs and concerns and at the same time be of interest and value to a wide spectrum of publics. In this regard:

The **exhibitions programme** opts for a regular series of small- and medium-format temporary interventions in the collection itself and collaborative ventures with living artists as two of the first steps in this direction.

The **public programmes** have diversified, ranging from lines of knowledge and research for the revision of Picassian narratives to outreach and social inclusion programmes implemented in conjunction with organizations and institutions in the vicinity of the Museum, and including a wide range of activities for adults and families.

With regard to the **Internet**, the Museum is already actively deploying Web 2.0 as part of its project of becoming a centre for the production of ideas and knowledge on the Net.

## 2. EXHIBITIONS PROGRAMME

Essentially, the programme addresses the objectives of the Museum project in two ways:

The creation of **new discourses** and contexts for Picasso's work, shedding new light on his interests and sources of inspiration (*Secret images. Picasso and Japanese Erotic Prints*) and exploring his engagement with the tradition (*Degas-Picasso*) and his close relationships with some of his contemporaries as a young man (*Rusiñol-Picasso*).

The connection between Picasso and the Museum and **creation**, breaking away from the tradition of presenting the artist in glorious isolation and producing artists' projects (Rodney Graham).

The Museum is also launching a series of presentations and small-format shows in the rooms devoted to the collection in order to provide a context for and open up new approaches to key works from its holdings, starting with a revision of *Science and Charity*.

## **Temporary Exhibitions**

### ***SECRET IMAGES. PICASSO AND JAPANESE EROTIC PRINTS***

Open to the public from 5 November 2009 to 14 February 2010  
Opening and Press Conference: 4 November 2009

**Curators:** Malén Gual, Conservator of the Museum's collection, and Ricard Bru, independent curator

**Organized by:** Museu Picasso de Barcelona

A unique opportunity to see a selection of Japanese erotic prints from Picasso's private collection; now in the possession of the artist's heirs, they have never before been shown in public. These Japanese prints present striking parallels with the erotic engravings Picasso made between 1964 and 1970. What emerges is an open dialogue, both in the similarity of the compositional solutions adopted and in the formal treatment used to describe the female nude and to explore male desire and the act of love.

The exhibition is an exceptional contribution by the Museu Picasso de Barcelona to our understanding of the artist's oeuvre, interests and sources of reference and opens up new avenues of research with which to supply the contexts essential to a new and better interpretation of the work.

While all of Picasso's work is imbued with eroticism and sensuality, there were two periods—at the start of his career (1900-1908) and in his final years (1964-1972)—when the artist devoted himself most intensely to explicitly erotic subjects. If the notes and sketches of the first period are an irreverent autobiographical chronicle of his youth, in the etchings of the last years the great variety of framings, perspectives and techniques of representation endow the images with such a powerful erotic charge as to make the viewer the voyeur at whom the scene is aimed.

### **Works in this Exhibition**

In addition to the exceptional generosity shown by Picasso's heirs in loaning the works that form the basis of the show, we have also benefited from the invaluable cooperation of the Barcelona Ethnological Museum, the MNAC, a number of private collectors and leading national and international institutions such as the Bibliothèque National de France in Paris, the Fondation Baur in Geneva, the Sumisho Art Gallery in Tokyo, the Bibliothèque d'Art et Archéologie in Geneva and the Museo de Zaragoza, among others.

## ***RUSIÑOL-PICASSO***

Open to the public from 21 May to 5 September 2010

**Curator:** Eduard Vallès, Museu Picasso

**Organized by:** Museu Picasso de Barcelona and the Consorci del Patrimoni de Sitges (Cau Ferrat)

Picasso expert Pierre Daix has written that the Catalan artist Santiago Rusiñol exercised a crucial influence on the young Picasso. This exhibition aims to explore this claim in depth and establish the elements of influence and confluence between the two artists by way of a comparative reading, both biographical and iconographic.

Organized jointly by the Museu Picasso and Cau Ferrat in Sitges, *Rusiñol-Picasso* will put on show for the first time the strong links between the two artists on the basis of the thesis developed by its curator, Eduard Vallès, in his recent book *Picasso i Rusiñol. La cruïlla de la modernitat* (Consorti del Patrimoni de Sitges, Barcelona 2008).

The paths of the two artists crossed at a time when their respective careers were in transition: Picasso was emerging from the academic tutelage of his father and the art schools he had attended and Rusiñol, though a highly acclaimed artist, was no longer the paradigm of modernity he had once been.

When Picasso first arrived in Barcelona Rusiñol was one of the city's most renowned artists. It is worth noting that a number of the themes the young Picasso tackled had their origin in pioneering works by Rusiñol. Picasso even painted his own versions of some of Rusiñol's pictures, an indication the works that made of how closely he followed the older man's work.

The great attraction that Picasso was to feel for the work of El Greco throughout his life first manifested itself precisely at the time when Rusiñol was championing him. Rusiñol was also one of the first collectors of Picasso's work and thus one of the first to perceive their value. A number of these Rusiñol Picassos are in Cau Ferrat in Sitges, the private museum founded by Rusiñol which Picasso visited on several occasions, both as a young man and in his mature years. In fact, during the 1960s Picasso made some little-known illustrations based on Rusiñol's most famous work, *L'auca del Senyor Esteve*; these are also part of this exhibition, and show that the connection between the two artists still endured long beyond Picasso's Barcelona years.

### **Works in this Exhibition**

Thanks to the agreement and the collaboration between the two organizing museums, a major part of the Cau Ferrat collection, including works by Picasso, Rusiñol and El Greco, will be present in the exhibition.

The Musée d'Orsay, The Metropolitan Museum of Art, the Fundación Francisco Godia, the MNAC and private collections in this country and abroad are also lending works for this exhibition.

## **PICASSO-DEGAS**

Open to the public from 15 October 2010 to 16 January 2011

Curators: Richard Kendall, curator of the Clark Art Institute (Massachusetts), and Elizabeth Cowling, Professor of Art History at the University of Edinburgh

**Organized by:** The Sterling and Francine Clark Art Institute and the Museum Picasso de Barcelona

The exhibition will be on show in the Sterling and Francine Clark Art Institute in Massachusetts from June 6 to 12 September 2010.

This exhibition will trace for the first time the links between two of the most important artists of modern times. The show explores Picasso's life-long fascination with Edgar Degas and his work, and amply represents the media used by both artists: drawing, pastels, painting, sculpture, printmaking and photography.

The outcome of extensive international research, this exceptional show brings together outstanding works on loan from some of the world's most important institutions and collections, and promises to make a unique contribution to the reappraisal of Picasso's work.

*Picasso-Degas* casts a new light on the emergence of modernism in the twentieth century, as a new generation of artists assimilated, reinvented or turned away from the Impressionist art of their predecessors. By letting us see Degas through Picasso's eyes it reveals significant aspects of the way the Spanish painter perceived the past and revisits Degas's own radicalism. The exhibition will bring together between 120 and 130 pieces, including a large number of paintings and sculptures by the two artists, with the aim of offering adequately documented examples of Picasso responding directly to Degas, as well as bringing out more unexpected conceptual affinities between their works. The thematic sections cover Picasso's early academic training, the young artist's interest in Degas's imagery of modern life, the two painters' shared obsession with *toilette* scenes, Picasso's experiments in three dimensions in comparison to Degas's, Picasso's fascination with the ballet and Picasso's prolonged dialogue with the French artist in the graphic work of his last years.

### **Works in this Exhibition**

Among other institutions and private collections, the following will be loaning works for this exhibition:

The Sterling and Francine Clark Art Institute, The National Gallery of Canada, The Metropolitan Museum of Art (New York), Musée du Louvre (Paris), The Tate Gallery (London), The Cleveland Museum of Art, The Phillips Collection (Washington), The Art Institute of Chicago, The Museum of Fine Arts (Boston), Musée d'Orsay (Paris), Kunstmuseum (Basle), The National Gallery (London), Albertina Museum, (Vienna),

Fine Arts Museums of San Francisco, The Baltimore Museum of Art, The Hirshhorn Museum and Sculpture Garden, The Smithsonian Institution, The Museum of Modern Art (New York), The National Gallery of Art (Washington), The Solomon R. Guggenheim Museum (New York), The Detroit Institute of Arts, Museo Thyssen-Bornemisza (Madrid), Musée de l'Orangerie, Ludwig Collection (Cologne), The National Gallery of Ireland (Dublin) and Musée Picasso, Paris.

### **The Picasso and Catalonia Network**

#### ***PICASSO, PHOTOGRAPHER OF HORTA. SNAPSHOTS OF CUBISM. 1909***

Open to the public from 22 October to 13 December 2009

**Curator:** Salvador Carbó, director of the Ecomuseu dels Ports, Horta de Sant Joan  
**Organized by:** Centre Picasso d'Horta, in collaboration with the Museu Picasso de Barcelona

This show will be presented in Sala 0 of the Museum 0 (admission free)

The show is part of the commemoration of the centenary of Pablo Picasso's second stay in Horta de Sant Joan and is organized under the agreement signed last March with the Centre Picasso d'Horta. The Museu Picasso in Barcelona will host this small-format exhibition after its premiere in Horta from 28 June to 18 October. Bringing together a selection of (modern copies of) the photographs that Picasso took in Horta in 1909, the show is doubly valuable in making known Picasso's first experiments with photography and the first photo reportage—now extensively documented for the first time—to be made of Horta and the landscape that inspired some of Picasso's major Cubist works of those years.

### **Artists' Projects**

#### **RODNEY GRAHAM AT THE MUSEU PICASSO**

Open to the public from 29 January to 18 May 2010

**Curator:** Friedrich Meschede  
**Organized by:** Museu d'Art Contemporani de Barcelona (MACBA) in co-production with the Museum für Gegenwartskunst and the Hamburger Basel Kunsthalle in collaboration with the Museu Picasso de Barcelona

This show will be presented in Sala 0 of the Museum 0 (admission free)

The Museu Picasso de Barcelona will host the project *Possible Abstractions* by Canadian artist Rodney Graham, created especially for the Museum on the occasion of the major retrospective *Through the Forest* being presented at the MACBA, which will bring together hundreds of Graham's works from the years 1978 to 2008. The MACBA show will include the series of paintings *Picasso, My Master* (2005), Graham's first incursion into painting, which recreates with a touch of humour the aura of mastery surrounding Picasso's work.

This project is the first in a series of interventions and collaborations by working artists in the Museum's programme. One of our priorities is to bring out the close links between Picasso and the idea of creation and of process rather than result and to situate him once more in the long line of artists whose work was a spur to new creativity.

### **The Collection**

#### ***SCIENCE AND CHARITY IN CONTEXT***

Open to the public in autumn 2010

**Curator:** Malén Gual, Conservator of the Museum's collection

**Organized by:** Museu Picasso de Barcelona

This project will be presented in the Collection rooms

This is the first of a series of presentations in the Museum's own exhibition rooms with the aim of contextualizing and interpreting key works from the collection. *Science and Charity* (1897), one of the outstanding works of Picasso's formative period, is very much in keeping with the tenets of social realism and thematically and iconographically reflects that combination of a belief in scientific progress with philanthropy so characteristic of the second half of the nineteenth century.

Hung among a small number of loaned works by other artists such as Enrique Paternina (1866-1910), Samuel Luque Fildes (1844-1917) and Edvard Munch (1863-1944), the Picasso canvas—one of the most emblematic in the collection and for that very reason most excessively burdened with clichés and myths long in need of revision—here benefits from a new context that will foster new insights and a fuller understanding.

### **Travelling Exhibitions of Works from the Museum**

The Museum already has two medium-format travelling exhibitions of prints from its huge collection. The aim of this programme, now being extended with new proposals, is to give a better idea—subject to optimum conditions of conservation—of the breadth of the Museum's collection, only a small part of which can be on show in the exhibition rooms at any one time for reasons of space.

## **LINO PRINTS FROM THE MPB COLLECTION**

This show, an in-house production, presents a selection of 53 works from the Museum's collection created using the lino-print technique between 1958 and 1963.

Picasso was the great master printmaker of the twentieth century. His output of lino prints runs to about 150, all of them produced between 1954 and 1967. The development of a new process to obtain a number of colours from a single linocut and the incorporation of Munch's ideas and innovations in woodcut technique are Picasso's major contributions to the technique of lino printing.

### ***Tauromachy***

The exhibition brings together 103 works from the holdings of the Museu Picasso — paintings, drawings, prints, and engraved plates, made between 1890 and 1970. The selection consists of oils and drawings from the artist's childhood and youth (1890-1903) and magnificent etchings from the 1930s, 50s and 60s, among others. The show aims to bring to light both Picasso's artistic development and the meaning and symbolism of his different periods.

## **3. PUBLIC PROGRAMMES**

### **EDUCATION**

#### **'Rethinking Picasso' Postgraduate Course**

From 19 October to 29 March (20 sessions, Mondays from 4 to 8 p.m. in the Museu Picasso)

Organized by the UAB and the Museu Picasso  
Information: [www.seneca.uab.es/postgrau\\_estetica](http://www.seneca.uab.es/postgrau_estetica)

'Rethinking Picasso' is an educational project in the form of a postgraduate course that aims to reassess the current discourses on Picasso's life, work and reception, take a fresh look at the narratives put forward during the twentieth century and re-examine the experience of Picasso's work within the context of the reception of contemporary art. 'Rethinking Picasso' is not presented as a series of lectures but as a course in which the follow-up of the participants work is as important as the development of the sessions.

The course directors are Gerard Vilar, Professor of Aesthetics and Theory of Art at the Universitat Autònoma de Barcelona; Jèssica Jaques, Professor Lecturer in Aesthetics and Theory of Art at the Universitat Autònoma de Barcelona and Pepe Serra, Director of the Museu Picasso.

'Rethinking Picasso' corresponds to 20 ECTS credits, and the teaching staff of leading international experts includes Christopher Green, Gertje Utley, Marilyn McCully, Elizabeth Cowling, Valeriano Bozal, Yves Michaud, Joan Minguet, Miquel Molins, Jordi Ibàñez and Félix Fanés, among others.

This course is part of the UAB's European Master's 'Thinking the Art of Today' (120 ECTS credits), now in its eleventh year, which is held at the Museu Picasso, the Fundació Joan Miró/Centre d'Estudis d'Art Contemporani and the MACBA.

The Master's is a two-year training project including a piece of original research and prepares participants for a PhD. One of the essential aims is to generate new research and doctoral theses on Picasso, Miró, the historic avant-gardes and contemporary art. Although the 'Rethinking Picasso' unit is part of the Master's course 'Thinking the Art of Today', it can be taken separately.

### **Education Department: Primary, Secondary and Senior Secondary**

The Museum has expanded its range of provision for the educational community in response to the excellent take-up of last year's programme and to open up new areas of discussion and debate centred on two of the cornerstones of the collection: Picasso's relationship with Barcelona and the series *Las Meninas*.

#### **Workshops**

*A Painter and a Thousand Faces*  
For P4 and P5 Primary pupils

*Why Do Artists Paint in Different Ways?*  
For P5 and P6 Primary pupils

*The Young Picasso's Barcelona*  
For Primary pupils

*The Artist and His Circle*  
For upper Primary pupils and Secondary students

*The Avant-gardes. Defying the Left Hemisphere*  
For upper Secondary and Senior Secondary students

*Las Meninas: 58 Works and a Series*  
For Primary pupils and Secondary and Senior Secondary students

## **Dynamic Visits**

*Picasso and Barcelona*

For Primary pupils and Secondary and Senior Secondary students

*Interior Landscape, Exterior Landscape*

For Primary pupils and Secondary and Senior Secondary students

*Barcelona, Paris, Barcelona*

For Secondary and Senior Secondary students

*Picasso's Las Meninas*

For Primary pupils and Secondary and Senior Secondary students

***Picasso, My Master. Or How Rodney Graham Appropriates Picasso*** (in conjunction with the MACBA)

From 29 January to 18 May 2010

For Secondary and Senior Secondary students

## **ADULTS AND PROPOSALS FOR FAMILY VISITS**

### **Seen by... Visions of the Museum's Collection**

Throughout the year

Free season (limited number of places)

Reservations: [museupicasso\\_reserves@bcn.cat](mailto:museupicasso_reserves@bcn.cat) – 93 256 30 22 (matins de 10 a 13h)

The programme invites creative artists from different disciplines to offer a personal critical vision of Picasso and his work or to put forward themes and reflections suggested by the collection. A look at the Museum from the outside that is informed and underpinned by different fields and practices — art, literature and science — and opens up new avenues for a renewal of our discourses about Picasso, constructed in and of the present and free of the clichés and historicizing interpretations of nature that can distort our reception of his art.

Among other professionals who have already taken part in the programme are: Matthew Tree, Mercè Ibarz, Daniel G. Andújar, Josep Lluís Aguiló, David Jou, Josep Perelló, América Sánchez and Arnau Puig.

## **Forthcoming Sessions**

7 October                      Victoria Szpunberg (playwright)

21 October                     Emili Manzano (journalist)

11 November Rafael Argullol (novelist, poet and essayist, Professor of Aesthetics and Theory of Art, Faculty of Humanities UPF)

18 November Susanna Rafart (poet and jury member, Jocs Florals 2008)

2 December    Valentín Roma (art historian, exhibition curator and professor of Aesthetics and Digital Culture, Elisava)

## ***The Sundays at the Picasso Season***

From March to July 2010

In conjunction with the Mercat de les Flors

In response to the success of the first two seasons, the Museu Picasso de Barcelona will again be presenting, from March to July, this series of top-quality small-format shows based on the idea of the proximity of performers and public.

Articulated around dance, circus and music, the *Sundays at the Picasso* season reflects the Museum's commitment to being not just a key reference centre for the appreciation of Picasso but a vibrant and open cultural space with close links with its local environment.

The Museum extends a special thanks to the curators of the *Sundays at the Picasso* programme: Cesc Casadesús, director of the Mercat de les Flors; Jordi Jané, circus critic, actor and writer, and Jordi Turtós, critic, journalist and music promoter.

## **COMMUNITY AND SOCIAL PROGRAMME**

The Museum continues to develop a programme of dialogue and joint working with the local community, fully embracing the education, cultural and social roles that are an extension of its primary scientific mission.

In close collaboration with the District Council of Ciutat Vella and a multitude of organizations, associations and platforms, the Museum focuses its Community and Social programme mainly on the local area — specifically the neighbourhoods of Sant Pere, Santa Caterina and La Ribera — but without excluding other districts in which projects may take shape.

Some of the lines of work already in operation:

### **Ongoing participation in local cultural projects**

Among others:

Fundació Ribermúsica - Autumn Festival  
GREC Festival  
Dancing Days  
Butoh Festival  
Espai escènic Joan Brossa - BARRIBROSSA  
Barcelona Poetry Festival  
Friends of the Museums  
Consorti de Biblioteques

### **Involvement with local social and educational bodies**

The Museum enters into specific one-off agreements with a variety of bodies in order to find areas in which the Museum and its project may help them achieving their goals: education, social inclusion, participation, literacy, etc. These bodies bring people to free, personalized visits and meetings in the Museum.

Among others:

PICA Casc Antic community development plan (EU work platform)  
Càritas, Casc Antic  
Fundació Comtal (shopkeepers' association)  
Fundació Bertelsmann  
Centre Saint Peter Apòstol (platform of social organizations)  
Fundació ADSIS (social exclusion)  
Adult School of the Casc Antic residents' association - GEIPPES  
PRISBA serveis / Fundació FIAS (social action)

#### **4. INTERNET: WEB 2.0**

The Museu Picasso took another big step forward in the development of its website in May 2009 with the launch of its Web 2.0 project.

The Museum is committed to being a **centre of production and generation of knowledge**, ideas and critical thinking. There is no doubt that the future of our museums is very much bound up with the Internet: the Museu Picasso already has more virtual users than physical visitors.

Participation in the social networks is also part of the Museu Picasso's philosophy of fostering innovation and creating community that, with a view to connecting more fully with more people and encouraging them to get involved.

The Museu Picasso is already present on:

**Blog** – with information about the Museum 'from the inside' and a place for everyone in the team to have their say. <http://www.blogmuseupicassobcn.org/en>

**Facebook** – you don't have to be a registered user to visit the Museum's website

**Flickr** – with photos of activities and the internal functioning of the Museum

**YouTube** – videos of the programme of activities

**Slideshare** – with various presentations of Museu Picasso projects

**Delicious** – with our selection of links

**LinkedIn** – professional and social network

**Museu Picasso**  
Press and Communication Dept.  
Montcada, 15-23  
08003 Barcelona  
Tel. (+34)932 563 021  
[museupicasso\\_premsa@bcn.cat](mailto:museupicasso_premsa@bcn.cat)  
<http://www.museupicasso.bcn.cat/en>