



Picasso. Portraits

PRESS CONFERENCE

Thursday, 16th March 2017 at 11.30 am

OPENING

Thursday, 16th March 2017 at 7.30 pm

**The exhibition will be open to the public from
17th March to 25th June 2017**

PICASSO. PORTRAITS exhibition co-organised by
the **Museu Picasso, Barcelona** and the **National Portrait
Gallery, London.**

Museu Picasso

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[#PicassoPortraits](#)



Picasso. Portraits

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8. ELIZABETH COWLING. CURATOR



Picasso. Portraits

1. PRESENTATION

The Museu Picasso in Barcelona presents the exhibition, from March 17th to June 25th 2017, **Picasso Portraits**. This exhibition, co-organised by the Museu Picasso, Barcelona and the National Portrait Gallery, London, accents the importance of the portrait in Picasso's work. Pablo Picasso's achievement during a long, protean and highly prolific career is undisputed, but the need to understand the precise nature of that achievement is ongoing.

The human figure was Pablo Picasso's prime subject and portraiture occupied a central position in his art throughout the whole of his career. Because he did not work on commission but depicted people in his intimate circle at the time, Picasso enjoyed exceptional freedom as a portraitist, typically representing the same sitter in strikingly different modes and moods. **Picasso Portraits** highlights this variety, including works in all media and showing how formal posed portraits coexist with irreverent caricatures, classic drawings from life and expressive paintings created from memory that reflected his evolving understanding of the subject's identity, character and circumstances. Complementing these images of Picasso's close companions are portraits and caricatures inspired by artists from the past with whom he identified most closely. The exhibition benefits from remarkable loans from public institutions and private collections and is accompanied by a copiously illustrated catalogue.



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2. DETAILS OF THE EXHIBITION

- The exhibition brings together more than 80 pieces from public and private collections, revealing the technical media and variety of styles used by Picasso in working in portraiture, which was to always have an important place in his art.
- As well as acknowledged masterpieces, the exhibition also includes lesser-known paintings, drawings, sculpture and prints:
 - 24 oils
 - 33 drawings
 - 6 sculptures
 - 8 photographs
 - 7 engravings
- The exhibition has been possible thanks to the important loans from private and public collections from around the globe like the MOMA, the MET and the Guggenheim in New York or the Musée Picasso Paris. This works are presented with a wide selection of photographs and documents.
- We can find portraits of Dora Maar, Guillaume Apollinaire, Jean Cocteau, Nusch Éluard, Françoise Gilot, Max Jacob, Lee Miller, Fernande Olivier, Jacqueline Roque, Olga Khokhlova, Jaume Sabartés, Erik Satie, Igor Stravinsky, Miguel Utrillo and Marie-Thérèse Walter, amongst others.
- As a complement to the exhibition a series of activities has been planned, like the dramatized interpretations on texts illuminating the personalities Picasso portrayed, directed by Anna Barrachina every Sunday during March 2017 with artists like Enric Majó, Abel Folk and Anna Azcona among others, that will help us discover who and how were the characters of the portraits.

Title:	<i>Picasso Portraits</i>
Dates:	From March 17 th to June 25 th , 2017.
Press Conference:	16 th March 2017 at 11.30 am.
Opening:	16 th March 2017 at 7.30 pm.
Address:	Museu Picasso de Barcelona Montcada, 15 – 23 08003 Barcelona Tel. 932 563 000 museupicasso@bcn.cat www.museupicasso.bcn.cat #PicassoPortraits
Opening hours:	Tuesday to Sunday from 9 am to 7 pm. Thursdays from 9 am to 9.30 pm; closed on Mondays (including Public holiday Mondays). The ticket office opening hours ends 30 minutes before the Museum's closing time.
Rates:	Admission to the temporary exhibition: 6.50 €; general admission (temporary exhibition + main collection): 14 € Reduced fee: (temporary exhibition + main collection): 7.5 €, (temporary exhibition): 4.5 €; people between 18 and 25 years old, people 65 years old and over, unemployed people, <i>Targeta Rosa Reduïda</i> card holders or Biblioteques de Barcelona card holders. Special conditions: check website Free entrance: first Sunday of the month and every Sunday afternoon from 3 pm to 7 pm, 18 th March (International Museum Day). Limited capacity, it is needed to access with a ticket with an entry time available from 4 days in advance at the website. The ticket allows the entrance to the main Collection and to the temporary exhibits.
Audioguide:	Audioguide for the temporary exhibit available in four languages: Catalan, Spanish, French and English.
Museu Picasso Card:	This card is an open pass for families and individuals which will allow the cardholders, at a very low cost, to freely access the Museum throughout the year, as of the date of purchase, as often as they like, and to visit both the collection and the temporary exhibitions on show, accessing the centre in a direct way, without queuing: 12 € Individual Card 15 € Family Card . Each member of the family will have a personal and non-transferable card.
Organized:	Museu Picasso, Barcelona and National Portrait Gallery, London
Surface area:	The exhibition is displayed on the first floor of the Finestres Palace.
Catalogue:	Publishers: Fundació Museu Picasso de Barcelona and The National Portrait Gallery, London Author: Elizabeth Cowling Graphic Design: Jason Ellams Managing Editor: Christopher Tinker Senior Editor: Sarah Ruddick Editor: Andrew Roff Copy-editor: Sarah Ruddick Production Manager: Ruth Müller-Wirth Printed in Italy: 29 €
Works:	81 works: 24 oils, 33 drawings, 6 sculptures, 8 photographs and 7 engravings.

LIST OF LENDERS

Picasso Portraits would not be possible without the generosity and support of the many lenders. The National Portrait Gallery, London, and the Museu Picasso, Barcelona, are very grateful to all of them. We would also like to thank the many private collectors who have preferred to remain anonymous.

The Art Institute of Chicago
The British Museum, London
Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
Colección El Conventet, Barcelona
Colección Telefónica, Madrid
Collection of Mr and Mrs J. Tomilson Hill
Fondation Hubert Looser, Zurich
Fundación Almine y Bernard Ruiz-Picasso para el Arte
Fundación Francisco Godia, Barcelona
Horst und Gabriele Siedle-Kunstsiftung
Leonard A. Lauder Cubist Collection
Los Angeles County Museum of Art
Maison Jean Cocteau, Milly-la-Forêt
The Metropolitan Museum of Art, New York

Musée d'Art moderne de la Ville de Paris
Musée national Picasso-Paris
The Museum of Modern Art, New York
National Gallery of Iceland
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Solomon R. Guggenheim Museum, New York
Staatliche Museen zu Berlin, Nationalgalerie
Museum Berggruen
The Syndics of the Fitzwilliam Museum, Cambridge, UK
Tate, London

EXHIBITION CREDITS

ORGANIZATION AND PRODUCTION

MUSEU PICASSO DE BARCELONA AND
NATIONAL PORTRAIT GALLERY LONDON

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CURATOR

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CONSERVATION

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REGISTRAR

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ACTIVITIES AND ONLINE CONTENTS

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PHOTOGRAPHIC REPRODUCTIONS

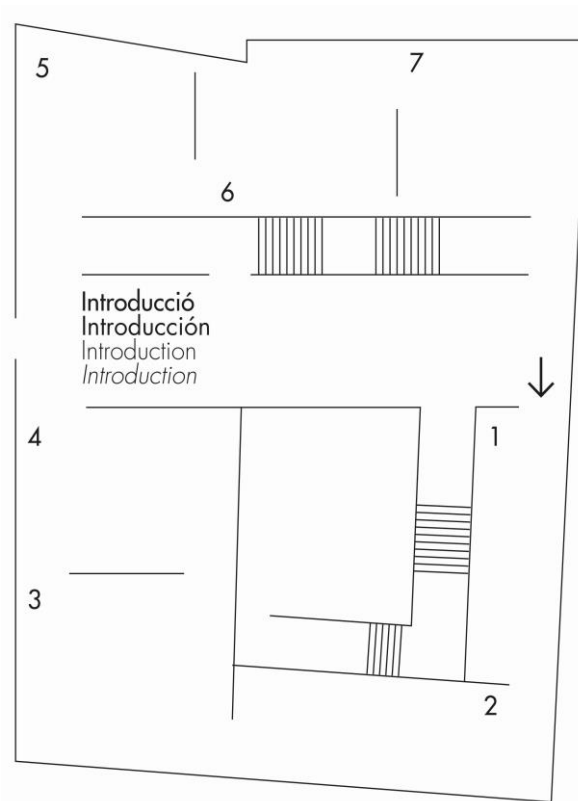
ESSE



Picasso. Portraits

3. EXHIBITION TOUR

The exhibition is displayed on the first floor of the Finestres Palace and it is organized in 7 rooms where we can take a tour that goes from the launching of his career between 1895 and 1900, through his experiments with form between 1900 and 1904, the shifting styles on the period from 1904 to 1910, to the return to classic styles and photography on 1915 to 1927, the post-war portraiture and Picasso's relation with the old masters.





Picasso. Portraits

« *Caricature was Picasso's mother tongue* ».
Adam Gopnik, art historian

4. ROOMS

INTRODUCTION

The human figure was Pablo Picasso's prime subject and portraiture always occupied an important place in his art. His father, the painter and art-school teacher José Ruiz Blasco, ensured that he acquired the basic skills of portraiture when still in his early teens, engaging models, encouraging him to paint and draw family members and posing repeatedly himself. Self-portraiture allowed Picasso to experiment with more dramatic characterisation. At an even earlier age, he had drawn caricatures imitating those published in popular magazines, thereby sharpening his eye for idiosyncratic facial expression and body-language. For the rest of his life, caricature remained a favourite activity and many of his mature painted portraits involved the simplifications and distortions typical of the genre, and occasionally its humour.

Picasso hardly ever worked to commission and virtually all his portraits and caricatures depicted people in his intimate circle at the time. Sometimes, especially when drawing, he worked from life; sometimes he used photographs; sometimes he relied on his formidable memory; sometimes all these processes were involved. Free from external pressure, he interpreted his subjects according to his vision and understanding of them, choosing the style and medium he deemed most expressive or appropriate on that particular occasion. Thus the same sitter may be represented in strikingly different ways and in strikingly different moods. Unpredictability and innovation are hallmarks of his portraits.

The liberties Picasso took with natural appearances and his subversion of decorum were, nevertheless, accompanied by a constant, probing engagement with the traditions of Western portraiture – including photography, which he practiced himself. For the great majority of his portraits he used the familiar repertoire of poses and formats, and he tended to see his sitters in terms of the work of artists he admired. Through more or less discreet echoes, he brought out their relationship to portraits by, say, Toulouse-Lautrec, El Greco or Ingres. These allusions served to contextualize and deepen his characterization. In the latter part of his life, Picasso's sense of affinity with favourite old masters resulted in free variations of celebrated self-portraits by, among others, Velázquez and Rembrandt.

ROOM 1

The portraits of his father and his aunt that Picasso painted in 1896 reveal both his precocious gift for conveying a convincing likeness and his sensitivity to the mood and mysterious inner life of his sitters. In their psychological complexity, they anticipate his mature portraiture. In 1899 Picasso joined the coterie of Modernist artists and writers who foregathered at Els Quatre Gats, a tavern which operated as a venue for cultural activities and was the centre of Barcelona's avant-garde. In contemporary self-portraits, he explored alternative personae, masquerading as a bewigged, eighteenth-century rake or posing as a dandified bohemian, his icon-like image surrounded by caricatures and doodles.

Picasso's genius was recognised by his peers and in February 1900 he held an exhibition of numerous rapidly executed, naturalistic drawings of the tavern's habitués. He also produced miniature caricatures, developing the definitive image through multiple sketches. The abstracted style of these tiny images reflects the impact of Post-impressionism, Art Nouveau and Symbolism. With their hand-drawn frames, they were destined for reproduction in magazines, although only a few were actually published. Meanwhile, Picasso's passion for the work of El Greco surfaced in pastiches of famous portraits in the Prado.

ROOM 2

In 1901 Picasso held his first exhibition in Paris. Contemporary portraits, such as Bibi-la-Purée and Gustave Coquiot, reflect his discovery of Toulouse-Lautrec, while breaching decorum in their vulgar, comic tone and rough painterly technique.

In 1904 he made Paris his permanent home and his circle of French friends gradually expanded to include, among others, Guillaume Apollinaire, André Salmon and Jean Cocteau. Like his cronies in Barcelona, they were the subject of witty, occasionally scatological caricatures.

Jaume Sabartés was caricatured more often than any of Picasso's other friends, especially during the 1950s when he dedicated himself to the complex task of founding the present Museu Picasso in Barcelona. Characterised as short, portly, earnest and myopic, Sabartés appears in numerous guises and situations, and repeatedly in the role of hapless lover. For one hilarious series, Picasso cannibalised pin-ups from the movie magazine *Ciné-Révélation*. The portrait of Sabartés of 1904 is of an entirely different order. Despite being painted in the otherworldly monochrome of Picasso's Blue period, it is objectively descriptive and emotionally neutral. It serves as a reminder that, had he so wished, Picasso could have made a successful career as a professional portrait painter.

ROOM 3

The portraits of Fernande Olivier reflect the dramatic evolution of Picasso's art during their affair, which blossomed in 1905 during his romantic 'Circus' period and ended in 1912 at the height of the 'analytical' phase of Cubism. In 1910 Picasso painted portraits of his dealers in which strategically placed graphic 'signs' conjure up an impression of their distinctive appearance and personality. Thus Daniel-Henry Kahnweiler's addiction to routine is suggested by the sign for his watch-chain. After completing them, Picasso temporarily ceased painting portraits and experimented with photography as an alternative medium.

Picasso met his first wife, the Ukrainian ballerina Olga Khokhlova, in 1917 when he was in Rome working on the designs for *Parade*, an avant-garde ballet with a scenario by Jean Cocteau and music by Erik Satie. Since 1914, he had produced the occasional work in a naturalistic idiom and the experience of seeing Classical and Renaissance art in Italy encouraged this development. So did Olga's style of beauty, for she reminded him of the society women in portraits by Ingres. The grand portrait he painted of her in 1923 is the masterpiece of this classical phase; the poignant drypoint hints at her melancholy and the couple's growing estrangement.

ROOM 4

Picasso commanded a vast range of draftsmanly styles and techniques. A gulf exists between the exquisitely refined, Ingresque drawings of Max Jacob and Ambroise Vollard and the boldly reductive drawings of Igor Stavinsky and Élie Faure, which rely almost exclusively on emphatic contours. Yet all four portraits are compelling likenesses.

Picasso's genius for matching style to sitter is exemplified by the trio of portraits of women executed in 1938. For Marie-Thérèse Walter, he employed the meandering, curvilinear style he associated with voluptuous sensuality; by combining this with soft tonal modeling, he suggested her innate gentleness.

Nusch Éluard, by contrast, is represented as a patchwork of flat, pinched, angular shapes, the charcoal applied so thinly that the dark areas appear translucent – a perfect equivalent to the actual lightness and delicacy of her bony frame.

For Dora Maar, Picasso chose ink and a spidery line: fluid, difficult to control, visually striking, ink suited her volatile temperament.

Marie-Thérèse Walter, whose liaison with Picasso began in 1927, also inspired a series of sculptures. In the massive bronze of her downcast head, he brought out her resemblance to Greco-Roman sculpture. This classicizing vision was established earlier through drawings, including the serene study of her wearing a beret.

ROOM 5

Picasso's genius for drawing and painting in monochrome did not preclude the alternative of eye-catching colour and flat pattern. With their vivid, abstracted palette and decorative compositions, the caricatural paintings of Lee Miller and Nusch Éluard grinning mischievously are reminiscent of posters.

In the portrait of Olga, painted in 1935 when the couple's marriage came to a bitter end, this caricatural mode produces pathos rather than comedy, for sadness and bewilderment are movingly written on Olga's ashen, mask-like face.

Picasso's liaison with Dora Maar coincided with the Spanish Civil War and the Second World War and she became for him the embodiment of human suffering. In numerous paintings, her face and body are grotesquely distorted to express the anguish and dread experienced by civilians during this terrible period.

But in the classic, monumental sculpture of her head, Picasso symbolized the spirit of resolve, fortitude and courage of the Resistance movement, and in the contemporary, grey-blue painting, a delicate, grave-faced Nusch Éluard represented innocence and vulnerability. For the portrait of his ebullient, two-year-old daughter Maya, Picasso parodied the style of child art – the perfect match for his subject.

ROOM 6

In conversation with Picasso in December 1938, Sabartés confessed that he longed to be depicted with a ruff and plumed hat like the gentlemen in Spanish sixteenth-century portraits. Picasso responded immediately with a relatively lifelike drawing, and ten months later with a tragi-comic painting in which Sabartés's features were subjected to the disturbingly monstrous distortions characteristic of his portraiture during the war years.

In the 1950s, Picasso's compulsive dialogue with the work of favourite artists resulted in extended series of free variations after famous. He spoke of the old masters as constant companions in his studio and – treating them as irreverently as he treated his close friends – did not scruple to caricature them or parody their work. His youthful obsession with El Greco's portraits resurfaced, and his fascination with the contrasting love lives of the famously amorous Raphael and the reputedly chaste Degas resulted in multiple scurrilous prints. His identification with Rembrandt, the exemplary painter-draftsman-printmaker, is movingly expressed in very late paintings, such as *Old Man Seated*, which sprang from the Dutchman's self-portraits.

ROOM 7

Picasso refused to return to Spain while Franco remained in power, but after the war his painting spoke of his allegiance to the Spanish masters. His response involved radical reinterpretation designed to close the gap between their era and his own. In the lithograph completed in 1949, Françoise Gilot recalls the enthroned Queen in court portraits by Velázquez. Her successor, Jacqueline Roque, is equally regal in the grand painting of her seated in shadow by a door opening onto a sunlit garden. But whereas Picasso represented the former in a decorative style, he depicted the latter in a style originating in analytical Cubism.

Velázquez's masterpiece *Las Meninas* was the catalyst for an extremely varied series of paintings. The grisaille sketch of Infanta Margarita Maria harks back to the abstracted cut and folded sheet-iron sculptures portraying Sylvette David, who had modelled for Picasso in 1954; homage to Matisse, whose death had deeply affected him, is implicit in the composition with a brilliant red background. In their wilful naivety, both canvases emulate child art – the theme of his family portrait of Françoise Gilot and Paloma watching intently as Claude begins to paint. Child art fascinated Picasso because, he said, he had never drawn like a child himself and as he grew older he strove for the uninhibited spontaneity of children.



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5. ACTIVITIES

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

VERMOUTH-INTERPRETATIONS about the characters of the exhibition

Sundays March 19th and 26th and April 2nd at 12.30 pm

Friends, collaborators, muses and lovers: the wide spectre of Picasso's relations will be explored in these three sessions in which, **with vermouth in the hand, we will enjoy dramatized interpretations of texts about them.**

Direction: **Anna Barrachina**

Lighting design: **Carlos G. Alvira and Jesús Manuel Prieto García**

Documentation: **Aina Mercader**

Sunday March 19th: Barcelona Bohemia

Santiago Rusiñol, Josep Rocarol, Ramon Pichot, Frederic Pujolà i Vallès, Pere Romeu, Carles Casagemas, Jaume Sabartés, Ángel Fernández de Soto

Readings given by Enric Majó and Dafnis Valduz

Guitar: Roger Lozano Serret

Sunday March 26th: Paris, Paris, Paris

Max Jacob, Bibi-la-Purée, Fernande Olivier, Guillaume Apollinaire, Jean Cocteau, Daniel-Henry Kahnweiler

Readings given by Anna Barrachina and Abel Folk

Accordion: Maurici Vilavecchia

Sunday April 2nd : Muses, friends and colleagues

Olga Picasso, Marie-Thérèse Walter, Dora Maar, Nusch Éluard, Lee Miller, Françoise Gilot, Jacqueline Picasso

Readings given by Anna Azcona and Marta Millà

Voices: Anna Ferret and Sandra Santiago

Time: 12:30 pm

For more information: museupicasso_reserves@bcn.cat

Admission free of charge, limited capacity

Lecture hall

Plaça Jaume Sabartés 1, Barcelona

FAMILY WORKSHOP

The faces of Picasso, and ours!

Saturdays May 6th, 13th, 20th and 27th at 5 pm

There are many ways of portraying people that we know. After seeing how Picasso did it, we will propose that you do so in a very enjoyable way.

For information and bookings: museupicasso_reserves@bcn.cat

Price: 3€ per person

Meeting point: C/Montcada 23

Workshop for children from 6 to 10 years old, accompanied by an adult. We recommend one adult per child or group of children.

PICASSO. PORTRAIT OF IGOR STRAVINSKY

Collaboration with the **Higher School of Music of Catalonia (ESMUC)**

Thursday May 25th at 7.30 pm

Concert based around the exhibition

If Picasso represented the revolution in the visual arts of the 20th century, Igor Stravinsky led a similar revolt in the musical arts. In this collaboration with students from the Higher School of Music of Catalonia, we will explore the work of this composer with a concert based around the exhibition "Picasso Portraits", which presents some of the portraits that the artist did of the composer and of others relevant characters from the cultural world of the time.

Program:

3 pieces for solo clarinet

Toni Piñeno

The five fingers for solo piano

Víctor Braojos

Three easy pieces for piano four hands

Victor Braojos / Eric Varas

- March
- Waltz
- Polka

Five easy pieces for piano four hands

Victor Braojos / Eric Varas

- Andante
- Napolitana
- Gallop

Trio Suite The Soldier's Tale

Lía Manchón, violin

Victor Braojos, piano

Raül Verdú, clarinet

Admission free of charge, available one hour before the concert. Limited capacity

#MuseuPicasso #PicassoRetrats #esmuc

@MuseuPicasso @esmuc

www.museupicasso.bcn.cat

<http://www.esmuc.cat/>

For more information: museupicasso_reserves@bcn.cat

Admission free of charge, limited capacity.

GUIDED TOURS

Individual tours included in admission ticket to the exhibition. Prior booking recommended.

Days: every Saturday

Language and hours: Catalan at 5.30 pm / Castilian at 4.30 pm / English at 3.30 pm

Further information and bookings: museupicasso_reserves@bcn.cat



Picasso. Portraits

6. LIST OF WORKS

Room 1

Pablo Picasso

Aunt Pepa

Malaga, June-July 1896

Oil on canvas

Museu Picasso, Barcelona. Gift of Pablo Picasso, 1970. MPB 110.010

Pablo Picasso

Santiago Rusiñol Caricatured as The Nobleman with His Hand on His Chest by El Greco, Josep Rocarol i Faura and Other Sketches

Barcelona, 1899-1900

Sepia and Indian ink, wash and graphite pencil on watermarked paper

Museu Picasso, Barcelona. Gift of Pablo Picasso, 1970. MPB 110.683

Pablo Picasso

Ramon Pichot

1900

Ink and essence on paper

The Metropolitan Museum of Art. Donation Raymonde Paul, in memoriam of his brother C. Michael Paul, 1982 / 1982.179.24

Pablo Picasso

Joaquim Mir

Barcelona, 1900

Ink and essence on paper

The Metropolitan Museum of Art. Gift of Raymonde Paul, in memoriam of his brother C. Michael Paul, 1982/1982.179.27

Pablo Picasso

Portrait of the Writer Frederic Pujulà i Vallès

1900

Ink and wash on paper

Private Collection

Pablo Picasso

Pere Romeu in a Field of Irises
Barcelona, c. 1900
Pencil, coloured pencils and gouache on paper
Fundación Francisco Godia, Barcelona

Pablo Picasso

Carles Casagemas and Picasso and Two Girls
Paris, 1900
Pen and sepia ink, watercolour and gouache on paper pasted onto cardboard
Museu Picasso, Barcelona.
Acquisition, 1995.
MPB 113.003c

Pablo Picasso

Portrait of Santiago Rusiñol
Barcelona, c. 1900
Charcoal and watercolour on paper
Col·lecció El Conventet, Barcelona

Pablo Picasso

Jaume Sabartés Seated
Barcelona, 1900
Charcoal and essence on laid paper
Museu Picasso, Barcelona.
Gift of Jaume Sabartés,
1962. MPB 70.228

Room 2**Pablo Picasso**

Gustave Coquiot
1901
Oil on canvas
Centre Pompidou, Paris. Musée national d'Art moderne/ Acquisition des Musées nationaux, 1933

Pablo Picasso

Bibi-la-Purée
1901
Oil on cardboard
Private Collection

Pablo Picasso

Self-portrait with Wig
Barcelona, 1900
Oil on canvas
Museu Picasso, Barcelona.
Gift of Pablo Picasso,
1970. MPB 110.053

Pablo Picasso

Self-portrait, Portraits of Pompeu Gener, Oriol Martí and Other Sketches
Barcelona, 1899-1900
Pen and ink, and graphite pencil on watermarked paper
Museu Picasso, Barcelona.
Gift of Pablo Picasso,
1970. MPB 110.676

Pablo Picasso

The Artist's Father, Joaquim Mir, Carles Casagemas and Various Caricatures
Barcelona, 1899-1900
Conté crayon on watermarked paper
Museu Picasso, Barcelona.
Gift of Pablo Picasso,
1970. MPB 110.590

Pablo Picasso

The Artist's Father
Barcelona, 1896
Watercolour on paper
Museu Picasso, Barcelona.
Gift of Pablo Picasso,
1970. MPB 110.331

Pablo Picasso

Portrait of André Salmon
Paris, 1907
Charcoal on laid paper
Musée national Picasso-Paris. MP2000-2 (r)

Pablo Picasso

Caricature of Jean Cocteau
1917
Gouache on textured vellum paper
Musée national Picasso-Paris. MP784

Pablo Picasso

Portrait of Jean Cocteau

1917

Pencil on paper

Collection Stéphane Dermit. Dépôt a la
Maison Jean Cocteau, Milly-la-Forêt

Pablo Picasso

Portrait of Jaume Sabartés

1904

Oil on canvas

Staatliche Museen zu Berlin,

Nationalgalerie,

Museum

Berggruen. NG MB 3/2000

Pablo Picasso

Humorous Composition.

Jaume Sabartés and Neile Adams

Canes, 4th December 1957

Brush and Indian ink on cut magazine

printed paper

Museu Picasso, Barcelona.

Gift of Jaume Sabartés,

1964. MPB 70.674

Pablo Picasso

Humorous Composition.

Jaume Sabartés and Dani Crayne

Canes, 22th Mai 1957

Coloured grease pencils on cut magazine

printed paper

Museu Picasso, Barcelona.

Gift of Jaume Sabartés,

1964. MPB 70.672

Pablo Picasso

Jaume Sabartés in a Little Hat

Jaume Sabartés, Picasso. Les Ménines et

La Vie.

Room 3**Pablo Picasso**

Daniel-Henry Kahnweiler

Tardor del 1910

Oil on canvas

The Art Institute of Chicago. Gift of Sra.

Gilbert

W. Chapman in memoriam of Charles B.

Goodspeed.

1948.561

Paris, Éditions Cercle d'Art, 1958

3rd January 1959

Conté Crayon on paper

Museu Picasso, Barcelona.

Gift of Dr. Joseph Jaffé,

1970. MPB 111.835

Pablo Picasso

Caricature of Guillaume Apollinaire

Carnet català

Gósol, 1906

Black pencil on paper

Museu Picasso, Barcelona.

Acquisition, 2000.

MPB 113.039c

Pablo Picasso

Guillaume Apollinaire,

Bank Clerk

Paris, 6th December 1905

Pen and ink on paper

Staatliche Museen zu Berlin,

Nationalgalerie,

Museum Berggruen. NG MB 6/2000

Pablo Picasso

Sabartés and His Neighbour

5th May 1957

Monotype on zinc

Private Collection

Pablo Picasso

The Brothers Mateu and Àngel Fernández
de Soto with Anita

Barcelona, 1902-1903

Conté crayon, blue coloured pencil

and watercolour on paper

Museu Picasso, Barcelona.

Gift of from Ajuntament

de Barcelona, 1963. MPB 50.498

Pablo Picasso

Olga Picasso

1923

Oil on canvas

Private Collection

Pablo Picasso

Portrait of Olga with a Fur Collar

1923

Drypoint on zinc

The Museum of Modern Art, Nova York. Sue and Edgar Wachenheim III Fund; General Print Fund; Jerry I, Speyer in honour of Edgar Wachenheim III; Agnes Gunf; Nelson Blitz, Jr. with Catherine Woodard and Perri and Allison Blitz, to celebrate the 80th anniversary of Riva Castleman; Mary M. and Sash A. Spencer; The Orentreich Family Foundation in honor de Deborah Wye; Linda Barth Goldstein en honor de Deborah Wye; Sharon Percy Rockefeller; Maud and Jeffrey Welles en honor de Deborah Wye; and Roxanne H. Frank, 2010

Pablo Picasso

Olga Khokhlova on the Roof of the Minerva Hotel

Roma, 1917

Modern print from an original negative
Private Collection. Courtesy Fundación Almine y Bernard Ruiz-Picasso para el Arte

Pablo Picasso

Olga Khokhlova on the Roof of the Minerva Hotel

Roma, 1917

Vintage photograph
Private Collection. Cortesia Fundación Almine y Bernard Ruiz-Picasso para el Arte

Pablo Picasso

Olga and Paulo

Fontainebleau, 10th August 1921

Modern print from an original negative
Private Collection. Cortesia Fundación Almine y Bernard Ruiz-Picasso para el Arte

Pablo Picasso

Olga Picasso in the Living Room at Rue La Boétie

Paris, 1923

Modern print from an original negative
Private Collection. Cortesia Fundación

Almine y Bernard Ruiz-Picasso para el Arte

Pablo Picasso

Fernande Olivier

1905 – 1906

Charcoal or black chalk on paper

Private Collection.

Cortesia Fundación Almine y Bernard Ruiz-Picasso para el Arte

Pablo Picasso

Fernande Olivier with a Black Mantilla

1905 - 1906

Oil on canvas

Solomon R. Guggenheim Museum, New York

Thannhauser Collection. Legacy of Hilde Thannhauser,
1991. 91.3914

Pablo Picasso

Head of a Woman (Fernande Olivier)

Paris, 1906

Bronze

Museu Picasso, Barcelona. Acquisition,
2000
MPB 113.035

Pablo Picasso

Head of a Woman (Fernande Olivier)

1909

Bronze

Leonard A. Lauder. Cubist Collection

Pablo Picasso

Cubist Head (Portrait of Fernande)

1909 – 1910

Oil on canvas

The Syndics of the Fitzwilliam Museum,
Cambridge

Pablo Picasso

Self-portrait with Portrait of a Man and Barcelona rooftops, 5 bis Rue Schoelcher

Paris, 1915 - 1916

Gelatin silver print

Private Collection

PPP035

Room 4

Pablo Picasso

Portrait of Max Jacob
1915
Graphite pencil on vellum paper
Musée national Picasso-Paris. MP1998-307

Pablo Picasso

Ambroise Vollard
1915
Pencil on paper
The Metropolitan Museum of Art. The Elisha Whittelsey Collection. The Elisha Whittelsey Fund, 1947. 47.140

Pablo Picasso

Portrait of Igor Stravinsky in Profile
31st December 1920
Graphite pencil on paper
Private Collection

Pablo Picasso

Portrait of Élie Faure
14th June 1922
Pencil on paper
Private Collection

Pablo Picasso

Portrait of Nusch Éluard
9th February 1938
Pencil and charcoal on canvas
Private Collection

Pablo Picasso

Woman with Joined Hands
(*Marie-Thérèse Walter*)
8th January 1938
Oil and wax crayon on canvas
Col·lecció Sr. i Sra. J. Tomilson Hill

Pablo Picasso

Dora Maar Seated
13th May 1938
Ink, gouache and oil on paper attached to canvas
Tate, 1960 acquisition

Pablo Picasso

Dora Maar
c. 1937
Pencil on paper
Private Collection

Pablo Picasso

Marie-Thérèse in a Beret
c. 1930
Charcoal on paper
Private Collection

Pablo Picasso

Self-portrait with *Portrait of a Man* and *Barcelona Rooftops*, at Rue Schoelcher Studio
Paris, 1915 - 1916
Gelatin silver print
Private Collection

Pablo Picasso

Self-Portrait with *Man Leaning on a table*, at Rue Schoelcher Studio
Paris, 1915 - 1916
Gelatin silver print
Private Collection

Pablo Picasso

Marie Laurencin with Man with a Mandolin, at the Boulevard de Clichy Studio
Paris, 1911
Vintage photograph
Private Collection.
Cortesia Fundación Almine y Bernard Ruiz-Picasso para el Arte

Pablo Picasso

Self-Portrait with Seated Man with Glass, at the Rue Schoelcher Studio
Paris, 1915 - 1916
Vintage photograph
Private Collection. Cortesia Fundación Almine y Bernard Ruiz-Picasso para el Arte

Pablo Picasso

Woman in a Beret and Fur Coat
[*Marie-Thérèse Walter*]
3rd February 1937
Oil and charcoal on canvas
Private Collection

Pablo Picasso

Head of a Woman (Marie-Thérèse)
1931
Bronze
Private Collection

Room 5

Pablo Picasso

Woman in a Hat [Dora Maar]

9th June 1941

Oil on canvas

Musée national Picasso-Paris. MP188

Pablo Picasso

Madame Paul Éluard

19th August 1941

Oil on canvas

Centre Pompidou, Paris. Musée national d'Art moderne/ Centre de création Industrielle.

Gift of Sr. Paul Éluard, 1947.

AM 2745 P

Pablo Picasso

Head of a Woman (Dora Maar)

1941

Bronze

Private Collection

Pablo Picasso

Portrait of Lee Miller à l'Arlésienne

1937

Oil on canvas

The Penrose Collection

Pablo Picasso

Nusch Éluard

1937

Oil on canvas

Staatliche Museen zu Berlin, Nationalgalerie, Museum Berggruen.

NG MB 54/2000

Pablo Picasso

Portrait of Nusch Éluard

1937

Oil on canvas

Musée national Picasso-Paris.

MP 1990-19

Pablo Picasso

Woman in a Hat (Olga)

1935

Oil on canvas

Centre Pompidou, Paris. Musée national d'Art moderne/ Centre de création industrielle.

Legacy of M. Georges Salles, 1967.

AM 4393 P

Pablo Picasso

Maya in a Sailor Suit

23rd January 1938

Oil on canvas

The Museum of Modern Art, New York. Gift of de Jacqueline Picasso in honor of the Museum's continuous commitment to Pablo Picasso's art, 1985

Room 6

Pablo Picasso

Jaume Sabartés with Ruff and Cap

Royan, 22nd October 1939

Oil on canvas

Museu Picasso, Barcelona. Gift of Jaume Sabartés, 1962.

MPB 70.241

Pablo Picasso

Jaume Sabartés as a Gentleman of the Age of Philip II

Paris, 25th December 1938

Graphite pencil on printed paper

Museu Picasso, Barcelona. Gift of Jaume Sabartés, 1962.

MPB 70.231

Pablo Picasso

Caricature of One of the Characters in

The Burial of the Count of Orgaz, weeping

Mougins, 29th June 1968 (I)

Etching on copper, printed on Rives vellum paper (Sabartés proof)

Museu Picasso, Barcelona. Gift of Pablo Picasso, 1971.

MPB 111.967

Pablo Picasso

Figures in the Style of Rembrandt

4th July 1967 (III)

Pen and ink on paper

Colección Telefónica

Pablo Picasso

Old Man Seated

From the 26st September 1970 to 14th November 1971

Oil on canvas

Musée national Picasso-Paris.

MP221

Pablo Picasso

*Rembrandt Holding the Hand
of a Young Woman with Veil*
Paris, 31st January 1934
Etching on copper, printed on Montval laid
watermarked paper
Museu Picasso, Barcelona. Acquisition,
1989.
MPB 112.924

Pablo Picasso

*Raphael and the Fornarina. IV:
with the Pope Pulling Back the Curtain*
31st August 1968 (II)
Etching on copper, printed on Rives vellum
paper (Sabartés proof)
Museu Picasso, Barcelona. Gift of Pablo
Picasso, 1970. MPB 70.599

Pablo Picasso

*Brothel. Degas with His
Sketchbook, Bawd, Three Prostitutes
and a Moroccan Pouffe*
Mougins, 16th March 1971
Etching on copper, printed on Rives vellum
paper (numbered artist's proof)
Museu Picasso, Barcelona. Gift of Heirs de
Pablo Picasso, 1980.
MPB 112.232

Room 7**Pablo Picasso**

*Portrait of Jacqueline
in a Black Scarf*
11th October 1954
Oil on canvas
Private Collection

Pablo Picasso

Jacqueline
2nd June 1954
Pencil on paper
Private Collection

Pablo Picasso

Las Meninas (infanta Margarida Maria)
Canes, 20th August 1957
Oil on canvas
Museu Picasso, Barcelona. Gift of Pablo
Picasso, 1968. MPB 70.434

Pablo Picasso

Sylvette
1954
Sheet-metal, cut out, bent and painted on
both sides
Fondation Hubert Looser, Zurich

Pablo Picasso

*Woman in an Armchair no. 4
(From the Violet)*
3rd January 1949
Lithograph. Sandpaper and brush on zinc,
printed on Arches vellum paper (fifth and
final state, Sabartés proof)
Museu Picasso, Barcelona. Gift of Jaume
Sabartés, 1962.
MPB 70.116

Pablo Picasso

Woman in an Armchair [Françoise Gilot]
2nd April 1947
Oil on canvas
Musée national Picasso-Paris. MP1990-23

Pablo Picasso

Woman by a Window [Jacqueline]
11th June 1956
Oil on canvas
The Museum of Modern Art, Nova York.
Sra. Simon Guggenheim Fund, 1957

Pablo Picasso

Jacqueline with a Yellow Ribbon
1962
Sheet-metal, cut out, bent
and painted on both sides
National Gallery of Iceland

Pablo Picasso

Las Meninas
Canes, 15th November 1957
Oil on canvas
Museu Picasso, Barcelona. Gift of Pablo
Picasso, 1968.
MPB 70.479

Pablo Picasso

Claude Drawing, Françoise and Paloma
17th May 1954
Oil on canvas
Musée national Picasso-Paris. MP209



Picasso. Portraits

7. BIOGRAPHIES OF THE REPRESENTED CHARACTERS

Ambroise Vollard (Saint-Denis, La Réunion, 1865 – Versailles, 1939)

A friend of Alfred Jarry's, Ambroise Vollard was an art dealer whose influence on the evolution of contemporary art history is essential. He opened his own art gallery in Paris in 1893, organised an important show of works by Cézanne (1895) and purchased works by Van Gogh and Gauguin (1900). He also orchestrated the first Picasso exhibition to be held in Paris (1901) and the first exhaustive display of works by Matisse (1904). – Room 4 –

André Salmon (Paris, 1881 – Sanary-sur-Mer, 1969)

A poet and a literary journalist who Picasso met at the Bateau-Lavoir, André Salmon formed the core of the *bande à Picasso* along with Guillaume Apollinaire and Max Jacob. His major art historical treatises include *La Jeune Peinture française* (1912) and *La Jeune Sculpture française* (1914). In 1916 he organised the show entitled *L'Art Moderne en France* staged at Salon d'Antin, where *Les Demoiselles d'Avignon* were displayed in public for the first time. Salmon's relationship with Picasso deteriorated in 1937, when the former accepted the position of war correspondent for *Le Petit Parisien* in support of General Franco. – Room 2 –

Àngel Fernández de Soto (Barcelona, 1882 – 1937)

Picasso met the painter Àngel Fernández de Soto, known to his friends as 'Patas' [Legs] at Barcelona's Edèn Concert music hall. In 1902 the two shared a studio with Josep Rocarol at number 6, Nou de la Rambla, and the following year at number 17, Riera de Sant Joan. During the summer of 1910 they spent a few days in Cadaqués and in 1917 Soto attended the banquet for Picasso at Galeries Laietanes in Barcelona. Fernández de Soto died during the Spanish Civil War after being run down by an ambulance. – Room 2 –

Bibi-la-Purée (1847?-1903)

'Bibi el Pelacanyes', also known by the nickname 'King of Bohemia', was an actor who ended his days as a vagabond and a pilferer and haunted the streets of Montmartre and the Latin Quarter. – Room 2 –

Carles Casagemas i Coll (Barcelona, 1880 – Paris, 1901)

The painter, draughtsman and writer Carles Casagemas came into contact with the so-called Saffron Group of artists that included Nonell, Mir and Pichot. In the spring of 1899 he became friends with Picasso, with whom he would share a studio at number 17, Riera de Sant Joan from January to September 1900, when they both made their first trip to Paris. After travelling together to Malaga, Picasso moved to Madrid and Casagemas returned to Paris, where he committed suicide in February 1901. Picasso was deeply affected by his death, which would exert a powerful influence on his oeuvre. – Room 1 –

Claude Picasso (Boulogne-Billancourt, 1947)

Son of Pablo Picasso and the artist Françoise Gilot. In New York, he was the assistant of the photographer Richard Avedon. After the death of his father he came back to France to deal with the inventory and valuation of works in Picasso's estate. Claude has become a recognized expert in the work of his father and he is the legal Administrator of the Succession Picasso. – Room 7 –

Daniel-Henry Kahnweiler (Mahnheim, 1884 – Paris, 1979)

In 1907 the art dealer and critic Kahnweiler opened his first gallery in Paris and soon came into contact with the Fauve artists. Besides discovering Picasso and becoming one of his main dealers, he also discovered Van Dongen, Braque and Juan Gris, whose work he promoted as he would later promote that of Fernand Léger, Manolo Hugué, Henri Laurens, André Masson and Josep de Togores. In 1920 he opened the famous Galerie Simon, which would subsequently become Galerie Louise Leiris. Kahnweiler is considered the greatest advocate of Cubism. He also made several editions of books and prints, and was the first to publish the writings of Apollinaire. – Room 3 –

Degas (Paris 1834 – 1917)

Degas, a painter, engraver, sculptor and photographer, was famous for his pictures of the world of dance. In his last series of etchings known as the *Suite 156* Picasso focused on Degas, who was said to have been celibate because of a strong fear of sex, and in this sense was the opposite pole of Raphael. Picasso's immediate reference was his private collection of monotypes by Degas depicting brothel scenes, and his main contribution was to include the figure of the Impressionist painter in his compositions. – Room 6 –

Dora Maar (Tours, 1907 – Paris, 1997)

Painter and photographer Dora Maar trained at the Academie Lothe, where she met Henri Cartier-Bresson, who introduced her to photography. Maar, an active member of the Parisian avant-garde, met Picasso through Paul Éluard in the autumn of 1935, and their romantic liaison lasted until 1945. – Room 4 and 5 –

Élie Faure (Sainte-Foy-la-Grande, 1873 – Paris, 1939)

The doctor and author Élie Faure wrote a monumental *Histoire de l'Art* (1909-1921), completed by the essay entitled *L'Esprit des formes* (1927), in which his personal interpretation inserted art in the history of civilization as a whole. Faure was one of the first intellectuals to introduce film in art history. He had met Picasso before the outbreak of World War One, although the two didn't begin to meet on a regular basis until 1921 – Room 4 –

Fernande Olivier (Paris, 1881 – Neuilly-sur-Seine, 1966)

Fernande Olivier's real name was Amélie Lang. An artist's model, she met Picasso in 1904 and the couple lived together until 1912. This was the period during which Picasso began to depict women rather than men in his portraits. Fernande Olivier wrote two books on the artist: *Picasso et ses amis* (1933), published in English as *Picasso and His Friends* in 1964, and *Souvenirs intimes: écrits pour Picasso* (1955). – Room 3 –

Françoise Gilot (Neuilly-sur-Seine, 1921)

Françoise Gilot is a painter who read English Literature at the University of Cambridge and the British Institute in Paris, and graduated from the Sorbonne in 1938; the following year she graduated from the University of Cambridge. Her personal relationship with Picasso spanned the years 1944 to 1955. The couple had two children: Claude (1947) and Paloma (1949).. – Room 7 –

Frederic Pujulà i Vallès (Palamós, 1877 – Bargemon, 1963)

As a writer, journalist and Esperantist, Frederic Pujulà was intensely active in the dissemination of his republican, federalist and Catalanist ideals. He published short stories and articles in *La Senyera* of Palamós, *El Federalista* and *L'Avenç*, among other journals, and was an editor on *Joventut*. He was also one of the organizers of the 5th World Esperanto Congress held in Barcelona in 1909. His friendship with Picasso was forged at Els Quatre Gats, the Art Nouveau tavern that opened in 1897, and their relations deepened when both worked on *Joventut*. In July 1900, Pujulà published a favorable review of Picasso's second exhibition at Els Quatre Gats in *Las Noticias*. – Room 1 –

Guillaume Apollinaire (Rome, 1880 – Paris, 1918)

Apollinaire's real name was Wilhelm Albert Włodzimierz Apollinaire de Kostrowitzky. A poet, novelist and essayist, Apollinaire settled in Paris in 1899, working as a clerk and an art critic for several magazines, showing sympathy for the new trends in art. He frequented the artistic and literary circles of the French capital, where he acquired a certain reputation and wrote *Les peintres cubistes*, the text that became a manifesto of Cubism. He met Picasso in October 1904 and in 1918 was one of the witnesses of the artist's marriage to Olga Khokhlova (the other two were Max Jacob and Jean Cocteau). Their friendship can be traced in their collected letters. – Room 2 –

Gustave Coquirot (Puits, 1865 – Paris, 1926)

Writer and art critic Gustave Coquirot was a collector of works by Maurice Utrillo and one of the secretaries employed by Auguste Rodin. He wrote the preface to the catalogue accompanying the *Exposition de tableaux de F. Iturrino et de P-R. Picasso* at Galeries Vollard, the first of Picasso's Parisian exhibitions held in 1901. – Room 2 –

Igor Stravinsky (Oranienbaum, 1882 – New York, 1971)

Between 1910 and 1914 Russian composer Igor Stravinsky lived alternately between his homeland and Paris. As a result of the Russian Revolution he sought permanent exile, and in 1920 settled in France. In 1934 he assumed French nationality and in 1940 he moved to the United States. A disciple of Rimsky-Korsakov's, his first original work was *Fireworks* (1908), an orchestral composition praised by Sergei Diaghilev. The impresario went on to commission a few ballets from him, among them *The Firebird*, which was performed in Barcelona by the Ballets Russes in 1917. Stravinsky's extensive oeuvre comprises around a hundred works from three key stages in his career: his Russian production, his Neoclassical period and his serial compositions. – Room 4 –

Jacqueline Roque (Paris, 1926 – Mougins, 1986)

Picasso met Jacqueline Roque at the Madoura pottery workshop in Vallauris in 1952, and would share the rest of his life with her. Roque became his muse and model until he passed away in 1973. The couple married in 1961. Jacqueline had a daughter, Catherine Hutin, from a previous marriage. – Room 7 –

Jaume Sabartés (Barcelona, 1881 – Paris, 1968)

A sculptor and a writer, Sabartés founded the Museu Picasso in Barcelona. He first met Picasso in the studio the latter shared with Santiago and Josep Cardona at number 2, Escudellers Blancs. They both frequented Els Quatre Gats, the Art Nouveau tavern that opened in 1897. Sabartés spent several periods in Paris, and from 1904 to 1927 lived in Guatemala, where he worked as a journalist, a teacher of French, a translator of English and a lecturer in Art History at the National Fine Arts School. In 1927 he moved to Montevideo, where he continued to work as a teacher and a journalist. In 1935, summoned by Picasso, he became his personal secretary. – Rooms 1, 2 and 6 –

Jean Cocteau (Maisons-Laffitte, 1889 – Milly-la-Forêt, 1963)

The writer, draughtsman and film director Jean Cocteau proposed Picasso as a stage designer for his avant-garde ballet *Parade*, set to music by Erik Satie and choreographed by Léonide Massine. In February 1917 Picasso and Cocteau met Serge Diaghilev's Ballets Russes in Rome. The following year Cocteau, along with Max Jacob and Guillaume Apollinaire, was witness to Picasso's wedding to Olga Khokhlova. In 1924 Cocteau and Picasso worked together on another of Diaghilev's ballets, *Le train bleu*. Their friendship lasted throughout their lives. – Room 2 –

Joaquim Mir (Barcelona, 1873 – 1940)

The painter and engraver Joaquim Mir was a member of the so-called Saffron Group (on account of the warm tones of their works), along with Picasso's other friends Isidre Nonell, Ramon Pichot, Juli Vallmitjana and Ricard Canals. He was a regular visitor to Els Quatre Gats Art Nouveau tavern that opened in 1897. Chiefly a landscape painter, Mir was also a friend of Gaudí's, and one of his most representative works is *The Cathedral of the Poor* – Room 1 –

José Ruiz Blasco (Malaga, 1838 – Barcelona, 1913)

Pablo Picasso's father was an art teacher and a painter who specialised in pictures of birds and flowers. Besides being curator and restorer at the Museo Municipal in Malaga, he worked as a teacher at the provincial fine arts schools in Malaga (San Telmo, 1875-1890), Corunna (1891-1895) and Barcelona (Llotja, 1895-1913). – Room 1 –

Josefa Ruiz Blasco (Malaga, 1825 – 1901)

Pablo Picasso's paternal aunt, was the eldest of eleven siblings and familiarly known as aunt Pepa – Room 1 –

Josep Oriol Martí i Ballés (Barcelona, 1870 – 1919)

A lawyer, playwright and theatrical translator, Martí was involved in the setting up of Adrià Gual's Teatre Íntim drama company. A regular at Els Quatre Gats, he was also a founding member and probably a patron of *Juventut* magazine and the publishing house of the same name, where he channelled his desire to disseminate European literary modernity. – Room 1 –

Josep Rocarol i Faura (Barcelona, 1882 – 1961)

A painter and stage designer, Josep Rocarol met Picasso at Els Quatre Gats, the Art Nouveau tavern that opened in 1897. His memoirs reveal details of Picasso's youth, for in 1902 the two artists shared a studio at number 6, Nou de la Rambla with Àngel Fernández de Soto. Rocarol and Julio González would accompany Picasso on his third trip to Paris. – Room 1 –

Lee Miller (New York, 1907 – Chiddingly, 1977)

Photographer, artist and model Lee Miller first came into contact with photography in New York, when she was working as a model for photographers as important as Edward Steichen. In 1929 she moved to Paris, where she became an assistant to Man Ray, and during World War Two she was a war correspondent for different media and for the United States army. In 1947 Miller married English artist and collector Roland Penrose, with whom she worked on the biographies of Picasso, Miró, Man Ray and Tàpies. – Room 5 –

Marie Laurencin (Paris, 1885 – 1956)

The painter Marie Laurencin held her first exhibition at the Parisian Salon des Independants in 1907. Art and antiques dealer Clovis Sagot introduced her to Picasso and the group of artists living at the Bateau-Lavoir in Montmartre, the same year that Picasso introduced her to Guillaume Apollinaire, with whom she became romantically involved until 1912. – Room 4 –

Marie-Thérèse Walter (Le Perreux-sur-Marne, 1909 – Juan-les-Pins, 1977)

The sentimental relationship between Marie-Thérèse Walter and Pablo Picasso began in 1927, when she was seventeen, and lasted until 1940. Their daughter Maya was born in 1935 – Room 4 –

Mateu Fernández de Soto (Barcelona, 1881 – Central America ?, 1939)

The sculptor Mateu Fernández de Soto was one of the earliest friends Picasso made in Barcelona. They met through Jaume Sabartés in 1899, and both artists would regularly visit Els Quatre Gats Art Nouveau tavern that opened in 1897. – Room 2 –

Max Jacob (Quimper, 1876 – Drancy internment camp, 1944)

Daniel-Henry Kahnweiler published some of the first compilations of poems by Max Jacob, such as *Les oeuvres burlesques et mystiques du Frère Matorel, mort au couvent*, illustrated by Picasso. *Le cornet à dés* (1917) is the work that made the poet famous. Jacob met Picasso in 1901 and the two became friends; he also befriended Apollinaire, Modigliani and Créixams, and was one of the first champions of avant-garde artists in the articles he published in *Gazette des Beaux-Arts*. – Room 4 –

Maya Picasso (Paris, 1935)

Maya, the daughter of Pablo Picasso and Marie-Thérèse Walter, married Pierre Widmaier in 1960, and the couple had three children: Olivier (1961), Richard (1964) and Diana (1971). – Room 5 –

Nusch Éluard (Mulhouse, 1906 – Paris, 1946)

She met Paul Éluard in 1930, after his divorce from Gala and Picasso in 1935, when he and Éluard got closer to her and recognize in this girl artist a character from the pink period. Her portraits multiply during their vacation in Mougins in 1936 and 1937, and in Paris, where, among others, the aquatint *La barre d'appui* of Éluard. Picasso, who was very fond of her, was deeply affected by her sudden death. Éluard donated her portrait of 1941 to the Musée National d'Art Moderne.
– Rooms 4 and 5 –

Olga Khokhlova (Nezhin, 1891 – Cannes, 1955)

In 1917, ballerina Olga Khokhlova performed *Las Meninas*, *Les Sylphides* and *The Firebird* with Serge Diaghilev's Ballets Russes in Barcelona. In 1918 she married Picasso and in 1921 gave birth to her only child, Paulo. – Rooms 3 and 5 –

Paloma Picasso (Vallauris, 1949)

Daughter of Pablo Picasso and Françoise Gilot., is a fashion and jewellery designer. – Room 7 –

Paulo Picasso (Paris, 1921 – 1973)

Paulo Picasso was the son of Olga Khokhlova and Pablo Picasso. In 1950 he married Émilienne Lotte, with whom he had two children, Pablo (1949 – 1973) and Marina (1950). In 1962 he remarried and his second wife, Christine Pauplin, became the mother of his son Bernard (1959). – Room 3 –

Pere Romeu i Borràs (Torredembarra, 1862 – Barcelona, 1908)

After working at Le Chat noir cabaret in Montmartre, Pere Romeu, restaurateur, cultural promoter, photojournalist and sportsman, launched Els Quatre Gats tavern in Barcelona (1897-1903), along with Miquel Utrillo, Santiago Rusiñol and Ramon Casas. The venue became a meeting point for artists and writers and hosted exhibitions, attracting the leading representatives of the Catalan avant-garde. – Room 1 –

Pompeu Gener i Babot, 'Peius' (Barcelona, 1848 – 1920)

An essayist, playwright and columnist who had trained in pharmacology and the fine arts, Peius was a friend of Apel·les Mestres's. Politically close to federalist republicanism, in 1880 he took part in the First Catalanist Congress. A bohemian, cosmopolitan and supporter of positivism, Peius travelled across Europe and spent long sojourns in Paris, where he frequented the company of Utrillo, Casas and other Catalan artists. – Room 1 –

Raphael (Urbino, 1483 – Rome, 1520)

Raphael was an Italian painter and architect of the High Renaissance. His earliest biographers drew attention to his relationship with women; inspired by this, Picasso treated the subject with the same irreverence with which he had portrayed some of his male friends. His first point of reference were the paintings by Ingres that depicted Raphael with his mistress La Fornarina, who sat for a portrait by him that bore her name as its title.. – Room 6 –

Ramon Pichot (Barcelona, 1871 – Paris, 1925)

In 1902 Picasso and Ramon Pichot, a painter and engraver, held a joint exhibition at Galerie Berthe Weill in Paris. The two artists experienced Parisian bohemianism and decorated Montmartre's Zut cabaret. In 1910 Picasso and Fernande Olivier spent a summer in Cadaqués, staying at the Pichot family house. – Room 1 –

Rembrandt (Leiden, 1606 – Amsterdam, 1669)

Seventeenth-century Dutch painter Rembrandt Harmenszoon van Rijn, commonly known as Rembrandt, became a more or less explicit presence in the paintings, drawings and prints Picasso made during the last decade of his life. Earlier references to the Dutch master can also be traced in his oeuvre, the most well-known being several of the etchings in the *Suite Vollard*. – Room 6 –

Santiago Rusiñol (Barcelona, 1861 – Aranjuez, 1931)

A painter, writer, playwright, collector and cultural activist, Rusiñol was a key figure of Catalan Modernisme and, along with Ramon Casas, the prototype of a successful artist in which Picasso sought inspiration during his first years in Barcelona. Rusiñol was among those who introduced Parisian modernity in Catalonia and co-founder of Els Quatre Gats, the Art Nouveau tavern that opened in Barcelona in 1897. – Room 1 –

Sylvette David (Boulogne-sur-Seine, 1934)

In 1954 the model Sylvette David met Picasso in Vallauris, where she was living, and sat for him, on and off, between late April and late June. – Room 7 –



Picasso. Portraits

8. ELIZABETH COWLING. CURATOR

Elizabeth Cowling

Elizabeth Cowling is Professor Emeritus of History of Art and Honorary Fellow at the University of Edinburgh University. She has published widely on 20th-century European art and has specialized in the work of Picasso. Her publications include *Picasso: Style and Meaning*, 2002, *Visiting Picasso: the Notebooks and Letters of Roland Penrose*, 2006, and *Picasso's Late Sculpture: 'Woman'. The Collection in Context* for Museo Picasso Málaga in 2009. She has co-curated major exhibitions, including *Dada and Surrealism Reviewed* (Arts Council of Great Britain, 1978), *On Classic Ground: Picasso, Léger, De Chirico and the New Classicism, 1910-1930* (Tate Gallery, 1990), *Picasso: Sculptor/Painter* (Tate Gallery, 1994), and *Matisse Picasso* (Tate, Grand Palais, Paris, MOMA, New York, 2002-3). With Richard Kendall, she curated *Picasso Looks at Degas* for the Clark Art Institute, Williamstown and Museu Picasso Barcelona in 2010-11.