

PRESENTATION OF THE 2017 PROGRAM

Barcelona, 16 January, 2017

Museu Picasso

Press and Communication

Montcada, 15–23

08003 Barcelona

Tel. 932 563 026 / 021

museupicasso_prensa@bcn.cat

www.museupicasso.bcn.cat



#MuseuPicasso

#Picasso2017

SUMMARY

INTRODUCTION

EXHIBITION PROGRAMME

- *Picasso. Portraits*
- *The Shared Studio. Picasso, Fín, Vilató, Xavier*
- *Picasso Barcelona 1917 (*)*
- *Arthur Cravan Dada Barcelona (*)*
- *Other Artists in the 1970 Picasso Donation (*)*

MAIN EVENTS

- 3rd International Picasso Conference: *Picasso and Identity*
- Zoom Picasso, UB courses, Workshop with seniors, and Big Draw

¹(*) Working title

INTRODUCTION

#Picasso2017

The Fundació Museu Picasso begins a new era under the guidance of Emmanuel Guigon, named director of the museum on July 2016. For 2017, the Museu Picasso presents an exhibition programme emphasizing continuity, with a large exhibition, *Picasso. Portraits* and four small to medium-sized exhibits. Over the course of the year, a number of broadly conceived projects will be initiated, to be fully unveiled in the early part of 2018.

Picasso Portraits reveals the breadth of Picasso's work and the diversity of styles and techniques he dedicated himself to throughout his life. The exhibition will show a series of masterworks from public and private collections. The support and effort of many loaning institutions and individuals has made it possible to bring this work together. The show is the fruit of collaboration between the National Portrait Gallery in London and the Museu Picasso de Barcelona, and can be visited in Barcelona from March 17.

Research on Pablo Picasso and dissemination of his legacy will be one of the highlights of this year, featuring the 3rd International Conference: *Picasso and Identity*, in April 2017. The event will feature (amongst a full range of speakers) the presence of **Brigitte Leal** (Assistant Director of the Musée d'Art Moderne Centre Georges Pompidou in Paris), the chef **Ferran Adrià**, in conversation with **Jèssica Jaques** (Professor of Aesthetics and Theory of Art at the Autonomous University of Barcelona), **Emmanuel Guigon** (director of the Museu Picasso de Barcelona), **Eduard Vallés** (PhD in Art History and Curator of Modern and Contemporary Art at the Museu Nacional d'Art de Catalunya), along with some forty experts on Picasso and his work.

The Museu Picasso is working on a new catalogue of the collection, while at the same time preparing a catalogue raisonné in digital format, making it possible for it to be updated on an ongoing basis. Efforts have begun to set up an annual international journal meant for an academic readership, while, in the quest to open up the museum to new publics, there are plans to begin a new publishing program of children's books.

In the summer of 2017 there are plans to undergo construction work to improve the Palau Finestres air conditioning system, so as to be able to house exhibitions on the upper floor of the building. In this way, in the month of October, three exhibitions will be opened in the more than 1,150 m² of exhibition space in the Palau Finestres after its rehabilitation. Furthermore, there will be a reordering of the museum accesses along Montcada Street, opening the lower courtyards to the public, while giving the lower floor revived uses, thus opening up new spaces for leisure use.

There is also underway a project to reorganize the museographical discourse related to the permanent collection of the museum, which will feature the contextualization of museum pieces with those by other artists of their respective eras, along with photographs and audiovisual material, putting special emphasis on rethinking the galleries housing the *Las Meninas* series. There is also a project to create an interactive informational room in the museum, which will be completed by the first quarter of 2018.

Institutional relations

While historically the Museu Picasso has always worked alongside other museums dedicated to Picasso, we are now working to strengthen our ties with the Paris Musée Picasso. The goal is to establish solid connections to as to ensure an open channel of communication.

This project could be formalized by means of an agreement in favour of exchange of personnel and catalogues, as well as loans of work. It should also involve joint publications and a set of activities with the goal of sharing resources for research and investigation.

At the same time, the Museu Picasso seeks to set up connections and relationships with other institutions and organizations, both nationally and internationally, for the purpose of research and investigation, as well as in generating joint publications and a variety of activities. The objective is to especially strengthen relationships and collaborations with other Barcelona institutions as well as throughout the Picasso network in Catalonia.

TEMPORARY EXHIBITIONS

PICASSO PORTRAITS

Open to the public from 17 March to 25 July, 2017

Curator: Elizabeth Cowling

Organization and production: Museu Picasso de Barcelona, and the National Portrait Gallery, London

Space: 1st floor of the Palau Finestres

#PicassoPortraits

PICASSO PORTRAITS

This exhibition accents the importance of the portrait in Picasso's work. It brings together more than 80 pieces from public and private collections, revealing the technical media and variety of styles used by Picasso in working in portraiture, which was to always have an important place in his art.

The exhibition explores how Picasso redefined the establish parameters of the portrait throughout his career, and the place of caricature in his portraits as well. Unlike more professional caricaturists, who tend to focus on public personalities, Picasso's subjects were almost always his personal friends and those close to his family circle. In this regard we find portraits of Dora Maar, Guillaume Apollinaire, Jean Cocteau, Nusch Éluard, Françoise Gilot, Max Jacob, Lee Miller, Fernande Olivier, Jacqueline Roque, Olga Khokhlova, Jaume Sabartés, Erik Satie, Igor Stravinsky, Miguel Utrillo and Marie-Thérèse Walter, amongst others. Given that hardly any of his portraits were done on commission, Picasso felt free to depict and interpret his subjects as he saw fit.

The show was first presented in London in October, 2016, and is closing in February 2017. It will be seen in Barcelona from the 17th March to the 25th July, 2017. Painting, sculpture, drawing and printmaking from all Picasso periods feature in a selection with important loans from museums from around the world, accompanied by a generous selection of photographs and documents.

Picasso had an early gift for suggesting a subject's character in a humorous way, while at the same time faithfully representing those he portrayed. While always original, Picasso was in constant dialogue with the art of the past, using formats and postures with subtle allusions to the work of the great masters. These references are reflected in his personal vision of physical types, the personality in question or the relationship he himself had with those portrayed. The curator of the exhibition is Picasso specialist Elizabeth Cowling, Professor Emeritus in the History of Art at the University of Edinburgh.

As a complement to the exhibition a series of activities has been planned, including enjoying vermouth while listening to actors reciting theatrical texts, illuminating the personalities Picasso portrayed. There will also be family activities and an event offering a musical vision of Picasso's friendships, in collaboration with the ESMUC music school.

TEMPORARY EXHIBITION

THE SHARED STUDIO. PICASSO, FÍN, VILATÓ, XAVIER

Open to the public from October 25, 2017, to January 8, 2018

Curator: Marta-Volga de Minteguiaga-Guezala

Organization and production: Museu Picasso, Barcelona

Space: 2nd floor of the Finestres Palace

#PicassoStudio

THE SHARED STUDIO: PICASSO, FÍN, VILATÓ, XAVIER

The goal of this exhibition is to show how passion for printmaking was expressed over three generations of a family. Pablo Picasso, J. Fín, Vilató and Xavier are four profoundly different artistic personalities. In the work of all four there is an important part done in printing workshops, which is too important to be considered merely something on the side. In this exhibition we discover their veritable passion for working in a technique requiring time and complex technique, made possible through the know-how of the accompanying printer.

Just as well, this exhibit allows us to discover how this story really began when Picasso took his nephews J. Fín and Vilató to the Lacourière Frélaut studio in 1939. It would continue when Vilató took his own son Xavier when he was still quite young. The saga continues to this day through the work of Xavier, who habitually works in chalcography and lithography workshops.

This exhibition features 166 works, including an important representation of the print holdings of the Museu Picasso, as well as an essential collaboration from the Vilató family. The curator of the exhibition is Marta-Volga de Minteguiaga-Guezala.

This exhibition will go beyond the Palau Finestres walls, with an interactive educational activity to be held in the room Sala 0.

TEMPORARY EXHIBITIONS

PICASSO BARCELONA 1917

Open to the public from 25 October, 2017, to 28 January, 2018

Curator: Malén Gual

Organization and production: Museu Picasso de Barcelona

Space: 1st floor of the Palau Finestres

#PicassoBarcelona1917

PICASSO BARCELONA 1917

With this exhibition we celebrate the last significant period of time spent in Barcelona by Pablo Picasso. Since he definitely set up in Paris in 1904, he had not spent such a long time in the city, and after 1917 he would only come for brief stages in the summers of 1933 and 1934. After having designed the sets and costumes for *Parade*, he travelled with Serge Diaghilev's Russian Ballet, living in Barcelona from June to November, 1917, before moving on for a short period of time to Madrid.

Picasso's arrival in Barcelona that year coincided with an important artistic boom in the city, featuring the *Exhibition of French Art* at the Palau de Belles Arts, and the exhibition and cultural activity generated at the Galeria Dalmau and the Galeries Laietanes. The presence of Picasso in the city was widely lauded in artistic circles, and the daily press published many articles about him.

This brief period in Barcelona is highly interesting from Picasso's artistic point of view, as it was a moment of research into new sources and visual resources, where the artist alternated between the more rigorous canons of Cubism and a more classical, realist line of work.

The Museu Picasso conserves all the oil paintings but one done in this period, left in the family home since he chose not to take them out of Spain, as the artist explained in a letter to Gertrude Stein. In a letter from the end of November (undated), he writes "(sic) j'ai été forcé de laisser tout la bas à cause de que on ne laisse pas entrer les tableaux en France." In another letter from 8 January, 1918, he says: "(sic) je avais pas mal travaille en Espagne mais ont n'a pas le droit de apporter ici la peinture considéré come objet de luxe" These letters are preserved in the Beinecke Rare Book and Manuscript Library at Yale University, New Haven, Connecticut.

The exhibition will feature painting, preparatory drawing for the paintings and independent drawings, seeking to unite the widest possible selection of his production during the months spent in the city. Documentation related to his stay in the city will also be featured, showing his activity as a painter along with his times at ease (going to the bullfights and to the theatre), as well as time spent with friends, acts done in his honour and his participation in events in civil society, amongst others.

Celebrating the hundredth anniversary of the Russian Ballet at the Liceu in Barcelona, the Museu Picasso will organize a special event to commemorate the event.

TEMPORARY EXHIBITIONS

ARTHUR CRAVAN DADA BARCELONA

Open to the public from 25 October, 2017, to 28 January, 2018

Curator: Emmanuel Guigon

Organization and production: Museu Picasso de Barcelona

Space: 1st floor of the Palau Finestres

#PicassoCravan

ARTHUR CRAVAN DADA BARCELONA

Adventurer, poet and boxer, the “colossal mystic”, as Mina Loy called him, was physically powerful. Fabian Avenarius Lloyd, who took the pseudonym Arthur Cravan after arriving in Paris in 1909, was a highly enigmatic person. He was a unique being, his life blending in with his work, his birth and death still as mysterious as was his source of income. Cravan, who called himself the nephew of Oscar Wilde (with whom he was related on his father’s side of the family), who presented himself as the “shortest-haired poet in the world”, became famous for a non-conformist journal, *Maintenant*, which he directed, edited and wrote entirely alone. All the other names appearing in the indexes were pseudonyms. Five issues of *Maintenant* came out from 1912 to 1915, and were sold by him directly from a cart.

Due both to the mystifications surrounding him and his own behaviour, in the ring or on the stage, as well as for his way of treating art and literature like any other everyday phenomenon, taking scandal as an artistic tool, Cravan found himself amidst the leading precursors of the Dada movement. This exhibition presents for the first time the works of an imaginary painter who showed at the Bernheim Jeune gallery in 1914: Édouard Archinard. Marc Dachy insinuated in his *Journal de Dada*, that the name was practically a phonetic anagram of the word “anarchie”.

The exhibition focuses on Cravan’s stay in Barcelona. In December 1915 he arrived in the city and met up with the artistic couples Juliette Roche and Albert Gleizes, Serge Charchoune and Helena Grunhoff, and the Picabias. To make a living he gave boxing classes in a reputable club and refereed fights. In March, 1916, with the arrival of the boxer Jack Johnson (the first African-American heavy weight champion of the world), things would move quickly. Both men sought notoriety and publicity, with Johnson being at the end of his career and Cravan wishing to raise funds to travel to New York. A deal was signed and the fight was held in Barcelona on 23 April. Cravan was unable to get a punch to his rival and retired in the sixth round.

Over the course of 1916 he went a number of times to Tossa de Mar, where he would also find Picabia and Maria Laurencin. He was said to spend more time boxing than writing literature, and would flee to this “foreign colony” up the coast to his “ivory tower.” At the end of 1916 he decided to travel on to the Americas.

TEMPORARY EXHIBITIONS

OTHER ARTISTS IN THE 1970 PICASSO DONATION

Open to the public from 6 April to July 2, 2017

Curator: Malén Gual

Organization and production: Museu Picasso de Barcelona

Space: A rooms

OTHER ARTISTS IN THE 1970 PICASSO DONATION

In 1970 Picasso donated to the museum the works which over the course of three generations had been held in his family residences in Barcelona. The list included all of the Picasso works in their possession, including drawings, painting and prints, as well as a series of works from friends from the Llotja art school and Quatre Gats tavern, amongst them Ramon Riu Doria, Carles Casagemas, Julio González, Hortensi Güell, Lluís Bagaria, Manolo Hugué and Manuel Pallarés. There were also works from colleagues and friends of his father. The show includes some 22 works in total, in drawing and in painting.

MAIN ACTIVITIES

3RD INTERNATIONAL CONFERENCE: *PICASSO AND IDENTITY*

Seminar from 27 to 29 April, 2017

Organization: Museu Picasso de Barcelona and Fundació Palau.

#Picassoidentity

PICASSO AND IDENTITY

In April, 2017, the Museu Picasso and the Fundació Palau have the pleasure of hosting the 3rd International Conference: *Picasso and Identity*. From the initiative by the Musée Picasso-Paris, since 2015 this conference has established an annual forum for the presentation of the most recent work on the work and person of Pablo Picasso. The subject chosen for this edition, *Picasso and Identity*, is a concept that allows for a wide diversity of possibilities, while taking into consideration current programming at the Picasso museums in Paris and Barcelona.

For this important event experts from the world over will participate, all of whom have an unequivocal interest in Picasso's work. Furthermore, an inclusive encounter will be encouraged with collaborations between experts from regions that have been traditionally under-represented. On 17 January, 2017, registration for the conference was opened.

The 3rd International Conference: *Picasso and Identity*, will be held on 27 and 28 April in Barcelona, at the conference hall of the Col·legi Oficial d'Arquitectes (COAC). On the 29th of April the event will move up the coast to Caldes d'Estrac and the facilities of the Hotel Colón Thalasso Termal, with a bus shuttle service for travelling from and to Barcelona. All those attending the conference will be able to visit the Museu Picasso, the Fundació Joan Miró and the Fundació Palau.

This conference will feature presentations on various facets of Picasso, and will be structured into 9 different thematic sessions: *Barcelona; National Identity; Methodologies; Collectors; Dealers and Curators; Global Affairs; Contemporary Reactions; Cinema and Literature and Biographers and Friends*. To commemorate the 80th anniversary of the bombing of the city of Guernica, in April, 1937, coinciding with the conference, the Museu Picasso has programmed a session entitled *Guernica*, dedicated to the tragic event, as seen from different perspectives: literary, historical-artistic, and socio-political.

The conference will feature the presence of worldwide experts in Picasso, such as **Brigitte Leal** (Assistant Director of the Musée d'Art Moderne Centre Georges Pompidou in Paris), the chef **Ferran Adrià**, in conversation with **Jèssica Jaques** (Professor of Aesthetics and Theory of Art at the Autonomous University of Barcelona), **Emmanuel Guigon** (director of the Museu Picasso de Barcelona), **Eduard Vallés** (PhD in Art History and Curator of Modern and Contemporary Art at the Museu Nacional d'Art de Catalunya), along some forty Picasso experts from countries like France, Germany, Denmark, Norway, Spain, the Czech Republic, Japan, India, the United States and Argentina, amongst others. For more information: <http://museupicassobcn.org/congres-internacional/ca/>

MAIN ACTIVITIES

BIG DRAW: THE DRAWING FESTIVAL

Big Draw: *The Drawing Festival*, is a single day event where artists, illustrators, architects and designers, along with many other creators whether recognized or emerging, suggest entertaining workshops related to the world of drawing. The idea is to encourage everyone to freely and spontaneously experiment, with no cost to participants. The date set for this year is Sunday, October 22. **#BigDrawBCN**

ZOOM

This is the second edition of **Zoom: the collection under analysis**, with sessions featuring works in the Museu Picasso collection as the focus of our attention. The project is carried out from a variety of points of view. The art historian will contextualise the work within Picasso's career, and the artist will propose an artistic activity related to its technique or content. Programme: **February 2:** *Minotauromachie*, 1935, with Claustr Rafart (curator of prints, Museu Picasso), Alexis Rom (illustrator) and Carlos Alguacil (printmaker); **March 2:** *Fairground stall*, 1900, with Teresa M. Sala (Professor of the History of Art, University of Barcelona) and Montse Pena (artist); **April 6:** *Science and Charity*, 1897, with Malén Gual (curator of the collection, Museu Picasso) and Yamandú Canosa (artist); **May 4:** *Blanquita Suárez*, 1917, with Pilar Bonet (historian and art critic), and Regina Giménez (artist); **June 1:** *Gored Horse*, 1917, with Alex Mitrani (historian and art critic) and Irma Arribas (artist). **#ZoomPicasso**

PICASSO AS A SUBJECT OF EDUCATIONAL STUDY: UB COURSES

This year we continue with the courses entitled *Picasso as an Object of Study*, in collaboration with the University of Barcelona (UB), Gaudir UB and the Department of Complementary Education. From 30 January to 3 April, 2017. The Artistic Career of Pablo Picasso II. From 24 April to 3 July, 2017. Picasso as a Subject of Study. Advanced research studies on Picasso. **#PicassoEdu**

WORKSHOPS WITH SENIORS

For the third consecutive year, during the 2016–2017 season a memory workshop will be held for seniors residing in the neighbourhood, entitled *Picasso in the memory*. The activity is designed to maintain and strengthen the cognitive capacities of those attending, exploring more deeply the possibilities of art as a primary educational tool for any age. Through the person and work of Picasso social relationships are improved while strong neurological capacities are reinforced.

CURRENT EXHIBITIONS

CUBISM AND WAR: THE CRYSTAL IN THE FLAME

Until 29 January, 2017

Curator: Christopher Green

Organization and production: Museu Picasso de Barcelona

#CubismeIGuerra

CUBISM AND WAR: THE CRYSTAL IN THE FLAME

These are the final days of this exhibition, which allows us for the first time in Barcelona to reflect upon Cubism as related to the bellicose events of the First World War. Some 70 pieces made from 1913 to 1919 make up the exhibit, featuring masterworks by Picasso, Juan Gris and Diego Rivera—the main artists in the show—along with Georges Braque, Fernand Léger, Henri Matisse, Maria Blanchard, Gino Severini and the sculptors Henri Laurens and Jacques Lipchitz

The curator of the exhibition is Christopher Green, Emeritus Professor in the History of Art at the Courtauld Institute of Art, London, and Fellow of the British Academy.

This month of January, two events related to the exhibition will be held:

- Thursday, 19 January at 7 pm. Lecture related to the exhibition entitled ***Cub, kub, kub-isme, [avant]guerra il·lusòria o el cubisme i els kaps kuadrats***, [Cub, kub, kubisme, illusory [avant]war and the square heads], by **Jean-Paul Morel**. Auditorium.
- Thursday, January 26, starting at 5 pm, closure of the exhibition with ***Cubism and Music: Questioning the Connection***. The event features musical presentations related to the question of cubism and music, with a concert by the students of the Liceu Conservatory.

CURRENT EXHIBITIONS

MYTHOLOGIES: GRAPHIC WORK IN THE COLLECTION OF THE MUSEUM

Open to the public until 19 March, 2017

Curator: Claustre Rafart

Organization and production: Museu Picasso de Barcelona

#PicassoMitologia

MYTHOLOGIES: GRAPHIC WORK IN THE COLLECTION OF THE MUSEUM

This exhibition presents some 40 prints from the museum collection related to Picasso's attraction to the world of mythology.

Classical mythology is present in a pervasive way in Picasso's work, especially when it comes to his printmaking and drawing. This exhibition focuses on Picasso's interest in the realm of mythology, as seen in one of his very first preserved drawings of Hercules (1890), where he represents the mythical hero known for his superhuman power. The exhibition, curated by Claustre Rafart, offers a selection of some 40 prints done over a long period of his life as a printmaker, all of which accent Picasso's creative genius.

Picasso selects the stories that affect him personally, that are the reflection of his dual identity as a man and an artist. He then explains them by means of the myth, frequently taking it as an allegorical symbol of the creative process or as a reflection of his amorous ups and downs, as well as other aspects of his life.

Coinciding with the show and as part of the activities programmed in **Zoom Picasso**, on Thursday, 2 February, a workshop will be held entitled *Minotauromachy, 1935*, with exhibition curator Claustre Rafart (curator of prints, Museum Picasso), Alexis Rom (illustrator) and Carlos Alguacil (printmaker).