

PICASSO-
MÉDITERRANÉE
2017-2019

Picasso and the Family

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Picasso-Méditerranée, an initiative from Musée national Picasso-Paris "Picasso-Méditerranée" is an international cultural event which is held from Spring 2017 to Spring 2019. Over seventy cultural institutions have come together to conjure up a programme around the work "obstinément méditerranéenne" of Pablo Picasso. Initiated by the Musée national Picasso-Paris, this journey into the creation of the artist and across the places which inspired him, aims at strengthening ties between all the shores.



Maternité [Motherhood], Mougins, 30 August 1971

Oil on canvas, 162 × 130 cm

Musée national Picasso-Paris. Dation Pablo Picasso, 1979. MP226

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Picasso and the Family explores Pablo Picasso's (1881-1973) relationship to the notion of the family nucleus, encompassing everything from motherhood to children's games, from the representation of conceptual intimacy to the numerous experiences of a fatherhood spent under the spotlight. Bringing together drawings, etchings, paintings, and sculptures, the exhibition spans seventy-seven years of creation, from 1895 to 1972, through a selection of works marking notable moments in the artist's long emotional and family life, whose variety of forms illustrates the constant reinvention of his artistic vocabulary. For Picasso, the word "family" evokes, first and foremost, its Spanish meaning of a restricted, intimate, and discreet circle, and a fertile source of inspiration for developing themes such as the love of femininity, the image of the couple, the mysteries of childhood, the simple pleasure of sharing, and the solemnity of private moments. Yet the family is also a means to explore even more universal themes such as the cruelty of war and the passing of time, and to reflect on the history of art and its motifs. Through this lens, the oeuvre of the Spanish master appears in a particular light, independent of periods and styles, rather evoking an immediacy of creation.

Origins

Pablo Picasso was fourteen years old in 1895 when he painted *The barefoot girl*. In the same year, his sister Concepción died of diphtheria. Although far from an ordinary family portrait, the painter's depth of feeling and meticulousness in his representation of the destitute street child are easily discernible. The more intimate drawing of the artist's mother and his other sister, Lola, is an ode to an adolescent Picasso's affection for the women in his life.

Gentleness turns to melancholy in the drawing of two unknown female figures and a child from the artist's blue period. Following Picasso's arrival in Paris in October 1900 around his nineteenth birthday, a seminal period in the life of the artist began, lasting six years, during which he forged his artistic identity between Paris and Spain, between the painters of the 19th century whom he studied and the modernity that surrounded him. Several mother and child compositions and numerous families populate his paintings, drawings, and etchings of the time; sensuality and tenderness alternate with the sadness and poverty of the lives of the subjects portrayed, including street entertainers, circus performers, and inhabitants of ill-famed suburbs.

In 1921 and at forty years old, Picasso was in his prime. Married from 1918 to the Ballets Russes dancer Olga Kokhlova, the artist became a father for the first time that year with the birth of Paulo. The two figures – brothers or friends – studying a letter whose content seems to thrust them into a melancholy, meditative state, are surely an autobiographical reflection of a pensive Picasso, experimenting with a new phase in his personal and artistic life. In that year, the artist also produced numerous mother and child paintings depicting Olga and Paulo, whose forms draw on ancient sculptures seen during a visit to Italy in 1917, and originate in the Synthetic Cubist ideas developed in the 1910s.





Above

La Mère et la soeur de l'artiste brodant [The mother and the sister of the artist embroidering], Barcelona, 1896

Watercolor, ink, and gouache on paper, 16,6 × 22,3 cm

Musée national Picasso-Paris. Dation Pablo Picasso, 1979. MP409 (r)

© RMN-Grand Palais © Succession Picasso 2019

Facing

La Lecture de la lettre [The reading of the letter], Paris, 1921

Oil on canvas, 184 × 105 cm

Musée national Picasso-Paris. Dation Pablo Picasso, 1979. MP72

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Tumults

In 1927, Picasso met Marie-Thérèse Walter, who was to inspire works by the artist imbued with references to sexuality and fertility, and prompt the emergence of a formal vocabulary composed of curved and sinuous lines. Picasso, who was still married to Olga, experienced the tumults of married life divided between his everyday family and artistic activities and adulterous passion, the former in Paris and at Boisgeloup in Normandy where he purchased a castle in 1930, and the latter on the beaches of Brittany and in the south of France, where he went whenever possible. The minute – but nevertheless impressive – sculpture in wood dating to 1930 shows a return to primitivist iconography, whilst depicting with great skill the sensual fusion of two beings. The *Bust of a woman* painted in 1931 reflects the artist's obsession with the curves of the female body. Marie-Thérèse was soon to bear him a child: Maya, born in 1935.

The “cruel and tragic tensions” which for Pierre Daix, a historian and friend of Picasso, characterized this period, led the artist to work intensively in the 1930s and produce many sculptures. Boisgeloup Castle became the nerve centre for this work, the studio where all the forms accumulated, until a sudden nine-month hiatus between May 1935 and February 1936.

In 1936, Picasso began a friendship with Dora Maar. Marie-Thérèse and Maya became the family haven, and Dora, the coveted woman. Picasso painted in turns the portrait of the two women, one recognisable from her blonde hair, the other from her black hair and painted fingernails.

At the time, Picasso was concerned by the political situation in Spain, and closely followed the unfolding events. Numerous *Weeping women* were painted by the artist. War, which haunts the work of Picasso, alternated with images of the women he loved. *Guernica*, painted in 1937, is a chilling depiction of families torn apart, overcome by terror and pain. The anguish of losing loved ones alongside the violence of news reports arriving daily in the press led Picasso to select subjects evoking both innocence and cruelty, such as cats lying in wait or devouring birds, worried children, and still life works blending fruit and skulls.

Couple, Boisgeloup, 1930
Carved lime, 10,5 × 3,5 × 2,2 cm
Musée national Picasso-Paris. Dation Pablo Picasso, 1979. MP285
© RMN-Grand Palais / Mathieu Rabeau © Succession Picasso 2019







Above

Le Baiser [The kiss], Paris, 1943
Torn newspaper clipping, glued, and heightened with ink, 7,9 × 8,9 cm
Musée national Picasso-Paris. Achat, 1998. MP1998-31
© RMN-Grand Palais

Facing

Buste de femme [Bust of a woman], Boisgeloup, 1931
Bronze, 62,5 × 28 × 41,5 cm
Musée national Picasso-Paris. Dation Pablo Picasso, 1979. MP294
© RMN-Grand Palais / Adrien Didierjean © Succession Picasso 2019

Games

From 1943, as the war in France entered its final phase, Picasso's work no longer spoke of the terror of the preceding years. In May 1943, he met the painter Françoise Gilot in Paris, and gradually built a new life with her. They sojourned several times in the south of France before finally settling in Vallauris in 1948.

The family circle, extended by the birth of Claude in 1947 and Paloma in 1949, became for both Picasso and Gilot a major subject of representation. More than a fresh iconography, the presence of children led the artist in search of spontaneity, tenderness, and humor, through a closer look at their creations. In 1946, he even said, "At 12 years old I could paint like Raphael, but it took me a whole lifetime to learn to paint like a child."

Making toys from all kinds of materials found in his studio just as he had previously done for Paulo and Maya, Picasso even integrated them into his assemblage sculptures. The figure of the pregnant woman became recurrent in a series of sculptures produced between 1948 and 1951.

During this period, Picasso actively played the role of head of the family. Many of his creations reflect a man enamored of fatherhood and touched by the daily life of mother and child, such as *Mother and children playing* (14 June 1951), and several portraits of Claude and Paloma produced between 1949 and 1953. The constant energy he felt during the period can be seen in his depiction of playful children and his use of cheerful colors and curved lines. The paintings are family-themed, presenting in turn moments of play, arts and crafts, and interior domestic life. Picasso continued this iconography after Françoise's departure in 1953, notably in a series of the children drawing with their mother.



Mère et enfants jouant [Mother children playing], Vallauris, 14 June 1951

Oil on plywood panel, 73 × 91,5 cm

Musée national Picasso-Paris, deposited at the musée Picasso, Antibes

Dation Jacqueline Picasso, 1990. MP1990-24

© RMN-Grand Palais © Succession Picasso 2019



Seul - provenance ZIEFAT

Above

Françoise, Claude, Paloma: la lecture et les jeux. II [Françoise, Claude, Paloma: reading and games], Paris, 16 January 1953

Etching, aquatint, and scraper on copper. Third state. Proof by Lacourière, 33,5 × 48,4 cm

Musée national Picasso-Paris. Dation Pablo Picasso, 1979. MP3009

© RMN-Grand Palais © Succession Picasso 2019

Facing

Femme à l'enfant [Woman with child], Cannes, early 1961

Cut, folded, assembled, and painted metalsheet, 128 × 60 × 35 cm

Musée national Picasso-Paris. Dation Pablo Picasso, 1979. MP361

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Fictional families

Picasso met Jacqueline Roque at the Madoura studio in Vallauris. After his separation from Françoise, the couple moved into La California villa in Cannes in 1955, then married in 1961 at the Vallauris town hall. Picasso entered a new, intensive phase of work, which was initially heavily meditated in Cannes, then more solitary at Mas Notre-Dame de Vie in Mougins.

In Mougins, Picasso painted the series of canvases exhibited here, dating from between 1969 and 1972, presenting an assortment of characters, some fictional.

The families painted by Picasso at that time were those of his gardener, of the engraver Piero Crommelynck with whom he had been working for many years, but also Ingresque, Balzacian or mythological families inspired by the artist's varied viewings and readings.

The mother and child paintings take the form of pagan Madonnas, whose children are born of mightily sensual embraces, painted on several occasions on large canvases. The family thus reflects a romantic sensuality, an almost religious attachment between beings, and a phenomenon so moving that it continued to touch the artist into the last years of his life.

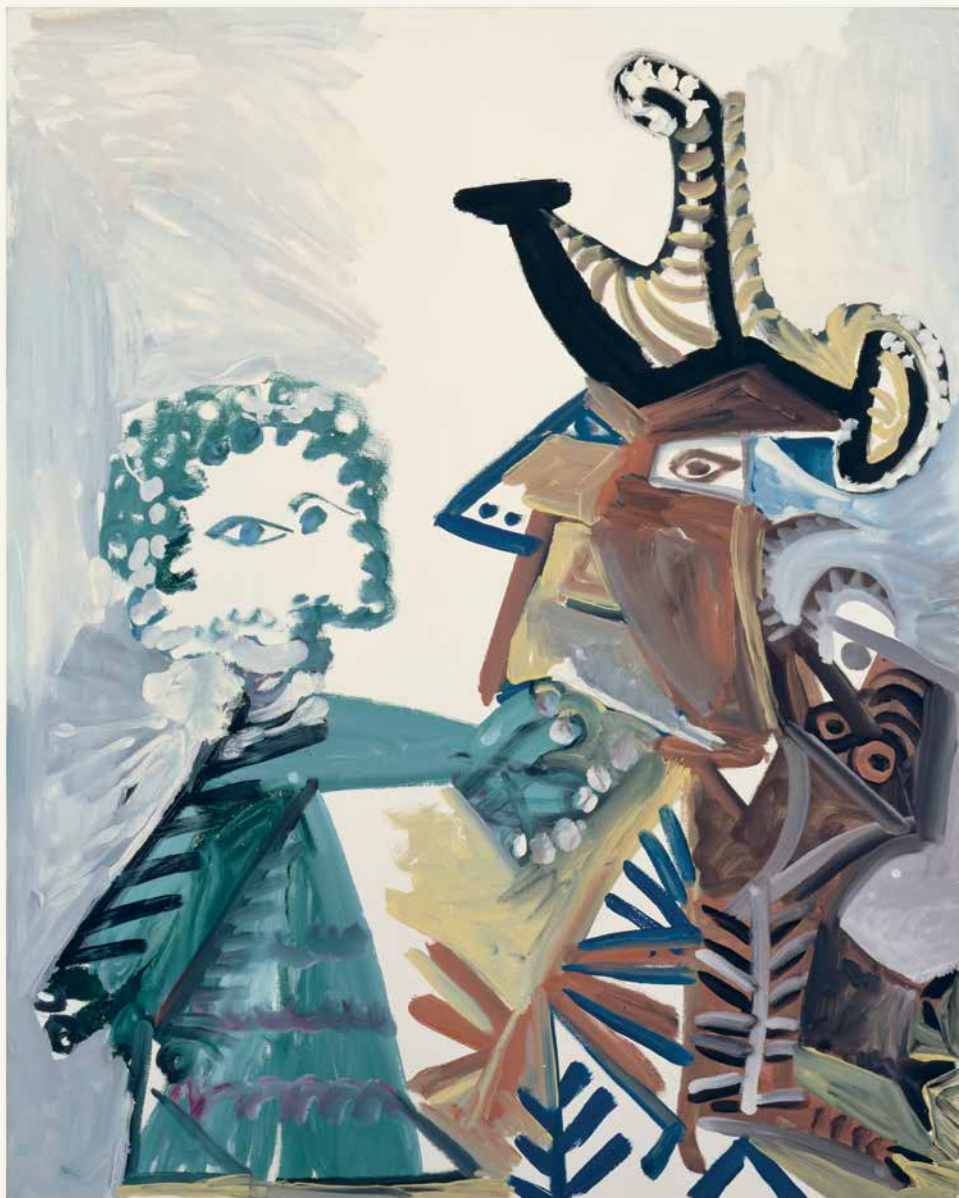
The large paintings of Picasso's final years are a true ode to the spontaneity of childhood, whose sparing means contribute to an illustration of simplicity. Nearing his ninetieth year, the artist reflected on the relationship to novelty and the quest for simplicity in art. In *The painter and the child*, the child overpowers the old man, symbolizing for Picasso the eternal renewal of painting. Picasso had said to the poet Rafael Alberti: "I am him. In awe of everything. I am not the painter – it was him, the child, that painted me." (*Picasso, le rayon ininterrompu*; Paris, Cercle d'art, 1974)



Le Peintre et l'enfant [The painter and the child], Mougins, 21 October 1969
Oil on canvas, 130 × 195 cm
Musée national Picasso-Paris. Dation Jacqueline Picasso, 1990. MP1990-36
© RMN-Grand Palais © Succession Picasso 2019



Homme et femme [Man and woman], Mougins, 12 July 1971
Oil on canvas, 116 × 88,5 cm
Musée national Picasso-Paris, deposited at the musée des Beaux-Arts de Nancy
Dation Jacqueline Picasso, 1990. MP1990-43
© RMN-Grand Palais © Succession Picasso 2019



Mousquetaire et enfant [Musketeer and child], Mougins, 25 May 1972

Oil on canvas, 162 × 130 cm

Musée national Picasso-Paris, deposited at the musée de Grenoble

Dation Jacqueline Picasso, 1990. MP1990-50

© RMN-Grand Palais © Succession Picasso 2019

Illustrated biography of Picasso

1881

Birth of Pablo Picasso on 25 October in Malaga, the son of painter and teacher José Ruiz Blasco (1838-1913) and Maria Picasso y Lopez (1855-1939).

1884

Birth of his sister Dolorès, known as Lola (1884-1958).

1886 *5 years old*

1887

Birth of his second sister Concepción, known as Conchita (1887-1895).

1888

First paintings on canvas, with his father's encouragement.

1891 *10 years old*

1892

Begins taking classes at the La Coruña School of Fine Arts where his father teaches.

1893

Creates the illustrated magazine *Azul y Blanco* for his family and friends.

1895

Death of Concepción. The family moves to Barcelona and Picasso enrolls at the Llotja School of Fine Arts, in the department of classical art and still life where his father teaches.

1896 *15 years old*

Shares his first studio with Manuel Pallarès.

Third Barcelona Fine Arts and Artistic Industry Exhibition, where Picasso presents *The First Communion* (Museu Picasso, Barcelona).

1897

Attends the San Fernando Royal Academy of Fine Arts in Madrid. Completes first large painting on canvas, *Science and Charity* (Museu Picasso, Barcelona).



Unidentified photographer
Portrait of Pablo and Lola Ruiz Picasso in Málaga, 1888.
Undated reproduction print.
Silver gelatin print, 12 × 9 cm.
Musée national Picasso-Paris. Picasso Estate donation, 1992. APPH15359

Leaves Madrid the following spring and returns to Barcelona.

1898

First stay in Horta de Ebro with Manuel Pallarès.

1899

Returns to Barcelona and frequents the avant-gardist circle at Els Quatre Gats café. Meets Carlos Casagemas.

1900

First visit to Paris with Carlos Casagemas on the occasion of the Universal Exhibition. Stays in Montmartre and meets Berthe Weill.

1901 *20 years old*

Paints *The Death of Casagemas* (Paris, Musée National Picasso-Paris) in homage to his friend who had committed suicide. Meets Max Jacob. Blue period begins with *Self-portrait* (Paris, Musée national Picasso-Paris, MP4).

1902

First exhibition of blue paintings at the gallery of Berthe Weill. Creates his first clay sculpture, *Seated Woman* (Paris, Musée National Picasso-Paris, MP1996-12;Pic.Sc.196).

1903

Returns to Barcelona and paints *Life* (Museum of Art, Cleveland).

1904

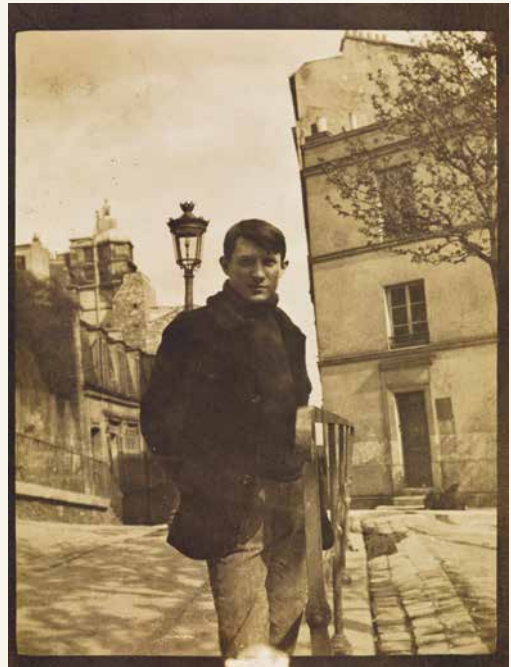
Stays in Bateau-Lavoir in Montmartre. Meets André Salmon, Guillaume Apollinaire and Fernande Olivier, his model and then companion of seven years. Transition from the blue to pink period. Paints *The Actor* (Metropolitan Museum of Art, New York).

1905

Visits *Van Gogh and Seurat* retrospective at the Salon des Indépendants and *Ingres* retrospective at the Salon d'Automne. Meets Leo and Gertrude Stein. Casts his first work in bronze, *The Jester* (Paris, Musée National Picasso-Paris, MP1996-13).



Manuel Pallarès i Grau
Picasso, Mateu de Soto, and Carlos Casagemas on the terrace of 3 rue de la Merced in Barcelona, circa 1900. Later print circa 1950. Silver gelatin print, 18,2 × 24 cm. Musée national Picasso-Paris. Picasso Estate donation, 1992. APPH15324



Unidentified photographer
Portrait of Pablo Picasso in Place Ravignan, Montmartre, Paris, 1904. Undated print. Silver gelatin print, 12 × 8,9 cm. Musée national Picasso-Paris. Picasso Estate donation, 1992. APPH15301



Unidentified photographer
 Reproduction of an anonymous printed photograph of Pablo Picasso and Fernande Olivier with their dogs, Féo and Frika, Montmartre, Paris, circa 1904-1906.
 Undated reproduction print.
 Silver gelatin print, 13,5 × 8,5 cm.
 Musée national Picasso-Paris. Documentation. FPPH145

1906 25 years old

Visits exhibition of Iberian sculpture at the Louvre. Influence of primitivism, use of ethnographic and Orientalist photographs. Meets Henri Matisse and André Derain. Paints *Portrait of Gertrude Stein* (Metropolitan Museum of Art, New York). Picasso and Fernande Olivier stay in the village of Gosol in Catalonia.

1907

Purchases two sculpted Iberian heads, unaware that they had been stolen from the Louvre. Discovers African sculpture at the Musée du Trocadéro. Meets Georges Braque. Paints *Les Femmes d'Alger (O. J.)* (MoMA, New York).

In February, first visit to art dealer Daniel-Henry Kahnweiler (1884-1979) in Bateau-Lavoir.

1908

Picasso purchases his first work of art, *Portrait of a Woman* (1895) (Paris, Musée National Picasso-Paris, MP2017-39) by Douanier Rousseau (1844-1910), from a Parisian dealer on the Rue des Martyrs. Shortly after, he organizes a banquet in Bateau-Lavoir in honor of the artist and in his presence, along with Guillaume Apollinaire, Marie Laurencin, André Salmon, Georges Braque and Gertrude Stein.

1909

Stays in Horta with Fernande Olivier. Moves into a studio with Fernande at 11 Boulevard de Clichy in the 9th district of Paris.

1910

Signs a contract with Daniel-Henry Kahnweiler, his dealer, and paints *Portrait of Daniel-Henry Kahnweiler* (Art Institute, Chicago). Final exhibition at Vollard Gallery; refuses to exhibit in Paris until 1916. Spends the summer with André Derain, his wife Alice, and Fernande Olivier in the village of Cadaqués, in Catalonia.



Unidentified photographer
 Reproduction of an anonymous photograph of Eva Gouel (pseudonym of Marcelle Humbert), 1912.
 Undated reproduction print.
 Silver gelatin print, 23,5 × 17 cm.
 Musée national Picasso-Paris. Documentation. FPPH152



Unidentified photographer
 Pablo Picasso with Olga Khokhlova on the roof terrace of the Minerva Hotel, Rome, 1917.
 Vintage print. Silver gelatin print, 7 × 11,2 cm.
 Musée national Picasso-Paris. Picasso Estate donation, 1992.
 APPH3627(11)

1911 30 years old

Exhibitions in galleries in Berlin and New York. Love affair with Eva Gouel and separation from Fernande. Meets the Futurists and begins lettering.

1912

Exhibitions in Moscow, Munich, Berlin, Cologne. Moves to Montparnasse and makes his first collages and constructions. Paints *Still Life with Chair Caning* (Paris, Musée National Picasso-Paris, MP36).

1913

Exhibition in New York at the Armory Show. In March, Picasso stays in Céret with Eva Gouel, at Maison Delcros. A first retrospective of his work is held in Munich.

In September, the couple move into a new studio in Paris at 5 bis Victor-Schoelcher, Montparnasse. Death of Picasso's father.

1914

Stays in Avignon with Eva Gouel. Frequent Braque and Derain, who are staying nearby. The First World War breaks out. Paints series of absinth glasses.

1915

Baptism of Max Jacob, with Picasso as godfather. Eva Gouel dies of tuberculosis.

1916 35 years old

Affair with Gaby Lespinasse. Meets Sergei Diaghilev, director of the Ballets Russes. First exhibition of *Les Demoiselles d'Avignon*, organized by André Salmon. In July, Picasso moves to a studio at 22 rue Victor-Hugo, in Montrouge, in the south of Paris.

1917

Travels to Italy with Jean Cocteau (1889-1963). Visits Rome and stays in Via Margutta. Creates decors and costumes for the ballet *Parade* in Rome. Visits Naples and Pompeii. Meets Olga Khokhlova, a dancer with the Ballets Russes, with whom he has a relationship. Travels to Madrid and Barcelona.

1918

Exhibition with Henri Matisse at the Paul Guillaume gallery. Marries Olga, and paints *Portrait of Olga* in an Armchair (Paris, Musée National Picasso-Paris, MP55). The couple spends the summer in Biarritz. In November, Guillaume Apollinaire dies. The armistice is signed.

1919

Meets Joan Miró. Works again on ballets, *The Three-Cornered Hat* and *Pulcinella*. From May to August, Picasso and Olga stay at the Savoy Hotel, London. Creates the decors for *The Three-Cornered Hat*.

1920

Stays in Saint-Raphaël with Olga and holidays in Juan-les-Pins for the first time, until September.

1921 40 years old

A son, Paulo, is born to Picasso and Olga. From July to October, Picasso stays with Olga and their infant in a small villa in

Fontainebleau, near to the castle and park, where he sets up an improvised studio. A first monography dedicated to the work of Picasso is published in Munich. Paints *Three Women at the Fountain* (MoMA, New York).

1922

First stay in Dinard with Olga and Paulo. Paints *Two Women Running on the Beach* (The Race) (Paris, Musée National Picasso-Paris, MP78). Collaborates with Cocteau on the decors for his play, *Antigone*. Corresponds with Man Ray.

1923

Stays at Cap d'Antibes with Olga and Paulo. Paints *Pan's Flute* (Paris, Musée National Picasso-Paris, MP79).

1924

Assists the Surrealists with the decors for the ballet *Mercury*.

1925

Visits Monte-Carlo with Olga and Paulo to see the Ballets Russes. Paints *The Three Dancers*

Left
Unidentified photographer
Pablo Picasso, Maria
Picasso Lopez, Lola Ruiz
Picasso, and two of her
children, Juanin and José,
on the roof of the family
home in Carrer de la Mercè,
Barcelona, 1917.
Vintage print.
Silver gelatin print,
11,2 × 6,6 cm.
Musée national Picasso-Paris.
Picasso Estate donation, 1992.
APPH6049



Right
Unidentified photographer
Pablo Picasso with his son
Paulo and mother, Maria
Picasso Lopez, in a park at
Fontainebleau, 11 August
1921.
Vintage print.
Silver gelatin print,
10,8 × 6,9 cm.
Musée national Picasso-Paris.
Picasso Estate donation, 1992.
APPH6077



(Tate Gallery, London). Stays in Juan-les-Pins. Closely involved with the Surrealists.

1926 45 years old

Regular publication of Picasso's works in Christian Zervos' journal, *Cahiers d'Art*. Creates series of collages of *Guitars and The Milliner's Workshop* (Centre Pompidou, Musée National d'Art Moderne, Paris).

1927

In Paris, he meets Marie-Thérèse Walter, who becomes his model. Produces etchings to illustrate *The Unknown Masterpiece* by Balzac.

1928

Artistic collaboration with Julio González. Visits Dinard with Olga and Paulo. Secretly frequents Marie-Thérèse. The theme of the Minotaur appears in his work, and he produces his first iron sculptures.

1929

Deterioration of Olga and Picasso's relationship. Visits Dinard with Marie-Thérèse.

1930

Purchases Boisgeloup Castle, in Eure, Normandy. Illustration of Ovid's *Metamorphosis* for the publisher Albert Skira. Paints *The Acrobat* (Paris, Musée National Picasso-Paris, MP120).

1931 50 years old

Sets up a sculpture studio in Boisgeloup Castle. Begins the *Vollard Suite* series of etchings.

1932

First retrospective of Picasso's work in Paris at the Georges Petit gallery. Publication of the first volume of a catalogue raisonné of his oeuvre spanning 1895 to 1906, by Christian Zervos.

1933

Spends the summer in Cannes at The Majestic Hotel, then in Barcelona at the Ritz with Olga and Paul. Publication of Fernande Olivier's memoirs, *Picasso and his friends*.



Left
Louis Roosen
Portrait of Paulo Picasso
in matador costume,
[1927-28].
Undated print.
Silver gelatin print,
17 × 11 cm.
Musée national Picasso-Paris.
Picasso Estate donation, 1992.
APPH6705
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Right
Unidentified photographer
Marie-Thérèse Walter with
her daughter Maya in a park.
Undated print.
Silver gelatin print,
13 × 7,7 cm.
Musée national Picasso-Paris.
Picasso Estate donation, 1992.
APPH4603

1934

Discovers Roman paintings in the Catalan National Art Museum. Political themes begin to appear in his works. Paints *Woman with Leaves* (Paris, Musée National Picasso-Paris, MP314).

Last visit to Spain.

1935

Picasso's painting is interrupted as he embarks on a period of writing, and poems in particular. Separates from Olga, without divorcing her. Birth of Maya, his daughter with Marie-Thérèse. Meets Dora Maar for the first time.

1936 *55 years old*

Friendship with Paul Eluard. Named director of the Prado Museum in Madrid. Begins a relationship with Dora Maar. The Spanish Civil War breaks out.

Picasso leaves Boisgeloup, promising it to Olga, from whom he is separated.

Marie-Thérèse and Maya move into the studio at Tremblay-sur-Mauldre, close to nature in the Yvelines, and stay until 1939.

1937

Moves to a new studio, 7 rue des Grands-Augustins. Works quickly and intensely on *Guernica* (Museo Nacional Centro de Arte Reina Sofía, Madrid), as photographed by Dora Maar, for the Spanish pavilion of the International Exhibition of Arts and Technology in Paris.

1938

Splits with the Surrealists for political reasons.

1939

Death of Picasso's mother. Exhibition of *Guernica* (Museo Nacional Centro de Arte Reina Sofía, Madrid) in the United States on the occasion of the exhibition, *Picasso: 40 years of his art* at the Museum of Modern Art in New York. The Second World War begins.

1940

Moves to a studio on Rue des Grands-Augustins for the duration of the Occupation.

1941 *60 years old*

Writes *Desire Caught by the Tail*, a play in six illustrated acts.

1942

Attacked in an article by Vlamincq published in *Comoedia*. Young resistance painters and intellectuals rush to his defence. Paints *Bull's Head* (Paris, Musée National Picasso-Paris, MP1996-214).

1943

Relationship with Dora Maar deteriorates. Meets the young painter Françoise Gilot. Paints *Man with Ram* (Paris, Musée National Picasso-Paris, MP331).

1944

Joins the Communist Party. Major retrospective at the Salon d'Automne sees violent reactions against his work and his political engagement. President of the steering committee of the Front National des Arts, which investigates the cases of artists deemed to have collaborated.

1945

Visits Antibes with Dora Maar before returning to Françoise in Paris. End of the Second World War. Paints *The Charnel House* (MoMA, New York). Purchases a house in Ménerbes, in the Vaucluse, for Dora Maar.

1946 *65 years old*

Gradual separation from Dora Maar. Moves temporarily into a studio at the Grimaldi Castle in Antibes. Exhibition *Art et Résistance* at the Musée National d'Art Moderne, Paris, and a major exhibition at the Museum of Modern Art, New York.

1947

Donation of ten important paintings to the Musée National d'Art Moderne. Birth of Claude. Prolific ceramics production at Vallauris.

1948

Making of the film *Visit to Picasso* by Paul Haesaerts. Picasso moves to the villa La Galloise at Vallauris, in the Alpes-Maritimes. First exhibition of his work in Italy at the Venice Biennial. Participates in the Congress of Intellectuals for Peace in Wroclaw with Paul Eluard, visits Krakow and Auschwitz with Pierre Daix.

1949

Dove is chosen by Aragon as the poster for the Paris Peace Conference. Birth of Paloma. Purchases Le Fournas studios to enlarge his home in Vallauris.

1950

Takes part in the second peace conference in Great Britain. Receives the Lenin Peace Prize. Produces a series of large sculptures made with scrap materials. Produces *She-Goat* (Paris, Musée National Picasso-Paris, MP339). The Korean War begins.

1951 *70 years old*

Stays in Paris and Vallauris with Françoise. Major retrospective in Japan. Paints *Massacre in Korea* (Paris, Musée National Picasso-Paris, MP203).

1952

Decoration of a disused chapel in Vallauris, which becomes known as the *Temple of Peace*. Meets Jacqueline Roque.

1953

Exhibition *Cubism 1907-1914* at the Musée National d'Art Moderne. Distances himself from the French communist party after his portrait of Stalin is published on the front page of the communist journal, *Lettres françaises*.

1954

Meets Sylvette David, who would be the subject of numerous portraits. Begins living with Jacqueline Roque in Paris.



Unidentified photographer
Pablo Picasso with his son Claude on the beach at [Juan-les-Pins, 1948-49].

Undated print. Silver gelatin print, 18,8 × 13,4 cm.

Musée national Picasso-Paris. Picasso Estate donation, 1992. APFH7914



Unidentified photographer
Paloma giving Picasso a taste of her crème caramel, at La Galloise, Vallauris, [1952-53].

Undated print.

Silver gelatin print, 17,9 × 23,7 cm.

Musée national Picasso-Paris. Picasso Estate donation, 1992. APFH8040

1955

Purchases the villa La Californie in the hills above Cannes to where he moves with Jacqueline Roque. Produces the series of paintings *The Women of Algiers, after Delacroix*.

Henri-Georges Clouzot makes the film *The Mystery of Picasso* which is awarded the special jury prize at the Cannes Film Festival. Olga passes away on 11 February.

1956 *75 years old*

Collective letter written to the French Communist Party concerning the situation in Hungary. First retrospective in Barcelona.



Michel Cot
Pablo Picasso and Maya seen in profile, next to the sculpture *Head of a Woman (Dora Maar)* on the set of Henri-Georges Clouzot's *The Mystery of Picasso* at the Victorine studios, Nice, June 1955.

Vintage print.

Silver gelatin print, 39,3 × 29,6 cm.

Musée national Picasso-Paris. Picasso Estate donation, 1992. APPH2442
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1957

Paints the series *Las Meninas, after Vélasquez*. Major retrospective in the United States.

1958

Inauguration of the panel *The Fall of Icarus* at the UNESCO headquarters in Paris. Purchases Vauvenargues Castle, located close to Aix-en-Provence and sites painted by Cézanne.

1959

Inauguration of *Monument to Apollinaire* (Head of Dora Maar) at Saint-Germain-des-Prés and the *Temple of Peace* at Vallauris. Begins the series *Luncheon on the Grass, after Manet*.

1960

Exhibition at the Sala Gaspar gallery in Barcelona. Produces *The Dining Room of Vauvenargues* (Paris, Musée National Picasso-Paris, MP214).

1961 *80 years old*

Marriage of Picasso and Jacqueline Roque at Vallauris. The couple moves to Mas Notre-Dame-de-Vie at Mougins, with the artist studio, to a more intimate setting. Begins sheet metal paintings and cut-outs. Produces *Woman with Outstretched Arms* (Paris, Musée National Picasso-Paris, MP1830).

1962

Awarded a second Lenin Peace Prize.

1963

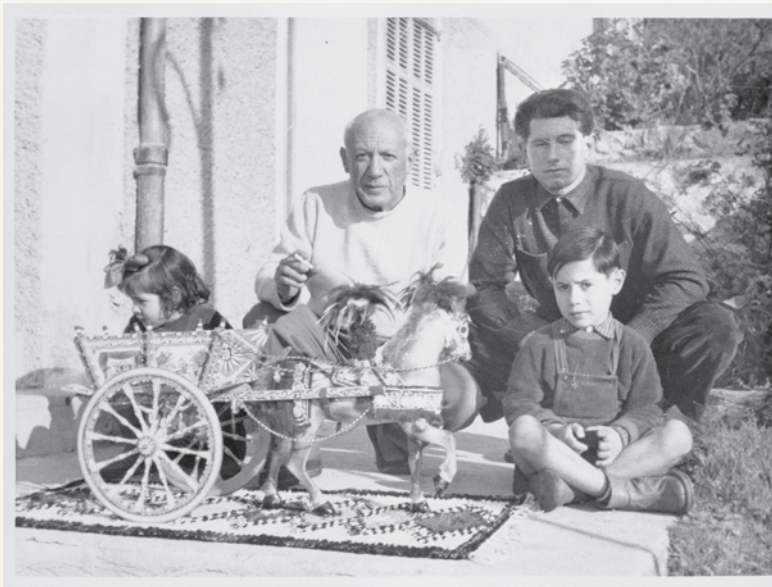
Opening of the Picasso Museum in Barcelona, thanks to a donation of works by Picasso, by his close friend Sabartés. Begins etching collaboration with the Crommelynck brothers.

1964

Publication of *Conversations avec Picasso* by Brassai. Begins the series *The Painter and his Model*.

1965

Publication of *Vivre avec Picasso* by Françoise Gilot, despite the artist's protestations. Enlargements in engraved concrete by Carl Nesjar of *Luncheon on the Grass, after Manet*.



Alfredo Quaglino
Pablo Picasso with his
children, Paulo, Claude,
and Paloma behind a
small Sicilian cart on the
terrace of La Galloise,
Vallauris, 23 December
1953.

Undated print.
Silver gelatin print,
17,8 x 24 cm.

Musée national Picasso-Paris.
Picasso Estate donation, 1992.
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David Douglas Duncan
Claude and Paloma
playing with a skipping
rope along with their
father in front of *Bathers*
at La Garoupe in the
studio of La Californie
villa, Cannes, July 1957.
Digital print (2013) from
original negative,
50 x 60 cm.

Musée national Picasso-Paris.
Museum documentation,
DunDav117

1966 85 years old

Inauguration of the exhibition *Hommage à Picasso* at the Grand and Petit Palais by André Malraux, the French Minister of Culture.

1967

Refuses the Légion d'Honneur. Inauguration of *Head of a Woman* in Chicago. The Mas Notre-Dame de Vie in Mougins becomes his sole site of creation.

1968

Death of Jaime Sabartés, friend and personal secretary to the artist. In tribute to him, Picasso donates the full *Meninas* series and a portrait of Sabartés by Picasso to the Picasso Museum in Barcelona.

1969

Writes and illustrates a "literary fantasy," *The Burial of the Count of Orgaz*. Paints *The Kiss* (Paris, Musée National Picasso-Paris, MP220).

1970

Donates works from his early years to the Museu Picasso in Barcelona. Exhibition of recent works at the Palais des Papes in Avignon. Paints *The Family* (Paris, Musée National Picasso-Paris).

1971 90 years old

Donates his first construction in metal, *Guitar*, to the MoMA. Donates 57 drawings to the Musée Réattu in Arles. Major exhibition at the Louvre to celebrate his 90th birthday.

1972

Works in Mougins. Major exhibition of works from the MoMA collection. Paints *The Young Painter* (Paris, Musée National Picasso-Paris, MP228).

1973

Picasso dies at Mas Notre-Dame-de-Vie in Mougins on 8 April and is buried in the garden at Vauvenargues. A major posthumous exhibition entitled *Pablo Picasso 1970-1972* is held at the Palais des Papes, Avignon. Picasso's personal collection is donated to the French state.



David Douglas Duncan
Jacqueline Roque with Pablo Picasso on the telephone after their marriage is announced in the newspapers, at La Californie villa, Cannes, 12 March 1961.
Digital print (2013) from original negative, 60 x 50 cm.
Musée national Picasso-Paris. Museum documentation, DunDav143

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