



Large
Print

Picasso and Paper

In order to adhere to social distancing measures and to keep our staff and visitors safe, physical copies of the large print exhibition guides will no longer be available in the galleries. To help you make the most of your visit to the Royal Academy, our large print exhibition guides are available to download as PDFs. No app is required. They are freely available in each exhibition's section of our website. Simply download the file to your device, then read – or follow the below instructions to listen to the introductions and labels as you go round.

iOS devices

- On your iPhone, go to "Settings". Next, tap "Accessibility".
- Hit "Spoken Content", then tap the toggle switch for "Speak Selection" to switch it on.
- You can now customise the speech rate, default language and listen to an audio sample.
- After that, go to your iOS PDF reader, and open a PDF file.
- Highlight the text that you want to read and tap "Speak".

Android devices

- To use Google Text-to-speech on your Android device, go to "Settings". Next, tap "Language & Input".
- Select "Text-to-speech output", and then choose Google Text-to-speech Engine as your preferred engine.
- You can now customise the speech rate, default language and listen to an audio sample.
- To hear items read aloud, tap the Select to Speak icon, then click on a specific word, or drag your finger across the screen to select a longer passage of text, and tap the play button to begin the text-to-speech playback. Alternatively, you can tap the play button to hear everything on screen.

Depending on your device, the following free apps may prove useful. But you won't need to download any app to read the PDF or listen to the introductory text and labels.

iOS devices – PDF Voice Reader Aloud

Another method to hear large print text read aloud on iOS devices is to use PDF Voice Reader Aloud – a text-to-speech app which you can download for free from the App Store. It offers 31 different languages and makes it easy to adjust the speed of speaking rate. Follow the steps below and start reading PDF files on your mobile.

- Get the application from the App Store.
- Open the PDF file inside the app.
- Tap the upper right corner to choose the languages, select the voice, hit the button left to the play button to adjust the speed of the speaking rate.
- Lastly, tap the play button to read the PDF out loud on iPhone or iPad.

Android devices – Voice Aloud

- First, download the free Voice Aloud app in the Google Play Store.
- Download the PDF version of the large print guide.
- Select the folder icon and navigate to the downloaded file.
- You will be prompted with a set of text import options.
- Click “Open file” once you have selected your settings and Voice Aloud will begin reading your file.

Picasso and Paper

Main Galleries

25 January – 2 August 2020

Contents

Page 2

Introduction

Page 5

Chronology

Page 14

Early Years and
Blue Period

Page 18

List of works

Page 28

Rose Period

Page 32

List of works

Lead supporter



This exhibition has been made possible as a result of the Government Indemnity Scheme. The Royal Academy of Arts would like to thank HM Government for providing indemnity and the Department for Digital, Culture, Media and Sport and Arts Council England for arranging the indemnity.

 Department for Digital, Culture, Media & Sport

All works are by Pablo Picasso (1881-1973) unless otherwise stated.

For conservation reasons, light levels in the galleries are kept low.

Supported by



Supported by The Magic Trust

Introduction



55



“To this day, I remember him lost in a mountain of papers.” - Jaume Sabartés

Pablo Picasso’s fascination with paper grew from his deep appreciation of the physical world and a desire to manipulate diverse materials. Nowhere is his protean spirit more evident than in his relentless exploration of working on and with paper. He drew incessantly, using many different media, on a wide range of papers.

He assembled collages of cut-and-pasted papers; created cut-outs from pieces of torn and burnt paper; produced both documentary photographs and manipulated photographs on paper; and spent decades investigating an array of printmaking techniques on paper supports.

This exhibition presents a broad overview of Picasso’s lifelong engagement with paper.

The objects were chosen to show the range and diversity of his use of paper, guided by the aim of illuminating the creative process of one of the most inventive artists of our time.

To provide context and crucial points of reference, the paper works are displayed alongside a limited selection of closely related paintings, sculptures and didactic materials.

Far from using paper merely as a surface for preliminary studies for paintings or sculptures, Picasso invented a universe of art involving various types of paper in myriad formats and contexts.

This activity sprang from his inexhaustible compulsion to expand the boundaries of thought and aesthetic experience, and constitutes a significant contribution to the history of modern art.

Wherever possible, we have included detailed descriptions of the types of paper Picasso used in each artwork. A glossary of terms can be found within your gallery guide, which provides further information on specific techniques and paper types referenced in the wall labels.

Picasso Chronology

1881: Pablo Picasso is born in Málaga on 25 October, the first-born child of José Ruiz y Blasco, a painter and drawing tutor, and María Picasso y López.

At the age of 11, he enters the School of Fine Arts in La Coruña, where he excels in the academic style of drawing.

1895: After the death of his youngest sister Conchita, the family moves to Barcelona, where large-scale works by the teenage Pablo are included in public exhibitions.

1899: Frequents a new tavern, Els Quatre Gats, and meets fellow artists, sculptors and poets, including Carles Casagemas, Manolo Hugué and Jaume Sabartés.

1900: Moves into a studio with Casagemas. Exhibition of 150 drawings by Picasso staged at Els Quatre Gats, which funds his first visit to Paris.

1901: Casagemas's suicide on 17 February shocks Picasso. He moves into Casagemas's old studio in May, where he prepares for his first exhibition in Paris, arranged by art dealer Ambroise Vollard.

Works in predominantly blue hues, capturing impoverished figures he spots in local cafés and hospitals.

1904–1905: Settles in Paris and completes first attempts at etching ('The Frugal Meal'). Abandonment of his monochrome blue palette. He focuses on depicting circus and travelling performers.

1906: Travels to Gósol in the Spanish Pyrenees in June with companion Fernande Olivier.

In the autumn, Picasso develops his 'Rose' period using rose and ochre tones, along with a stylised treatment of figures and facial features influenced by Iberian sculptures seen at the Louvre.

1907: Preparatory studies for 'Les Demoiselles d'Avignon'; completes the first version of the work on canvas in May. In June, the impact of African sculpture at the Musée du Trocadéro inspires him to rework the composition, finishing it in July.

1909: Visits Horta de Ebro; produces a series of landscapes, portraits and still-lives that mark the beginnings of Cubism.

1910: Works on etchings for Max Jacob's 'Saint Matorel,' published in 1911, containing five illustrations by Picasso.

1912: First paper constructions and **papiers collés**. Writes to friend and fellow Cubist Georges Braque on 9 October: "I am using the most recent papery and powdery processes... I'm dreaming up a guitar".

1917: Starts work on stage, curtain and costume designs for Jean Cocteau's ballet 'Parade', commissioned by Sergei Diaghilev the previous year. Meets Stravinsky and Olga Khokhlova – a ballerina of the Ballets Russes – in Rome. Picasso marries Khokhlova in 1918.

1919: Visits London while working on another ballet with Diaghilev, 'Le Tricorne'. Paul Rosenberg's gallery in Paris holds an exhibition of 167 drawings and watercolours by the artist.

1921: In July, moves to Fontainebleau with his wife Olga Khokhlova and their five-month-old son, Paulo. Begins a period of intensive work, exploring both Cubist and neoclassical styles.

1925: In January, the journal 'La Révolution surréaliste' reproduces two pages of "constellation" drawings from Picasso's sketchbooks. He participates in the first Surrealist exhibition, held at Galerie Pierre, Paris.

1927: Meets Marie-Thérèse Walter and produces engravings on the theme of the model and painter in the studio.

1931: Works on a series of etchings which will later form part of the 'Vollard Suite'. Two books illustrated by Picasso are published by Vollard – 'Les Métamorphoses d'Ovide' and Balzac's 'Le Chef-d'oeuvre inconnu'.

1935: An exhibition of Picasso's 1912–1914 **papiers-collés** is held at Galerie Pierre. By May, Picasso has stopped painting and instead turns to writing semi-automatic poetry. 'Minotauremachy' etching is printed by Lacourière in November.

1936: Meets photographer Dora Maar. With Maar's assistance, Picasso executes a series of around twenty photograms using the cliché-verre technique.

1937: Spanish government invites Picasso to create a mural for the Spanish Pavilion at the Paris World's Fair. After the bombing of Guernica on 26 April, Picasso completes around fifty studies on paper, before starting work on the final monumental composition, 'Guernica', in early May.

1938: Large collage of 'Femmes à leur toilette', originally intended as a cartoon for a tapestry design.

1939–1940: Outbreak of World War II. Picasso begins to make sketches of sheep's skulls.

1940–1941: Begins to paint in oil on newspaper, and creates a number of torn, creased and burnt paper cut-outs as art supplies run low in occupied Paris. Spends time in Royan, filling sketchbooks with images of women arranging their hair, inspired by Dora Maar.

1943: Meets aspiring artist Françoise Gilot in Paris in the spring of 1943 – the beginning of a ten-year relationship.

1946–1948: Produces 125 red-ink lithographs as illustrations for Pierre Reverdy's 'Le Chant des morts', as well as lithographic variations on Lucas Cranach's 'David and Bathsheba'.

1954–1955: In December, starts his set of variations on Eugène Delacroix's 'Les Femmes d'Alger dans leur appartement', as well as his first drawings on the subject of Edouard Manet's 'Le Déjeuner sur l'herbe'.

Filming of Henri-Georges Clouzot's 'Le Mystère Picasso' takes place in the Victorine Studios, Nice.

1959: In August, at Vauvenargues, starts work on his variations of Manet's 'Le Déjeuner sur l'herbe' – completed sporadically between August 1959 and December 1961, across three studios.

1961: Marries Jacqueline Roque at Vallauris after a seven-year relationship, and settles in Mougins. Over the next few years produces hundreds of works in her image, including paintings, drawings, paper sculptures, ceramics, prints and etchings.

1963: Increasing interest in printmaking and the beginning of a close collaboration with the Crommelynck brothers, Aldo and Piero.

1968: 347 etchings are produced by Picasso and printed by the Crommelyncks between March and October, covering circuses, bullfights, the theatre and humorous erotic scenes. Sixty-six of these are later incorporated into a new, French translation of Fernando de Rojas's 'La Celestina' (1499), a major work of Spanish literature.

1972–1973: Series of haunting self-portrait drawings in which the head takes on the appearance of a death mask. The following year, on 8 April 1973, Picasso dies in Mougins at the age of 91.

1979: Picasso's estate is divided among his family.

The French government accepts a donation of 229 paintings; 149 sculptures; 85 ceramics; 1496 drawings, collages and pastels; 33 notebooks; 1622 prints and 35 illustrated books, forming the basis for the collection of the Musée national Picasso-Paris.

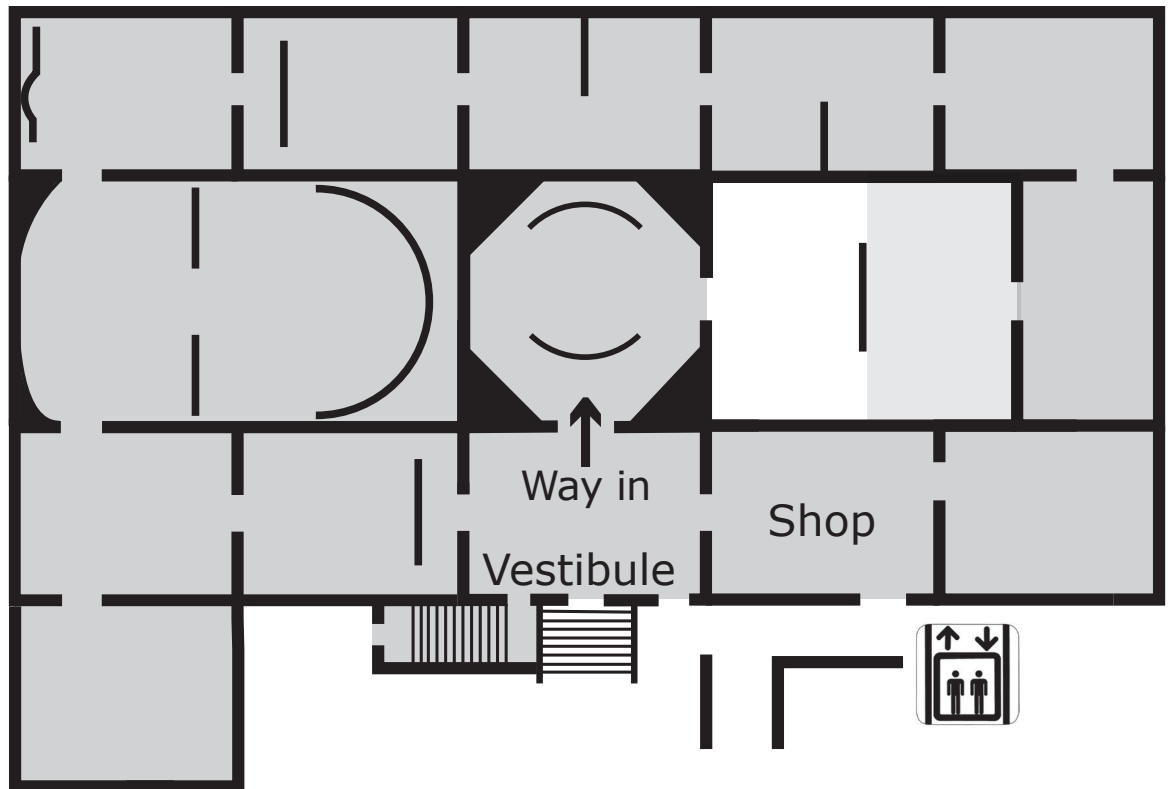
Michel Sima (1912–1987)

**Pablo Picasso drawing in Antibes
1946**

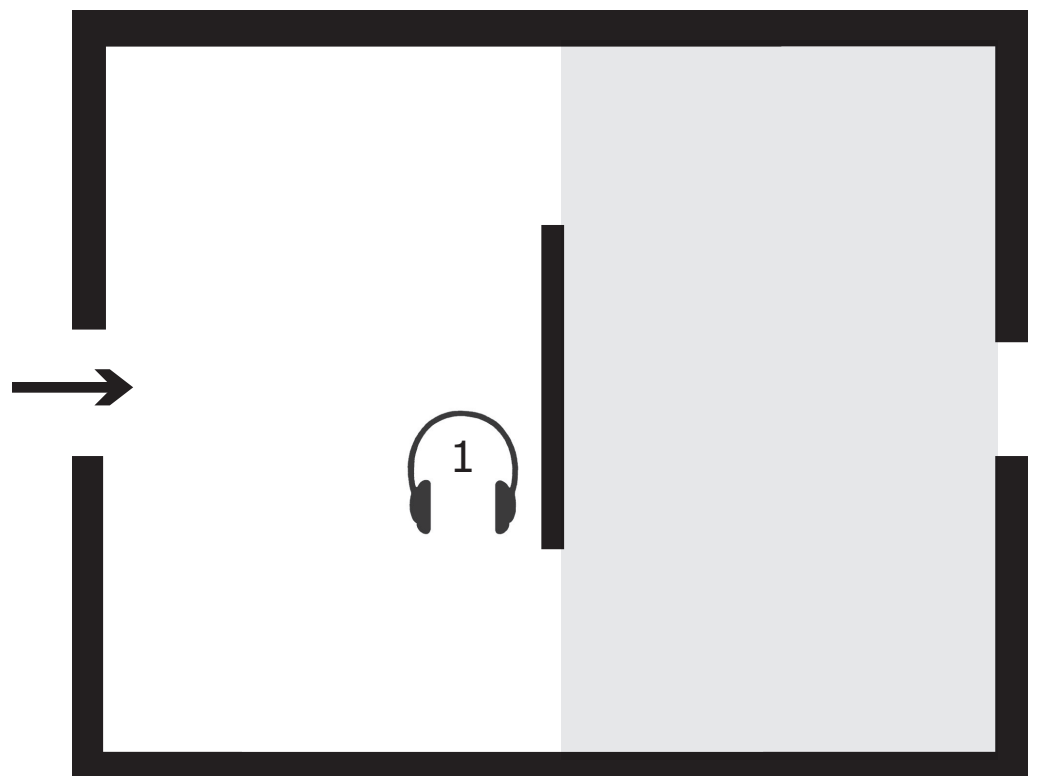
Black-and-white photograph

Photo © Michel Sima / Bridgeman Images

© Succession Picasso / DACS 2019



You are in Early Years
and Blue Period



Audio tour



Main commentary



Descriptive
commentary



La Vie (Life)

Early Years and Blue Period: 1890–1904

Picasso claimed he could draw before he could speak.

His artist father considered him a prodigy, and at the age of eleven he entered the School of Fine Arts in La Coruña, where his father taught.

The academic studies of classical casts that he did at this time are remarkably assured. But more important are the spontaneous and personal drawings in pencil, ink, pastel and chalk that demonstrate his insatiable quest for experimenting with all kinds of techniques on paper.

Picasso moved to Barcelona in 1894 at the age of fourteen.

Four years later he joined the circle of modernista artists and poets who gathered at the Els Quatre Gats tavern. In 1900 he travelled to Paris for the first time, where he discovered a range of influential artists, especially Paul Gauguin, Vincent van Gogh and Henri de Toulouse-Lautrec.

In 1901, Picasso was profoundly affected by the suicide of his close friend Carles Casagemas, which led to the development of his Blue Period.

Blue expressed the melancholy of his subjects, the poverty and loneliness of people struggling to survive on the margins of society.

The Blue Period culminated in Picasso's celebrated canvas 'La Vie' ('Life') of 1903, an enigmatic symbolist allegory.

Picasso settled in Paris in the spring of 1904. In that year he made his first etching, 'The Frugal Meal', which already displays an astonishing facility for a technique that he would pursue until the end of his long career.

List of works

Study for 'Evocation'

Paris, spring–summer 1901

Conté crayon on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP442

Study for 'Evocation'

Paris, December 1902

Conté crayon on wove paper

These studies are for Picasso's painting 'Evocation', which depicts the burial of close friend and fellow artist Carles Casagemas, who committed suicide in February 1901.

One of the drawings is suggestive of the entombment of Christ.

Picasso later said that it was thinking about Casagemas, who features in the 1903 painting *La Vie (Life)*, that made him begin painting in blue.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP454 (r)



Evocation

1901

Oil on canvas,
150.5 x 90.5 cm

Musée d'Art Moderne de la
Ville de Paris, AMVP1133

Photo © RMN-Grand Palais
/ Agence Bulloz

© Succession Picasso /
DACS 2019

Seated Woman with Shawl

Barcelona, 1899–1900

Charcoal and pastel on paper, subsequently varnished

Museu Picasso, Barcelona

Given by the Barcelona City Council, 1963. MPB 4.264

Woman with Lock of Hair

Barcelona, 1903

Watercolour on paper

Museu Picasso, Barcelona

Given by the Barcelona City Council, 1963. MPB 4.268

Portrait of Manuel Hugué, known as 'Manolo'

Paris, 1904

Watercolour, wash, pen and ink on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP482

Bust of a Woman

23 May 1903

Pen and ink on paper

Collection de Bueil & Ract-Madoux, Paris

The Frugal Meal

Paris, September 1904

Etching and scraper, second state. Proof on Arches laid paper, printed by Eugène Delâtre

This poignant depiction of melancholy and misery marks Picasso's astonishing etching debut. Catalan artist Ricard Canals introduced Picasso to the technique, which would become a lifelong passion.

Too poor to afford a new copper plate, Picasso scraped down one previously used by another artist, leaving tufts of grass from the earlier landscape still visible behind the figures in Picasso's reworking of the plate.

He entrusted the printing of the plate to master printmaker Eugène Delâtre.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1889

La Vie (Life)



Barcelona, 1903

Oil on canvas

The Cleveland Museum of Art

Gift of the Hanna Fund. 1945.24

Study for 'The Embrace'

Barcelona, early 1903

Pencil on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP474

Study for 'La Vie'

Barcelona, 1903

Conté crayon on paper

Museu Picasso, Barcelona

Gift of Pablo Picasso, 1970. MPB 110.508

Study for 'La Vie'

Barcelona, spring 1903

Pen and ink on wove paper

These studies for 'La Vie' ('Life') reveal that Picasso originally intended to depict himself standing in his studio between a nude woman, a canvas on an easel, and a bearded man.

He altered the figures in the final painting multiple times, changing the identity of the artist from himself to Carles Casagemas, a close friend who had committed suicide two years earlier.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP473

Self-portrait

Paris, late 1901

Oil on canvas

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP4

The Woman in the Blue Hat (Jane Avril)

c. 1901

Pastel and charcoal on paper

The subject of this sympathetic portrait, the Parisian cabaret dancer, Jane Avril, was made famous by the many posters of her by Henri de Toulouse-Lautrec.

In this stylish drawing heightened with pastel, Picasso reveals his admiration for Toulouse-Lautrec by emulating his expressive line.

Private collection, USA

Portrait of Josefa Sabastia Membrado Horta de Ebro

November 1898

Conté crayon on Canson wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP415 (r)

Studies: Head of Christ; Seated Old Woman; Profile of a Woman; Hand Holding a Brush

Málaga, early 1901

Notebook page: pen, ink and pencil on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP428

The Artist Drawing and Studies of Hands

1897–1899

Conté crayon on wove watercolour paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP410 (r)

Academic Study of a Plaster Cast after the Antique

La Coruña, 1893–1894

Charcoal and chalk on Canson wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP405

Dove

Málaga, c. 1890

Cut-out paper

Museu Picasso, Barcelona

Gift of Pablo Picasso, 1970. MPB 110.239

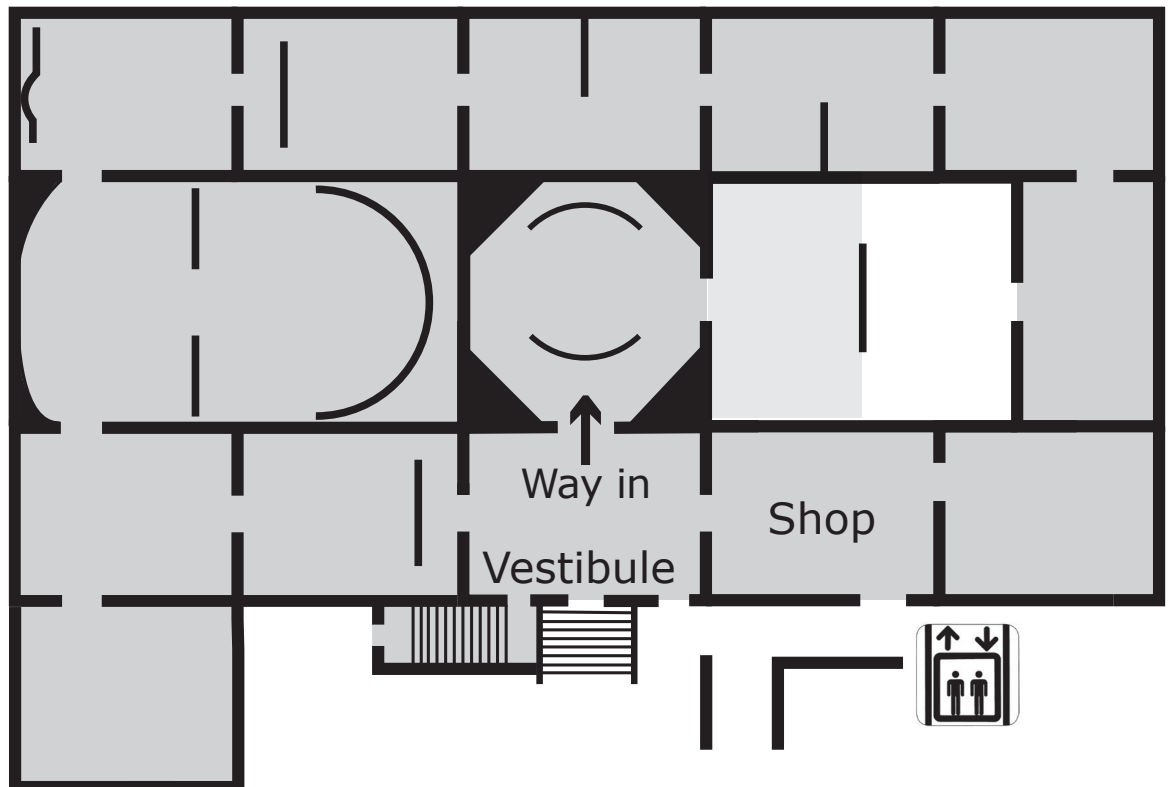
Dog

Málaga, c. 1890

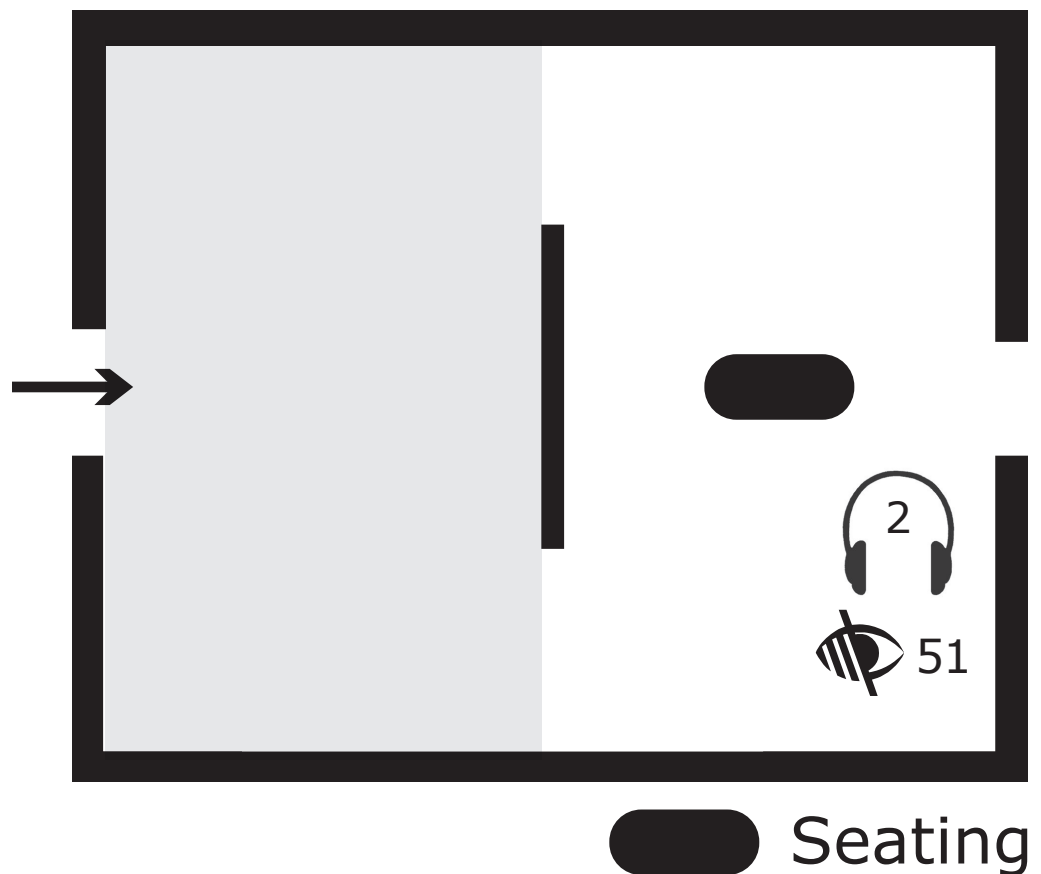
Cut-out paper

Museu Picasso, Barcelona

Gift of Pablo Picasso, 1970. MPB 110.239R



You are in Rose Period



Audio tour



Main commentary



Descriptive
commentary



51 The Two Brothers

Rose Period: 1904–1906

In the spring of 1904 Picasso left Barcelona and returned to Paris.

Leaving behind the pathos of the Blue Period, he found a new direction in itinerant circus performers known as **saltimbanques**.

Picasso loved the circus and regularly mingled with the clowns and other performers at the Cirque Medrano in Montmartre.

Harlequins, acrobats, dancers, clowns and bareback riders fill his drawings, gouaches and his first significant series of etchings and drypoints, the 'Saltimbanques Suite' (1904–1905).

Tinged with a poignant melancholy, Picasso's works from this period convey his sympathy for the precarious existences of these circus performers.

Towards the end of 1905, Picasso changed direction again and introduced a new classicism into his work.

Jean-Auguste-Dominique Ingres's 'The Turkish Bath' (1862) and its related drawings shown at the Salon d'Automne of 1905 were a principal inspiration, as was his intense study of antiquities in the Louvre during the winter of 1905–1906.

In May 1906 Picasso took his companion Fernande Olivier to spend the summer at Gósol, a remote village in the Spanish Pyrenees which provided the conditions for a remarkable outpouring of new ideas.

Picasso's focus at Gósol was the nude. Working in gouache and watercolour, he set his figures against backgrounds of powdery rose pink and terracotta, colours and textures that evoke the frescoes of antiquity.

The stylisation of the faces reflects the pre-classical Iberian sculpture that Picasso had explored in the Louvre and anticipates his growing interest in non-Western art that was to have such an impact on 'Les Femmes d'Alger' in 1906–1907.

List of works

Landscape [Gósol]

c. 1906

Gouache and pencil on laid paper

In June 1906, Picasso and his companion Fernande Olivier arrived in the remote village of Gósol. The warm, ochre colours in this gouache evoke the harsh, sun-drenched landscape. Away from the Paris art scene, Picasso was highly productive and pushed his art in new directions. The houses here are rendered as simple cubes, anticipating the beginning of his Cubist style in the landscapes of 1909.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP489

Boy with Cattle

Gósol, 1906

Gouache on paper

Columbus Museum of Art, Ohio

Gift of Ferdinand Howald. 1931.084

Reclining Nude (Fernande)

Gósol, 1906

Watercolour and gouache with pencil and possibly charcoal on laid paper

The Cleveland Museum of Art

Gift of Mr and Mrs Michael Straight. 1954.865

The Harem [Paris or Gósol]

Spring–summer 1906

Oil and pencil on canvas

Picasso painted this lyrical composition in Gósol, high in the Spanish Pyrenees. The central figure is based on sketches of his lover, Fernande Olivier, combing her hair and bathing.

During this period, Picasso experimented with unusual media and techniques, here seen in the application of extremely thin veils of colour. Upon returning to Paris that autumn, he began work on 'Les Demoiselles d'Avignon', also depicting a group of nude women in an interior.

The Cleveland Museum of Art

Bequest of Leonard C. Hanna, Jr. 1958.45

Sketchbook study for 'The Harem'

Gósol, summer 1906

Pencil, ink and gouache on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1857 (64r)

The Jester

Paris, 1905

Bronze

Between 1904 and 1906, perhaps buoyed by his new relationship with Olivier, Picasso moved away from tragic themes of suicide and street beggars to concentrate on scenes of travelling acrobats and circus performers.

The fou ("fool"), a descendent of the medieval court jester, was a comic figure in these shows. Picasso seems to have identified with this character, who used witty remarks to comment on the absurdities of life.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP231

At the Circus

Paris, spring 1906

Drypoint. Proof on Arches laid paper, printed by Eugène Delâtre

From 1904 to 1906, Picasso made many drawings and etchings of **saltimbanques**, or travelling circus performers.

'At the Circus' and 'Salomé' are remarkable for their grace and the finesse of the drypoint line, while the richly inked 'Saltimbanques Suite' ('The Poor') exudes a dark, poetic melancholy. The sculpture of a jester nearby was cast from a clay model based on the features of his friend, the poet Max Jacob, begun after an evening at the circus.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1898

The Saltimbanques

Paris, spring–summer 1905

Drypoint, second state. Proof on Arches laid paper,
printed by Eugène Delâtre

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1896

Group of Saltimbanques

Paris, 1905

Pen, ink and gouache wash with charcoal on wove
paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP503

Buffoon and Acrobats

Paris, 1905

Pen, ink and gouache on laid paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP504

Saltimbanques Suite (The Poor)

Paris, early 1905

Etching on Japan paper

The Cleveland Museum of Art

Dudley P. Allen Fund. 1929.890

Head of Madeleine

Paris, January 1905

Etching on Van Gelder paper

The Cleveland Museum of Art

Dudley P. Allen Fund. 1929.889

The Lovers

Paris, August 1904

Watercolour, pen, ink and charcoal on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP483

Head of a Woman, in Profile

Paris, February 1905

Drypoint. Proof on Arches laid paper, printed by Eugène Delâtre

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1894

Salomé

Paris, summer–autumn 1905

Drypoint, third state. Proof on Arches laid paper, printed by Eugène Delâtre

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1903

The Two Brothers

Gósol, summer 1906

Gouache on cardboard

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP7



Three Nudes

Gósol, summer 1906

Gouache, ink, watercolour and charcoal on laid paper

Drawn on a sheet of Ingres laid paper that Picasso brought with him from Paris, this watercolour offers insights into Picasso's working methods and the compositional development of related projects, including 'The Harem'.

Written inscriptions referencing "landscapes of fruits and flowers" demonstrate Picasso's evolving practice and radical disregard for traditional norms of "finish".

Lent by The Metropolitan Museum of Art, Leonard A. Lauder

Cubist Collection

Gift of Leonard A. Lauder, 2016 (2016.237.10)



Large
Print

Picasso and Paper

Les Demoiselles d'Avignon

Do not remove from gallery

Audio tour



Main commentary

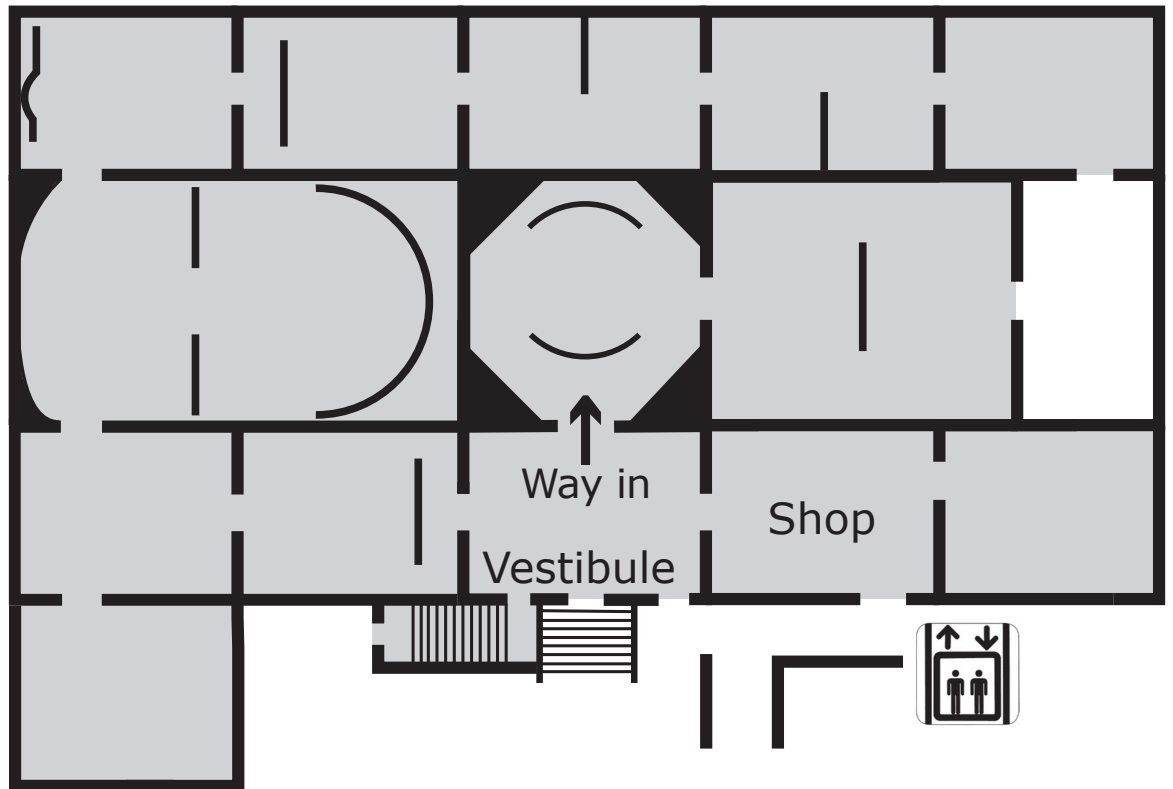


Descriptive commentary

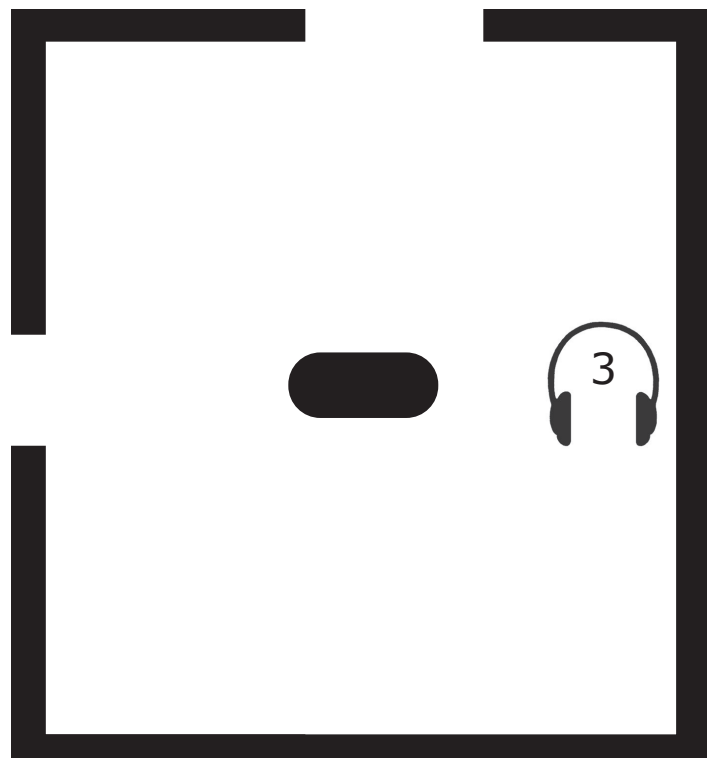


Nude with Raised Arms

Study for Nude with Drapery



You are in Les
Demoiselles d'Avignon



 Seating

Picasso and Paper

Main Galleries:

25 January – 13 April 2020

Contents

Page 4

Les Demoiselles d'Avignon

Page 6

List of works

This exhibition has been made possible as a result of the Government Indemnity Scheme. The Royal Academy of Arts would like to thank HM Government for providing indemnity and the Department for Digital, Culture, Media and Sport and Arts Council England for arranging the indemnity.

 Department for Digital, Culture, Media & Sport

All works are by Pablo Picasso (1881-1973) unless otherwise stated.

For conservation reasons, light levels in the galleries are kept low.

Lead supporter



Supported by



Supported by The Magic Trust

Les Demoiselles d'Avignon: 1906–1907

In the autumn of 1906 Picasso began filling his sketchbooks with studies for 'Les Demoiselles d'Avignon' ('The Young Women of Avignon'), one of the most revolutionary paintings in the history of art.

The painting's genesis and Picasso's evolving ideas for the composition – originally depicting a sailor and a medical student in a brothel – can be followed in the studies he produced until the spring of 1907.

Influenced partly by ancient Iberian and African sculpture, he explored radically new methods of flattening, splintering and reducing forms to abstract, geometric shapes.

Even more striking was his abandonment of Western perspective in favour of a new type of tightly compressed space, in which intersecting forms remain wedded to the picture plane rather than fading into recessional depth.

Picasso continued to develop these ideas over the course of several years, producing an array of closely related works and parallel studies that contain the seeds of Cubism. During this period he progressively eliminated narrative in favour of what he described as a “savage” new language of pictorial violence.

When he finally showed ‘Les Demoiselles d’Avignon’ to fellow artists, many reacted with horror and condemnation. Henri Matisse was appalled; another artist compared it to drinking gasoline.

Despite his initial reaction, Georges Braque was intrigued enough to begin exploring its formal innovations and soon joined Picasso in the invention of Cubism.

List of works

Study for 'Nude with Drapery': Reclining Nude

Paris, 1907

Pastel on laid paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP547

Study for 'Standing Nude'

Paris, early 1908

Gouache over pencil on laid paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP568

Female Nude with Arms Raised

Paris, spring 1908

Gouache over pencil on half of a sheet of wove paper, re-attached to MP2014-1-1 (r) in 2014

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP575 (r)

Head of a Woman

Spring–summer 1908

Gouache, ink and charcoal on half of a sheet of wove paper, re-attached to MP575 (r) in 2014

Musée national Picasso-Paris

Gift of Maya Widmaier Picasso, 2014. MP2014-1-1 (r)

Standing Nude in Profile

Paris, spring 1908

Gouache and pastel on laid paper

The totemic forms of this highly stylised figure reflect the increasing influence of African sculpture on Picasso's work. He was known to collect African and Oceanic sculptures and display them in his studio, as can be seen in the photograph nearby.

The blocky, sculptural forms and rhythmic hatching patterns show Picasso's experimentation with non-Western stylistic conventions, a practice he continued to pursue after the completion of *Les Femmes d'Alger* (O.J. 1965).

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP546

Frank Gelett Burgess (1866–1951)

Picasso in the studio at the
Bateau-Lavoir in 1908
1910

Photograph

Musée national Picasso-Paris, ARCREC1910

Photo © RMN-Grand Palais (Musée national Picasso-Paris) / Madeleine Coursaget. © Droits réservés /
© Succession Picasso / DACS 2019

Reproduction of 'Les Demoiselles d'Avignon' Paris

June-July 1907

Oil on canvas, 243.9 x 233.7cm

Museum of Modern Art (MoMA), New York. Acquired through the Lillie P. Bliss Bequest (by exchange). Acc. No: 333.1939. © 2019. Digital image, the Museum of Modern Art, New York / Scala, Florence. © Succession Picasso / DACS 2019



Nude with Raised Arms (Study for 'Les Demoiselles d'Avignon')

Paris, spring 1907

Charcoal, gouache and chalk on wove paper, pasted onto canvas

This large drawing demonstrates Picasso's ability to strip the human figure down to essentials of volume and mass. Deploying bold strokes of charcoal and gouache upon broad expanses of untouched paper, he distilled the forms to geometric essentials.

The figure seems to be related to the forward-facing nude with raised arms in the centre of *Les Demoiselles d'Avignon*, here seen from a different viewpoint and rendered in an even more abstract, hieratic stance.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP12

Seated Nude (Study for 'Les Demoiselles d'Avignon')

Paris, winter 1906–07

Oil on canvas

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP10

Bust of Woman

Paris, spring 1907

Gouache, charcoal, chalk and oil on laid paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP542 (r)

Nude Woman Drawing a Curtain (Study for 'Les Demoiselles d'Avignon')

Paris, May–June 1907

Charcoal on laid paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP541

Study for 'Friendship'

Paris, winter 1907–1908

Gouache over charcoal on laid paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP559

Bust of Woman or Sailor (Study for 'Les Demoiselles d'Avignon')

Paris, spring 1907

Oil on cardboard

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP15

Showcase

Sketchbook studies for 'Les Demoiselles d'Avignon'

Paris, March–July 1907

Pencil on Ingres paper

These sketchbooks provide invaluable insight into the genesis of one of the most revolutionary paintings in the history of art. They reveal that Picasso originally intended to depict a sailor in the centre of a brothel surrounded by five prostitutes and a medical student on the left.

As the studies progress, the figures are transformed into rigid geometric forms, while the composition becomes organised into a series of flat, intersecting wedge shapes. The influence of African art becomes apparent in the later sketchbooks.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1861 (5v–6r)

Sketchbook study for 'Les Demoiselles d'Avignon'

Paris, May–June 1907

Pen and ink on laid paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1862 (6r)

Sketchbook study for 'Les Demoiselles d'Avignon'

Paris, May–early July 1907

Watercolour, pencil, pen and ink on laid paper

Musée national Picasso-Paris

Jacqueline Picasso Gift in Lieu, 1990. MP1990-95 (3r)

Five Nudes (Study for 'Les Demoiselles d'Avignon')

1907

Watercolour on wove paper

This is one of Picasso's final studies for 'Les Demoiselles d'Avignon'. The disposition of the five women is clearly established, though he has yet to transform the two faces on the right to mask-like shapes with African scarification patterns. A threatening wedge form now appears in the lower centre, and above it, a finger or phallic shape.

A **porrón**, a Spanish vessel for drinking wine directly from the spout, rests on the wedge, reinforcing the subject's sexual connotations.

Philadelphia Museum of Art: A. E. Gallatin Collection, 1952



Large
Print

Picasso and Paper

Cubism

Do not remove from gallery

Audio tour



Main commentary



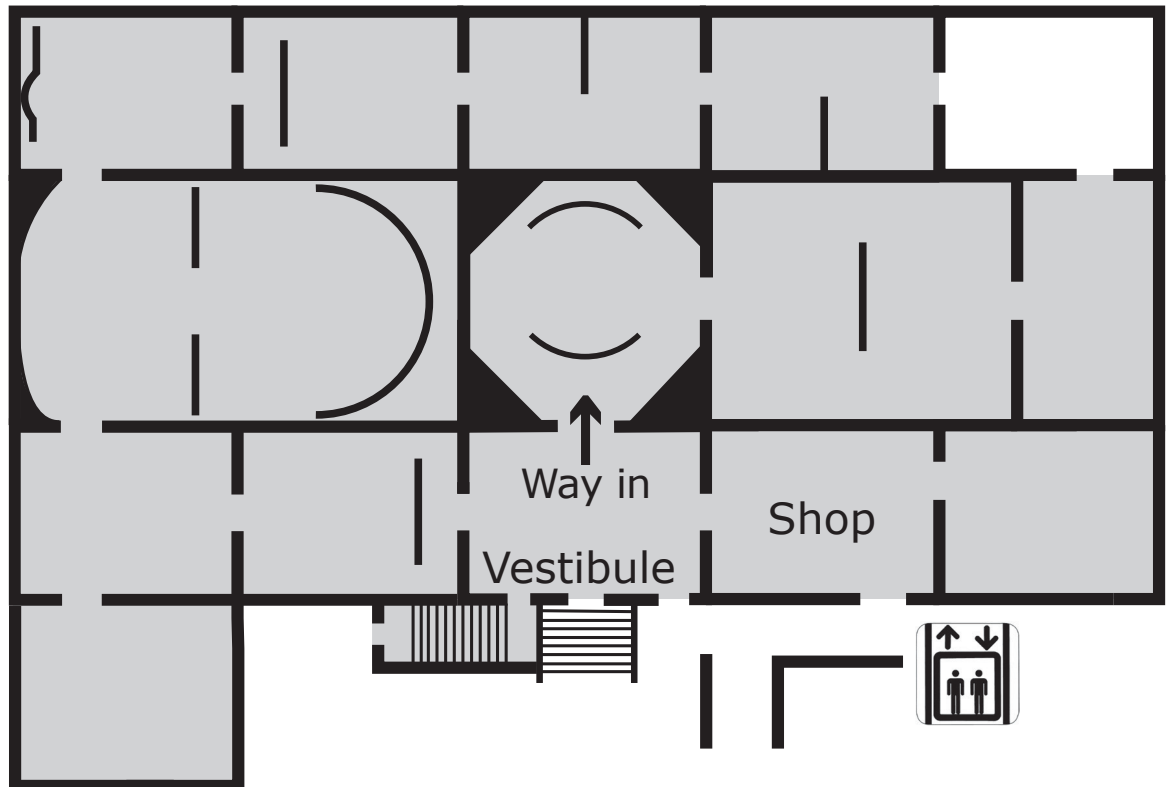
Descriptive commentary



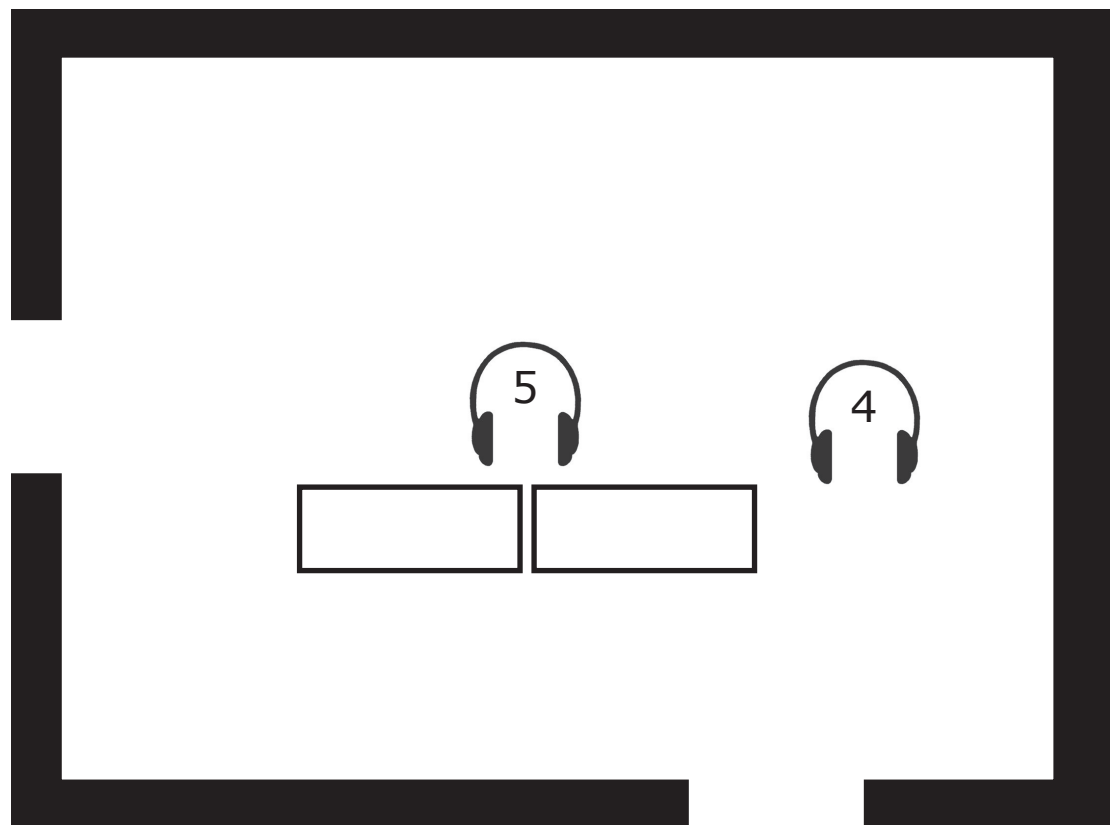
Study for Young Girl, Feather 1914



Paper Cut-outs c. 1914



You are in Cubism



 Central display

Picasso and Paper

Main Galleries:

25 January – 13 April 2020

Contents

Page 4

Cubism

Page 8

List of works

This exhibition has been made possible as a result of the Government Indemnity Scheme. The Royal Academy of Arts would like to thank HM Government for providing indemnity and the Department for Digital, Culture, Media and Sport and Arts Council England for arranging the indemnity.

 Department for Digital, Culture, Media & Sport

All works are by Pablo Picasso (1881-1973) unless otherwise stated.

For conservation reasons, light levels in the galleries are kept low.

Lead supporter



Supported by



Supported by The Magic Trust

Cubism: 1908–1914

Paper played a crucial role in the origins and development of Cubism, a revolutionary method of constructing pictorial space.

Early signs of the new style, notable for combining multiple perspectives in a tightly condensed composition, appear in Picasso's sketches and drawings of 1908, the year art critic Louis Vauxcelles coined the term 'Cubism'.

The style continued to evolve through various stages, eventually forming an essential component of the **papiers collés** and constructed objects of 1912–1914.

A fascinating dialogue emerged in Picasso's works across different media during this period. His drawings and photographs of Horta de Ebro share the same concern for constructing compositions based on a system of tightly integrated, planar forms.

From 1909 to 1911, he produced a series of drawings that are closely related to his first Cubist sculpture, 'Head of a Woman' ('Fernande') of 1909, in which violently splintered forms allow penetrating planes of space to break down the mass of the head into geometric shapes and merge with the head.

Picasso's exploration of two radically new techniques – collage (an assemblage of different materials) and **papiers collés** (cut-and-pasted papers) – marked a turning point in the history of art.

His inventiveness is evident in the astonishing range of paper works he produced during this period, from **papiers collés** that incorporate decorative wallpapers, newspapers, and word fragments, to paper cut-outs representing playing cards, drinking glasses, a smoking pipe and fishing gear.

Papier collé and Collage

In 1912, Picasso and Braque, the co-inventors of Cubism, began using the techniques of **papier collé** (pasted paper) and collage (an assemblage of disparate materials).

Picasso's 'Still Life with Chair Caning' (spring 1912) – an oil painting with a piece of oilcloth simulating chair caning glued to the canvas, and a rope rather than a traditional frame around the oval stretcher – is considered the first collage in modern art.

By using pins and glue to attach newspaper, wallpaper and wrapping papers to drawings, he captures an aura of ephemeral fragility. Picasso had a keen interest in the simulation of newsprint, achieved by adding words and letters drawn in pencil and charcoal.

Over the next several years, he continued developing these techniques into ever more complex, elegant and poetic works of art.

Papier collé and collage ignited a revolution taken up by the Surrealists, among many others, that continues to resonate in the visual arts today.

List of works

Glass, Bottle of Wine, Packet of Tobacco, Newspaper

Paris, March 1914

Charcoal, pencil, coloured pencil, watercolour, and gouache on laid paper, wove wrapping paper, newspaper and tobacco packaging, cut and pasted onto laid Ingres paper

Musée national Picasso-Paris

Purchased in 1997. MP1997-1

Céret Landscape

Céret, spring–summer 1913

Laid papers and wallpapers pinned onto Ingres paper, with charcoal and chalk

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP374

Glass on a Pedestal Table

Céret, 1913

Wallpaper cut-outs, pasted and pinned to canvas, and oil

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP378

Bottle of Old Marc and Newspaper

Céret, spring–summer 1913

Wallpaper cut-outs pinned onto watermarked 'Ingres 1871' laid paper, with charcoal and chalk

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP373

Bottle on a Table

Paris, autumn–winter 1912

Laid paper pasted onto newsprint, with charcoal and ink

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP369

Head of Harlequin

Céret, 1913

Gouache on laid paper, cut and pasted onto handmade laid paper, watermarked 'Ingres 1860', with Conté crayon and charcoal

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP377

Violin

Paris, autumn 1912

Laid paper, wallpaper, newspaper, wove wrapping paper and glazed black wove paper, cut and pasted onto cardboard, with pencil and charcoal

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP367

Guitar

[Céret] Spring 1913

Cut and pasted laid papers, paper-covered wire, Ingres paper, wallpaper, newspaper, cardboard, with charcoal and pencil

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP372

Violin

Paris, autumn–winter 1912

Cut paper, pasted inside a folded sheet of antique laid paper with the watermark 'L'Ecolier C.F.', with pencil

Picasso's witty experimentation with paper is evident in this **papier collé**, a rare work in which the design is visible only when lit from behind.

To achieve this effect, he sandwiched a paper cut-out in the shape of a violin between two blank sheets of paper. The violin thus functions as a sort of watermark, as found in writing or drawing paper – invisible unless illuminated.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP370

Guitar

Paris, December 1912

Cut-out cardboard, pasted paper, canvas, string, oil and pencil

Cut-and-pasted papers were crucial to the evolution of Cubism.

Picasso's manipulation of paper opened the path to experimentation with other materials previously considered outside the realm of fine art, and sparked a radical shift in the physical construction of artworks that was just as important as the newly invented visual language of Cubism.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP244

Seated Figure

1910–1911

Pen, ink and pencil, on the back of a prospectus for the Saint-Matrel by Max Jacob

Picasso made a series of etchings for Max Jacob's novels Saint Matrel (1911) and The Siege of Jerusalem (1914). Both centre on Victor Matrel, a Metro worker who experiences a religious transformation, becomes a monk and attains sainthood through divine grace.

The story mirrors Jacob's own conversion from Judaism to Catholicism after experiencing a vision of Christ. The abstract, Cubist style of Picasso's illustrations perfectly complements the mysticism of Jacob's text.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP647

Pablo Picasso and Max Jacob (1876–1944)

Le Siège de Jérusalem (The Siege of Jerusalem)

Paris, 1914

Illustration of etching *Femme assise* in a bound copy on Hollande Van Gelder laid paper, published by Daniel-Henry Kahnweiler

Musée national Picasso-Paris

Purchased at auction in 1992. MP1992-9

Guitarist

Summer–autumn 1912

Pen, ink and Conté crayon on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP680

Man with a Guitar

Paris, autumn 1911

Oil on canvas

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP34

Houses and Palm Trees

Barcelona, April–May 1909

Pen and ink on laid paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP637

Study for 'Carnival at the Bistro'

Paris, late 1908

Gouache over pencil on laid paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP623

Head of a Man

Winter 1910–1911

Charcoal and pencil on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP643

Head of a Woman (Fernande)

Paris, autumn 1909

Bronze

Picasso's companion Fernande Olivier was the inspiration for his first Cubist sculpture.

Rather than capturing a likeness, he analyses the form of the head in faceted planes, simultaneously fusing different viewpoints. His study of ancient Iberian and African art guided him as he developed the geometric language of Cubism.

Picasso explored the structure of Fernande's head in several related drawings, two of which are on view nearby.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP243

Study for 'Head of a Woman (Fernande)'

Horta de Ebro, summer 1909

Conté crayon and charcoal on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP641

Study for 'Head of a Woman (Fernande)'

Horta de Ebro, summer 1909

Conté crayon and charcoal on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP642

Pablo Picasso **(attributed to)**

Portrait of Fernande Olivier in the
Studio of Sculptor Ignacio Pinazo
Martínez at the Bateau-Lavoir
Paris, c. 1908

Gelatin silver print

Musée national Picasso-Paris

MPPH2799

View of Horta de Ebro

Spain, summer 1909

Undated gelatin silver print

Musée national Picasso-Paris

Gift of Picasso Estate, 1992. APPH2804

Study for 'Portrait of a Girl': Lightbulbs

Avignon, 1914

a. Oil on cut tracing paper; b. Gouache and oil on cut wove paper; c. Pencil on both sides of cut and pasted paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP397

Ace of Clubs

c. 1914

Oil on cut packing paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP393

Fishing Float

c. 1914

Pencil on cut paper

Musée national Picasso-Paris

Gift of Paloma Lopez-Picasso. MP1983-6

Glass

c. 1914

Pastel and oil on cut paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP391

Pear with Leaf

c. 1914

Oil and pencil on cut paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP394

Cuttlefish

c. 1914

Pencil on cut laid paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP390

Parts of a Guitar

c. 1914

a. Oil on cut paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP389 a

Parts of a Guitar

c. 1914

b1. Oil on cut laid paper; b2. Oil on cut laid paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP389 b1 and b2

Parts of a Guitar

c. 1914

c. Oil on wove packing paper; d. Pencil on wove paper; e. Charcoal on pastel paper; f. Charcoal, oil and coloured pencil on cut wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP389 c to f

Study for 'Portrait of a Girl': Feather

Avignon, 1914

Gouache on cut paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP396

Three glasses

Avignon, 1914

Oil and pencil on Kraft wove packing paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP387

Glass and Biscuits

Avignon, 1914

Oil, pencil and chalk on wove paper cut-outs

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP388

Pipe

c. 1912

Pencil and gouache on cut laid paper

Musée national Picasso-Paris

Gift of Marina Ruiz-Picasso. MP1982-162

Ace of Clubs

c. 1914

Oil on cut packing paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP393

Playing Card: Ace of Club

c. 1914

Oil, varnish and pencil on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP392

Ace of Clubs, Glass, Part of a Guitar

c. 1914

Oil, pencil or Conté crayon, chalk and varnish on wove paper and cut and pinned Kraft paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP395



Large
Print

Picasso and Paper

‘Parade’ and Neo-Classicism

Do not remove from gallery

Audio tour



Main commentary



Descriptive commentary



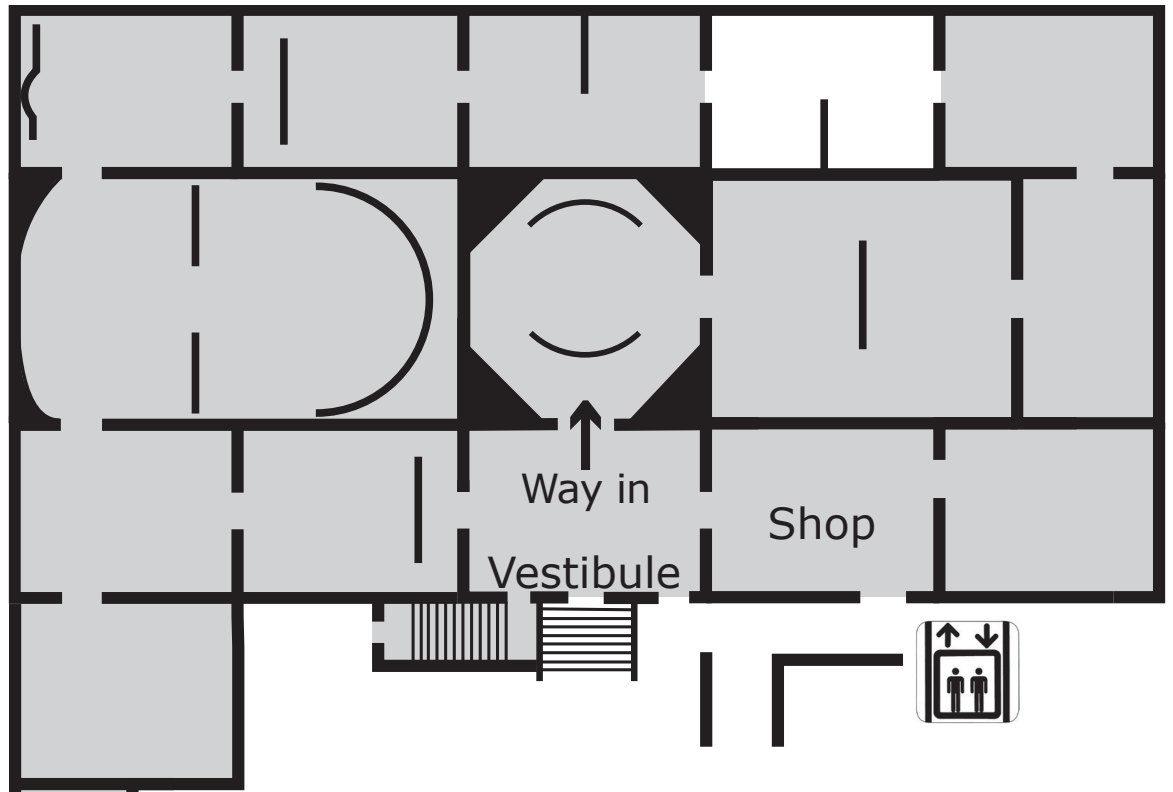
52 The American Manager costume
in 'Parade'



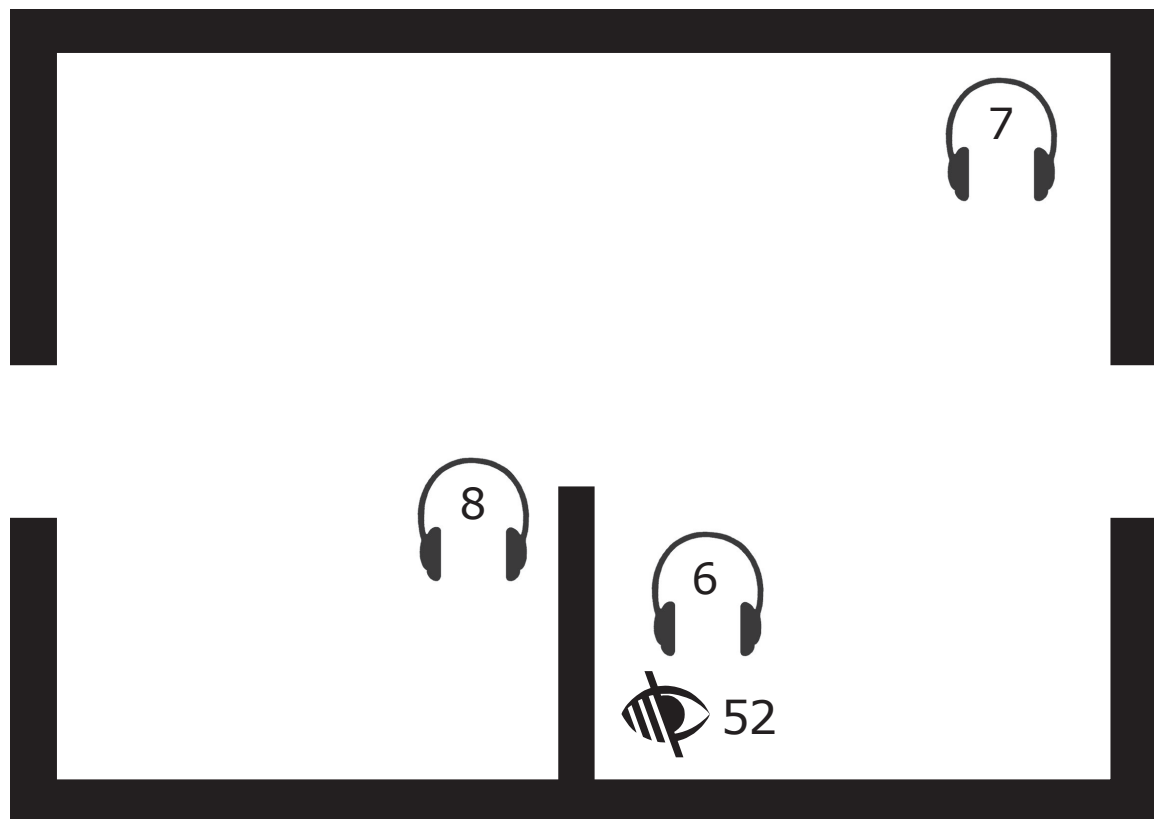
Self-portrait, 1918



Girl in hat, autumn 1921



You are in 'Parade'
and Neo-Classicism



Picasso and Paper

Main Galleries:

25 January – 13 April 2020

Contents

Page 4

'Parade' and NeoClassicism

Page 7

List of works

This exhibition has been made possible as a result of the Government Indemnity Scheme. The Royal Academy of Arts would like to thank HM Government for providing indemnity and the Department for Digital, Culture, Media and Sport and Arts Council England for arranging the indemnity.

 Department for Digital, Culture, Media & Sport

All works are by Pablo Picasso (1881-1973) unless otherwise stated.

For conservation reasons, light levels in the galleries are kept low.

Lead supporter



Supported by



Supported by The Magic Trust

'Parade' and Neo-Classicism: 1917–1924

The poet Jean Cocteau invited Picasso to design the sets and costumes for 'Parade', a one-act ballet for Sergei Diaghilev's Ballets Russes, with music by Erik Satie and choreography by Léonide Massine.

Picasso worked on the production from February to April 1917 in Rome, where the company was temporarily based during the First World War. In Cocteau's story, a group of travelling performers stage a "parade" or side-show to attract passers-by.

Cocteau devised a revolutionary multimedia spectacle that incorporated such popular entertainments as the commedia dell'arte, ragtime music, the circus, music hall and cinema.

Picasso's designs for the safety curtain and some of the costumes – the Little American Girl and the Acrobat – were decoratively realistic, while the American Manager was clad in a cardboard Cubistic skyscraper, a motif repeated in the rickety backdrop.

Between 1914 and 1924, Picasso moved back and forth between late decorative Cubism and a realistic linear style that reflected his admiration for Ingres.

This is especially evident in his portrait drawings of 1917–1918, executed with great economy of line which left much of the paper blank.

His first-hand exposure to classical antiquities in Rome and Naples in 1917 led him to develop his own powerful interpretation of classicism. In a range of media, pencil, red chalk or pastel, he exaggerated the forms of figures to achieve gravitas and monumentality.

The Ballet 'Parade'

'Parade' was a highly original musical spectacle that combined "high" and "low" – fusing traditional notions of ballet with an avant-garde vision of modernity. Erik Satie's fifteen-minute musical score included typewriters, horns and engines, evoking the cacophony and chaos of modern urban life.

Picasso introduced daring visual elements whilst retaining some conventional details evoking earlier circuses in his stage curtain design. His Cubist sets and costumes for the American and French Managers of the travelling troupe of players, as well as the score, provoked a **succès de scandale** at the opening night at the Théâtre du Châtelet, Paris on 18 May 1917.

An excerpt from a filmed reconstruction of the original ballet can be seen nearby, performed by the Europa Danse company in 2008 and based on Picasso's original designs.

List of works

Studies for the Ballet 'Parade': Stage Curtain

Paris and Rome, 1916–1917

Pencil and watercolour on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1557

Study for the Ballet 'Parade': Set Design

Paris and Rome, 1916–1917

Pencil on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1560

Study for the Ballet 'Parade': Acrobat Costume

Paris and Rome, 1916–1917

Watercolour and pencil on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1573

Studies for the Ballet 'Parade': Stage Curtain

Paris and Rome, 1916–1917

Gouache and pencil on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1558

Study for the Ballet 'Parade': Set Design

Paris and Rome, 1916–1917

Gouache and pencil on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1561

Costume for 'The American Manager' in the 1917 Ballet 'Parade'



52



6

1979 (reconstruction)

Mixed media

Opéra national de Paris

Excerpt from a 2008 production of Jean Cocteau's 'Parade' (1917)

Duration: 3:12

Original choreography by Léonide Massine. Recreated by Susanna Della Pietra, supervised by Lorca Massine for Europa Danse (dir. Jean-Albert Cartier).

Video production

Maison de la Danse, dir. Charles Picq, 2008.

© Succession Picasso / DACS 2019

Studies for the Ballet 'Parade': Set Design and Manager Costumes

Paris and Rome, 1916–1917

Pencil on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1602

Study for the Ballet 'Parade': Make-up of the Chinese Conjuror

Paris and Rome, 1916–1917

Pencil and watercolour on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1576

Studies for the Ballet 'Parade': Manager on Horseback and a Still-life

Paris and Rome, 1916–1917

Leaf from a sketchbook: pencil on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1583

Letter from Picasso to Guillaume Apollinaire

16 November 1916

Gouache, pastel and ink on paper

Musée national Picasso-Paris

Acquisition. MP1990-2 (48)

Ink drawing on hotel- headed paper depicting Olga and Picasso in Naples

20 April 1917

Musée national Picasso-Paris

Gift of Picasso Estate, 1992. 515AP/B/2/4

Head of a Woman

1921

Pastel on paper

Most likely made during his productive three months in Fontainebleau, this drawing demonstrates Picasso's outstanding mastery of pastel, particularly in the deft blending of multiple layers and the variety of strokes employed.

Light touches of white illuminate the forehead, nose and the area around the eyes. Deeper terracotta tones in the left side of the face and the neck glow against the blue background. Lines scratched into dark brown pastel suggest the hair waving back from the face.

Fondation Beyeler, Riehen/Basel, Beyeler Collection

Girl in a Hat with Her Hands Clasped



[Paris] Autumn 1921

Pastel and charcoal on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP945

Study for 'Three Women at the Fountain': Bust of the Central Figure

Fontainebleau, summer 1921

Red chalk and charcoal on wove paper

These are among the many studies that Picasso made for 'Three Women at the Fountain', a monumental painting and a drawing in red chalk on canvas, both of which are suffused with the timeless gravitas of his neoclassical mode.

Even in these details, the fullness and strength with which he endows the forms is remarkable, as is his skill in modelling and shading in charcoal and red chalk.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP964

Study for 'Three Women at the Fountain': Left Hand of the Figure on the Right

Fontainebleau, summer 1921

Red chalk and charcoal on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP967

The Spring

Fontainebleau, summer 1921

Grease crayon on canvas

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP75

Study for 'Family at the Seaside'

Dinard, summer 1922

Pencil on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP963

Sketchbook study: Head of a Woman

[Paris] 1922

Charcoal on Ingres paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1868 (12r)

The Village Dance

[Paris] c. 1922

Pastel and oil on canvas

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP73

The Artist's Salon on Rue La Boétie: Jean Cocteau, Olga Khokhlova, Erik Satie and Clive Bell

Paris, 21 November 1919

Pencil on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP869

Portrait of Auguste Renoir, after a photograph

Paris, 1919–1920

Pencil and charcoal on Whatman wove paper

This poignant portrait of Renoir in the year of his death, aged 78, shows his hands crippled with arthritis.

Although based on a photograph, Picasso's simple line drawing endows his subject with an immediate, living presence. In 1919 Picasso developed a great interest in Renoir's work and began to collect his paintings.

Musée national Picasso-Paris

Gift of Picasso Estate, 1992. APPH2764

Photo©RMN-Grand Palais

Musée national Picasso-Paris / image RMN-GP



Ambroise Vollard (1868–1939)

Portrait of Pierre-Auguste Renoir, in his studio in Vence, 1913

Vintage silver gelatin print, 29 x 23.5 cm

Musée national Picasso-Paris

Gift of Picasso Estate, 1992. APPH2764

Photo © RMN-Grand Palais

(Musée national Picasso-Paris) / image RMN-GP

Portrait of Igor Stravinsky

Paris, 24 May 1920

Pencil and charcoal on laid paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP911

Olga with a Feathered Hat

Paris, 1920

Pencil and charcoal on Whatman wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP902

Portrait of Sergei Diaghilev and Alfred F. Seligsberg, after a photograph by Count Jean de Strelecki

Early 1919

Charcoal and pencil on laid paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP839

Self-portrait

[Montrouge] 1918

Pencil and charcoal on wove paper

This arresting self-portrait introduces a group of people from Picasso's circle at the time – including his Russian ballerina wife, Olga Khokhlova, Igor Stravinsky and Renoir.



In this superbly economical drawing, an unbroken contour defines the artist's face against the blank sheet of paper, his famously intense gaze emphasised by the dark shading around his left eye.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP794

Self-portrait

Paris, 1918–1920

Pencil on watermarked laid paper

Fundación Almine y Bernard Ruiz-Picasso para el Arte,
Madrid

Three Still-lives

Avignon, autumn 1914

Pen and ink on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP743



Large
Print

Picasso and Paper

Surrealism and
Marie-Thérèse Walter

Do not remove from gallery

Audio tour



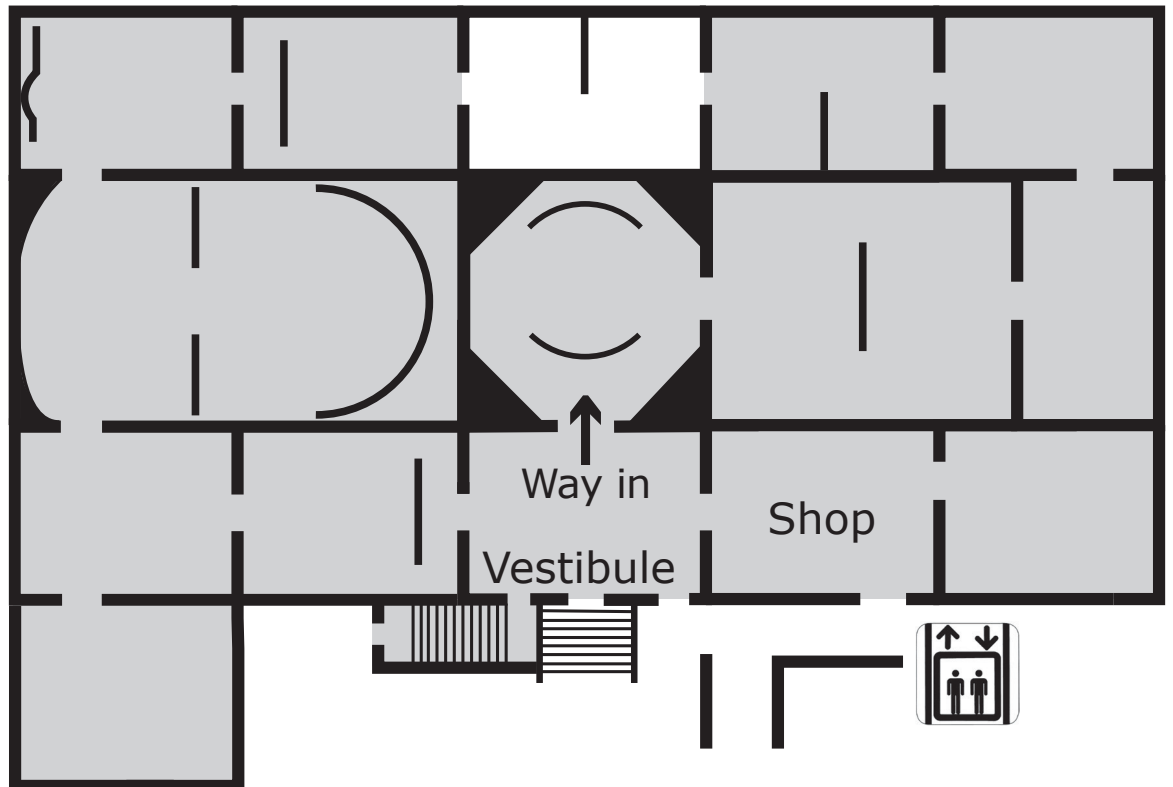
Main commentary



Descriptive commentary



Dora Maar and the Minotaur,
5 September 1906



You are in Surrealism
and Marie-Thérèse
Walter



Picasso and Paper

Main Galleries:

25 January – 13 April 2020

Contents

Page 4

Surrealism and Marie-Thérèse Walter

Page 8

List of works

This exhibition has been made possible as a result of the Government Indemnity Scheme. The Royal Academy of Arts would like to thank HM Government for providing indemnity and the Department for Digital, Culture, Media and Sport and Arts Council England for arranging the indemnity.

 Department for Digital, Culture, Media & Sport

All works are by Pablo Picasso (1881-1973) unless otherwise stated.

For conservation reasons, light levels in the galleries are kept low.

Lead supporter



Supported by



Supported by The Magic Trust

Surrealism and Marie-Thérèse Walter: 1924–1936

Although Picasso never officially joined the Surrealist movement, he maintained close ties with its artists and poets, contributed to their exhibitions and publications, and wrote “automatic” or stream-of-consciousness poetry.

His works were so influential that in 1925 the movement’s leader, André Breton, declared: “we proudly claim him as one of us.”

Early signs of suggestive, semi-automatic imagery appear in the abstract “constellations” or dot-and-line patterns in Picasso’s sketchbooks of 1924 and his illustrations for a 1931 edition of Honoré de Balzac’s ‘Le Chef-d’oeuvre inconnu’.

These drawings coincide with the founding of the Surrealist movement and the publication of Breton's 'First Manifesto of Surrealism' (1924). In 1926, Picasso produced a series of constructed guitars, some resembling threatening fetish objects comparable to Surrealist found objects.

He also developed a continuously flowing line that mirrors Surrealist automatic drawing and produces forms that undergo irrational changes in scale, at times morphing into strange double images.

Picasso's life took a dramatic turn when he initiated a secret relationship with Marie-Thérèse Walter in January 1927; his infatuation with her inspired a torrent of erotic artworks. She appears in over forty prints and drawings related to his highly sexualised sculptures of a woman's head, and as the beautiful consort of the artist's alter ego, the lustful Minotaur.

This half-human creature from Greek mythology not only alluded to issues in his personal life, but also provided the Surrealists with a Freudian archetype of conflicts in the unconscious.

The Theme of the Minotaur

Picasso's fascination with the Minotaur, a half-man, half-bull monster from Greek mythology, grew out of an ever-present interest in the ritualistic significance of the bull in Spanish culture.

A lover of bull-fighting since childhood, Picasso identified with the human and animalistic characteristics of strength and masculinity symbolised by the Minotaur. His first depiction of the beast appears in a two-metre-wide collage of blue and beige pasted papers, completed in 1928.

The Minotaur's ability to overpower women is visible in many of the compositions in this section, whose figures resemble the women in Picasso's life at this time – Olga Khokhlova, Marie-Thérèse Walter and Dora Maar.

The physical battles he depicts could be considered reflective of the psychological tensions occurring within these intertwined relationships.

List of works

Painter and the Model Knitting, illustration for Honoré de Balzac's Le Chef-d'oeuvre inconnu (The Unknown Masterpiece), 1927 Paris Published by Ambroise Vollard, 1931

Etching on Holland Van Gelder wove paper

In 1927, Ambroise Vollard commissioned Picasso to illustrate a new edition of Honoré de Balzac's 1831 short story 'Le Chef-d'oeuvre inconnu'. This remarkable book contains 67 wood engravings and 13 loose bound etchings, two of which are displayed here.

The illustrations (1924–1931) do not follow the text, but instead show Picasso's experimentation with a variety of styles – some neoclassical, others containing abstract line-and-dot patterns.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3552 (4)

**'Painter and the Model',
illustration for Honoré
de Balzac's 'Le Chef-
d'oeuvre Inconnu' ('The
Unknown Masterpiece')
Paris, 1927, published
by Ambroise Vollard,
1931**

Etching on Hollande Van Gelder wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3552 (12)

Title page for Honoré de Balzac's Le Chef- d'oeuvre inconnu (The Unknown Masterpiece) (1831)

Paris, 1931

Bound copy with illustrations (1924–1931) by Picasso
on Rives wove paper, published by Ambroise Vollard

Musée national Picasso-Paris

Purchased in 1988. MP1988-9

Illustrations for Honoré de Balzac's Le Chef- d'oeuvre inconnu (The Unknown Masterpiece) (1831)

Paris, 1931

Bound copy with illustrations

(1924–31) by Picasso on Rives wove paper, published by Ambroise Vollard

Copy no. 167, Victoria and Albert Museum, London.

L.6-1939

Sketchbook study: Bather at a Beach Cabin

Cannes, 11–24 September 1927

Pencil on Ingres paper

Musée national Picasso-Paris

Jacqueline Picasso Gift in Lieu, 1990. MP1990-107 (3r)

Sketchbook study: Study for Head

Paris, 20 March–8 May 1928

Pen and ink on Ingres paper

Musée national Picasso-Paris

Jacqueline Picasso Gift in Lieu, 1990. MP1990-108 (2r)

The Sculptor and His Model

Juan-les-Pins, 4 August 1931

Pen and ink on watermarked handmade Arches laid paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1052

The Sculptor's Studio

[Boisgeloup and Paris]

4 December 1931

Pen and ink on laid paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1064

The Painter and His Model

[Paris] Autumn 1926

Oil on canvas

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP96

Minotaur and Dead Mare before a Cave, with a Girl in a Veil

Juan-les-Pins, 6 May 1936

Gouache, pen and ink on Arches wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1163

The Dead Minotaur in Harlequin Costume

Paris, 28 May 1936

Gouache, pen and ink on watercolour paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1166

Minotaur

1933

Charcoal on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1117



Dora and the Minotaur

Mougins, 5 September 1936

Pencil, coloured pencils and ink on three sheets of wove paper joined together

Musée national Picasso-Paris

Gift in Lieu, 1998. Previously Dora Maar Collection

MP1998-308

The Minotauromachy

Paris, 23 March 1935

Etching, scraper and engraving, fourth state. Proof on Arches laid paper, printed by Roger Lacourière

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP2730

The Minotaumachy

Paris, 23 March 1935

Etching, scraper and engraving, seventh state. Proof on Montval laid paper, printed in colour (**à la poupée**) by Roger Lacourière in one pass

A Minotaur, brandishing a sword, is confronted by a young girl holding flowers and a candle; its light reveals his victim, a dead female toreador on a disemboweled horse. Doves in the window suggest symbols of peace; the man on the ladder, a desire for escape.

This enigmatic etching, considered one of Picasso's greatest prints, may allude to tensions in his relationship with his wife, Olga Khokhlova, and his pregnant mistress, Marie-Thérèse Walter.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP2733

Minotaur Caressing a Sleeping Woman, from the Vollard Suite

Boisgeloup, 18 June 1933–end 1934

Drypoint, second state. Proof on Montval laid paper, printed by Roger Lacourière in 1939

Musée national Picasso-Paris

Gift of Roger and Madeleine Lacourière, 1982.

MP1982-152

Blind Minotaur Led by Young Girl in the Night

From the Vollard Suite

Paris, 3 December 1934–1 January 1935

Aquatint, fourth state. Proof on Montval laid paper

Musée national Picasso-Paris

Gift of Roger and Madeleine Lacourière, 1982. MP1982-156

'L'Aile ronde...'

7 December 1935

Poem, ink on paper

In 1935, during a difficult period in his personal life, Picasso temporarily stopped painting and began writing poetry. His poems feature extraordinarily vivid, concrete images written in a stream-of-consciousness manner with no punctuation.

Calligraphic marks and drawings enhance the visual impact of the clashing juxtapositions in Picasso's 'palette of words'. The first poem here begins: "L'aile ronde du plus petit aumône..." ("The round wing of the smallest alms...").

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3663-94

‘Tête de cheval’

Paris, 7–15 June 1936

Poem, pen, ink and gouache on laid paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1168

‘Miette de pain...’

22 March 1936

Poem, ink on paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3663-148

Minotaure, No. 1

Paris, 1933

Literary review published by Albert Skira

Musée national Picasso-Paris

Purchased in 1992. MP1992-28 (1)

Head of a Woman

Boisgeloup, 1931–32

Bronze

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP302

Sculpture. Head of Marie-Thérèse

18 February 1933

Drypoint and scraper, sixth state. Proof on handmade Arches laid paper, printed by the artist

Musée national Picasso-Paris Pablo Picasso Gift in Lieu, 1979. MP2340

Sculpture. Head of Marie-Thérèse

18 February 1933

Drypoint and scraper, fifth state. Proof on handmade Arches laid paper, printed by the artist

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP2339

Sculpture. Head of Marie-Thérèse

18 February 1933

Drypoint and scraper, nineteenth state. Proof on handmade Arches laid paper, printed by the artist

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP2358

Sculptural Profile of Marie-Thérèse

Paris, 7 March 1933

Etching and drypoint, third state. Proof on handmade Arches laid paper, printed by the artist, heightened with grease crayon

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP2383

Head of a Woman in Profile

[Boisgeloup and Paris]

5 December 1931

Pen, ink and wash on laid paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1065

Head of a Woman

Juan-les-Pins, 13 August 1931

Pen, ink and wash on watermarked handmade Arches laid paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1057

Head of a Woman in Profile

[Boisgeloup and Paris]

5 December 1931

Pen, ink and wash on laid paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1067

Head of a Woman

Juan-les-Pins, 11 August 1931

Pen, ink and wash on laid paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1056

Visage (Face of Marie-Thérèse)

Paris, October 1928

Lithograph, artist's proof on Japan paper

Picasso based this tender, naturalistic portrait of Marie-Thérèse Walter on a photograph.

The soft tone and subtle shading demonstrate his mastery of the lithographic technique and enhance the intimacy of the subject. It is in striking contrast to the analysis of the abstracted forms of her head and face in the large sculpture and related drawings and prints also on view here.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3277

Guitar

Paris, spring 1926

String, newspaper, cloth and nails on painted canvas

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP87

Guitar

Paris, 30 April 1926

Tulle, ink-painted cardboard, string and braid on cardboard

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP89

Guitar

Paris, May 1926

Tulle, string, button and crayon on cardboard

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP93

The Studio

[Boisgeloup and Paris]

22 February 1933

Pencil on watermarked handmade

Arches laid paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1088



Large
Print

Picasso and Paper

‘Guernica’ and
‘Femmes à leur toilette’

Do not remove from gallery

Audio tour



Main commentary



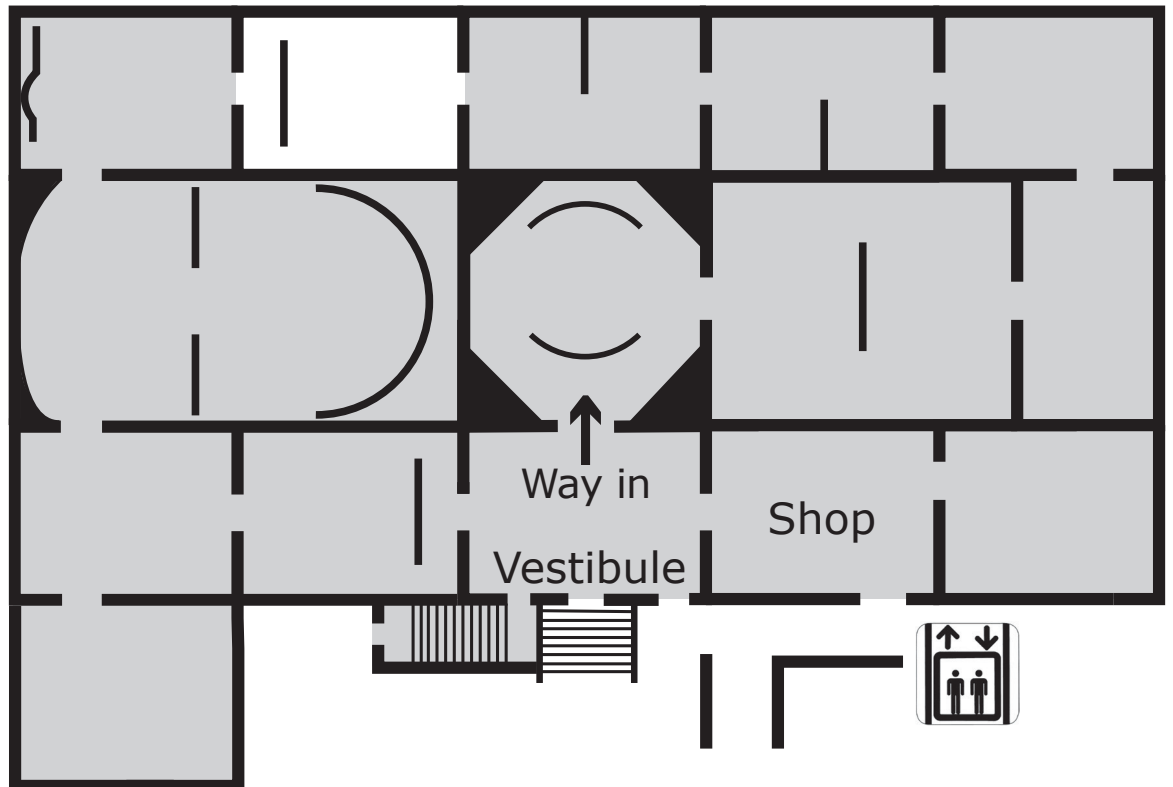
Descriptive commentary



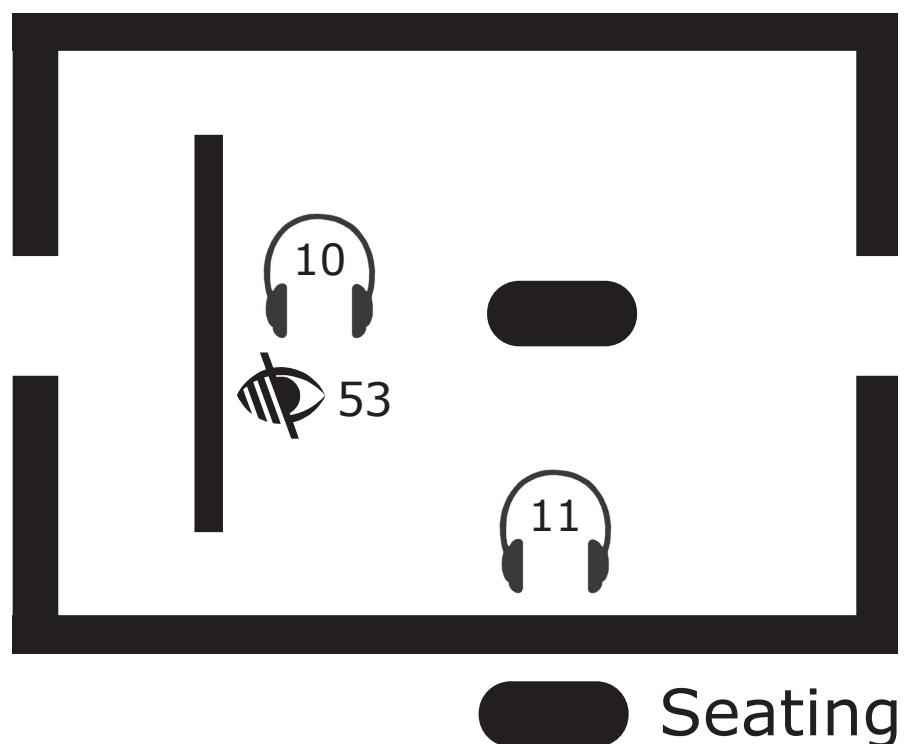
53 Femmes à leur toilette



Drawing on the newspaper Paris-soir



You are in 'Guernica'
and 'Femmes à leur
toilette'



Picasso and Paper

Main Galleries:

25 January – 13 April 2020

Contents

Page 4

Guernica' and 'Femmes à leur toilette'

Page 6

List of works

This exhibition has been made possible as a result of the Government Indemnity Scheme. The Royal Academy of Arts would like to thank HM Government for providing indemnity and the Department for Digital, Culture, Media and Sport and Arts Council England for arranging the indemnity.

 Department for Digital, Culture, Media & Sport

All works are by Pablo Picasso (1881-1973) unless otherwise stated.

For conservation reasons, light levels in the galleries are kept low.

Lead supporter



Supported by



Supported by The Magic Trust

‘Guernica’ and ‘Femmes à leur toilette’: 1937–1939

Picasso’s works of 1937–1939 are filled with feelings of angst and foreboding that reflect tensions in both his personal life and on the international stage.

In ‘The Dream and Lie of Franco’ (January–June 1937), a collection of satirical etchings made in response to the Spanish Civil War, Picasso abandoned his longstanding aversion to placing his art at the service of a specific political cause.

This series exposed General Francisco Franco, leader of the 1936 fascist uprising against the Spanish Republic, as a grotesque murderer.

At nearly the same moment, Picasso accepted a commission to paint a mural for the Republic’s pavilion at the Paris World’s Fair of 1937.

After exploring the theme of the artist's studio, he found his subject in the aerial bombing of the Basque city of Guernica on 26 April 1937, in which hundreds of innocent civilians perished.

The evolution of his ideas can be followed through his drawings, and in Dora Maar's photographs of the painting in various stages of development.

Picasso continued to depict figures in states of fright, grief and anxiety in his 'Weeping Woman' series (1937) and his magnificent collage, 'Femmes à leur toilette' (1937–38). He constructed this collage using a large stockpile of decorative papers he obtained from wallpaper shops.

The three figures may represent key women in his life: Olga Khokhlova on the left; Dora Maar in the centre; and Marie-Thérèse Walter, presumably holding a portrait of the artist, on the right.

List of works

The Dream and Lie of Franco [Plate I]

Paris, 8 January 1937

Etching and sugar aquatint, second state. Proof on Montval laid paper, printed by Roger Lacourière

In January 1937, Picasso produced his first overtly political work: two sheets of etchings made in response to the Spanish Civil War. Both sheets – which read from right to left – portray General Francisco Franco brutally slaughtering people, destroying a sculpture, praying and dressing as a woman.

Picasso added the last four scenes, one depicting a weeping woman carrying a dead baby, after the bombing of Guernica in April 1937.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP2751

The Dream and Lie of Franco [Plate II]

Paris, 8/9 January–7 June 1937

Etching, sugar aquatint and scraper, fifth state. Proof on Montval laid paper, printed by Roger Lacourière

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP2754

Figure Holding a Hammer and Sickle

[Paris and Le Tremblay-sur-Mauldre]

1937

Pencil, pen and ink on newsprint from Paris-soir, 19 April 1937

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1177

Drawing on the newspaper Paris-soir



10 September 1937

Ink and pencil on newsprint

Musée national Picasso-Paris

Gift of Picasso Estate, 1992. 515AP/H/49/6

Study for 'The Studio: The Painter and His Model'

[Paris and Le Tremblay-sur-
Mauldre]

18 April 1937

Pencil on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1178

Study for 'The Studio: The Painter and His Model'

[Paris and Le Tremblay-sur-Mauldre]

18 April 1937

Pencil on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1183

Study for 'The Studio: The Painter and His Model': Arm Holding a Hammer and Sickle

[Paris and Le Tremblay-sur-Mauldre]

19 April 1937

Pen and ink on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1190

Femmes à leur toilette



53



Paris, winter 1937–1938

Collage of cut-out wallpapers with gouache on paper pasted onto canvas

Picasso assembled this monumental collage using the large stockpile of samples he collected from wallpaper shops.

It was originally designed as a cartoon for a tapestry, however the tapestry was only realised some twenty years after the cartoon was completed. Despite its enormous size, Picasso kept it in his possession all his life.

Within the composition, the frightened figure in the centre is Dora Maar, whom Picasso frequently associated with the weeping woman in 'Guernica'. Picasso also used pieces of cut wallpaper pinned to the canvas in developing the composition for 'Guernica'.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP176

Seated Woman (Dora)

1938

Ink, gouache and coloured chalk on paper

In this portrait of Dora Maar, Picasso takes the traditional format of a seated portrait and amplifies it through a boldly unnatural colour palette and tense, spiky draughtsmanship.

The linear treatment of Maar's abstracted facial features makes visible Brassai's description, following an encounter with her, of a "look that was so fixed and attentive it was sometimes disquieting".

Fondation Beyeler, Riehen/Basel, Beyeler Collection

Weeping Woman before a Wall

Paris, 22 October 1937

Drypoint, sugar aquatint and scraper. Proof on Montval laid paper, printed by Roger Lacourière in 1942

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP2762

The Weeping Woman. VI

Paris, 1 July 1937

Drypoint, aquatint, etching and scraper, sixth state.

Proof on Montval laid paper, printed by Roger Lacourière

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP2747

Dora Maar Seated

1938

Ink, gouache and oil paint on paper on canvas

Tate: Purchased 1960

Dora Maar (1907–1997)

**'Guernica' during execution,
IV, Studio on Rue des Grands-
Augustins**

Paris, May–June 1937

Vintage gelatin silver print

Picasso spent nearly three weeks developing the composition for his great anti-war painting 'Guernica'. During this period (11 May–4 June 1937), Maar documented the painting's evolution.

Her photographs reveal that at one stage Picasso used wallpaper fragments to develop the composition. He eventually removed the pinned pieces of paper and restricted his palette to monochromatic tones, suggestive of newsprint or newsreels.

Musée national Picasso-Paris

Gift of Picasso Estate, 1992. APPH1374

Dora Maar (1907–1997)

‘Guernica’ during execution, Studio on Rue des Grands-Augustins

Paris, May–June 1937

Gelatin silver prints (multiple photographs)

Musée national Picasso-Paris

Photo © RMN-Grand Palais (Musée national Picasso-Paris) / Mathieu Rabeau. © ADAGP, Paris and DACS, London 2019 / © Succession Picasso / DACS, London 2019

‘Guernica’ during execution, I, Studio on Rue des Grands-Augustins

Paris, May–June 1937

Vintage gelatin silver print, 20.5 x 29.9 cm

Musée national Picasso-Paris. Acquisition, 1998.

Previously Dora Maar Collection MP1998-271

'Guernica' during execution, II, Studio on Rue des Grands- Augustins

Paris, May-June 1937

Vintage gelatin silver print, 19.9 x 28.9 cm

Musée national Picasso-Paris. Acquisition, 1998.

Previously Dora Maar Collection. MP1998-219

'Guernica' during execution, III, Studio on Rue des Grands- Augustins

Paris, May-June 1937

Vintage gelatin silver print, 19.5 x 29.1 cm

Musée national Picasso-Paris. Acquisition, 1998.

Previously Dora Maar Collection. MP1998-216

'Guernica' during execution, V, Studio on Rue des Grands- Augustins

Paris, May-June 1937

Vintage gelatin silver print, 20.2 x 30 cm

Musée national Picasso-Paris. Gift of Picasso Estate,
1992. APPH1375

'Guernica' during execution, VI, Studio on Rue des Grands- Augustins

Paris, May-June 1937

Vintage gelatin silver print, 19.5 x 28.9 cm

Musée national Picasso-Paris. Acquisition, 1998.

Previously Dora Maar Collection. MP1998-217

'Guernica' during execution,
VII, Studio on Rue des Grands-
Augustins

Paris, May-June 1937

Vintage gelatin silver print, 24 x 30.4 cm

Musée national Picasso-Paris. Gift of Picasso Estate, 1992.

APPH1370

'Guernica' during execution,
VIII, Studio on Rue des Grands-
Augustins

Paris, May-June 1937

Vintage gelatin silver print, 20 x 30 cm

Musée national Picasso-Paris. Gift of Picasso Estate, 1992.

APPH1369

Dora Maar (1907–1997)
'Guernica' during
execution, VIII, Studio
on Rue des Grands-
Augustins

Paris, May–June 1937

Vintage gelatin silver print

Musée national Picasso-Paris

Purchased in 1998, previously Dora Maar Collection.

MP1998-278

Study for the Horse (I).
Sketch for 'Guernica'

Paris, 10 May 1937

Pencil on paper

Museo Nacional Centro de Arte Reina Sofía, Madrid

Study for the Horse Head (I). Sketch for 'Guernica'

Paris, 2 May 1937

Pencil on paper

In January 1937, the Spanish Republic commissioned Picasso to paint a mural for its pavilion at the Paris World's Fair.

After preliminary studies on the artist's studio theme, Picasso found his subject in the 26 April aerial bombing of Guernica – one of the most notorious atrocities of the Spanish Civil War.

He began making studies for the wounded horse screaming in agony on 1 May, followed by studies for the other figures.

Museo Nacional Centro de Arte Reina Sofía, Madrid

Warrior Head and Horse Leg. Sketch for 'Guernica'

Paris, 3 June 1937

Pencil and gouache on paper

Museo Nacional Centro de Arte Reina Sofía, Madrid



Large
Print

Picasso and Paper

World War II

Do not remove from gallery

Audio tour



Main commentary

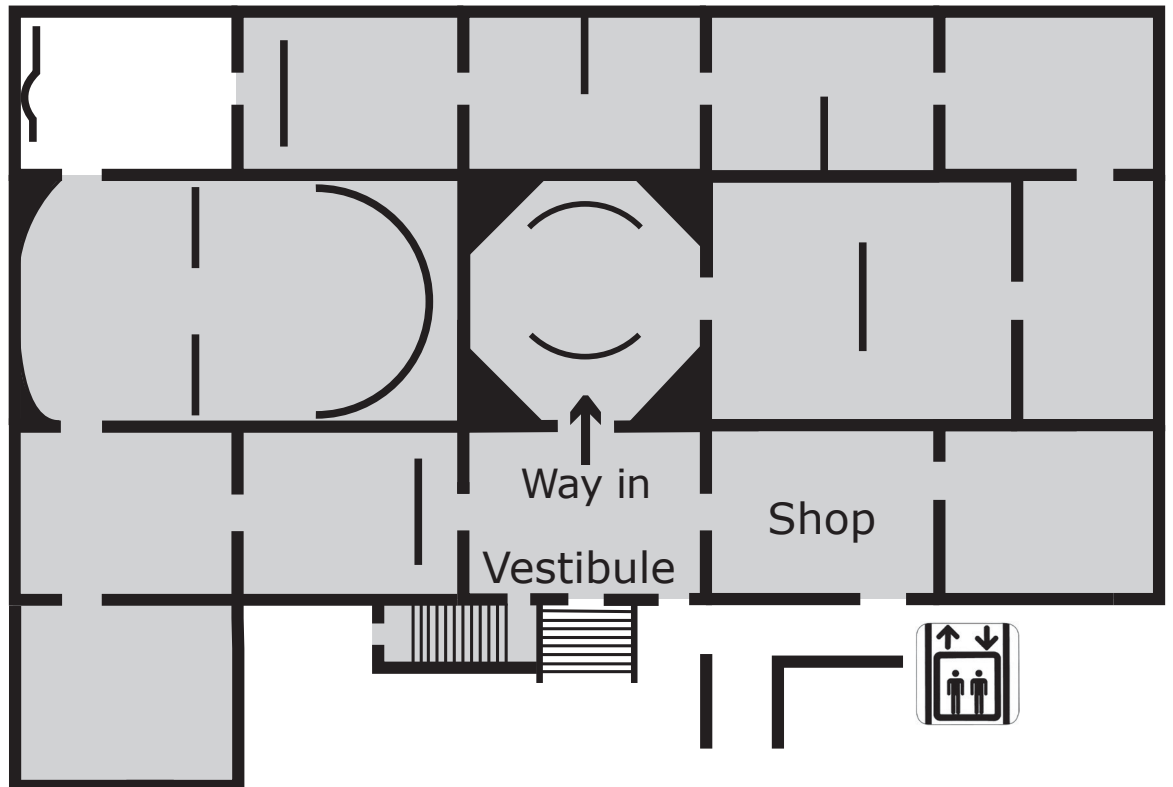
Descriptive
commentary



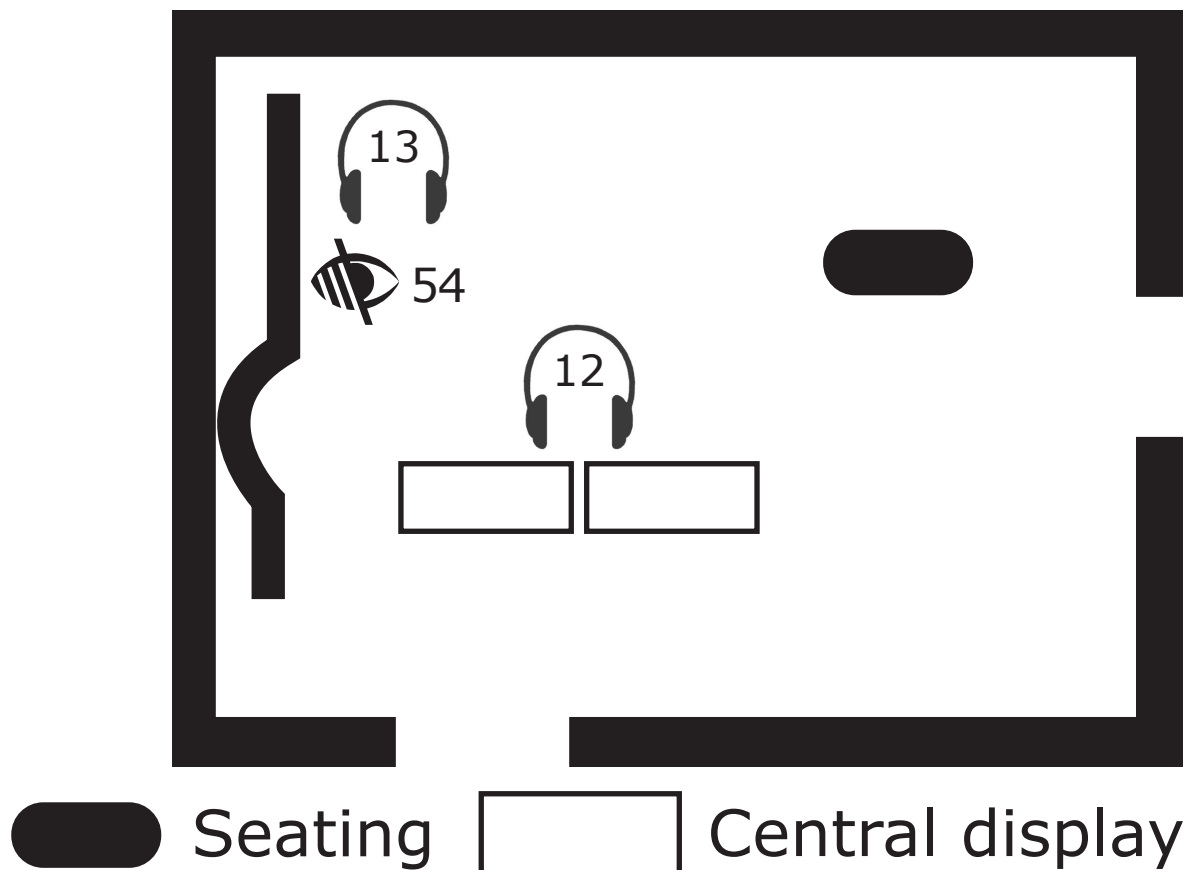
War Years cut-outs



54 Study for 'Man with a Sheep',
1943



You are in
World War II



Picasso and Paper

Main Galleries:

25 January – 13 April 2020

Contents

Page 4

World War II

Page 7

List of works

This exhibition has been made possible as a result of the Government Indemnity Scheme. The Royal Academy of Arts would like to thank HM Government for providing indemnity and the Department for Digital, Culture, Media and Sport and Arts Council England for arranging the indemnity.

 Department for Digital, Culture, Media & Sport

All works are by Pablo Picasso (1881-1973) unless otherwise stated.

For conservation reasons, light levels in the galleries are kept low.

Lead supporter



Supported by



Supported by The Magic Trust

World War II: 1939-1945

With the outbreak of war in September 1939, Picasso, accompanied by Dora Maar, left Paris for Royan on France's Atlantic coast.

During the following months, he filled eight sketchbooks – three of which are on view here – with drawings in pencil, ink, gouache, oil and crayon, many on precisely dated pages.

Picasso never depicted the war, but his images of sheep's skulls or women in positions of grief and anguish provide a deeply personal record of fear and dread in the shadow of impending catastrophe.

Picasso moved back to Paris in August 1940 and remained there throughout the German occupation.

Condemned by the Nazis as a degenerate artist and threatened with extradition to fascist Spain, Picasso was forbidden to exhibit or publish but continued to work in his studio, the windows blacked-out, on the Rue des Grands-Augustins.

With artists' materials in short supply, Picasso was endlessly resourceful. He created a world of shapes – masks, birds, even a memorial of Maar's recently deceased dog – by tearing, cutting and burning paper napkins.

Newsprint provided the support for trenchant ink drawings that exposed the lies and propaganda published in the collaborationist press.

Five drawings relate to Picasso's monumental 1943 sculpture, 'Man with a Sheep', a Christian theme derived from antiquity, and a universal symbol of humanity.

The period concludes with Picasso's illustrations for Pierre Reverdy's 'Le Chant des morts' ('The Song of the Dead') (1945–1948): the blood-red calligraphic ideograms seem an anguished cry of the slaughtered victims.

Man with a Sheep

“On many of the wash drawings, the paper, though thick, is sometimes chewed up; the ink has eaten away at it and has taken on the black colour of coagulated blood.”

- Brassai, ‘Conversations with Picasso’

In response to the ongoing war, Picasso created a monumental sculpture and a series of some fifty profoundly moving drawings relating to a universal symbol of sacrifice: ‘L’Homme au mouton’, or ‘Man with a Sheep’.

Brassai’s vivid description of chewed-up paper evokes images of soldiers and civilians caught up in the machinations of warfare. The delicacy of the ink wash technique used by Picasso here contributes to their emotional and powerfully expressive quality.

List of works

Sketchbook study: Skull

Royan, 30 September–29 October 1939

Ink wash on graph paper

Musée national Picasso-Paris

Jacqueline Picasso Gift in Lieu, 1990. MP1990-111 (5v)

Woman Seated in an Armchair

Royan, 1 February 1940

String and pieces of painted cardboard sewn to a piece of pharmaceutical packaging painted in oil

During his time in Royan, Picasso completed a series of drawings on the motif of the seated woman, culminating in the painting 'Woman Dressing Her Hair' (June 1940).

These explorations were not limited to sketchbook studies however, as is demonstrated by this highly experimental collage of cut and sewn pieces of cardboard packaging.

The vivid colours and angularity of the woman's twisted body give her an anguished appearance, in stark contrast with the muted and sensitive gouache drawing of the same subject displayed nearby, completed only one month prior.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP186

Sketchbook study: Woman Arranging Her Hair

Royan, 7 June 1940

Pencil on graph paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1877 (38r)

The Studio: Nude Standing in front of a Bust of a Woman on an Easel

Royan, 20 June 1940

Leaf of a sketchbook: pen and ink wash, gouache on
Ingres paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1880 (14r)

Study for 'L'Aubade': Three Nude Women

Paris, 5–6 January 1942

Leaf of a sketchbook: gouache on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1283

Seated Woman

Royan, 30 December 1939

Ink and gouache on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1224 (r)

Pablo Picasso and Pierre Reverdy (1889–1960)

'Le Chant des morts' ('The Song of the Dead')

Paris, 1948 (poems 1944–45)

Unbound copy with lithographic illustrations on Arches wove paper, published by Tériade Editeur

The Song of the Dead is a collection of 43 poems written by the French poet Pierre Reverdy during World War II. Displayed here is a selection of the 125 astonishing lithographs that Picasso produced to illustrate them. Blood-red calligraphic marks frame Reverdy's hand-written text in the manner of medieval illuminated manuscripts.

(continued over)

These signs take on a ritualistic aura as potent symbols of mortality and the trauma of war.

Musée national Picasso-Paris

Gift of Maya Widmaier Picasso, 1982. MP2018-39

Man with a Sheep

Paris, March 1943

Bronze

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP331

Study for 'Man with a Sheep'

Paris, 30 March 1943

Pen, ink and wash on two sheets of wove paper joined together

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1319

Study for 'Man with a Sheep'



54



13

Paris, 19 February 1943

Ink and wash on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1315

Study for 'Man with a Sheep'

Paris, 13 February 1943

Pen, ink, wash and gouache on laid Japan paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1314 (r)

Study for 'Man with a Sheep'

Paris, 27–29 March 1943

Pencil, ink and wash on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1318

Study for 'Man with a Sheep':

Female Nude

Paris, 19 September 1942

Ink and wash on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1306

Black Jug and Skull

1946

Lithograph on paper

Tate: Bequeathed by Elly Kahnweiler 1991 to form part of the gift of Gustav and Elly Kahnweiler, accessioned 1994

Sheep's Skull

Royan, 1 October 1939

Oil and ink wash on laid paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1223

Head of a Woman

Paris, 1941

Oil on newsprint, Paris-soir

Musée national Picasso-Paris

Jacqueline Picasso Gift in Lieu, 1990. MP1990-72

Head of a Dog (White Bichon)

Paris, 1943

Crumpled, torn and burnt paper napkin

During World War II, Picasso remained in Paris under Nazi occupation. Art supplies were not plentiful in these austere conditions, but Picasso was extraordinarily inventive with whatever papers were to hand. To amuse himself and his companion Dora Maar, he conjured a whole world of shapes from café paper napkins, including a “memorial” of Maar’s recently deceased dog.

Musée national Picasso-Paris

Acquisition, 1998. Previously Dora Maar Collection.

MP1998-7

Mask

Paris, 1943

Torn and burnt paper

Musée national Picasso-Paris

Aquisition, 1998. Previously Dora Maar Collection.

MP1998-17

Head

Paris, 1943

Torn and burnt paper

Musée national Picasso-Paris

Aquisition, 1998. Previously Dora Maar Collection.

MP1998-5

Mask

Paris, 1943

Fragment of a torn, printed-paper tablecloth

Musée national Picasso-Paris

Acquisition, 1998. Previously Dora Maar Collection.

MP1998-24

Head of a Dog

Paris, 1943

Torn, burnt and creased paper

Musée national Picasso-Paris

Acquisition, 1998. Previously Dora Maar Collection.

MP1998-2

Skull

Paris, 1943

Torn and scratched paper

Musée national Picasso-Paris

Aquisition, 1998. Previously Dora Maar Collection.

MP1998-12

Skull

Paris, 1943

Torn and scratched paper

Musée national Picasso-Paris

Aquisition, 1998. Previously Dora Maar Collection.

MP1998-13

Glove

Paris, 1943

Torn and scratched paper

Musée national Picasso-Paris

Aquisition, 1998. Previously Dora Maar Collection.

MP1998-15

Farandole (Folk Dance)

Paris, 1943

Folded and torn paper

Musée national Picasso-Paris

Aquisition, 1998. Previously Dora Maar Collection.

MP1998-16

Goat

Paris, 1943

Torn paper

Musée national Picasso-Paris

Aquisition, 1998. Previously Dora Maar Collection.

MP1998-14

Knife and Fork

Paris, 1943

Cut and torn paper

Musée national Picasso-Paris

Acquisition, 1998. Previously Dora Maar Collection.

MP1998-19

Head of a Bird

Paris, 1943

Torn paper

Musée national Picasso-Paris

Aquisition, 1998. Previously Dora Maar Collection.

MP1998-18



Large
Print

Picasso and Paper

Encounters with
Delacroix and Manet

Do not remove from gallery

Audio tour



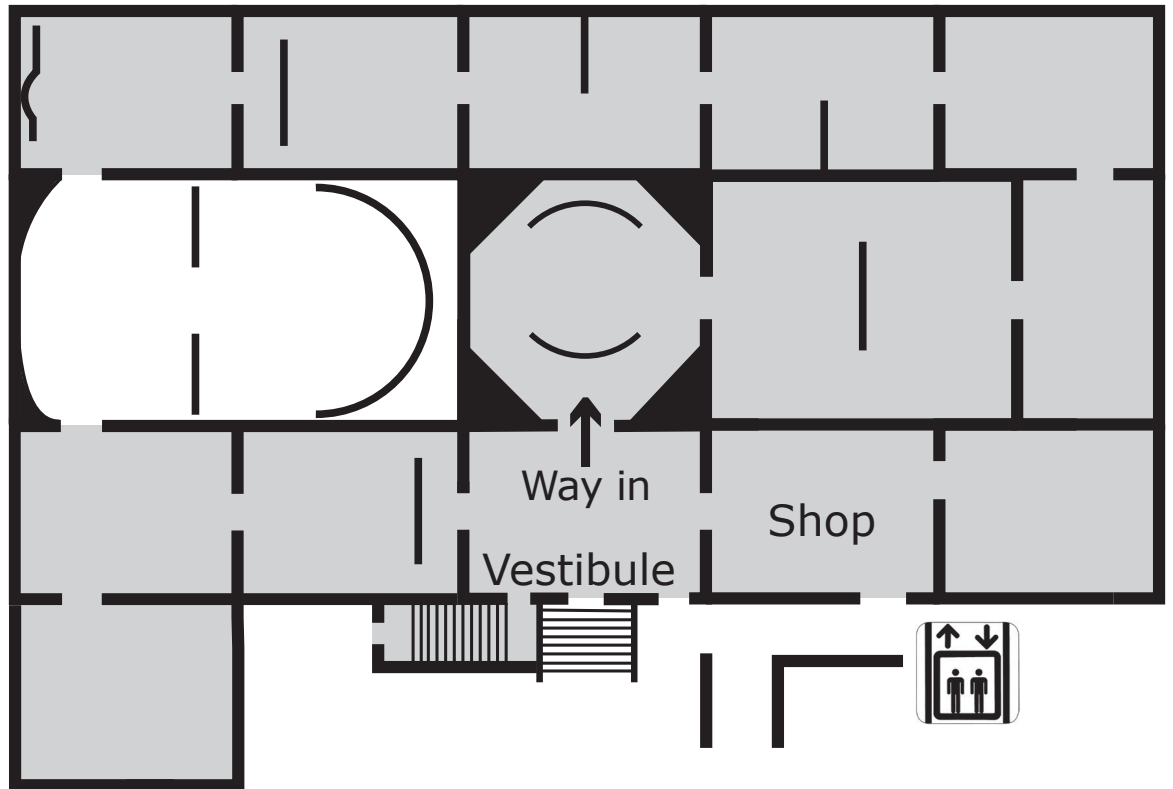
Main commentary



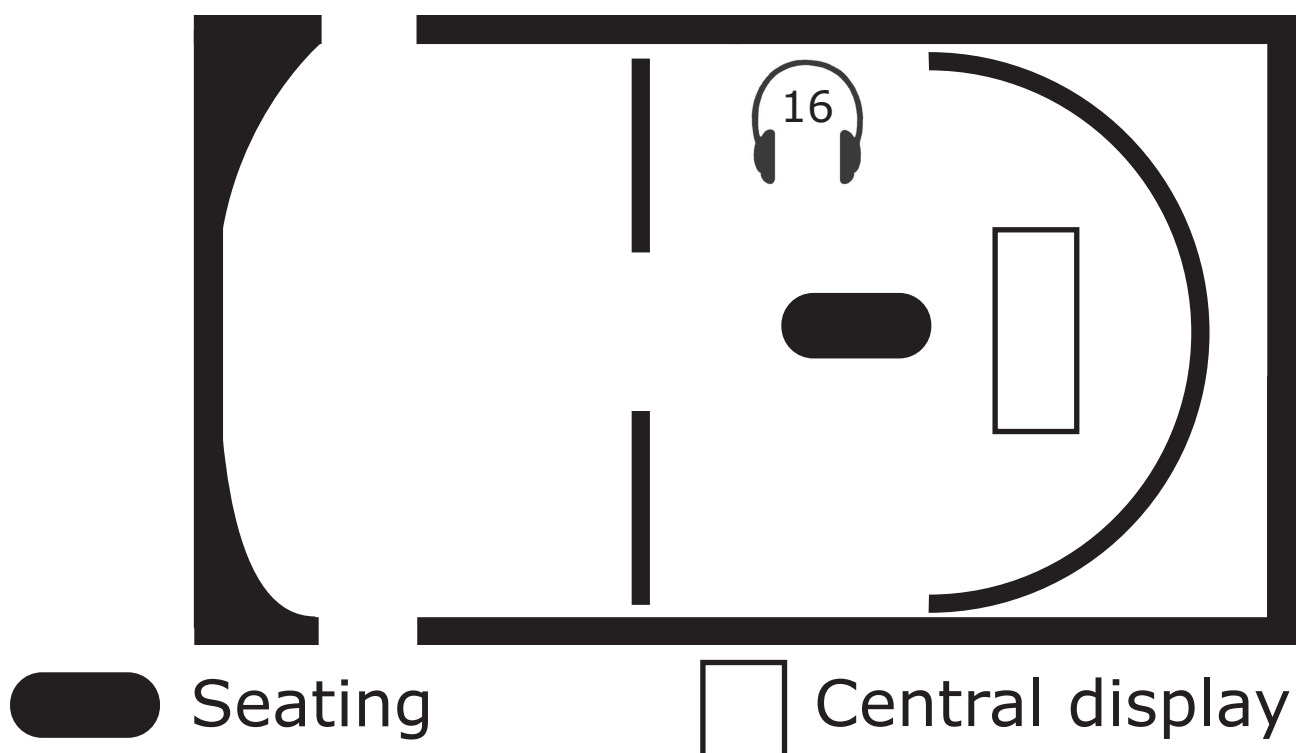
Descriptive
commentary



Le Déjeuner sur l'herbe



You are in Encounters
with Delacroix and
Manet



Picasso and Paper

Main Galleries:

25 January – 13 April 2020

Contents

Page 4

Encounters with Delacroix and Manet

Page 7

List of works

This exhibition has been made possible as a result of the Government Indemnity Scheme. The Royal Academy of Arts would like to thank HM Government for providing indemnity and the Department for Digital, Culture, Media and Sport and Arts Council England for arranging the indemnity.

 Department for Digital, Culture, Media & Sport

All works are by Pablo Picasso (1881-1973) unless otherwise stated.

For conservation reasons, light levels in the galleries are kept low.

Lead supporter



Supported by



Supported by The Magic Trust

Encounters with Delacroix and Manet

Although perhaps the most innovative artist of the twentieth century, Picasso always had the deepest admiration for the “great masters”.

From 1954 to 1961 he intensively studied the well-known masterpieces he particularly admired, among them Eugène Delacroix's 'Femmes d'Alger dans leur appartement' ('Women of Algiers in Their Apartment') (1834) and Edouard Manet's 'Le Déjeuner sur l'herbe' ('The Luncheon on the Grass') (1863).

Far from mere copying, these variations represent a searching deconstruction of the past undertaken in a wide range of techniques, and in a spirit of emulation as well as parody.

Picasso's fascination with Delacroix's sensuous orientalist painting may have been prompted by the death on 3 November 1954 of his friend and old rival Henri Matisse, who had so fully explored the theme of women in a harem.

From December 1954 to January 1955, Picasso produced fifteen paintings, as well as lithographs, etchings and numerous drawings on the subject. As these unfold fluidly, he playfully adjusts poses, shifts scale and modifies the whole composition.

"When I see Manet's 'Le Déjeuner sur l'herbe', I think there will be trouble later on".

Picasso scribbled these words in around 1930, but it would be almost thirty years before he took up the challenge of Manet's deliberately provocative subject – a naked woman with two clothed men – and the modernity of its flat, unmodulated technique.

From August 1959 to July 1962 he produced no less than 27 paintings, some 150 drawings, as well as watercolours, linocuts and even three-dimensional cardboard figures in this series, the largest of his variations on the masters.

List of works

Study for 'Les Femmes d'Alger', after Delacroix

Paris, 26 December 1954

Pen and ink on squared writing paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1436

Study for 'Les Femmes d'Alger', after Delacroix

Paris, 2 January 1955

Pen and ink on squared writing paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1472

Study for 'Les Femmes d'Alger', after Delacroix

Paris, 26 December 1954

Pen and ink on squared writing paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1439

Study for 'Les Femmes d'Alger', after Delacroix

Paris, 3 January 1955

Pen and ink on squared writing paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1478

Study for 'Les Femmes d'Alger', after Delacroix

Paris, 21 December 1954

Pen and ink on laid paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1431

Study for 'Les Femmes d'Alger', after Delacroix

Paris, 7 January 1955

Pencil on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1490

Study for 'Les Femmes d'Alger', after Delacroix

Paris, 26 December 1954

Pen and ink on squared writing paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1443

Study for 'Les Femmes d'Alger', after Delacroix

Paris, 28 December 1954

Pen, ink and wash on squared writing paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1446

Sketchbook study of colours for 'Les Femmes d'Alger', after Delacroix

Royan, 10 January–26 May 1940

Pencil and oil on graph paper

Picasso's variations on Delacroix's *Les Femmes d'Alger* date from 1954–55 but, as this sketchbook reveals, he was thinking about the idea as early as 1940, when he was staying in Royan.

This page, which he annotated "les femmes d'Alger après Delacroix", shows him trying out Delacroix's rich colours inspired either by a reproduction of the painting, or his memory of it in the Louvre.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1879 (6r)

Sketchbook study for 'Les Femmes d'Alger', after Delacroix

Paris, 5 December 1954

Pencil on Ingres paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1883 (19r)

**"When I see Manet's 'Le
Déjeuner sur l'herbe,'
I think there will be
trouble later on"**

June 1932

Handwritten note by Picasso on an envelope from the
Galerie Simon, Paris

Musée national Picasso-Paris

Gift of Picasso Estate, 1992. 515AP/B/1/1

Postcard of Le Déjeuner sur l'herbe by Edouard Manet, sent by Carl Nesjar to Picasso

14 September 1966

Musée national Picasso-Paris

Gift of Picasso Estate, 1992. 515AP/C/109/1/3

Sketchbook study for 'Le Déjeuner sur l'herbe', after Manet

Vallauris, 26 June 1954

Pencil on paper

This is one of a number of sketchbook studies in which Picasso explored different aspects of Manet's famous painting. On this carefully dated page, his focus is the seated man and woman to the left and just the outstretched hand of the second man on the right.

(continued over)

Even in this quick sketch, Picasso has successfully captured the facial likenesses of the two figures.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1882 (4r)

Edouard Manet (1832–1883) 'Le Déjeuner sur l'herbe' (The Luncheon on the Grass) 1863



Oil on canvas, 208 x 264.5 cm

Musée d'Orsay, Paris. RF1668

Photo © RMN-Grand Palais (musée d'Orsay) / Benoît
Touchard / Mathieu Rabeau

Variation on 'Le Déjeuner sur l'herbe', after Manet

Mougins, 4 July–24 November 1961

Inked linoleum block mounted on wood panel, main block

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3550

Variation on 'Le Déjeuner sur l'herbe', after Manet

Mougins, 4 July 1961

Linocut, main block, first state. Artist's proof on Arches

wove paper, printed by Hidalgo Arnéra

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3487

Variation on 'Le Déjeuner sur l'herbe', after Manet

Mougins, 4 July–6 December 1961

Linocut on Arches wove paper, printed by Hidalgo Arnéra
in two passes

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3486

'Le Déjeuner sur l'herbe', after Manet

Vauvenargues, 3 March–20 August
1960

Oil on canvas

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP215

‘Le Déjeuner sur l’herbe’, after Manet. I

Mougins, 26–30 January 1962

Linocut, first state. Proof on Arches wove paper, printed in two passes by Hidalgo Arnéra, with coloured pencil highlights

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3489

‘Le Déjeuner sur l’herbe’, after Manet. I

Mougins, 26 January–13 March 1962

Linocut, fifth state. Artist’s proof on Arches wove paper, printed in six passes in purple, yellow, red, green, blue and black

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3488

'Le Déjeuner sur l'herbe', after Manet

Mougins, 17 June 1962

Pastel and pencil on paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1534

Eugène Delacroix (1798–1863)

Femmes d'Alger dans leur
appartement (The Women of
Algiers in Their Apartment), 1834

Oil on canvas, 180 x 229 cm

Musée du Louvre, Paris. Acquired at the Salon of 1834.

Inv. 3824. Photo © RMN-Grand Palais (musée du
Louvre)/Franck Raux

'Les Femmes d'Alger', after Delacroix (Version H)

Cannes, 24 January 1955

Oil on canvas

Nahmad Collection

'Les Femmes d'Alger', after Delacroix. First Variation

20 January 1955

Lithograph using needle on inked stone. Artist's proof
on Arches wove paper, printed by Fernand Mourlot

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3452

‘Les Femmes d’Alger’, after Delacroix. Second Variation

5 February 1955

Lithograph using needle and crayon on inked stone,
fourth state. Proof on wove paper, printed by Fernand
Mourlot

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3456

‘Les Femmes d’Alger’, after Delacroix. IX

Paris, 31 January 1955

Sugar aquatint and drypoint, third state. Proof on
Arches wove paper, printed by Roger Lacourière

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3025

`Les Femmes d'Alger', after Delacroix. Second Variation

5 February 1955

Lithograph using needle and crayon on inked stone,
third state. Proof on Arches wove paper, printed by
Fernand Mourlot

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3455

`Les Femmes d'Alger', after Delacroix. IX

Paris, 31 January 1955

Sugar aquatint and drypoint, second state. Proof on
Arches wove paper, printed by Roger Lacourière

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3024

‘Les Femmes d’Alger’, after Delacroix. Second Variation

5 February 1955

Lithograph using needle and crayon on inked stone,
second state. Proof on wove paper, printed by Fernand
Mourlot

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3454

‘Les Femmes d’Alger’, after Delacroix. VIII

Paris, 31 January 1955

Sugar aquatint, second state. Proof on Rives wove
paper, printed by Roger Lacourière

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3019

'Les Femmes d'Alger', after Delacroix. II

Paris, 9 January 1955

Engraving. Proof on Arches wove paper, printed by
Roger Lacourière or Javier Vilató

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3015

Central display

Woman with Outstretched Arms

Cannes, 1961

Cut and folded paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1830

Le Déjeuner sur l'herbe: Seated Woman

Mougins, 27 August 1962

Pencil on cut and folded cardboard

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1838

Le Déjeuner sur l'herbe: Seated Man Leaning on His Elbow

Mougins, 26 August 1962

Pencil and coloured pencil on two cut and folded
cardboard elements

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1832 (1 and 2)

Le Déjeuner sur l'herbe: Woman Bathing

Mougins, 26 August 1962

Pencil on cut and folded cardboard

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1834

Le Déjeuner sur l'herbe: Seated Woman

Mougins, 26 August 1962

Pencil on cut and folded cardboard

In 1961–62, Picasso transformed the figures of Manet's 'Le Déjeuner sur l'herbe' (1863) into small, three-dimensional sculptures. He enjoyed positioning and rearranging the figures, and even placed a postcard of Manet's painting with them.

They later formed part of a collaboration between Picasso and Norwegian sculptor Carl Nesjar (1920–2015), who helped translate Picasso's miniature paper constructions into monumental concrete sculptures installed in the gardens of the Moderna Museet in Stockholm in 1966.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1831



Picasso and Paper

“The Paper Seduced Me” –
Materials and Techniques

Do not remove from gallery

Audio tour



Main commentary



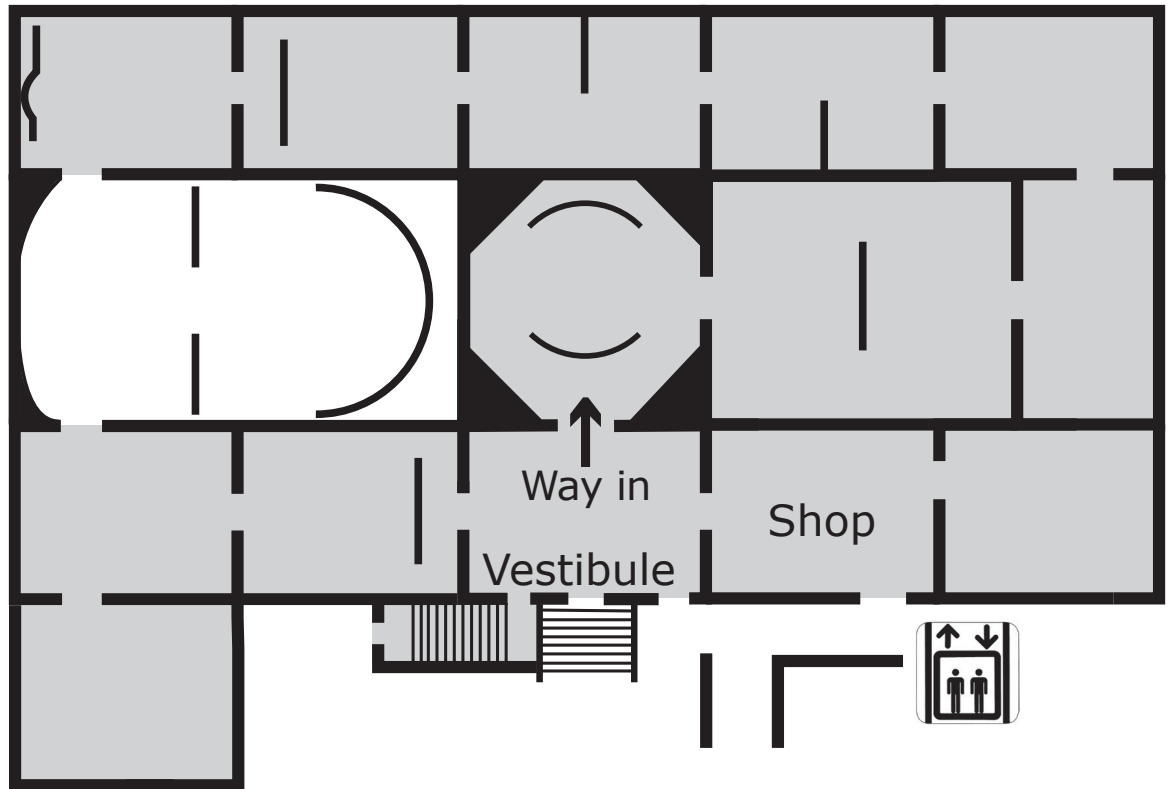
Descriptive commentary



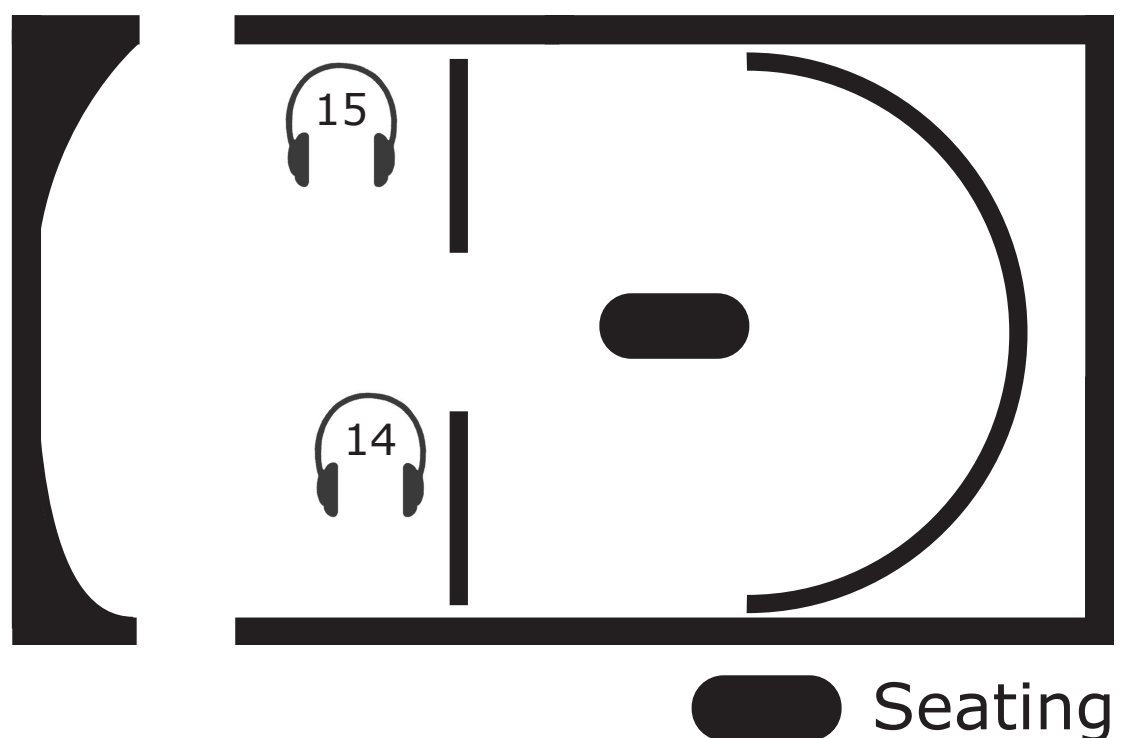
Nick de Morgoli, The Studio May-June 1946



Portrait of Dora Maar, 1936-1937



You are in "The Paper Seduced Me" – Materials and Techniques



Picasso and Paper

Main Galleries:

25 January – 13 April 2020

Contents

Page 4

Materials and Techniques

Page 7

List of works

This exhibition has been made possible as a result of the Government Indemnity Scheme. The Royal Academy of Arts would like to thank HM Government for providing indemnity and the Department for Digital, Culture, Media and Sport and Arts Council England for arranging the indemnity.

 Department for Digital, Culture, Media & Sport

All works are by Pablo Picasso (1881-1973) unless otherwise stated.

For conservation reasons, light levels in the galleries are kept low.

Lead supporter



Supported by



Supported by The Magic Trust

“The Paper Seduced Me” – Materials and Techniques

Picasso's creativity was often sparked by a desire to work with specific materials.

In 1943 he told a friend: “By chance, I managed to get hold of a stock of Japanese paper. It cost me an arm and a leg! But without it, I'd never have done these drawings.

“The paper seduced me.”

This gallery explores the vast range of media and techniques Picasso used for creating works with paper. He drew or painted on recycled sheets from notepads, fine antique papers, postcards, envelopes, hotel stationery, publicity stickers, invitation cards and blotting paper.

He collected paper with a passion, paying close attention to its colour, weight and structure.

Unconventional types of paper were selected for specific projects, including decorative wallpapers, wrapping, and packing paper. Picasso used these papers across a broad range of media: drawing, printmaking, painting, sculpture, book illustration and photography.

He also used paper to produce monotypes and photograms involving collage elements printed on light-sensitive paper.

Among the works displayed in this gallery are: an early woodcut made using an engraved salad bowl; a plaster sculpture created from an imprint of crushed paper; an Erwinograph printed on paper; photograms made on light-sensitive photographic paper; paper cut-outs; and humorous sketches on fashion magazines.

Picasso's relentless pursuit of innovation and his practice of integrating fine art materials with paper ephemera from everyday life challenged long-held artistic hierarchies.

“We are what we keep.”

Picasso kept every letter, envelope and seemingly insignificant scrap of paper, leaving thousands of individual pieces of ephemera upon his death.

His methods for filing these materials were unconventional, to say the least: stacks of papers piled high on mantelpieces and covered every surface; once these had reached capacity, he clipped clusters of letters together and hung them from the ceiling.

The sheer volume of correspondence he was inundated with played a part in the “organised chaos”.

Picasso used brightly coloured pencils to mark important letters with the Spanish word **ojo** (“eye”), often turning the “j” into a large nose to form a humorous cartoon of a face. This hand-drawn stamp would indicate that these documents required further attention.

List of works

Imprint of Crumpled Paper

Boisgeloup, 1934

Plaster

Musée national Picasso-Paris

Gift of Marina Ruiz-Picasso. MP1983-2

Portrait of Françoise

Paris, 20 May 1946

Pencil, coloured pencil and charcoal on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1351

Bird in a Cage

Paris, winter 1918–1919

Laid paper, Kraft paper reinforced with string and glossy photographic wrapping paper, cut, torn and pinned on cardboard, with charcoal

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP381

André Villers (1930–2016)

Photograph of works by Picasso including 'L'Arlésienne' ('Woman from Arles') and 'Portrait of Dora Maar' in the La Californie studio Cannes, date unknown

Gelatin silver print

Musée national Picasso-Paris

Donated by André Villers in 1987. MP1987-105

Pablo Picasso and André Villers (1930–2016)

Mask

Cannes, 1954–1961

Photogram made using paper cut-outs by Picasso,
undated gelatin silver print

In the mid-1950s, a shared fascination with experimental photography sparked a creative dialogue between Picasso and photographer André Villers.

Together they produced a series of photograms – or découpages – involving paper cut-outs made by Picasso, which were combined with other collage elements, exposed over bromide prints, and subsequently photographed by Villers.

This work shows a view of Picasso's studio crammed with paintings from various periods.

Musée national Picasso-Paris

Gift of Picasso Estate, 1992. APPH2193

Pablo Picasso and André Villers (1930–2016)

Fish

[Vallauris or Cannes] 1954–1961

Photogram made using paper cut-outs by Picasso,
undated gelatin silver print

Musée national Picasso-Paris

Gift of Picasso Estate, 1992. APPH2114

Pablo Picasso and André Villers (1930–2016)

Profile of a Goat

[Vallauris or Cannes] 1954–1961

Photogram made using paper cut-outs by Picasso,
undated gelatin silver print

Musée national Picasso-Paris

Gift of Picasso Estate, 1992. APPH2244

Pablo Picasso, Jacques Prévert (1900–1977) and André Villers (1930– 2016)

Diurnes (Daytime)

Paris, 1962

Portfolio of thirty black-and-white collotypes on Arches
wove paper, published by Berggruen, numbered 99/100

Musée national Picasso-Paris

Gift in 1976. MP2018-15

Pablo Picasso and André Villers (1930–2016)

Jacqueline with Trees

Paris, 1962

Black-and-white collotype on Arches
wove paper, no. 29

Musée national Picasso-Paris

Gift in 1976. MP2018-15

Pablo Picasso (attributed to)

Portrait of Dora Maar, in Profile,
Reading a Newspaper
Boisgeloup, March 1936

Undated gelatin silver print

Musée national Picasso-Paris

Gift of Picasso Estate, 1992. APPH15320

Pablo Picasso and Dora Maar (1907–1997)

Portrait of Dora Maar, in Profile
1936–37

Cliché-verre, oil on glass plate

Musée national Picasso-Paris

Gift in Lieu 1998, previously Dora Maar Collection.

MP1998-322

Pablo Picasso and Dora Maar (1907–1997)

Portrait of Dora Maar in Profile, Fifth State

Paris, 1936–1937

Gelatin silver print pulled from a painted glass plate with the addition of fabric

In 1936–1937, Picasso collaborated with photographer Dora Maar on a series of works involving complex manipulation of photographic media, sometimes combining it with painting, drawing and direct exposure of collage elements on light-sensitive paper.

He also drew and scratched on photographic negatives before printing. Picasso created this work by painting Maar's profile on a glass plate and adding a piece of lace before printing. The painted glass plate is displayed nearby.

Musée national Picasso-Paris

Gift in Lieu, 1998, previously Dora Maar Collection.

MP1998-337

Pablo Picasso and Tristan Tzara (1896–1963)

**‘Poème perpétuel’, illustration for
‘La Rose et le chien’**

Paris, 1958

Drypoint on Montval paper with collaged elements for an unbound copy numbered 2/22, published by Pierre André Benoit

Picasso designed the book and made four drypoint etchings for The Rose and the Dog, a “poème perpétuel” by the Dadaist poet Tristan Tzara. It includes revolving discs that, when turned, enable the words to appear in different permutations.

The circular lines of the poem in Picasso’s etching imitate these discs, while the stylised spider shown here captures the Dada spirit of this fascinating collaboration.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3586-2

Pablo Picasso and Tristan Tzara (1896–1963)

Composition (Spider-Guitar),
illustration for 'La Rose et le chien'
Paris, 1958

Drypoint on Montval paper for an unbound copy
numbered 2/22, published by Pierre André Benoit

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3586-3

Still-life under a Hanging Lamp

Mougins, 22 March 1962

Linocut, two blocks, multiple states. Artist's proof on
Arches wove paper, printed in eight passes by Hidalgo
Arnéra

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3499

Goat

Cannes, November 1959

Linocut, second block (landscape), third state. Proof on wove paper, printed by Hidalgo Arnéra in three passes, then cut out to create the third block (goat)

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3483

Fauns and Goat

Cannes, November 1959

Linocut, five blocks (sky, landscape, goat, flute-playing faun and lake), multiple states. Proof on Arches wove paper, printed in nine passes by Hidalgo Arnéra

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3481

Fauns and Goat

Cannes, November 1959

Linocut, three blocks (sky, landscape and goat), multiple states. Proof on Arches wove paper, printed in seven passes by Hidalgo Arnéra

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3479

Fauns and Goat

Cannes, November 1959

Inked linoleum block mounted on wood panel, first block (sky)

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3548

Fauns and Goat

Cannes, November 1959

Linocut, two blocks (sky and landscape), both first state. Proof on Arches wove paper, printed in two passes by Hidalgo Arnéra

Picasso began making linocuts as posters for exhibitions of ceramics in Vallauris in the south of France in the late 1950s. The local printer Hidalgo Arnéra taught him the “reductive” technique of repeatedly cutting, inking and printing from the same block.

The three states of this Arcadian bacchanal show how Picasso, using a separate block for different parts of the composition, added more detail with each printing.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3475

David and Bathsheba

9 May 1949

Inked lithographic stone

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3546

'David and Bathsheba', after Lucas Cranach

30 March 1947

Lithograph, first state. Proof on wove paper, printed by
Fernand Mourlot

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3419

'David and Bathsheba', after Lucas Cranach

30 March 1947–10 April 1949

Lithograph, eighth state. Proof on wove paper, printed
by Fernand Mourlot

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP342

Head with a Feather and a Fragment of Tarlatan

1932

Erwinograph on glass, with reworking in the gelatin, second state. Proof on Imperial Japan paper, printed with gouache by the artist

In the 1930s Picasso experimented with Erwinography. This challenging technique involves converting a drawing on tracing paper into the raised lines of a glass printing plate, through the use of light-sensitive gelatin.

Picasso modified this complex process even further, here applying pieces of tarlatan, a feather and a paper cut-out before printing on Japan paper.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP2723

The Diver

Paris, 29 November 1932

Etching. Proof on Arches wove paper, collaged with muslin, confetti, cotton wool and blotting paper, printed by Roger Lacourière

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP2251

Bullfighter Seen from Behind

Barcelona, 1900

Wood engraving (probably pyrograph or burning on the bottom of an olive wood salad bowl). Proof on wove paper, printed in gouache by the artist

This wood engraving is one of Picasso's earliest known prints.

His lifelong passion for exploring new media and techniques is evident in its unusual printmaking method. He engraved the toreador on the bottom of a salad bowl, perhaps using pyrography, a technique in which a design is burned into wood with a heated metal instrument.

The wooden bowl was then painted with reddish gouache and impressed on wove paper.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3174

Standing Nude

[Gósol or Paris] Summer 1906

Monotype on wove paper, printed in gouache by the artist

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3173

Central display

Trial imitation for a decorative effect

c. 1913–1914

Oil on paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP386

Sample bookbinding papers from the Putois company, belonging to Picasso

Date unknown

Musée national Picasso-Paris

Gift of Picasso Estate, 1992. 515AP/E/12/4/6

Pen and ink sketches by Picasso on a copy of Vogue

May issue, 1951

Musée national Picasso-Paris

Gift of Picasso Estate, 1992. FP155-1

Sample papers from the paper manufacturer Canson, belonging to Picasso

Date unknown

Musée national Picasso-Paris

Gift of Picasso Estate, 1992. 515AP/E/12/4/1

Sketchbook study: Bullfighting Scene

[Vallauris] 3 April 1959

Ink and wash on Ingres paper

Musée national Picasso-Paris

Jacqueline Picasso Gift in Lieu, 1990. MP1990-113 (16r)

Mother with a Child Sitting on Her Lap

Golfe-Juan, December 1947

Pastel and pencil on Arches-like wove paper. Invitation card printed on the back

Fundación Almine y Bernard Ruiz-Picasso para el Arte,
Madrid

Bust of a Seated Woman

Paris, 18 October 1938

Etching and sugar aquatint, second state. Proof on Montval laid paper watermarked 'Picasso', printed by Roger Lacourière

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP2781

Humorous Composition: Jaume Sabartés and Dani Crayne

Cannes, 22 May 1957

Coloured grease pencils on cut magazine printed paper

Museu Picasso, Barcelona

Gift of Jaume Sabartés, 1964. MPB 70.672

Seven Musketeers

Mougins, 14 May 1972

Ink wash on antique wove paper, from a tax record of the time of the French Revolution

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1539

Studies: Four Heads (Project for a Sculpture?)

1913

Pen, ink and wash on handmade laid paper, from tax records of the time of the French Revolution

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP730

Nick de Morgoli

1916 – 2000

Envelopes and papers suspended in the studio on Rue des Grands-Augustins, Paris, May-June 1946

Gelatin silver print

Musée national Picasso-Paris, APPH2566

Photo©RMN-Grand Palais (Musée national Picasso-Paris)/Mathieu. ©Droits réservés/©Succession Picasso-Paris/DACS 2019

‘Bonne fête’, postcard with drawing addressed to Guillaume Apollinaire

23 July 1905

Ink, gouache and pastel on postcard

Musée national Picasso-Paris

Purchased at auction in 1993 (Drouot auction on 30 April 1993). MP1993-6

**Envelope addressed to
Picasso from Béla Czóbel
with the 'Ojo' ('Eye')
drawing by Picasso**

24 April 1957

Musée national Picasso-Paris

Gift of Picasso Estate, 1992. 515AP/C/34/8/10(3)

**Envelope addressed to
Picasso from Béla
Czóbel with the 'Ojo'
('Eye') drawing by
Picasso**

15 December 1956

Musée national Picasso-Paris

Gift of Picasso Estate, 1992. 515AP/C/34/8/9(2)

Envelope addressed to Picasso at Notre-Dame-de-Vie in Mougins, bearing Picasso's annotations in pen and pencil

Date unknown

Musée national Picasso-Paris

Gift of Picasso Estate, 1992. 515AP/B/4/5

Drawing depicting a goat, found in Pablo Picasso's archives

c. 1945

Gouache on Kraft paper envelope stamped 13 July 1945

Musée national Picasso-Paris

Gift of Picasso Estate, 1992. 515AP/B/3/9

Drawing in red and black inks on Liebig blotting paper, found in Pablo Picasso's archives

Date unknown

Musée national Picasso-Paris

Gift of Picasso Estate, 1992. 515AP/B/3/10

Drawings on p.396 of an edition of Splendeurs et misères des courtisanes

(The Splendours and Miseries of Courtesans) by Honoré de Balzac
Late 1905

Pencil on paper

Musée national Picasso-Paris

Gift of Picasso Estate, 1992. 515AP/B/2/11

Drawings on the endpapers of Splendeurs et misères des courtisanes (The Splendours and Miseries of Courtesans) by Honoré de Balzac

Late 1905

Pencil on paper

Musée national Picasso-Paris

Gift of Picasso Estate, 1992. 515AP/B/2/12

Standing Nude Man

c. 1947–1948

Pencil on cut paper, pasted onto embossed wrapping paper

Musée national Picasso-Paris

Gift of Paloma Picasso-Lopez. MP1983-3

Self-portraits

Paris, winter 1906–07

Charcoal and Conté crayon on a piece of newspaper,

Le Matin, 30 December 1906

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP527

Seated Nude with Arms Crossed

[Barcelona] c. 1902

Pen, ink and wash on wove paper, cut and pasted onto wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP460 (r)

Letter from Picasso to Gaby Lespinasse with watercolour of a bedroom

1916

Watercolour on wove paper

Musée national Picasso-Paris

Bequest of M. William McCarty-Cooper, 1996. MP1996-2



Large
Print

Picasso and Paper

The Last Studio – I & II

Le Mystère Picasso

Do not remove from gallery

Audio tour



Main commentary



Descriptive commentary



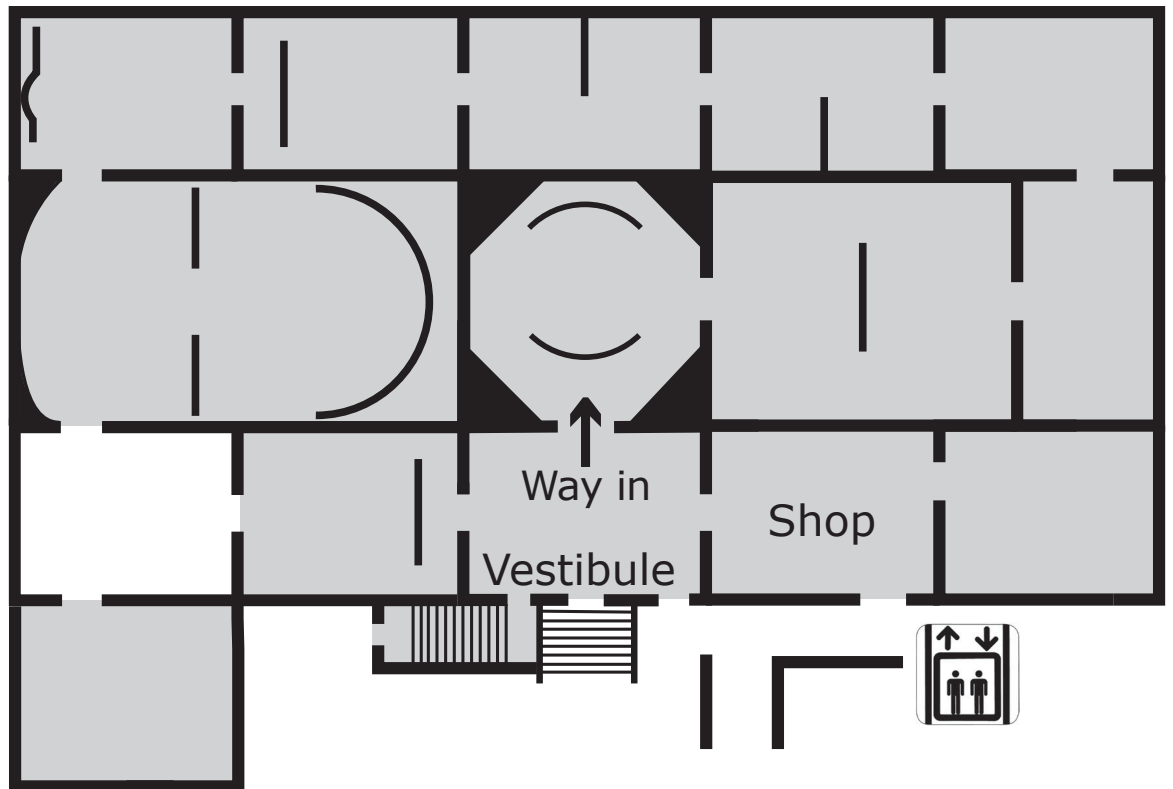
56 Head of a Woman



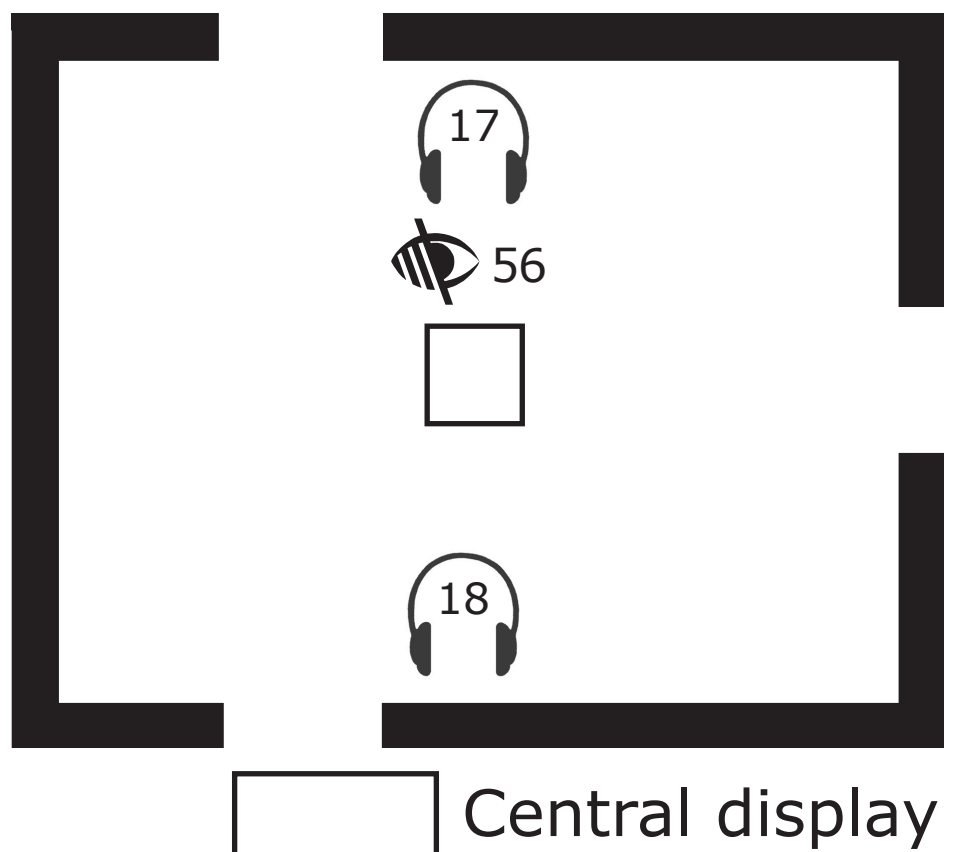
La Celestine, from Suite 347



In the Studio



You are in The Last Studio – I



Picasso and Paper

Main Galleries:

25 January – 13 April 2020

Contents

Page 4

The Last Studio - I: 1961-1968

Page 6

List of works

Page 17

The Last Studio
– II: 1968-1973

Page 21

List of works

Page 27

Le Mystère
Picasso

Page 32

List of works

Lead supporter



Supported by



Supported by The Magic Trust

This exhibition has been made possible as a result of the Government Indemnity Scheme. The Royal Academy of Arts would like to thank HM Government for providing indemnity and the Department for Digital, Culture, Media and Sport and Arts Council England for arranging the indemnity.

 Department for Digital, Culture, Media & Sport

All works are by Pablo Picasso (1881-1973) unless otherwise stated.

For conservation reasons, light levels in the galleries are kept low.

The Last Studio – I: 1961 – 1968

Picasso turned 80 years old in 1961, married his last companion and muse Jacqueline Roque, and moved to Mougins, a small commune in the hills above Cannes.

He spent the last twelve years of his life at his villa there, and despite advancing into his nineties, continued working feverishly on new projects involving an astonishing variety of printmaking techniques.

His late sketchbooks are filled with mixed-media drawings bursting with energetic line and colour. He chose subjects that abound with poignant humour, irony and allusions to the follies of old age.

Adventuresome musketeers mingle with alluring women in a voyeuristic theatre of erotic pleasure and delight; the young nobleman Calisto pursues his lover Melibea in Picasso's illustrations for the Spanish literary masterpiece, 'La Celestina'.

Picasso created many of his greatest prints during these final years.

He celebrated his marriage with a series of aquatints depicting Jacqueline Roque as a bride.

In 1963, master printmakers Aldo and Piero Crommelynck moved to Mougins and established a workshop near the artist's villa, initiating a collaboration that produced over 750 prints, including two celebrated series: 'Suite 347' (1968) and 'Suite 156' (1970–1972).

Picasso's printing press is displayed in this gallery together with the copper plates used for printing a 1968 French translation of 'La Celestina'. This section of the exhibition continues in the next gallery.

List of works

Head of a Woman



Mougins, 4 December 1962

Pencil on cut and folded wove paper

Besides using paper as a surface for drawing on, Picasso also treated it as a material that could be manipulated in new and unusual ways.

He made this free-standing sculpture, presumably depicting his wife Jacqueline Roque, by drawing with pencil on cut and folded wove paper. The void in the centre cleverly suggests a second figure with breasts.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1850

Jacqueline in the Studio

Cannes, 13 November 1957

Gouache, pen and ink over a Guy Spitzer pochoir on paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1517

Jacqueline Dressed as a Bride

Full Face I

1961

Aquatint and drypoint. Eleventh state

Lent by The Metropolitan Museum of Art.

Purchase, Reba and Dave Williams Gift, 1997. (1997.90)

Jacqueline Reading

16 February 1962

Double-sided linocut with ink and oil on Arches wove paper (Side A)

Private Collection



Jacqueline Reading,

16 February 1962

Double-sided linocut with ink, oil and cut paper collage on paper, printed over another linocut, Portrait of Jacqueline, Face II (Side B), 64.8 x 53.3 cm

Private collection

Photo©2019 Visko Hatfield

©Succession Picasso/DACS 2019

La Célestine, from Suite 347

Mougins, 11 April–18 August 1968

66 copper plates for printing 'La Celestine'

Musée national Picasso-Paris

Gift of Aldo and Piero Crommelynck, 1985

MP1985-6 to MP1985-71

La Célestine, from Suite 347

Mougins, 11 April–18 August 1968

Etching, aquatint, scraper and drypoint. Proof on Rives wove paper, printed by Crommelynck, dated 9 September 1970

Considered a masterpiece of Spanish literature, 'La Celestina' (1499) tells the amusing story of how the bachelor Calisto used the procuress Celestina to arrange an affair with Melibea, a young woman kept in seclusion by her parents.

Picasso illustrated the text with 66 etchings and aquatints depicting musketeers in various scenes of debauchery. The book was printed on wove paper specially watermarked by the Crommelynck brothers with its title.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3053

Title page for Fernando de Rojas's 'La Célestine' (1499)



Paris, 1971

Bound copy on Richard de Bas laid paper watermarked 'La Célestine', illustrated with 66 etchings and aquatints by Picasso, published by the Crommelynck studio

Musée national Picasso-Paris

Purchased at auction in 1989. MP1989-6

Hand press used by Picasso at 'La Californie'

Date unknown

Cast iron

Musée national Picasso-Paris

Gift of the Picasso Heirs, 1982. MP1982-4(1)

Smoker with Blue and Grey Striped Jersey

Mougins, 27 August 1964

Sugar aquatint. Artist's proof on Richard de Bas laid paper, dedicated to Aldo Crommelynck

In the summer of 1964, at the workshop recently set up by the Crommelynck brothers, Picasso began work on a series of thirteen sugar aquatints known as the *Fumeurs* (Smokers). A heavy smoker himself and often photographed in a striped Breton jersey, this series was a playful take on his evolving self-image in later life.

(continued over)

It also had more serious meaning, marking Picasso's return to etching after a long hiatus.

Musée national Picasso-Paris

Purchased at a public auction, 2013 (auction in tribute to Aldo Crommelynck). MP2013-1-1

Picasso, His Work and His Public, from Suite 347

Mougins, 17–18 March 1968

Etching, third state. Proof on Rives wove paper, printed by Crommelynck

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3044

Musketeer Seated at a Table with a Young Man, from Suite 347

Mougins, 16 May 1968

Etching, scraper and drypoint, fifth state. Proof on Rives wove paper, printed by Crommelynck

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3058

Piero at the Printing Press

Mougins, 16 January 1969

Oil on canvas

Musée national Picasso-Paris

Jacqueline Picasso Gift in Lieu, 1990. MP1990-34

Couple and Man with a Pipe

Mougins, 6 July 1966

Leaf from spiral-bound sketchbook: pastel and pencil on wove paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1538

Head of Bearded Man

[Mougins] 14 April–24 July 1966

Leaf of a sketchbook: felt-tip pen, coloured pencil and wax crayon on Ingres paper

Musée national Picasso-Paris

Jacqueline Picasso Gift in Lieu, 1990. MP1990-116 (1r)

The Last Studio –

II: 1968-1973

As he entered his nineties, Picasso reflected deeply on his own mortality and depicted **la comédie humaine** with particular sympathy and compassion.

His prints in the celebrated series 'Suite 156' (1970–1972) focus on timeless themes rendered with vigorous energy through a complex web of intricate drawing and dramatic tonal contrasts.

His aquatint 'David, Bathsheba and the Prophet Nathan' (1970) invites comparison with Rembrandt's poignant depictions of his wife Saskia and the biblical character Bathsheba.

Several of Picasso's brothel scenes pay homage to his personal collection of monotypes by Edgar Degas, one of which is displayed in this gallery.

Picasso's renewed interest in Rembrandt and Degas seems inspired less by formal concerns than by an admiration for their humanity as trenchant observers of the realities of life, and the universal search for love.

Although conscious of the inevitability of death, Picasso was hardly overwhelmed by the thought. He finally confronted his own mortality by portraying himself in 'Self-portrait' (1972) as a stony skull painfully pierced by a violent indentation.

This starkly honest face, with its terrified eyes and zippered mouth, produced less than a year before the artist's death, offers both a personal and a universal reflection on the human condition.

This drawing, along with the other works in this gallery, offers a final perspective on Picasso's lifelong use of paper as an essential component in the creative process.

Audio tour



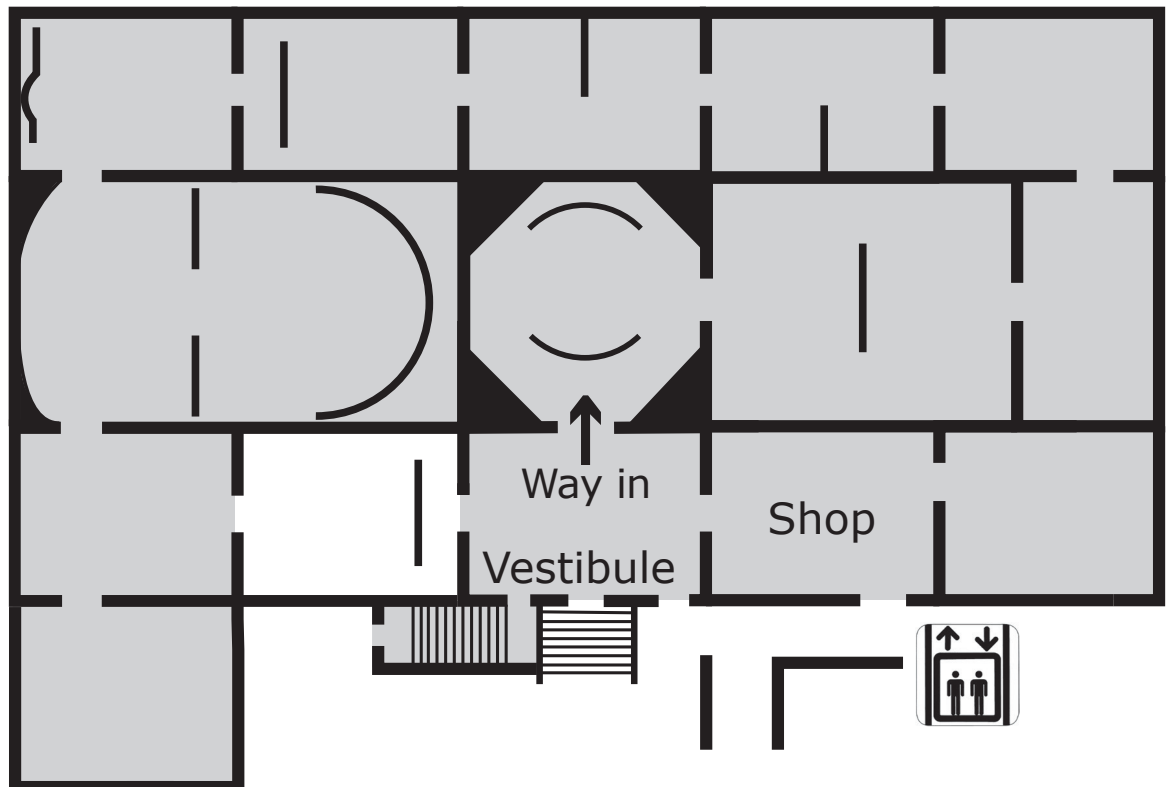
Main commentary



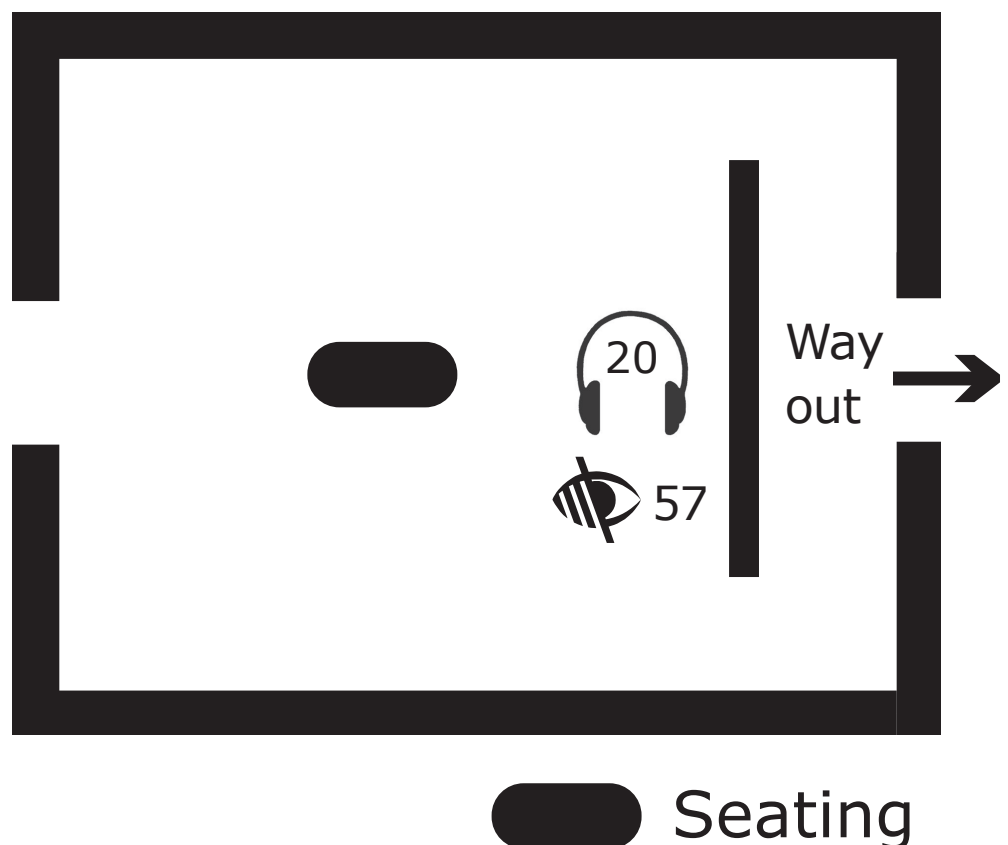
Descriptive
commentary



57 Self-portrait, 1972



You are in The Last Studio: 1968-1973



List of works

David, Bathsheba and the Prophet Nathan, from Suite 156

Mougins, 12 March–2 April 1970

Drypoint, aquatint and scraper, third state. Proof on
Rives wove paper, printed by Crommelynck

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3115

Edgar Degas (1834–1917)

The Client

1879

Monotype on laid paper

Musée national Picasso-Paris

Donation in 1973. Previously Pablo Picasso Collection.

MP2017-49

The Madam (faiseuses d'anges) with Three Prostitutes and Degas, from Suite 156

Mougins, 1–4 May 1971

Drypoint and scraper, second state. Proof on Rives wove paper, printed by Crommelynck

Picasso owned a small group of monotypes by Edgar Degas (one is displayed in this gallery) that apparently inspired many of his late brothel scenes. The figure of Degas even appears in this drypoint, which is alternatively known as 'La Maison Tellier': 'la fête de la Patronne' and 'La Patronne faiseuse d'anges avec trois filles'.

A "faiseuse d'anges" ("angel maker") refers to a woman, usually medically untrained, who performs clandestine abortions.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3134

**Etching: 19, 21, 23, 24,
26, 30, 31 May 1971,
2 June 1971, (L.130)
1971**

Aquatint and drypoint on paper

Tate: Purchased 1993

Nude Woman with Necklace

1968

Oil paint on canvas

Tate: Purchased 1983

The Kiss

1967

Graphite on paper

Tate: Bequeathed by Joanna Drew 2003, accessioned
2006

Self-portrait



1972

Black and white crayon on paper

In a remarkable moment of brutal honesty and self-reflection, Picasso, at the age of 90, depicted himself as a stony, painfully indented skull with terrified eyes. The mouth is defined by a tangle of lines as if zippered shut – or perhaps suggesting teeth and a pointed tongue, recalling the screaming horse in 'Guernica'. Picasso continued making art until his death in Mougins on 8 April 1973.

Private collection

Head and Musketeer Holding a Guitar

Mougins, 4 November 1972

Pencil on Bristol paper

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP1545

Woman and Man-Dog. Woman with Flower, from Suite 156

Mougins, 1–5 March 1972

Etching, scraper and drypoint, sixth state. Proof on
Rives wove paper, printed by Crommelynck

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3153

Cupid Entering a Brothel, from Suite 156

Mougins, 11 February–30 March 1970

Etching, scraper and drypoint, eighth state. Proof on
Rives wove paper, printed by Crommelynck

In a burst of creativity just before his death,
Picasso produced 156 prints known as 'Suite
156' (1970–72).

Working closely with the Crommelyncks, he combined etching, drypoint and scraper to create dramatic tonal effects enhanced by intensely energetic drawing. This etching depicts Cupid entering a brothel. The standing woman with a cane offers the viewer a round object, presumably an apple.

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3107

Odalisque and Artist, from Suite 156

Mougins, 15 January–6 February 1970

Etching, scraper and drypoint, eighth state. Proof on

Rives wove paper, printed by Crommelynck

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3075

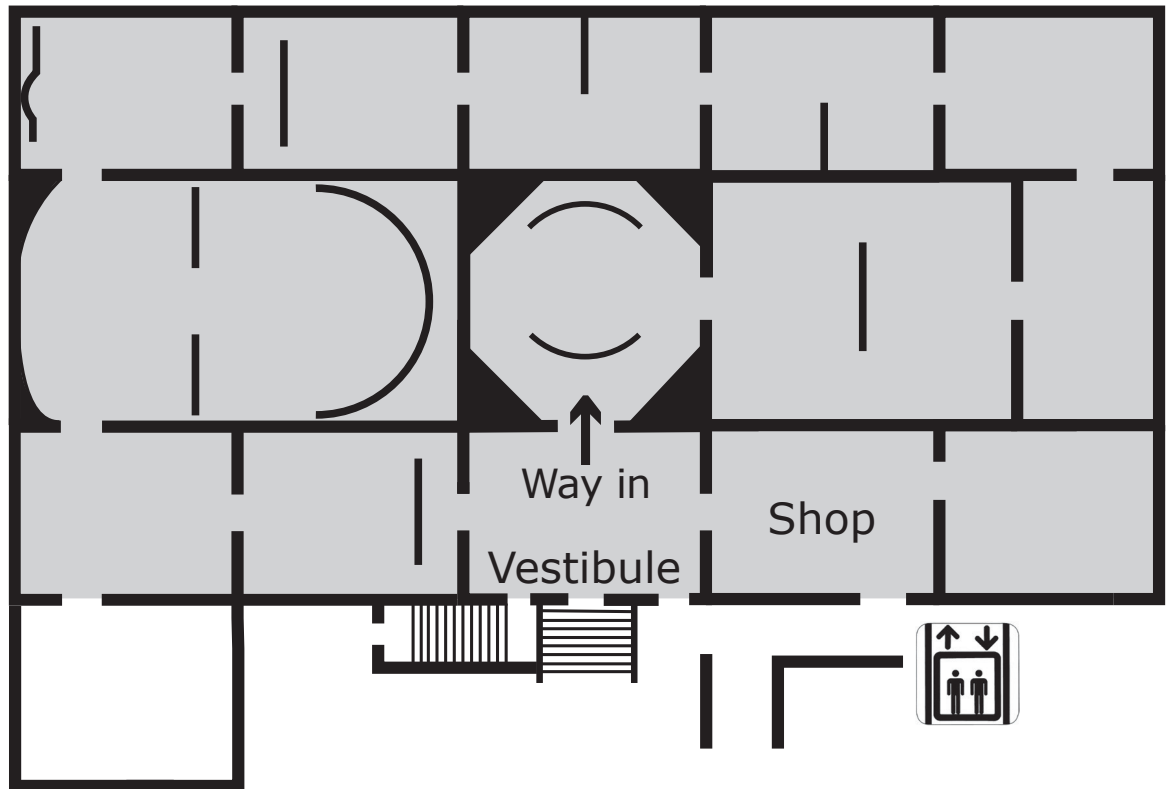
Artist with Clog and Slipper, before a Canvas, from Suite 156

Mougins, 7 June 1971

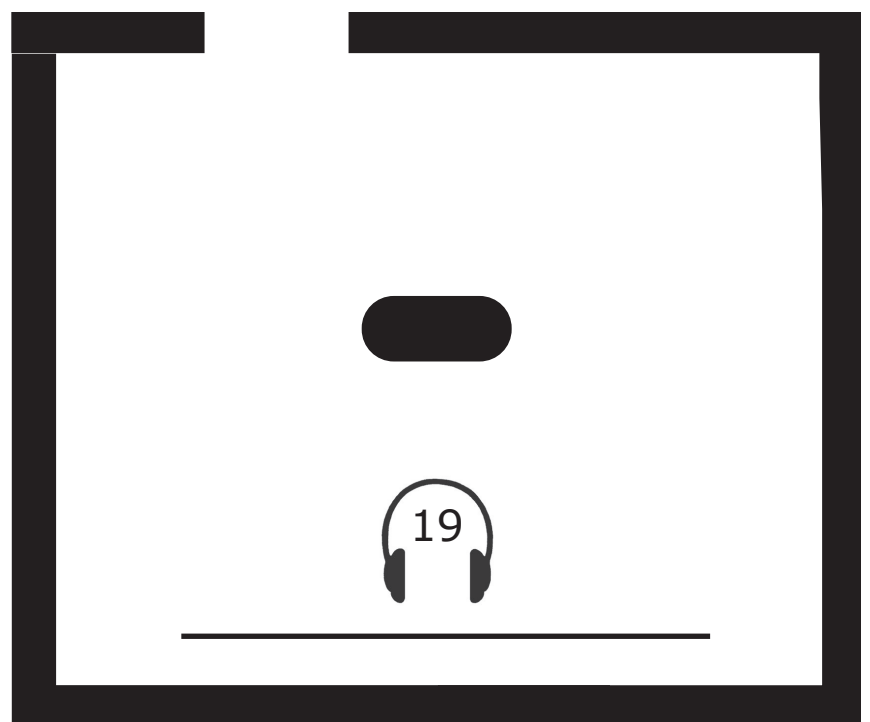
Aquatint, first state. Proof on Rives wove paper, printed
by Crommelynck

Musée national Picasso-Paris

Pablo Picasso Gift in Lieu, 1979. MP3147



You are in 'Le Mystère Picasso'



 Seating

Audio tour



Main commentary



Descriptive
commentary



In the Studio

Le Mystère Picasso:

1955-1956

'Le Mystère Picasso' is a remarkable documentary film made by Henri-Georges Clouzot in which stop-action and time-lapse photography are used to capture Picasso at work.

Employing an ingenious technique, Picasso drew on blank newsprint stretched on a frame, using new felt-tip pens imported from the United States, whose fluid, intensely-coloured inks could bleed through the porous paper without dripping.

Clouzot filmed the drawings as they appeared clearly on the reverse side of the paper. The lines and shapes that Picasso conjures appear before our eyes as if by magic.

One of the most fascinating aspects of watching Picasso in the process of drawing is the speed with which he constantly transforms an image – a bunch of flowers turns into a fish and then morphs into a chicken, before taking on its final form as the head of a faun.

The film begins with Picasso making a simple line drawing in black and white and then drawing or painting in colour.

Although many of the drawings and paintings were subsequently destroyed so that they exist only on film, two of those that survived have been specially restored for this exhibition and are on view in this room.

As the film progresses, we observe Picasso making full-scale collages such as 'Reclining Nude Woman' (1955), a large composition of wallpaper and wove paper pinned to canvas, also on view in this gallery.



Lee Miller (1907–1977)

Picasso holding 'In the Studio'
(1955) to the sunlight, with Lee
Miller in the double exposure,
Nôtre-Dame de Vie
1963

Photograph

Lee Miller Archives, P0475

© Lee Miller Archives, England 2019. All rights reserved.

leemiller.co.uk © Succession Picasso / DACS 2019

In the Studio



Nice, summer 1955

Felt-tip inks on blank newsprint

This is one of two original drawings recently restored for this exhibition's display, allowing viewers to directly compare the finished work with its composition in action – as charted in Clouzot's mesmerising film.

The animation of Picasso's creative process is enhanced by the vivid colours produced using felt-tipped pen prototypes, which seep effortlessly into the wafer-thin blank newsprint. Its semi-transparency allowed Clouzot to film from both sides of the paper.

Musée national Picasso-Paris

Gift of the Picasso Heirs, 1983. MP1983-12

Visage: Head of a Faun

Nice, summer 1955

Felt-tip inks on blank newsprint

Musée national Picasso-Paris

Gift of the Picasso Heirs, 1983. MP1983-42

Henri-Georges Clouzot (1907–1977)

Excerpts from *Le Mystère Picasso*
1956

Film, 78 mins

Excerpt duration: 19:27

© 1956 Gaumont

Reclining Nude Woman

Nice, summer 1955

Wallpaper, wove paper, pins and thumbtacks
on canvas, with oil and charcoal

The classic theme of the reclining female nude is treated in a highly original way in this unusually large papier collé. Its creation was recorded in the film 'Le Mystère Picasso', shown in this room.

The model was Jacqueline Roque, whom Picasso met in 1952. She was his muse for the last twenty years of his life and he depicted her over four hundred times in different media.

Musée national Picasso-Paris

Jacqueline Picasso Gift in Lieu, 1990. MP1990-27

Your feedback, please

As we are committed to access for all, we would like your feedback on our large-print provision. Feedback forms are available from the Information Desk on the ground floor.

We also offer one-to-one audio descriptive tours of the exhibitions with trained volunteer audio describers.

Wheelchair users can also benefit from our volunteers, who can assist with taking you around the galleries so you can enjoy our exhibitions at your leisure. With prior notice we can arrange these at a time that fits with your schedule. Please contact us for more information.

E: access@royalacademy.org.uk

T: 020 7300 5732



InTouch  **at the RA**

Design & typography by WfS Create: mail@wfscreate.com

© Copyright Royal Academy of Arts, London, 2020.