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PICASSO

URUGUAY

PRESS KIT

From March 29 to June 30, 2019

This exhibition is organized with the exceptional support of the Musée national Picasso-Paris

AUSPICIA:



ORGANIZAN:



SUMMARY

1. Introduction
2. Exhibition Data
3. Credits
4. Exhibition Itinerary
5. Sections of the Exhibition
6. Schedule and Ticket Sales

PICASSO
URUGUAY

Museo Nacional de Artes Visuales

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1. Introduction

In 2019, Uruguay will receive for the first time an exhibition of works by Pablo Picasso.

In the framework of the Picasso Mundo program, an initiative of the Musée national Picasso-Paris through Laurent Le Bon, its President, the exhibition ***Picasso en Uruguay*** will be held with the curatorship of Emmanuel Guigon, director of the Museu Picasso Barcelona and under the auspices of the French Embassy in our country.

“Uruguay resonates in the work of Pablo Picasso through the figure of Joaquín Torres García, the Uruguayan painter who moved to Barcelona in 1882 and who frequented the same venues and the same artistic circles as Picasso,” explained Laurent Le Bon, president of the Musée national Picasso-Paris.

In turn, Enrique Aguerre, director of MNAV said that this exhibition “will be the first of the master’s painting in the country and will surely become a milestone for our visual arts.” In his opinion sharing heritage is one of the ways to “democratize art” and he welcomed the landing of Picasso’s works on Uruguayan territory.

The exhibition, which opened at MNAV on March 29, exhibits paintings, sculptures and objects by Pablo Picasso for the first time in Uruguay.

The exhibition will remain open to the public until Sunday, June 30, 2019.



PABLO PICASSO
Buste de femme au chapeau
Paris, 9 juin 1941
Huile sur toile
92 x 60 cm
© Succession Picasso 2019
Musée Picasso Paris

2. Exhibition Data

The forty-five works by Pablo Picasso that are exhibited in Montevideo belong mostly to the collection of the Musée national Picasso-Paris and the rest to the Museu Picasso Barcelona.

Uruguay is the direct destination of this exhibition since it will not travel to other cities.

It consists of:

- 26 medium and large format paintings
- 7 sculptures
- 4 ceramics
- 3 drawings
- 1 watercolor painting
- 1 print
- Photographs and documents

Among the works presented are:

A bust in oil, a previous study of ***Les Femmes d'Alger***; ***Les Femmes d'Alger (O. J. R. M.)***, made by Picasso in Paris in the spring of 1907; ***Bouteille d'anis, del Mono et compotier avec grappe de raisin***, autumn 1915; ***Le Baiser***, summer 1925; ***Tête de femme***, 1931 -1932; ***Dormeuse aux persiennes***, April 25, 1936; ***Buste de femme au chapeau***, June 9, 1941; ***Céramique Chouette***, December 30, 1949; ***Las Meninas [María Agustina Sarmiento]***, Cannes, October 9, 1957 and ***Musicien***, May 26, 1972.

The exhibition is held under the auspices of the French Embassy in Uruguay.

3. Credits

EXPOSICIÓN

Organización

Museo Nacional de Artes Visuales

Musée national Picasso-Paris

Museu Picasso Barcelona

Producción

Dirección Nacional de Cultura

Ministerio de Educación y Cultura

Curaduría

Emmanuel Guigon

Idea original

Jorge Helft

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Emmanuel Guigon

Asistente diseño expositivo

Victoria Barriga

Montaje

Nicolás Infanzón

CATÁLOGO

Dirección

Emmanuel Guigon

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Embajador de Francia en Uruguay

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4. Exhibition Itinerary

Picasso's life and his creative career are intertwined in the exhibition through a selection of exemplary pieces that showcase the most significant changes in the artist's work. Each room is a sample of a creative moment, which generates a journey from the training stage to the fertility of his later years, through Cubism, Boisgeloup and ceramics from the workshops of the South. The formidable works, which have travelled to Uruguay for the first time, offer the public their presence and their physicality, enabling the appreciation of the details, the strokes and the textures to bring us closer to Picasso's own hand.

Picasso in Uruguay vitally resumes an idea conceived almost a century ago but which did not materialize at the time. After settling in Montevideo, writer and Picasso's friend Sabartés wrote in a letter to the artist on June 17, 1928: "They have asked me if it would be possible to have an exhibition exclusively of your works here? [...] I would like you to be better known and in a direct way rather than by hearsay ». Picasso's work now arrives to show its present-day validity and ability to appeal to new generations of artists, with a unique exhibition that establishes friendship, intimacy and collaboration with the environment as key elements in Picasso's work.

The exhibition includes forty-five works by Pablo Picasso, distributed in six sections.

Section 1:
Modernist Barcelona

Section 2:
Cubism on Stage

Section 3:
Interwar Metamorphosis

Section 4:
The Triumph of Eroticism

Section 5:
Ceramics

Section 6:
The Last Picasso

5. Sections of the Exhibition

Section 1.

Modernist Barcelona

Picasso's training takes place in a culturally pulsating Barcelona, undergoing full economic and urban development after the Universal Exhibition held in 1888. On September 21, 1895, Picasso arrived with his family to the port of Barcelona, where his father, Don José Ruiz, was coming to teach at the art school of La Llotja.

In 1896, Pablo Ruiz Picasso presented his work *The First Communion* in the 3rd General Exhibition of Fine Arts and Artistic Industries. Joaquín Torres García participated in the foreign section of this exhibition; he had been born in Montevideo in 1874, the son of a Catalan father and a Uruguayan mother, and he had in turn moved with his family back to Barcelona and joined La Llotja in 1892.

Picasso frequently met with Torres-García in the bohemian locales of the city, such as the *Els Quatre Gats* tavern, the center of Barcelona's modernist art scene since its inauguration in June 1897, where modernists Ramón Casas and Santiago Rusiñol held gatherings that would stretch until dawn. *El Greco* was discussed and the literary magazines *Pèl & Ploma*, *Joventut*, *Papitu* and *La Campana de Gràcia* were read there. The intellectual atmosphere converges with the popular imaginary with improvised shows of *putxinel·lis* (puppets) and shadow puppets. Young Picasso is amused by the exalted *caliu*, the humor and the *rauxa* of the Catalan bourgeoisie, and he spends the evenings in the company of Jaime Sabartés, Carles Casagemas, Àngel and Mateo Fernández de Soto and Manolo Hugué. These friendships serve as the creative engine for Picasso's youthful experimentation, drawings of decided and spontaneous strokes that he frantically scribbles until late at night. With a hint of parody, they oscillate between the portrait and the caricature through the quick drawing, which explores, simplifies and shapes the features until developing a deformed figure that seeks to capture the Catalan bohemian spirit. This is apparent in the sketches of the heads of *Els Quatre Gats*'s owner, Pere Romeu. Picasso's drawings were exhibited on the walls of the beer hall in 1900, next to Casas's *Fin de siglo XIX* (End of the 19th century), which presided over the premises, as a clear challenge to the golden bohemia.

PABLO PICASSO
Autoretrat
Barcelona, 1900
20,7 x 13,1 cm
Museu Picasso de Barcelona



PABLO PICASSO
**Buste (étude pour
«Les Demoiselles d'Avignon»)**
Paris, printemps 1907
Huile sur toile
60,5 x 59,2 cm
© Succession Picasso 2019
Musée national Picasso-Paris



PABLO PICASSO
**Bouteille d'anís del Mono et
comptoir avec grappe de raisin**
Paris, automne 1915
Éléments de bois de sapin et de pin,
fer blanc, clous avec traits au fusain
36,5 x 27,5 x 26 cm
© Succession Picasso 2019
Musée national Picasso-Paris



Section 2.

Cubism on Stage

Two years after settling in Paris, in May 1906, Picasso embarked on a journey with Fernande Olivier to Gósol, in the Catalan Pyrenees: in everyday rural life he found the source of the revolution of the pictorial space. The transformation of faces into masks, and of objects into an iconic system, are artistic findings that mark a point of no return that will unfold both in *Les Femmes d'Avignon* and in Cubism. The first will arrive in Paris ten months later. The family history of the *Femmes* is polyphonic: there are echoes of Iberian sculptures from Osasuna and the Cerro de los Santos exhibited in the Louvre in 1906 and the Pantocrator of Taüll, but also, of Matisse's *Marguerite*, which the artist had given to Picasso in exchange for *Jug, Bowl and Lemon* in 1907. In preparatory studies, pictorial language is simplified into primary forms that can play different roles. In *Bust* (1907), semicircles make up the head, ears, eyes and breasts, acquiring meaning only in relation to the other elements.

In the Cubist works from 1907 to 1915, the pictorial space acquires a Cezannian spatial tactility, it becomes a setting with a tangible volume where the planes are confused in a density of elements. The dynamics that emerge from the weaves of guitars, bottles and pipes contrast with the bi-dimensionality of the canvas. In *Journal, match, pipe and glass* from 1911, the objects are shuffled with the musicality of staves and letters: 'SIGE', similar to 'seat' in French, close to 'signe' (sign), seems to prophetically announce Picasso's first collage of 1912, which will incorporate a piece of oilcloth as the seat of a chair. The execution speeds of the strokes give rise to textures with complex *tempo*s, of slow cadences of drawing or sewing to accelerated shading strokes, cuts and scrapes. This progression towards volume culminates with collage and the cubist object, such as the *Still Life with a Bottle of Anís del Mono* (1915), an assembly that dignifies everyday and frugal elements as sculptural motifs.

PABLO PICASSO
Le Baiser
Juan-les-Pins, été 1925
Huile sur toile
130,5 x 97,7 cm
© Succession Picasso 2019
Musée national Picasso-Paris



Section 3.

Interwar Metamorphosis

During the second half of the twenties, Picasso approached the surrealist circle. His compositions acquire a grotesque and violent monumentality, which gives rise to disturbing metamorphoses of the female silhouette. The cubist language survives in the double play of the forms: in *Figure and profile* (1928), the elements become interchangeable to shape four different faces. However, the pictorial space folds and the straight lines undulate.

Curvilinear and toothed forms harmonize, but the sinuosity of *Dormeuse* (1927) does not pacify but disturb. The organs become confused: eyelashes resemble teeth, there are eyes that bite and cavities that observe. This dissolution of borders merges the two lovers of *Le Baiser* (1925) into a single mass of pigmented flesh, a single undifferentiated organism with various wefts and textures. The deformation and abjection of bodies that melt while preserving their materiality warn of a sculptural intention that materializes with the bronze pieces that Picasso created with his friend, sculptor Julio González, in 1928.

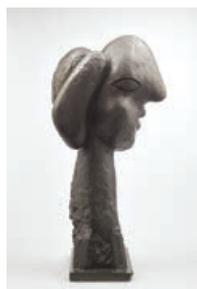
Section 4.

The Triumph of Eroticism

"I paint like others write their autobiography. My canvases, whether finished or not, are the pages of my diary"

Picasso

PABLO PICASSO
Tête de femme
Boisgeloup, 1931 - 1932
Bronze
128,5 x 54,5 x 62,5 cm
© Succession Picasso 2019
Musée national Picasso-Paris



The collaboration with González fuels Picasso's fascination with sculpture, the "drawing in space". Seduced by the size of the rooms to install his sculptor's workshop, in 1930 he acquires the château of Boisgeloup, in Upper Normandy. There, he created, between 1931 and 1934, the busts of the young Marie-Thérèse, whom Picasso met on January 8, 1927 at the entrance of the Galleries Lafayette. The face of the model becomes the artist's object of study: the contours and volumes are felt and palpated in detail. The sensuous exploration of Marie-Thérèse's voluptuousness gives rise to delicate busts in plaster and bronze. In surrounding the bust, the curves blur the boundaries between the nose, the hair, the neck, which move with the twist and caress of the gaze. The painter and the model are an omnipresent motif, which reappears insistently, going from the nudes of Marie-Thérèse stretched out with raised arms to the allegorical self-portraits of the painter transmuted into a palette.

PABLO PICASSO
Dormeuse aux persiennes
Juan-les-Pins, 25 avril 1936
Huile et fusain sur toile
54,5 x 65,2 cm
© Succession Picasso 2019
Musée national Picasso-Paris



In 1935, Marie-Thérèse's pregnancy precipitated the separation of Picasso and his then wife Olga Khokhlova. Picasso settled in Juan-les-Pins with Marie-Thérèse and his daughter Maya, and later in Le Tremblay-sur-Mauldre, where he would paint *Maya with doll* (1938). The vital agitation produces a turn in Marie-Thérèse's affable light, which blackens in *Sleeper near the shutters* (1936). The outbreak of the Spanish Civil War (1936-1939) aggravates this obscurity: the disasters of war erupt in the artist's workshop and stain the relationship with his new model and lover Dora Maar, a surrealist photographer who in 1937 would document the creation process of the *Guernica*. The crudeness of Maar's portraits, such as *Bust of Woman with Hat* (1941), is imbued of the prevailing Goyan pain of the times, which would continue during the horrors of the Second World War (1939-1945).



PABLO PICASSO
Céramique Chouette
Vallauris, 30 décembre 1949
Chouette Terre blanche: pièce tournée.
Décor aux engobes, émail blanc
et incisions, le tout sous
couverte au pinceau
19 x 18 x 22 cm
© Succession Picasso 2019
Musée national Picasso-Paris

Section 5.

Ceramics

Picasso had ventured into the art of ceramics on his arrival in Montmartre thanks to his friend, sculptor Paco Durrio, who had trained in the glazed ceramics technique together with Gauguin in the Ernest Chaplet studio. During his stay in Mougins in the summer of 1936, Picasso visited Vallauris with Nusch and Paul Éluard, where he was seduced by the traditional ceramics of the city. After the Second World War, he met Georges and Suzanne Ramié, owners of the Madoura pottery workshop, with whom he began an intense production of ceramics: around two thousand pieces between 1947 and 1948.

For Picasso, ceramics was a means of exploration, a craft that allowed him to approach the way of creating of the Masters. He resembles an artist of the Renaissance, barely distinguishing his trade from his artistic intentions; this claim conditions his relationship with the material, leaving a mark on his style. In Vallauris, Picasso would order pottery pieces from Madoura and before they had dried, he molded them; of this process Picasso says: "Ceramics work like printmaking: sintering is like printing. That's when you know what you've done. When you get the prints, you do not have what you incised. It has changed. You have to reprogram your print. With ceramics, nothing can be done." The piece that the artist receives is a restriction and a possibility for creating – a point of departure, a material resistance that only admits certain alterations. Picasso paints, scratches, pricks, scrapes, kneads,... he plays the piece in a choreography that respects its furrows, its curves, its solidity, just as the bison of the Niaux grotto mold their busts *with* the rock's folds. Picasso's work is always impregnated with the atmosphere of the place where he creates, and the terracotta colors and the classic motifs of his ceramics, such as the small *chouettes*, have a Mediterranean hue that inscribes them in the Iberian and Greco-Roman tradition.

PABLO PICASSO
Las Meninas
[*María Agustina Sarmiento*]
Cannes, 9 octobre 1957
65 x 54 cm
Museu Picasso de Barcelona



PABLO PICASSO
Musicien
Mougins, 26 mai 1972
Huile sur toile
194,5 x 129,5 cm
© Succession Picasso 2019
Musée national Picasso-Paris



Section 6.

The Last Picasso

In the Decade of the Great Variations (1953-1963), Picasso started a dialogue with three Masters of painting: Delacroix, Velázquez and Manet. The *Las Meninas* suite, a variation on Velázquez's, is the only one that remains together, since Picasso donated the complete set to the city of Barcelona as a tribute to his late friend Sabartés after his death in 1968. The return to the Masters is a gesture of looking back at the history of art, an exercise of reflection about his own work of the artist who, at his late age, meditates about his place in pictorial tradition and his legacy. The interplay with tradition is an exercise in titanic magic, as said by Aby Warburg, by virtue of which the works acquire a new persuasive force. In this exploration, the evocation of his father, José Ruíz, painter of pigeons, resurfaces: Picasso begins to paint *Las Meninas* when he is seventy-five years old, his father's age at death. The *Pigeons* series is inserted in this series, which opens the window of the Cannes workshop to the Mediterranean light.

His work unfolds until his last days in Mougins. His final stage is prolific and his creative process persists voraciously, emphasizing the reflection on painting and artistic practice. As Rafael Alberti sang in 1970, "Pablo, what are you doing? You are painting./ You paint, draw, print, write, paint, paint. / For you the days have one hundred hours." Like the musketeer with his quixotic spear and his guitar, an armed soldier and spectator of the theatrical courtyard, Picasso is at the same time a militant and a listener of his century, which still resonates. Thus, the vividness of the blue thickness and the black trace of *Musicien* of 1972, the year before his death, marks the final note of the exhibition.

6. Schedule and Ticket Sales

On the occasion of the exhibition *Picasso en Uruguay*, the MNAV will be open from Tuesday to Sunday from 10:00 am to 08:00 pm from March 30 to June 30.

The cost of admission exclusively for the exhibition *Picasso en Uruguay* is \$ 250 (Uruguayan pesos).

Tickets can be purchased through Tickantel and Red Pagos.

Discounts:

Pensioners and persons over 60 years old: \$ 150

Children between 12 and 18: \$ 150

Primary, secondary and technical education teachers:
\$ 150

Free entry:

Under 12 years old or adults with disabilities.

On Tuesday, the entrance to the exhibition *Picasso en Uruguay* will be free for the general public, by making the corresponding reservation through Tickantel.

Admission to the Museo Nacional de Artes Visuales, where the exhibitions *Pedro Figari: Nostalgias africanas* and *Collection of MNAV* are being held, will continue to be free.