



**MUSEU PICASSO - PRESENTATION OF  
2015 PROGRAMME AND 2014  
MANAGEMENT REPORT**

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## CONTENTS

### 1. PROGRAMME OF EXHIBITIONS

- Temporary exhibitions:  
*Dalí/Picasso. Picasso/Dalí*  
*Picasso and the Reventós*  
*Picasso's passion for El Greco*

### 2. MAIN EVENTS

- Seminar on restoration and preventive conservation, *The Blue Period: new readings based on technical studies*
- “Jaume Sabartés” lecture given by Yve-Alain Bois on *Picasso and abstraction*
- Big Draw. The festival of drawing

### 3. THE COLLECTION

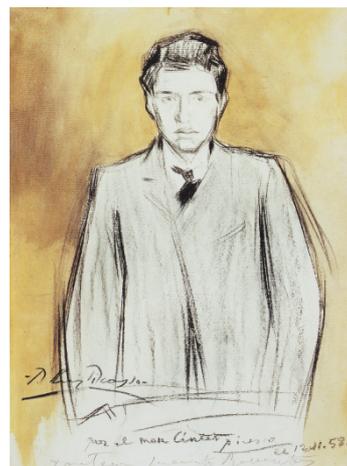
### 4. EDUCATIONAL SERVICES AND ACTIVITIES

### 5. 2014 MANAGEMENT REPORT

## 1. PROGRAMME OF EXHIBITIONS

*The Picasso/Dalí, Dalí/Picasso show is the main event in the year's exhibition programme*

The programme includes a major annual exhibition, which this year looks at the relationship between two key twentieth-century artists, plus a range of shows focusing on different aspects of the Museum's collection.



### ***Picasso/Dalí, Dalí/Picasso***

Open to the public: 20 March to 28 June 2015

Place: First floor of Finestres Palace

Curated by: Juan José Lahuerta (until 2013) and William Jeffett

Organisation and production: Museu Picasso and Dalí Museum, Saint Petersburg, Florida

With the support of the Gala-Salvador Dalí Foundation, Figueres

The exhibition examines, for the first time, the relationship between two key figures of twentieth-century art. It challenges conventional historical views of the two artists as isolated, mythical and politically opposed figures, who developed their styles independently. The exhibition contains works by Pablo Picasso and Salvador Dalí (paintings, engravings and sculptures) from over 25 museums of art and private collections from around the world, many of which are only rarely lent out.

There was considerable contact between the two. Picasso supported Dalí during the young artist's early career and in the 1930s helped organise his trip to America. After the Civil War, Dalí spoke and wrote about Picasso, describing his own works as a homage to him.

Dalí felt great admiration for Picasso but their relationship also involved an element of rivalry. There were a number of critical moments in its development. On his first trip to Paris in spring 1926, Dalí visited Picasso's studio and viewed the works he was preparing for his next exhibition. On his return, Dalí began work on a major series of paintings that would reflect the impact this artistic encounter had on him.

In 1929 both Dalí and Picasso were exploring the creative and disturbing power of the dreamlike images of surrealism in their works. Between 1930 and 1934 their relationship was tied up with the surrealist movement.

The horrors of the Civil War moved both artists to produce powerful works reflecting the anguish of the human condition. In the 1950s and afterwards the work of both artists began to look to the great art of the past, focusing on its most distinguished exponents, Velázquez in particular.

Our consideration of these key points will follow a prologue based on Dalí's perception of Picasso via his presence in art exhibitions and art criticism in Barcelona. The historical periods we have referred to will determine the structure of the exhibition, offering perspectives from which we can analyse various aspects of the work of these two twentieth-century masters.

### ***Picasso and the Reventós***

Open to the public: 1 October 2015 to 26 January 2016

Curated by: Malén Gual

Place: First floor of Finestres Palace

Organisation and production: Museu Picasso with the support of the Picasso-Reventós Foundation

The *Picasso and the Reventós* exhibition celebrates the friendship between Pablo Picasso and the Reventós family of Barcelona over almost a century.

Pablo Picasso was introduced to the brothers Ramon and Jacint Reventós Bordoy in 1899 by Ramon's colleague, Àngel Fernández de Soto. The artist's close relationship with both brothers, with periods of greater or lesser contact, continued to the next generation, especially after Jacint Reventós Conti's visit to the painter in 1950.

The exhibition contains a series of portraits by Picasso of his friends, their letters, many of them illustrated by Picasso's wonderful drawings, an exceptional collection of related engravings and the literary works of Ramon Reventós, whose books were illustrated with engravings by Picasso.

### ***Picasso's passion for El Greco***

Open to the public: 22 October 2015 to 17 January 2016

Works selected by: Malén Gual

Place: Room A of the Collection

Organisation and production: Museu Picasso

Thanks to an exchange of works, the Museu Picasso will be showing a masterpiece by El Greco from the collection of the Museo Nacional del Prado, his Portrait of an Old Gentleman, together with over thirty works from our collections which were inspired by El Greco.

Picasso visited the Prado museum to study El Greco's works during his stay in Madrid from 1897 to 1898. When he returned to Barcelona he became involved with the circle of collectors, writers and admirers of the artist's work who met at the Quatre Gats café, including Rusiñol, Utrillo and Zuloaga. During this period, Picasso produced a number of drawings and paintings inspired by El Greco.

Picasso's admiration for El Greco lasted all his life and can be seen in works from various periods, including the Blue Period, the start of Cubism and the 1960s.

## 2. MAIN EVENTS

The seminar *The Blue Period: new readings based on technical studies*, and the second annual “Jaume Sabartés” masterclass bring to Barcelona an international viewpoint on Picasso

- **Seminar on restoration and preventive conservation, *The Blue Period: new readings based on technical studies***

The technical study carried out on a 1903 work from the Museum’s collection, *Rooftops of Barcelona*, was presented in an autumn 2013 exhibition entitled *Journey through the Blue: La vie*. The response to the exhibition made it clear that a seminar on case studies of this period would be very welcome. The talks will focus on specific works from this period that have been through a complex creative process, bringing together in Barcelona for the first time the researchers and internationally renowned restorers involved:

- Ann Hoenigswald, Senior Conservator of Paintings, The National Gallery of Art, Washington DC
- Julie Barten, Senior Conservator, Collections and Exhibitions, Solomon R. Guggenheim Museum
- Patricia Favero, Conservator, The Phillips Collection, Washington
- Allison P. Langley, Conservator, The Art Institute of Chicago
- Reyes Jiménez, Head of Preventive Conservation and Restoration Department, Museu Picasso, Barcelona

All 140 places on the seminar were taken up immediately. Most of the participants are university and museum professionals from Catalonia, as well as students. They include representatives of the Gala-Salvador Dalí Foundation, the Miró Foundation, the MACBA, the MNAC, Girona Museum of Art, the University of Barcelona and the Catalan Conservation and Restoration Centre. Those attending also include staff from the Tate Gallery, London; the Art Gallery of Ontario; the Réunion de Musées Nationaux, France; the Beyeler Foundation, Basel; MNCARS, Madrid; the Thyssen-Bornemisza Museum, Madrid; the Université de Liège, Belgium; the College of William and Mary, USA; the University of Edinburgh and the Picasso Museums of Antibol, Malaga and Paris.

**Date:** Friday 30 January 2015

- **“Jaume Sabartés” lecture given by Yve-Alain Bois on *Picasso and abstraction***

The speaker at the second in the series of annual lectures created in honour of the Museum’s founder, Jaume Sabartés, is the internationally renowned historian Yve-Alain Bois, who will talk about Picasso and abstraction. Bois is a historian, art critic and specialist on twentieth-century art. Exhibitions he has curated include shows at the Gemeentemuseum in The Hague, the National Gallery of Art in Washington and the New York Museum of Modern Art. He is a professor at the Institute for Advanced Study in Princeton.

Yve-Alain Bois, Ph. D. is a recognised expert on a wide range of artists from Henri Matisse and Pablo Picasso to Piet Mondrian, Barnett Newman and Ellsworth Kelly. He has curated and co-curated many exhibitions, including *Piet Mondrian, A Retrospective* (Gemeentemuseum, The Hague; National Gallery of Art, Washington; Museum of Modern Art, New York, 1994-95); *Matisse and Picasso: A Gentle Rivalry* (Kimbell Art Museum, Fort Worth, 1999); and *Picasso Harlequin 1917–1937* (Complesso del Vitoriano, Rome, 2008). His publications include *Painting as Model* (1990); *Formless: A User's Guide* (with Rosalind Krauss, 1997); *Matisse and Picasso* (1998); and *Art Since 1900* (with Benjamin Buchloh, Hal Foster, and Rosalind Krauss, 2004).

He has been professor of Art History at the School of Historical Studies at the Princeton University Institute for Advanced Study since 2005. He also taught at the Johns Hopkins University (1983–1991) and at Harvard University, where he was the Joseph Pulitzer, Jr. Professor of Modern Art from 1991 to 2005 and head of the Art and Architecture Department from 2002 to 2005. Co-founder of Editions Macula (1976) and co-editor of the *October* journal from 1991, Bois is a member of the American Academy of Arts and Sciences (invited in 2005) and a recipient of the prestigious Alfred H. Barr, Jr. Award (2001).

**Date:** Thursday 12 March 2015 This annual talk takes place on the first Thursday after 9 March, the Museum's anniversary.

### ***Big Draw. The festival of drawing is the Museum's main cultural event in Barcelona and is notable for the way it involves the local neighbourhood***

This is the sixth **Big Draw** event. The drawing festival is the culmination of a neighbourhood project led by the Museu Picasso and centred around drawing. The Big Draw in Barcelona is part of an annual festival of drawing across the world, giving the public the opportunity to explore the endless possibilities of drawing. The event has a faithful following, building on an established format while constantly introducing new content. With the support of various organisations in Barcelona's historical La Ribera, Santa Caterina and Sant Pere districts, young and old artists alike will be able to enjoy working with leading professional artists from various fields, who will encourage them to develop new approaches to drawing using ideas from different disciplines. A day to be creative, a day to be happy!

**Date:** 25 October 2015

### 3. THE COLLECTION

#### Exhibition, conservation and study, our main objectives

The collection is the core of the Museum's activities. The Museum's functions include exhibiting the works in an appropriate order and under suitable conditions, so they can be studied and enjoyed while ensuring they are correctly conserved.

The works on paper will continue to be displayed in rotation (January, May, September) in order to help conserve them. These changes ensure the exhibitions remain fresh and alive. The system of rotating works allowed 443 works to be displayed in 2014, for example. 81 works held in reserve were put on display following the January changeover, bringing the total number exhibited between January and May up to 253.

Our understanding of the Museum's collection is further enriched by temporary loans of outstanding works. Two oils are currently on loan to the Museum from private collections, representing a unique opportunity to view them in the context of the entire collection. The painting *Dwarf* can be seen until June 2015 in the rooms where the *Las Meninas* (1957) series is exhibited, while *The Studio at La Californie* will be on display for the entire year in room 16, near the *Pigeons* series.

#### Research and restoration projects

The Museu Picasso is currently carrying out a complete review of all the paintings in the collection prior to the publication of a new catalogue of painted works. The Restoration and Preventive Conservation Department will work on a number of important paintings in 2015, so that the images published in the catalogue show them in the best state of conservation possible. One of the key works to be restored among the 311 paintings in the collection is *Mountain Landscape*, painted in 1896 but displaying a very modern approach to landscape painting.

The documentation on the MOLAB project, begun in 2013, will be completed during the year. The results of the physiochemical tests carried out on six works included in the project are currently available: *Portrait of an Old Man*, *Man in a Beret*, *Self-portrait with Wig*, *Portrait of Carles Casagemas*, *Portrait of an Unknown Man* and *Portrait of an Unknown Man in the Style of El Greco*. Improving our knowledge of these paintings will give us a deeper understanding of the creative processes used in the artist's early career.

## 4. EDUCATIONAL SERVICES AND ACTIVITIES

### Consolidation of the Museum's Educational Service's new approach based on the importance of observing the work of art and discussing it

The Museum will focus on expanding and consolidating its activities in a range of fields including social inclusiveness, promoting and publicising new research on Picasso, training art professionals at all levels, and implementing a new work experience programme for students. It will also continue constantly updating established activities such as teacher training courses and its Reading Club.

#### Educational methodology and programme

The change in the Museum's approach to educational group visits is now fully established. It is based on observing and discussing a work to analyse its components and, through dialogue, to develop a collective understanding in line with the interests and ages of the members of the group.

The new methodology, based on the Visual Thinking Strategies (VTS) developed by Philip Yenawine and Abigail Housen at New York's Museum of Modern Art, covers issues such as why it is important to see the original work, observing it and taking time to think in depth about the image and its meanings, looking at its contents in detail and considering the work in context, in this case that of a museum dedicated to a single artist.

Feedback from teachers and lecturers on this method for familiarising students with art works has been very positive. In particular, teachers have obtained excellent results in classroom projects designed to follow up the visit.

The programme is aimed at pupils aged from 6 to 18, although it can be adapted for university students and adults. The Museum has also developed visits for groups with physical and/or cognitive disabilities and groups at risk of social exclusion.

#### Educational Service Projects:

- **Neighbourhood projects:** this year we are working with pupils at the Verdaguer Institute of Secondary Education and with the Comtal Foundation on programmes to help immigrant mothers integrate linguistically and culturally.
- **Teacher training courses:** aimed at primary and secondary school teachers who want to use art as an educational tool.
- **Programme of work experience for students:** the Museum is firmly committed to playing an active role in the training of future professionals in the art sector, helping them to learn through work experience in different sections of the Museum between the months of March and June.
- Partnership with the *Apropa Cultura* platform and its **Educating with Art** training programme: the Museum is a full member of this platform which helps groups at

risk of social exclusion to access culture, and a participant in the training programmes developed by the social educators who work with these groups.

- *Pica Picasso, Art and Music: training programme for pre-school teachers*, in partnership with the Ciutat Vella District Pedagogical Resources Centre.
- **The accessible museum**: the work to make the Museum's rooms fully accessible to people with cognitive disabilities will be completed with a programme to ensure guided tours of the collection meet accessibility standards.
- **Animalades workshop in the Sant Joan de Déu Hospital**: the continuation of a project to help make children's stays in hospital pleasanter and more cheerful while teaching them how Picasso played with art.

**Dates:** two Wednesdays each month (except August)

- *Picasso in the memory: memory workshop for elderly people living in the neighbourhood*, with activities to stimulate cognitive skills and build social and cultural relationships. This year we are also offering individual sessions at other memory workshops in the city, so they can come and visit us as part of their programmes.
- **Reading Club**: coordinated by the Museu Picasso and the writer Borja Bagunyà. Writers Ignacio Vidal-Folch and Toni Orensanz and cartoonist Jaume Capdevila (KAP) are among this year's guests.

**Dates:** second Thursday of the month

- **Putting the works of Picasso to music**, a project in partnership with the Liceu Conservatory. This is a continuation of the work begun last year with students of the Composition Department, which granted its first degrees in composition last academic year. The project is based on using a selection of works from the Museum to inspire a composition. The pieces are then played in the rooms where the collection is displayed, in front of the works that inspired them.

**Dates:** January to May 2015

- **On Thursday we will talk about...** a project to give university students the opportunity to carry out research on a work in the Museum's collection through study sessions with Museum staff, culminating in a public presentation. This activity has a number of objectives: to train future art historians, giving them a first taste of the work done in this field, such as research and making public presentations, while exploiting the Museum's resources and getting the most out of the collection, enriching our understanding of it through the observations and interpretations of a new generation of art historians.

**Dates:** Thursday 9 and 16 April and 7 and 14 May 2015

- **Family workshop** on the *Picasso/Dalí, Dalí/Picasso* exhibition: an opportunity for families to explore this temporary exhibition, combining play and creative work as the surrealists did.

**Dates:** Saturday 21 and 28 March and 4, 11, 18 and 25 April 2015

- **Autumn workshops for families:** on Saturdays in November the Museum offers families the chance to explore its collection so parents and children can enjoy discovering the art and works of Picasso together.

**Dates:** Saturday 7, 14, 21 and 28 November 2015

- **Autumn workshops for adults:** an introductory workshop in partnership with the Sant Lluc Artistic Circle on techniques used by Picasso which can be seen in our collection, led by a well-known artist and experienced educator.

**Dates:** November 2015

- **Christmas workshop:** during the Christmas holidays the Museum offers morning activities for children aged 6 to 10, combining discussions about art with practical sessions.

**Dates:** 29, 30 and 31 December 2015, 2 and 5 January 2016

## 5. 2014 MANAGEMENT REPORT

### The Museum welcomes almost 1 million visitors

**921,586** people visited the Museu Picasso in 2014. The total number of **users**, visitors to the collection and temporary exhibitions, participants in events and users of the Research Centre was **1,058,217**.

### 104 works from the Gili-Torra collection and almost 3,000 documents from the Gustavo Gili publishing house are added to the Museum's resources and strengthen its links with the city of Barcelona

The acquisition of the **Gili-Torra collection and the donation by Editorial Gustavo Gili** has added **104 works and almost 3,000 documents** to the Museum's resources. These items are key to understanding Picasso's links with the city of Barcelona through his relationship with his editor and friend.

### The season's main exhibition, *Post-Picasso: contemporary reactions* received almost 130,000 visitors.

***Post-Picasso: contemporary reactions***, the year's main exhibition, was a success with **129,860 visitors**. It was the first exhibition to examine the works of Picasso together with those of contemporary artists. Its unusual broad perspective opened up a new field of study, with two shows on the same theme being prepared in Hamburg and Paris.

We continue to research Picasso's work through our collection, along with his relationship with the city of Barcelona. The work done to prepare the ***Landscapes of Barcelona*** exhibition brought to light a number of images of the city created by Picasso during his years there.

### The Big Draw festival, with over 10,000 participants, is established as one of the Museum's key activities

The fifth edition of **Big Draw. The festival of drawing** was once more a success with over 10,000 participants in the 24 workshops offered by the 12 partner institutions. The festival, which took place on 19 October, has become a firm fixture in the calendar for Barcelona's citizens, a day for celebrating the power of creativity. This exciting event allows families, young people and adults to enjoy creating art in a historic urban district.

### New measures to improve entry to the Museum

A range of improvements in the mechanisms for entry to the Museum were introduced in the first week of December. The **new ticket sales system** makes it easier to buy tickets via the Museum's website, helping to reduce queues in Carrer Montcada and enhancing the experience for visitors while improving relations with local residents. The Museu Picasso is the first art museum in the city to introduce this system.

The new platform will also allow visitors to purchase tickets from the ticket office for specified sessions, or to buy them on line for the same day, up to two hours in advance. They will be able to enter both the permanent collection and temporary

exhibitions using a QR code which can be printed or read from a mobile phone. Visitors have a fifteen minute window after the selected time in which to enter the Museum. Screens installed outside the museum allow the public to see how busy the museum is for each time slot.

**New opening hours** were introduced at the start of the year. The Museum now opens an hour earlier and the entry of visitors can be staggered more effectively. Thursday opening until 9.30pm makes it easier for Barcelona residents to enjoy the Museum's facilities.

### **Over 70 works from the collection have travelled to exhibitions in Spain and abroad**

The Museum loaned **72 works** from its collection to exhibitions in Spain and abroad in 2014. These included *Sylvette, Sylvette, Sylvette: Picasso and the Model* at the Kunsthalle in Bremen; *Sade. Attaquer le soleil* at the Musée d'Orsay; *Barcelona, zona neutral (1914-1918)* at the Miró Foundation; *El Greco and modern painting* at the Museo Nacional del Prado and, of course, *Picasso/Dalí, Dalí/Picasso* at the Salvador Dalí Museum, St Petersburg, Florida. We also made a long-term loan to the Museu de Sant Cugat del Vallès - Museu del Tapís Contemporani.

### **Investments in measures to improve the Museum's infrastructures**

The launch of the Foundation made it possible to begin work on a series of measures to **improve the Museum's infrastructures**. Work on improving the heating and air conditioning system has begun in many of the display rooms. Barcelona City Council contributed 120,000 euros towards the initial investment of 181,000 euros, which represents the first stage of a five-year project.

### **The restoration of the *Portrait of Carles Casagemas* has revealed new details of Picasso's creative approach**

The restoration of the painting ***Portrait of Carles Casagemas*** (Barcelona, 1899-1900) has allowed us to rediscover a key work of Picasso's early career and study the internal structure of the work in depth. It has also revealed another, quite different, painting hidden under the visible work. The painting dates from a period when Picasso was using a very dark palette but with strong contrasting light tones, which have been recovered in the cleaning process. This work has given us a more precise view of the image, with more uniformly reflected light, thereby respecting the artist's original intentions.

Conservation work on the Museum's architectural heritage included the restoration of the eighteenth century truss in the Palau Finestres, the only one of its kind remaining in Barcelona, and of the Noucentista ceiling in room 3.

**Social networks become established as a new channel of information for visitors to the Museum**

The Museu Picasso has 43,208 followers on Twitter and 74,830 fans on Facebook, demonstrating that the use of these channels is increasing. The Museum's website received 1,371,477 hits in 2014.

Photo credits:

**Pablo Picasso**

*Woman in a Red Armchair*

1929

Oil on canvas

65 x 54 cm

The Menil Collection, Houston

Hickey-Robertson, Houston

© Successió Pablo Picasso, VEGAP, Madrid 2015

**Salvador Dalí**

*Apparatus and Hand*

1927

Oil on wood panel

62.2 x 47.6 cm

Salvador Dalí Museum, Inc., Sant Petersburg, Florida

© Fundació Gala-Salvador Dalí, Figueres 2015

**El Greco**

*Portrait of an Old Gentleman*

Oil on canvas

46 x 43 cm

Museo Nacional del Prado, Madrid

© Museo Nacional del Prado. Madrid

**Pablo Picasso**

*Portrait of Dr. Jacint Reventós*

Barcelona, 1900

Charcoal and coloured turpentine on paper

42 x 34 cm

Private collection, Barcelona

© Successió Pablo Picasso, VEGAP, Madrid 2015

