



MUSEUM MAP

PICASSO



Musée Picasso Paris



WELCOME TO THE MUSÉE NATIONAL PICASSO-PARIS

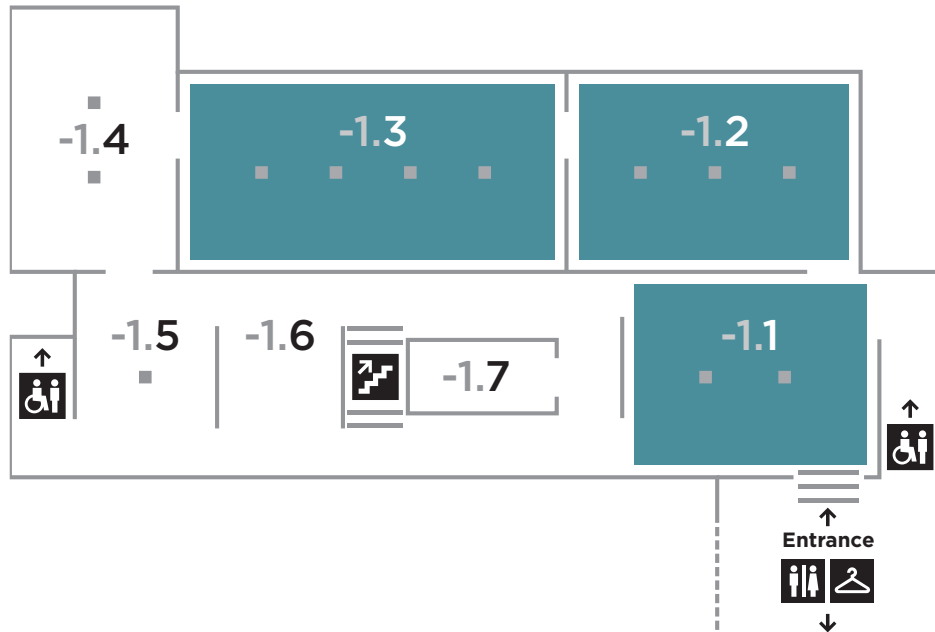


The Hôtel Salé was built between 1656 and 1660 by architect Jean Boullier of Bourges. It owes its name ('salty') to its first owner, Pierre Aubert de Fontenay, a financier who was appointed "fermier général des gabelles" responsible for collecting the salt tax. From the 18th to the mid-20th century, the mansion had a number of occupants and was rented to various private individuals and institutions until its allocation as museum. In 1964, the City of Paris bought the building, which was subsequently declared a historic monument in 1968. Between 1979 and 1985, the Hôtel was renovated, restructured and refurbished by Roland Simounet to house the collections of the future museum. After 25 years of operation, the museum closed for a programme of renovation, modernisation, restoration and expansion led by Jean-François Bodin and, for the listed part of the Hôtel Salé, by Stéphane Thouin, chief architect for the state's historical monuments. It reopened on 25 October 2014.

FLOOR		PAGES
-1	THE STUDIOS	3/4
0	  EXIT	
	PICASSO GRAND TOUR	5
	PICASSO GRAND TOUR	6
	PICASSO GRAND TOUR	7
1	PICASSO GRAND TOUR	8
2	PICASSO GRAND TOUR	9/11
	PICASSO GRAND TOUR	10
	PICASSO GRAND TOUR	12
3	DIALOGUES, THE PRIVATE COLLECTION	13

THE STUDIOS

LEVEL -1



ROOM -1.1

Le Bateau-Lavoir at Montmartre is without a doubt the most famous of the Cubist studios, but not the only one. In both France and Spain, a number of studios provided the venue for one or more essential steps in the development of Cubism, and were documented by Picasso himself in his photographs.

ROOM -1.2

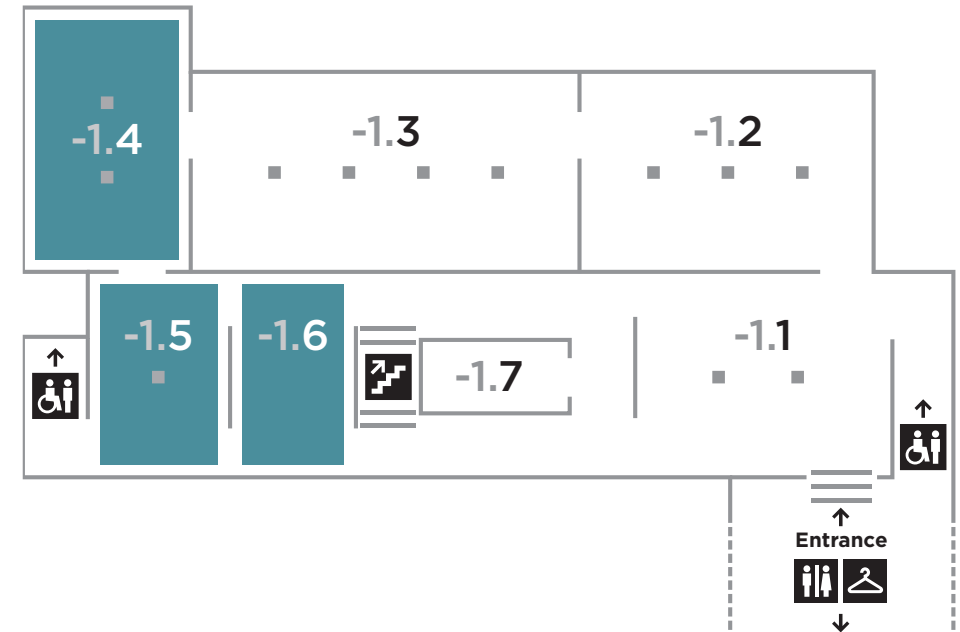
The apartment-studio at 23 rue La Boétie in Paris had the advantage of being located at the heart of a road that was dedicated at the time to the display and sale of art. Both this studio and the Norman château of Boisgeloup were photographed by Brassai.

ROOM -1.3

The Parisian studio at 7 rue des Grands-Augustins is emblematic of Picasso's work during the war years. It was here that, among other works, he created *Guernica*, photographed by Dora Maar (1937). Shortly after the war, the artist left for the South of France, where he dedicated himself to his ceramic work.

THE STUDIOS

LEVEL -1

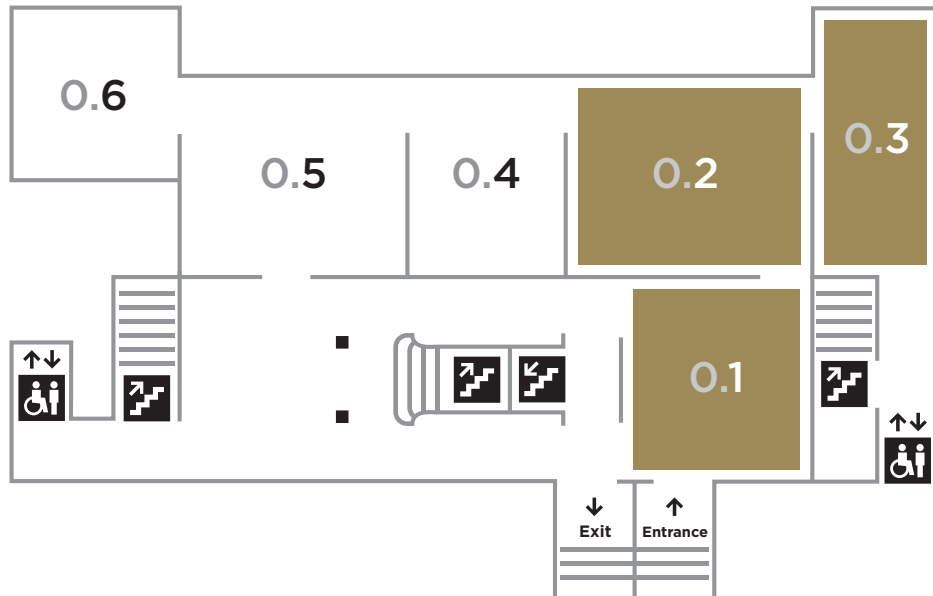


ROOMS -1.4 and -1.5

After a few years spent at the villa of La Californie in Cannes, and successively at the château de Vauvenargues, Picasso had his last home at Mougins, in the mas (farmhouse) of Notre-Dame-de-Vie.

ROOM -1.6

Displayed around the press used by Picasso at the villa of La Californie is a selection of prints that reveals both the variety of ways Picasso chose to depict a scene and his technical skill in mastering all the various forms of printmaking as an art.



ROOM 0.1

Born in Malaga in 1881, Picasso initially lived and studied in Spain, absorbing the work of the great Spanish painters of the 17th century, the Golden Century (Vélasquez, Murillo) | *Man with a cap*, 1895 before exploring, first in Barcelona and then in Paris, the lively, colourful and expressive touch of the modern post-impressionist painters: Van Gogh, Cézanne, Toulouse-Lautrec, etc. | *The Death of Casagemas*, 1901 | *Portrait of Gustave Coquiot*, 1901.

ROOM 0.2

This theme room dedicated to male portraits gives a sense of the richness of Picasso's creativity, from the beginning of his career, with | *Self-portrait*, 1901 to the last years of his life and work, as typified by | *The Young Painter*, 1972.

ROOM 0.3

A selection of female figures traces Picasso's development from 1895 to 1931. His early years of learning gave way to his highly personal "blue" art, imbued with a sense for social destitution | *La Celestina*, 1904 and then to the slender silhouettes of his pink period | *Seated nude*, 1905. Picasso's approach to sculpture also evolved in these years, as evoked by the small figures modelled in the 1900s et 1930s.



ROOM 0.4

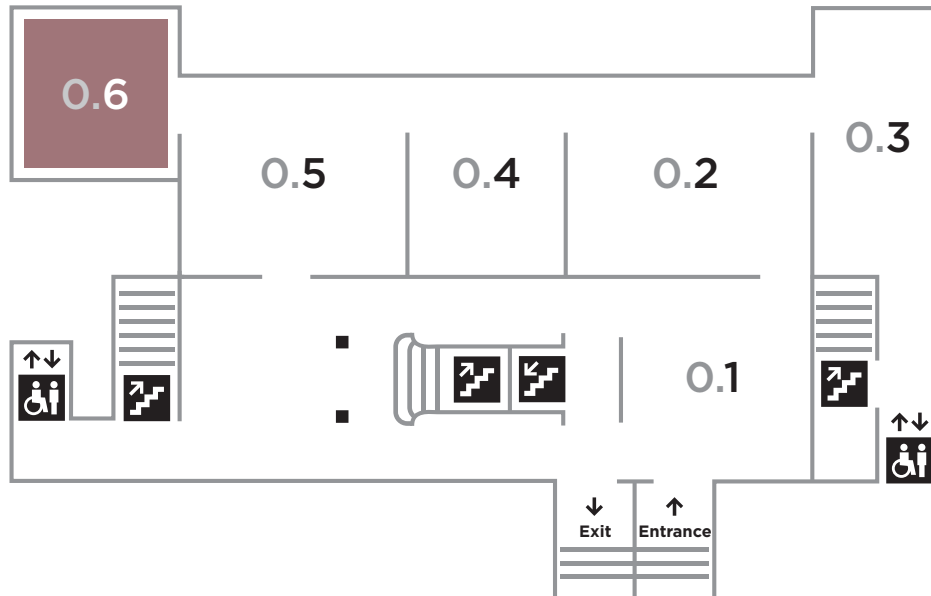
The creative process underlying the development of the *Demoiselles d'Avignon*, 1907 (New York, The Museum of Modern Art), a masterpiece of modern art, is revealed here through a remarkable group of studies.

ROOM 0.5

The influence of Paul Cézanne, who died in 1906, can be felt in the early trials of the Cubist movement, at this time marked by a stylization of forms to geometric shapes and an evident use of coloured hatching | *Landscape with two figures*, 1908. This formal research was effected not only in painting but in sculpture too | *Head of a woman (Fernande)*, 1906 | *Head of a woman (Fernande)*, 1909.

PICASSO GRAND TOUR

LEVEL 0



ROOM 0.6

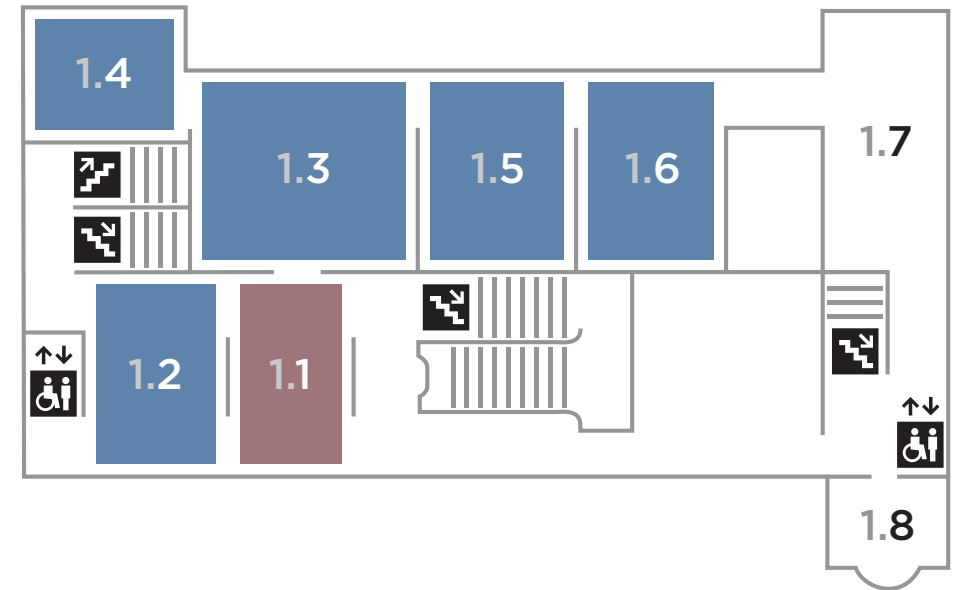
The desire to break free of a simple imitation of reality led Picasso and his travelling companion, Georges Braque (1882-1963), to develop an analytical form of painting, in which the identification of the subject required active participation on the part of the observer. By 1910, the two artists were multiplying the points of view of the same subject and presenting them all back on the same plane, that of the canvas itself, in a denial of perspective | *Man with Guitar*, 1911. The exciting results of this experiment led them in 1912 to make a symbolic gesture that was emblematic of the synthetic phase of cubism: the collage of a piece of reality pasted on the canvas | *Still Life with cane chair*, 1912. More than a trompe-l'œil (fool the eye), the work of art became a "trompe-l'esprit" (fool the mind).

ROOM 1.1

Experimenting with collage quickly and naturally led Picasso to abandon the flat surface in favour of greater relief: from relief-paintings to assemblages. The cubist musical instruments | *Guitar and bottle of Bass*, 1913 resonate with the guitars of the surrealist period | *Guitar*, 1926.

PICASSO GRAND TOUR

LEVEL 1

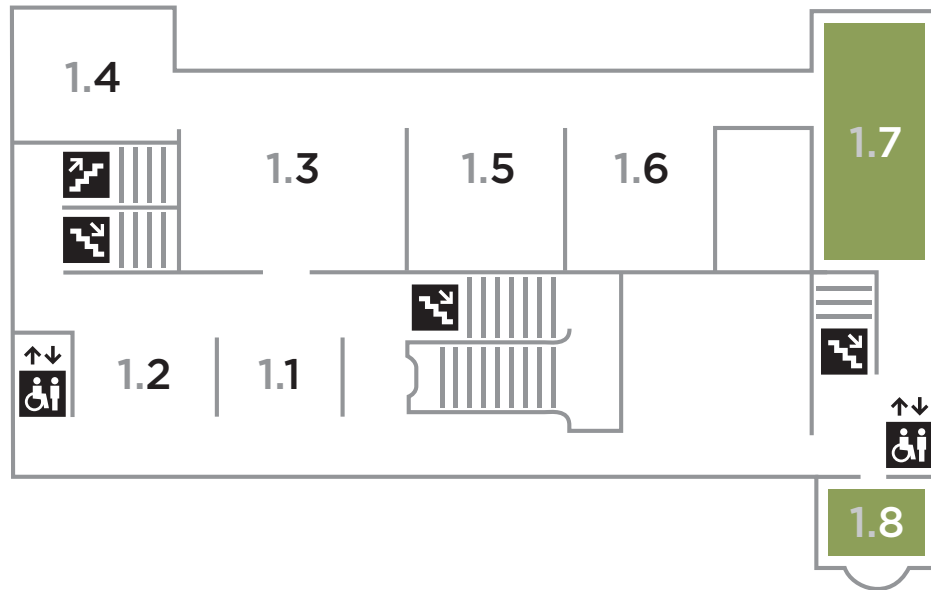


ROOMS 1.2, 1.3 and 1.4

At the end of the Great War (1914-1918) and after his trips to Italy (1917), Picasso returned to a classic manner, marked by a clear and pure line: these were the years of "modern classicism" and a fascination with masters such as Ingres (1780-1867) and Le Nain (circa 1593-1648) | *Portrait of Olga in an armchair*, 1918 | *Le Retour du baptême, after Le Nain*, 1917. An example of the formal production of this period, | *Studies*, 1920-1922 reveals the coexistence of a cubist approach with a fascination for Mannerist art of the Renaissance, discovered by Picasso at the château de Fontainebleau in 1921. Antiquity, another source of inspiration, filled his works with mythological or atemporal figures of a massive, sculptural volume | *Two Women running on the beach (The Race)*, 1922. At the same time, the artist was developing a return to the essential value of line | *Painter with palette and easel*, 1928 | *Figure (Project for a monument to Apollinaire)*, 1928.

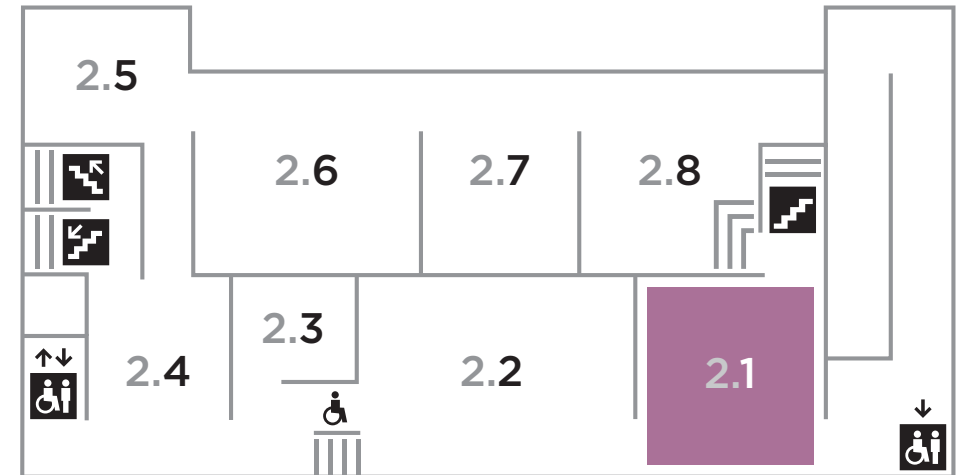
ROOMS 1.5 and 1.6

His explorative work continued in the 1930s in the vast spaces of the château de Boisgeloup, where Picasso was able to work on large formats. The volumes of the female figure gained in roundness and were deconstructed into masterly sets of curves and counter-curves | *Female bust*, 1931 | *Reclining nude*, 1932. The metamorphosis of forms also continued within the favourable context of surrealism with assemblage sculptures, made in part using found objects | *Woman with orange*, 1934-1943.



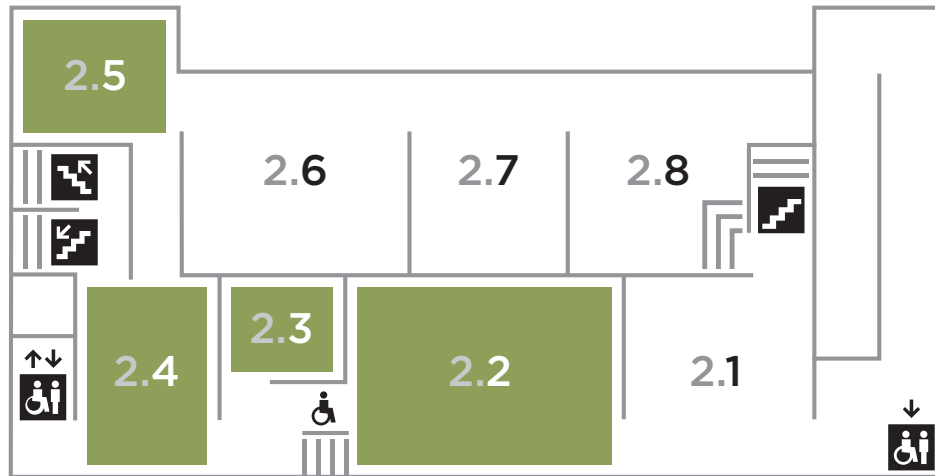
ROOMS 1.7 and 1.8

1937: Picasso moved into a new studio in rue des Grands-Augustins in Paris. Here, for ten years he responded to the violent events shaking the world, from the Spanish Civil War to the Second World War. It was in these high rooms that he painted *Guernica* (Madrid, Museo Nacional Centro de Arte Reina Sofia), in response to the bombing of that town by the Francoists. Its enormous size is echoed in the large collage of *Women at their toilette*, 1938, displayed next to two of his most striking portraits of the time *Portraits of Dora Maar*, 1937 and *of Marie-Thérèse*, 1937. An emblematic work of these war years, *Head of a bull*, 1942 is an assemblage reduced to its simplest expression.



ROOM 2.1

Initiated into the corrida by his father, throughout his life Picasso harboured a passion for bullfighting. After moving to the South of France in 1948, he became a regular visitor to the bullfighting arenas of Arles. The artist produced a multitude of works showing the ever-renewed relations between picador, horse and bull *Corrida*, 1922. The bull is such an important feature of his work that it is not rare to find it appearing as the sole subject *Head of bull*, 1931. In the 1930s, these depictions take on a more complex dimension with the appearance of a mythological figure: the Minotaur, the half-man, half-bull trapped in the labyrinth that annually devoured 14 young Athenians. Simultaneously sacred, savage and archaic, this figure also characterises the humanity/bestiality duality typical of man too, in particular with regard to sexuality. The Minotaur thus became the protagonist of scenes of a complex symbolism, the Minotauromachia *Minotaur and dead mare before a grotto facing a young girl with veil*, 1936.

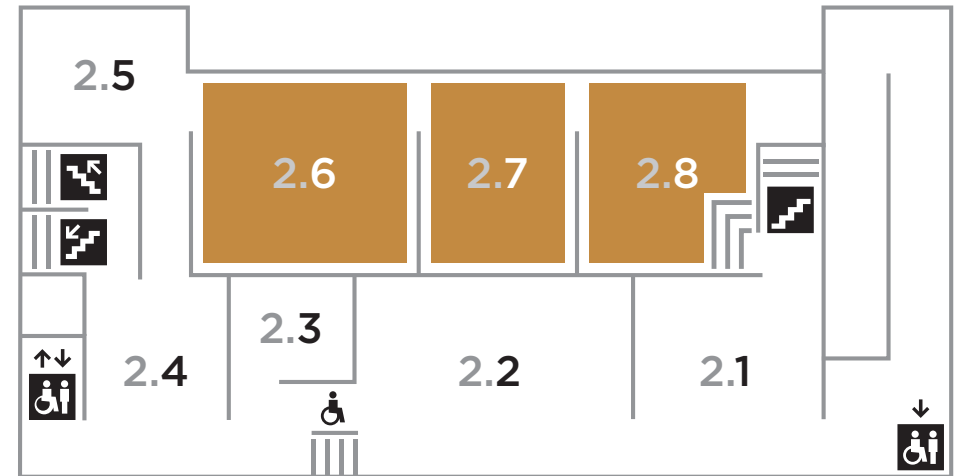


ROOM 2.2

A more psychological dimension of these war years can be discerned in the repetition of the subject of female portraits, treated in a radical or even violent manner | *Bust of a woman with a striped hat*, 1939. This violence is also forcefully expressed in sculpture, as in the very subject of the | *Death's head*, 1943.

ROOMS 2.3, 2.4 and 2.5

The spirit of these war years can be seen here in symbolic form in the painted and sculpted still lifes of the period. The presence of symbolic objects (skulls, candles) are reminders of the unavoidable triumph of death, in the manner of the vanitas paintings of the 17th century | *Skull, sea urchins and lamp on a table*, 1943. These works appear alongside the enigmatic and profoundly human figure of | *Man with sheep*, 1943. The end of war in 1945 did not mark the end of violence, and Picasso's work of the early 1950s still bears the trace of the conflicts, as in the example of a large picture of cruelty, | *Massacre in Korea*, 1951.



ROOM 2.6

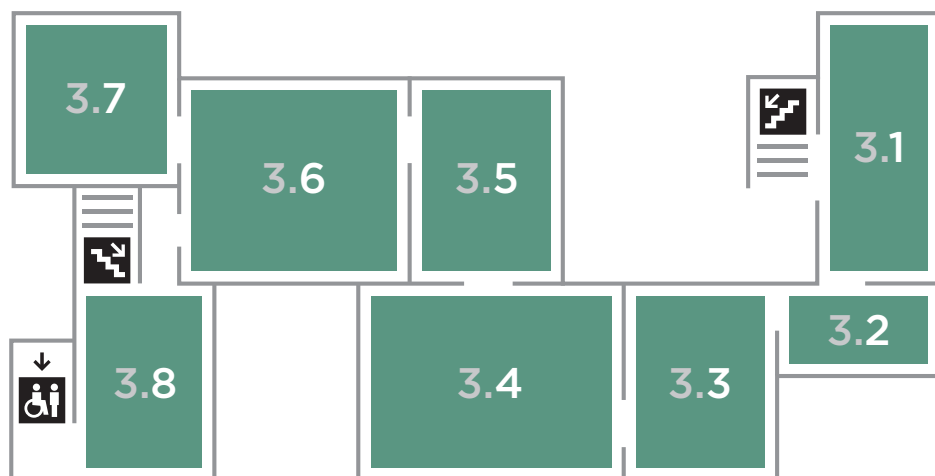
At the end of the Second World War, Picasso left Paris for the South of France, where he enjoyed the pleasures of a rediscovered family life: his art reflected this with a myriad of everyday and intimate subjects, marking a period of "joie de vivre" (the joy of life) | *Claude drawing, Françoise and Paloma*, 1954. The light of the Midi inspired compositions with brighter and naturally contrasting colours | *The Shadow*, 1953, | *Still life with bull's head*, 1958. Picasso also produced some new assemblages, one of the most well-known being | *Little girl skipping*, 1950.

ROOM 2.7

The last period in his oeuvre is dominated by the theme of the studio | *The Studio at La Californie*, 1956 and by a comparison with the great masters in the history of art. In a series of "after" works, Picasso developed a pictorial dialogue that is both a tribute and a challenge, as in this case with the *Déjeuner sur l'herbe* by Manet (1832-1883) | *Le Déjeuner sur l'herbe, after Manet*, 1960.

ROOM 2.8

Echoes of other great painters (Titian, Goya) appear in the large erotic nudes of Picasso's last years, blending sexual desire, the desire to see and the desire to paint | *Woman with pillow*, 1969. In his sculptures, the artist continued his exploration of the relations between two and three dimensions by producing cut-out and folded paper sculptures, which were then transposed into sheet metal | *Woman and child*, 1961.



LEVEL 3

Picasso did not put together a collection to represent each school in the history of art, and nor with a quest to search out rare masterpieces, but rather by elective affinities, with the desire to surround himself with works would find an echo in his own works. His collection contains some great masters of the past – Chardin, Courbet, Renoir and Cézanne – but also painters from his circle of friends – Braque, Matisse and Derain – with whom Picasso enjoyed exchanging works. The collection owes as much to chance finds (a work by Henri Rousseau found in a junk shop) as to what the art market offered (Degas’ monotypes of brothels).

The collection provided Picasso with a pool of forms to borrow from, in which the ethnographic sculptures purchased from 1907 onwards held a special place: in addition to their expressive power, Picasso saw these as “magical” objects, able to intercede with the spirits.



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Captions
Cover : Self-portrait in front of “Homme accoudé sur une table” in the studio of rue Schoelcher in 1915-1916 © Succession Picasso, 2014
Hôtel Salé : © Musée national Picasso – Paris / Béatrice Hatala



PRACTICAL INFORMATION

ADDRESS

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5 rue de Thorigny, 75003 Paris

OPENING TIMES

Everyday except Mondays,
25 December, 1 January and 1 May.
Tuesday to Friday: 11.30 am to 6 pm
Saturday and Sunday: 9.30 am to 6 pm
Last entry at 5.15 pm; rooms close at
5.40 pm.
Late night opening on the 3rd Friday of
every month until 9 pm (last entry at
8.15 pm; rooms close at 8.40 pm)

ACCESS

The museum offers disabled access.
Visitors with disability can request a
special reception by writing to:
accessibilite@museepicassoparis.fr

MUSEUM SHOP AND CAFÉ SUR LE TOIT

Open from Tuesday to Sunday during
the opening hours of the museum.

CULTURAL PROGRAMMES

Discover all the cultural events at
the museum from our website at the
[bookings/events](#) page.

TICKETS

Admission

In order to avoid queuing, it is
suggested you book your ticket
in advance from:
billetterie.museepicassoparis.fr
Full price: €11.

Free of charge

Upon presentation of proof (a list of
supporting documents accepted is
available from the museum's website).
Free for all visitors on the first Sunday
of each month.

VIDEO-GUIDE

The video-guide to the museum is
available in French, English, Spanish and
French sign language.

Rental on-site:

Full price: €4 / concessionary: €3
You may reserve a video-guide from
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