



PRESS CONFERENCE

5th March 2014 at 10.30 am

OPENING

5th March 2014 at 7.00 pm

The exhibition will be open to the public from
6th March to 29th June 2014

Museu Picasso

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Cover image:

Jean-Michel Basquiat, *Untitled (Pablo Picasso)*, 1984. Oil, acrylic and oil sticks on metal. 90.5 x 90.5 cm. Private Collection, Italy © 2013-2014 Antonio Maniscalco, Milano © The Estate of Jean-Michel Basquiat / VEGAP, Barcelona 2014

1. PRESENTATION

The exhibition entitled 'Post-Picasso: Contemporary Reactions', presented and produced by the Museu Picasso, Barcelona, will be open from 6th March to 29th June. Curated by Michael FitzGerald, acclaimed connoisseur, this is the first exhibition to reveal the significant trace left by Picasso on contemporary art worldwide, and to examine the relevance his work continues to have on the art produced in our times.

Within the programme of activities organised around this exhibition we would like to emphasise the **Round Table** that will be held on Thursday 6th of March 2014, at 7.00 pm, with guests Michael FitzGerald (curator) and Bedri Baykam, Atul Dodiya, Ibrahim el-Salahi, Zhang Hongtu and Constanza Piaggio (artists), who will discuss their work and that of Picasso.

Post-Picasso: Contemporary Reactions

This exhibition examines the responses of contemporary artists to the life and work of Pablo Picasso during the forty years since his death in 1973.

During his lifetime, Picasso's influence on art was undisputed; however, during the last four decades his significance for contemporary artists has proven controversial. Other historical artists, particularly Marcel Duchamp, are widely considered to have had a greater impact on recent art. This exhibition addresses the question of whether Picasso continues to be important for contemporary art and considers the variety of ways in which artists are engaging his art.

As the 58 works in the galleries reveal, contemporary artists have created some of the most significant art of recent decades in response to Picasso's achievements.

They have reinterpreted the meanings of Picasso's oeuvre and liberated his legacy from the constraints of past ideologies. These artists freely explore and contest Picasso's status. They do not perceive Picasso as merely a paradigm of the twentieth-century European avant-garde as, for many of these artists, Picasso is a polyvalent model for artists worldwide to address the global expansion and diversification of contemporary art in the twenty-first century.

This exhibition presents the work of 41 artists from around the world: Africa, Asia, Europe, the Middle East, North America and Latin America. This diversity reflects the remarkable geographical range of Picasso's impact on contemporary art. Besides confirming the global nature of artists' responses to Picasso, the diversity of works in this exhibition also proves the current importance of this engagement, since many of the works were created after 2000.

The exhibition is divided into five sections that reflect the choices of contemporary artists to address particular aspects of Picasso's oeuvre: his two greatest masterpieces, *Guernica* and *Les Femmes d'Alger (O.J.)*; and three phases of his art: the Late Work, Surrealism, and the Blue and Rose Periods. These five divisions define distinct, interlocking sections that structure the exhibition. The groups represent constellations of art in which artists engage Picasso as well as the work of other contemporary and historical artists. The installation presents a series of multi-directional exchanges – focused on both individual artists' responses to Picasso and relationships among the contemporary works on view.

2. DETAILS OF THE EXHIBITION

- This is the **first ever exhibition** to globally examine at a global level the responses of contemporary artists to the life and work of Pablo Picasso, since his death in 1973 to the present.
- The **curator** of the show, **Dr. Michael FitzGerald**, Professor of Fine Arts at Trinity College, Hartford (USA), devised 'Post-Picasso' during the years of research that led to his previous exhibition, 'Picasso and American Art', presented at the Whitney Museum of American Art (206-2007).
- One of the most interesting results of the exhibition it's to see how Picasso's art and reputation continue to generate a **fruitful dialogue** with contemporary artists around the world.
- The show will explore the impact of Picasso on artists working in a wide range of media, including video and photography, as well as painting, sculpture and prints. It comprises **58 works**.

However, it will not comprise any Picasso's own works, as the museum's collection will be on view in the permanent galleries and will therefore stimulate the dialogue between Picasso and contemporary works on view in the exhibition.

- *Post-Picasso* will display the work of a select group of **41 artists** from over twelve countries in Africa, Asia, Europe, Latin America and North America who have made very significant contributions to contemporary art through their engagement with Picasso.

This selection includes Chéri Samba from the Democratic Republic of Congo, M. F. Husain and Atul Dodiya from India, Folkert de Jong and Rineke Dijkstra from the Netherlands, Guillermo Kuitca and Constanza Piaggio & RES from Argentina, Vik Muniz from Brazil, and Jasper Johns, Faith Ringgold and Fred Wilson from the United States, Dia al-Azzawi from Iraq, Bedri Baykam from Turkey, Gavin Jantjes from South Africa, Daniel Boyd from Australia and Ibrahim el-Salahi from Sudan, among others.

Title: 'Post-Picasso: Contemporary Reactions'
Dates: From 6th March to 29th June 2014
Press Conference: 5th March 2014 at 10.30 am
Opening: 5th March 2014 at 19.00 pm
Address: Museu Picasso, Barcelona
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Opening hours: NEW VISITING HOURS: Tuesday to Sunday (including public holidays): 9.00 am to 7.00 pm. Closed on Mondays.
From 20th March, open on Thursdays until 9.30 pm.

Rates Temporary Exhibition: €6.50; Permanent Collection: €11;
Museum + Temporary Exhibition: €14.
Special conditions under 18, under 25, students, unemployed, seniors, teachers, ICOM and AMC members and holders Biblioteques de Barcelona Card, *Targeta Rosa*, the Passi Metropolità, are entitled to discounts on the admission price, with valid membership cards.
Avoid queues and buy tickets online at our website.

Carnet Museu Picasso: **Direct and unlimited access to the museum's permanent collection and temporary exhibitions** valid for twelve months from the date of purchase: €12 (individual) / €15 (family).

Organized and produced: Fundació Museu Picasso de Barcelona.

Surface area: The exhibition is displayed on the 3 floors of the Finestres Palace.

Catalogue: Published in Catalan, Spanish and English. Author: Michael FitzGerald. 208 pages. Edited and produced: Fundació Museu Picasso de Barcelona. Head of Publications: Marta Jové, Museu Picasso, Barcelona. Graphic Design: Edicions de l'Eixample.

Works: The show includes a total of **58 works** by artist from Africa, Asia, Europe, Latin America and North America, kept in private collections, museums and art centers from around the world.

www.museupicasso.bcn.cat

EXHIBITION CREDITS

Organization and Production

Fundació Museu Picasso de Barcelona

Director

Bernardo Laniado-Romero

Curator

Michael FitzGerald

Financial Manager

Palmira Balagué

Institutional Relations

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Installation Design

María Fraile

Installation

Artpercent

Lighting

La Invisible

Publication

Marta Jové

Catalogue and Communication's campaign

Saura-Torrente, Edicions de l'Eixample

Insurance

Correduría Marsh. Seguros Hiscox

Transport

Tti

3. TOUR

The exhibition is displayed on the three floors of Finestres Palace and is structured in **6 sections**:

Ambit 1 *Guernica*

Ambit 2 Cubism

Ambit 3 *Les Demoiselles d'Avignon*

Gallery I
Gallery II
Gallery III

Ambit 4 Blue and Rose Periods

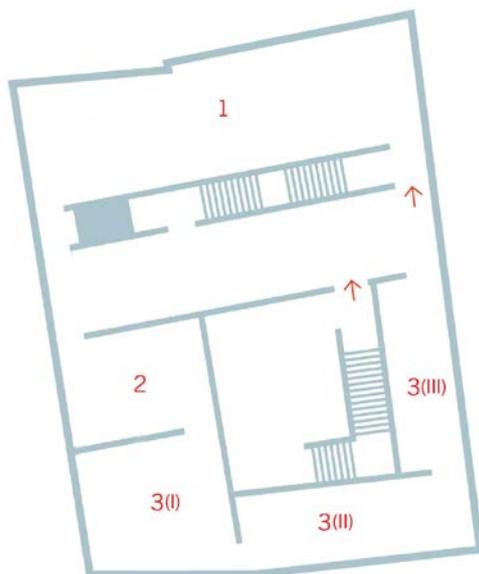
Gallery I
Gallery II

Ambit 5 Late Work

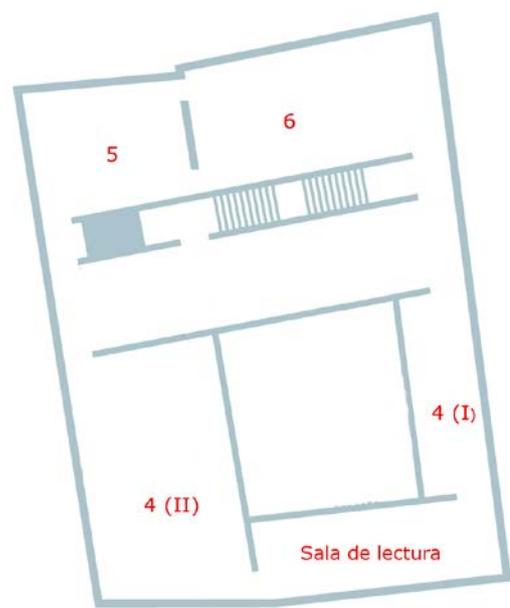
Ambit 6 Surrealism

Ground Floor: Gallery 0

First Floor



Second Floor



4. EXHIBITION AREAS

Ambit 1

Guernica

The global impact of *Guernica* (1937) continues to be immense. Since the early 1970s, the mural's humanitarian theme and public appeal have particularly inspired artists outside Europe and North America to make work that explores the political challenges of their times. In India, M. F. Husain used *Guernica* as the model for his *Mahabharata* cycle -- a statement on the country's partition and subsequent wars made for the 1971 São Paulo Biennial. In recent years, Atul Dodiya (India) has appropriated *Guernica*'s imagery to comment on continuing violence in *Lamentation*, a painting commemorating the fiftieth anniversary of India's independence. Faith Ringgold addresses the issues of Cuban violence and race relations in the U.S. during the 1960's through the precedent of *Guernica*.



Ibrahim el-Salahi, *The Inevitable*, 1984–1985. Indian ink on nine sheets of Bristol board. 211.5 x 238 cm. Herbert F. Johnson Museum of Art, Cornell University. Acquired through the African Acquisition Fund, a purchase fund established through the exchange of gifts from Mr and Mrs William W. Brill, and other donors. Courtesy of Herbert F. Johnson Museum of Art, Cornell University © Ibrahim el-Salahi, VEGAP, Barcelona, 2014.

Guernica has also been a crucial inspiration for African and Middle Eastern artists including Dia Al-Azzawi (Iraq), who addresses the Palestinian cause in *We Are Not Seen, But Corpses*; and Ibrahim el-Salahi, whose *The Inevitable* confronts political repression and liberation in his native Sudan.

Among European artists, Goshka Macuga (Poland) and Rineke Dijkstra (Netherlands) examine the legacy of *Guernica* and the question of whether artists in the twenty-first century can still inspire social change.

Ambit 2

Cubism

Even though Cubism was invented more than a century ago, its conceptual nature and its extremely varied systems of representation continue to inspire artists. Guillermo Kuitca (Argentina) and George Condo (USA) explore Cubism's heritage by incorporating the grid and merging planes of Analytic Cubism in combination with the large scale of late twentieth-century painting.



Guillermo Kuitca, *Untitled*, 2007–2008. Oil on canvas, 195 x 381 cm. Friedrich Christian Flick Collection. Courtesy of Friedrich Christian Flick Collection. Photographic reproduction by Peter Schälchli, Zurich.

They combine art historical references with imagery drawn from comic books and other aspects of contemporary popular culture to address society in the twenty-first century.

Zhang Hongtu (China) employs the Cubists' incorporation of words and numbers into their pictorial structures to comment on contemporary events. His *Bird's Nest* uses the fragmented planes of Cubism to deconstruct the stadium of the 2008 Olympics in Beijing and protest the treatment of Tibet with verbal references to the country and human rights. Sean Scully (Ireland) explores Cubism's reconstruction of the human figure in a spontaneous process of painting that leads to abstraction.

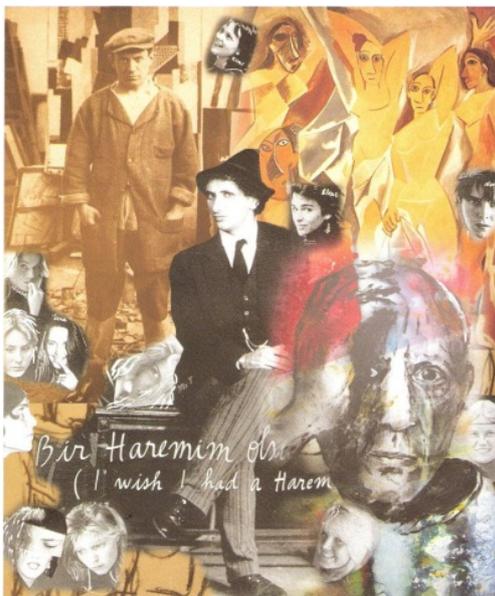
Ambit 3

Les Demoiselles d'Avignon

Gallery I

Les Demoiselles d'Avignon (1907) remains a primary focus for artists who examine two of the most important issues of contemporary art: the question of how we judge originality in modern Western art, and the complex questions of multi-cultural relations in the current world.

Bedri Baykam (Turkey) addresses the relation of European and Middle Eastern traditions; Vik Muniz (Brazil) engages issues of the “masterpiece” by representing only the back of the famous painting; and Fred Wilson (USA) directly questions the judgments of creativity and cultural dominance that have made the *Demoiselles* a paradigm of twentieth-century art.



Bedri Baykam, *The Harem of Avignon is 100 Years Old (I)*, 2007. Lenticular Print 4-D Edition of 3+1, Artist's proof, 158 x 121 cm. Courtesy of the artist. Photo: Courtesy of Bedri Baykam.



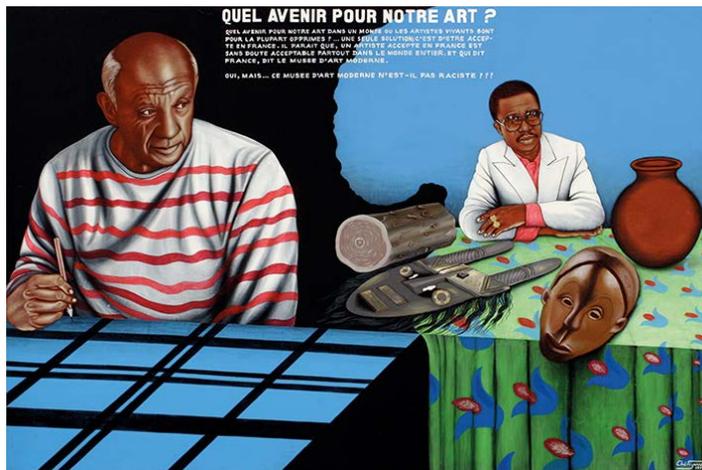
Fred Wilson, *Picasso/Whose Rules?*, 1991. Photograph, mask, video, 247.3 x 198.9 x 17.8 cm. Matthew & Iris Strauss Family Foundation, Rancho Santa Fe, California.

Gallery II

Among the great diversity of African artists, Gavin Jantjes (South Africa) has created one of the most direct and complex meditations on the *Demoiselles*. He responds to both Europeans' ideas of African cultures and Africans' views of European art. Romuald Hazoumé (Benin) expands these issues to the African masks that were so influential on European artists. Daniel Boyd (Australia) extends the geographical range to include Picasso's use of the art of Boyd's aboriginal ancestors in Oceania.

Gallery III

The extensive response of African artists to Picasso's use of the art of non-Western cultures is central to the exhibition. This issue is explored through the seminal work of Chéri Samba (DR Congo), whose three-panel painting directly addresses the position of African artists in the contemporary world. The work of Calixte Dakpogan (Benín) often address history and mortality through both their titles and their use of reclaimed objects, reviewing in the process the West's interaction with Africa.



Chéri Samba, *Quel avenir pour notre art?*, 1997. Acrylic and glitter on canvas. 130 x 195 cm. CAAC – The Pigozzi Collection, Geneva. © Chéri Samba. Courtesy of CAAC – The Pigozzi Collection, Geneva.

Ambit 4

Blue and Rose Periods

Gallery I

More than a century after Picasso created his Blue and Rose works, artists in the first decades of the twenty-first century are making this art the focus of some of the most searching explorations of contemporary experience. Unlike critics who have sometimes criticized the Blue and Rose works for their sentimentality and beauty, these artists, such as Constanza Piaggio & RES, respond to the biting contrast between Picasso's exquisite rendering and his dejected subjects of poor, dispossessed workers – emblems of the economic inequities of our time.

Vik Muniz (Brazil) revives Picasso's dejected Blue Period *Woman Ironing* (1904) to address the condition of scavengers at Rio's vast garbage dumps.

Gallery II

Picasso's meditations on artists' problematic relation to society through the theatrical characters of saltimbanques and harlequins are adapted by artists to analyse the artists' current situation in our society of media celebrity and commercial exchange. Folkert de Jong (Netherlands) uses petrochemical compounds to cast figures recalling Picasso's sad circus performers to address the position of the artist in contemporary society and current environmental threats. Rachel Harrison (USA) juxtaposes Picasso's with the deceased singer and songwriter Amy Winehouse to explore the nature of artistic experience.



Rachel Harrison *Sops for Cerberus*, 2008. Wood, polystyrene, cement, acrylic, fake carrots, projector, speakers, DVD player, framed mixed media on inkjet print, and Vanity Fare video, 15:51 min (2007). 156 x 169 x 79 cm. Allison and Warren Kanders Photo: Jason Mandella

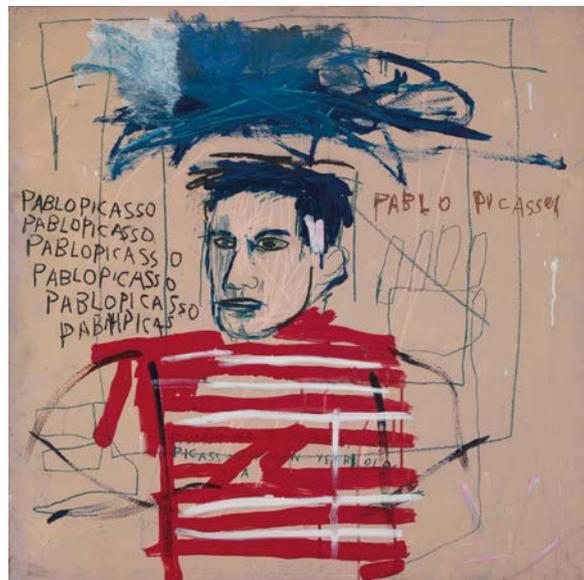
Ambit 5

Late work

During Picasso's last decades, his great fame and commercial success prompted doubts about his artistic achievements. His reputation as the leading artist of the twentieth century became controversial, and his most recent art was criticized as the product of an artist too old and too infirm to control his craft or judge the quality of his work. Moreover, painting seemed less important for contemporary art, as more conceptual and performance-based media gained prominence.

Maurizio Cattelan (Italy) commented on this image of Picasso as an artist known more for his celebrity than for his art by creating a mannequin of the elder Picasso, a surrogate which Cattelan positioned in many locations, including museum galleries, city sidewalks, and photo shoots.

In the four decades since Picasso's death, however, the remarkable freedom of his late technique and his courageous depiction of old age have caused his last work to be widely acclaimed. Picasso's late work has become an inspiration for young artists, such as Jean-Michel Basquiat, who led the revival of painting in recent decades and saw Picasso's late style as a precedent for combining traditional painting techniques with the crude marks of graffiti.



Jean-Michel Basquiat, *Untitled (Pablo Picasso)*, 1984. Oil, acrylic and oil sticks on metal. 90.5 x 90.5 cm. Private Collection, Italy © 2013-2014 Antonio Maniscalco, Milano © The Estate of Jean-Michel Basquiat / VEGAP, Barcelona 2014

Ambit 6 **Surrealism**

Picasso's exploration of Surrealism during the 1920s and 1930s has stimulated a remarkable variety of artists to explore depictions of sexuality and creativity as uninhibited and constantly changing processes. These responses range from Frédéric Bruly Bouabré (Ivory Coast), whose extensive series of variations on the human form examine the unlimited potential of the imagination, to Tadanori Yokoo (Japan), whose fascination with waterfalls invoke his sense of art as an overwhelming force of transformation.

Carroll Dunham (USA) and Jasper Johns (USA) examine the interaction of the spontaneous and planned in the creative process. Hany Armanious (Australia) overturns expectations by treating everyday objects with the same devotion accorded works of art.

Elaine Riechek (USA) captures Picasso's symbol of violent creativity and sexuality, the Minotaur, in a web of intricate embroidery. Atul Dodiya (India) appropriates Picasso's *Portrait of Jaime Sabartés with ruff* (1939) - in the Museu's collection, exhibited in gallery B1- to represent himself as the god of imagination and consciousness in the Hindu story of cosmic creation.



Atul Dodiya, *Sour Grapes*, 1997. Oil and acrylic on canvas, 175.3 x 121.9 cm. Czaee and Suketu Shah Collection. Courtesy of Atul Dodiya

5. ACTIVITIES

- **Round Table with the participation of Bedri Baykam, Atul Dodiya, Ibrahim el-Salahi, Zhang Hongtu, Constanza Piaggio and the curator of the exhibition, Michael FitzGerald**

Thursday 6th March, at 7.00pm

It will allow us to take an in-depth look at the approach of “Post- Picasso: Contemporary Reactions”, in an open debate with the curator Michael FitzGerald and several artists who participate, and who will talk about their work and how it is linked to that of Picasso.

Place: Museu Picasso Lecture Hall.
Entrance on Plaça Sabartés 1

Free admission

There will be a simultaneous translation from English to Catalan and Spanish and vice versa.

- **You Create, He Creates, We Create...
Workshop for families**

Saturdays, March 8, 15, 22, 29 and April 5 and 12
At 5.00 pm

A workshop for families in which, after visiting the temporary exhibition, all the members of the family will participate in the creation of their sculpture.

Place: Entrance on c/ Montcada 23

Fee: €3.50. Number of participants limited

By prior booking:
museupicasso_reserves@bcn.cat

▪ **Post-Picasso Seen By...**

We invite various voices from contemporary art to share the exhibition with us and to talk to us about their favorite works and why. A way of learning more about the temporary exhibition, and to see it through the eyes of experts.

Seen By... Art Critic: David G. Torres

22nd May, at 7.00pm

Seen By... Curator: Teresa Grandas

12th June, at 7.00pm

Seen By... Artist: Sean Scully

26th June, at 7.00pm

Place: Entrance from c/ Montcada 23

Price: €3.50 (admission free for students)
Limited capacity

▪ **Guided Tours to the Exhibition**

Saturday afternoons

Individual tours included in admission ticket to the exhibition.

- English at 3.15pm
- Spanish at 4.30pm
- Catalan at 5.45pm

Prior booking recommended. Further information and bookings: 00 34 932 562 000 / 022, museupicasso_reserves@bcn.cat

6. ARTISTS IN THE EXHIBITION

Hany Armanious (Ismailia, Egypt, 1962)
Works in Sidney, Australia

Dia al-Azzawi (Baghdad, Iraq, 1939)
Works in London, United Kingdom

Banksy (Bristol, United Kingdom, 1974)
Works in London, United Kingdom

Tina Barney (New York, NY, U.S.A., 1945)
Works in Watch Hill, RI, and New York,
NY, U.S.A.

Georg Baselitz (Deutschbaselitz, Germany,
1938)
Works in Ammersee Lake (Bavaria),
Germany, and in Imperia, Italy

Jean-Michel Basquiat (New York, NY,
U.S.A., 1960 – 1988)
Worked in New York, NY, U.S.A.

Bedri Baykam (Ankara, Turkey, 1957)
Works in Istanbul, Turkey

Carol Bove (Geneva, Switzerland, 1971)
Works in New York, NY, U.S.A.

Andrea Bowers (Wilmington, OH, U.S.A.,
1965)
Works in Los Angeles, CA, U.S.A.

Daniel Boyd (Cairns, Australia, 1982)
Works in Sydney, Australia

Frédéric Bruly Bouabré (Zéprégühé,
Ivory Coast, 1923 – Abidjan, Ivory Coast,
2014)
Worked in Abidjan, Ivory Coast

Maurizio Cattelan (Padova, Italy, 1960)
Works in New York, NY, U.S.A., and Milan,
Italy

George Condo (Concord, NH, U.S.A., 1957)
Works in New York, NY, U.S.A.

José Luis Cuevas (Ciudad de México,
Mexico, 1934)
Works in Ciudad de México, Mexico

Calixte Dakpogan (Pahou, Benin, 1958)
Works in Porto-Novo, Benin

Rineke Dijkstra (Sittard, The Netherlands, 1959)
Works in Amsterdam, The Netherlands

Atul Dodiya (Ghatkopar, Mumbai, India, 1959)
Works in Mumbai, India

Carroll Dunham (New Haven, CT, U.S.A., 1949)
Works in New York, NY, U.S.A.

Marisol Escobar (Paris, France, 1930)
Works in New York, NY, U.S.A.

Rachel Harrison (New York, NY, U.S.A., 1966)
Works in New York, NY, U.S.A.

Romuald Hazoumé (Porto-Novo, Benin, 1962)
Works in Porto-Novo, Benin

Maqbool Fida Husain (Pandharpur, Maharashtra, India 1915 – London, United Kingdom, 2011)
Worked in Mumbai, India; Doha, Qatar, and London, United Kingdom

Gavin Jantjes (Cape Town, South Africa, 1948)
Works in Oslo, Norway

Jasper Johns (Augusta, GA, U.S.A., 1930)
Works in Sharon, CT, U.S.A.

Folkert de Jong (Egmond aan Zee, The Netherlands, 1972)
Works in Amsterdam, The Netherlands

Guillermo Kuitca (Buenos Aires, Argentina, 1961)
Works in Buenos Aires, Argentina

Goshka Macuga (Warsaw, Poland, 1967)
Works in London, United Kingdom

Armando Mariño (Santiago de Cuba, Cuba, 1968)
Works in New York, NY, U.S.A.

Vik Muniz (São Paulo, Brazil, 1961)
Works in New York, NY, U.S.A., and São Paulo, Brazil

Constanza Piaggio & RES (Buenos Aires, Argentina, 1982; Córdoba, Argentina, 1957)

Work in Paris, France, and Buenos Aires, Argentina

Elaine Reichek (New York, NY, U.S.A., 1943)
Works in New York, NY, U.S.A.

Faith Ringgold (New York, NY, U.S.A., 1930)
Works in Englewood, NJ, U.S.A.

James Rosenquist (Grand Forks, ND, U.S.A., 1933)
Works in Aripeka, FL, and in Bedford, NY, U.S.A.

Ibrahim el-Salahi (Omdurman, Sudan, 1930)
Works in Oxford, United Kingdom

Chéri Samba (Kinto M'Vuila, Democratic Republic of the Congo, 1956)
Works at Kinshasa, Democratic Republic of the Congo, and Paris, France

Sean Scully (Dublin, Ireland, 1945)
Works in New York, NY, U.S.A., Barcelona, Spain, and Munich, Germany

Andy Warhol (Pittsburgh, PA, U.S.A. 1928 – New York, NY, U.S.A., 1987)
Worked in New York, NY, U.S.A.

William Wegman (Holyoke, MA, U.S.A., 1943)
Works in New York, NY, U.S.A.

Fred Wilson (New York, NY, U.S.A., 1954)
Works in New York, NY, U.S.A.

Tadanori Yokoo (Nishiwaki, Hyogo, Japan, 1936)
Works in Tokyo, Japan

Zhang Hongtu (Pingliang, China, 1943)
Works in New York, NY, U.S.A.

7. WORKS

Finestres Patio

01. Banksy

Picasso Quote

2009

Carved marble and reinforced wood

130 x 100 x 35 cm

Collection Neil Wong

Ambit 1

Guernica

Gallery 0

01. Rineke Dijkstra

I See a Woman Crying (Weeping Woman)

2009

3-channel HD video; 12 minutes

Courtesy of the artist and Marian

Goodman Gallery, New York / Paris

Gallery I

01. Maqbool Fida Husain

Mahabharata Project

Ganga Jamuna (Mahabharata 12)

1971

Oil on canvas

177.8 x 304.8 cm

The Chester and Davida Herwitz

Collection. Peabody Essex Museum,

Salem, Massachusetts

02. Atul Dodiya

Lamentation

1997

Oil, acrylic and marble dust on canvas

176 x 244 cm

RPG Collection

03. Atul Dodiya

Land's End

2008–9

Oil, acrylic and marble dust on canvas

228.6 x 152.4 cm

Collection Nitin Bhayana

04. Faith Ringgold

Die: American People Series #20

1967

Oil on canvas

182.9 x 365.8 cm

Courtesy ACA Art Galleries, New York

05. Ibrahim el-Salahi

The Inevitable

1984–5

India ink on nine sheets of Bristol board

211.5 × 238 cm

Herbert F. Johnson Museum of Art, Cornell

University. Acquired through the African

Acquisition Fund, a purchase fund

established through the exchange of gifts

from Mr and Mrs William W. Brill, and

other donors

06. Dia al-Azzawi

We Are Not Seen, But Corpses

1983

Eight etchings and a lithograph

(7th set of a edition of 60)

98.5 × 75 cm (each)

Collection Tala al-Azzawi

07. Goshka Macuga

On the Nature of the Beast

2009

Woven textile

290 × 560 cm

Courtesy of the Museum van Hedendaagse

Kunst Antwerpen (M HKA)

08. Zhang Hongtu

Mao, After Picasso

2012

Ink and oil on rice paper and photo collage

mounted on canvas

113 × 87.6 cm

Collection of the artist

Ambit 2

Cubism

01. Sean Scully

Green Robe Figure

2005

Oil on canvas

228 × 183 cm

Museo Nacional Centro de Arte

Reina Sofia, Madrid

02. George Condo

Compression VI

2011

Acrylic, charcoal on linen

205.7 × 279.4 cm

Private Collection

03. Guillermo Kuitca

Untitled

2007– 8

Oil on canvas; 195 × 381 cm

Friedrich Christian Flick Collection

04. Guillermo Kuitca

Philosophy for Princes II

2009

Oil on canvas

197 × 165 cm

Courtesy of the artist and Sperone

Westwater, New York

05. Zhang Hongtu

Bird's Nest, in the Style of Cubism

2008

Oil on canvas

91.4 × 121.9 cm

Collection of the artist

Ambit 3

Les Demoiselles d'Avignon

Gallery I

01. Fred Wilson

Picasso/Whose Rules?

1991

Photography, mask, video

241.3 x 196.9 x 17.8 cm

Matthew & Iris Strauss Family Foundation ,
Rancho Santa Fe, California

02. Bedri Baykam

The Harem of Avignon is 100 Years Old (I)

2007

Lenticular Print 4-D Edition of 3+1.

Artist's proof

158 x 121 cm

Courtesy of the artist

03. Vik Muniz

Verso (Les Demoiselles d'Avignon)

2008

Mixed media object

261 x 252 x 39 cm

Courtesy of the artist and Sikkema Jenkins
& Co

Gallery II

04. Jean-Michel Basquiat

Untitled (Triptych)

1983

Acrylic and oil paintstick on canvas;

243 x 62 cm (each)

Collection Udo and Anette Brandhorst

05. Armando Mariño

The Secret Entrance II

1999

Oil on canvas

192 x 146.5 cm

Galería Ángel Romero

06. Romuald Hazoumé

Azé

1999

Plastic; 48 x 21 x 16 cm

Courtesy MAGNIN-A

07. Romuald Hazoumé

Bembe

2012

Plastic;

25 x 30 x 12 cm

Private collection

08. Daniel Boyd

Untitled

2012

Oil and archival gel on linen

137 x 102 cm

Matthew and Necole Reszka Collection

09. Gavin Jantjes

Untitled

1989

Sand, tissue paper and acrylic on canvas

200 x 300 x 3 cm

Arts Council Collection, Southbank Centre,
London

Gallery III

10. Chéri Samba

Quel avenir pour notre art?

1997

Acrylic and glitter on canvas

(I) 130 x 195 cm

(II) 132 x 203 x 4 cm

(III) 131 x 195 cm

CAAC - The Pigozzi Collection, Geneva

11. Calixte Dakpogan

Death Standing Up (Resuscitated)

2002

Steel, metal, ceramic, plastic, glass, rubber
and other found materials

59 x 40 x 29 cm

CAAC - The Pigozzi Collection, Geneva

12. Calixte Dakpogan

Mind Your Own Business

2002

Metal, plastic, steel, rubber and other found
materials

62.5 x 69 x 23 cm

CAAC - The Pigozzi Collection, Geneva

13. Daniel Boyd

Untitled

2012

Oil and archival gel on linen

76.5 x 61.5 cm

Private Collection, Australia

Ambit 4

Blue and Rose Periods

Gallery I

01. Tina Barney

The Reception

1985

Photography

120 x 150 cm

Courtesy of the Artist and Janet Borden, Inc

Color drawing on paper

56.8 x 70.8 x 3.8 cm

Jennifer and David Stockman

02. Constanza Piaggio & RES

Blue Lady (Conatus series)

2006

C-Print

159 x 127 cm

Constanza Piaggio & RES

08. Rachel Harrison

Untitled

2011

Color drawing on paper

56.8 x 70.8 x 3.8 cm

Michel Moortgat

03. Constanza Piaggio & RES

Androgynous (Conatus series)

2006

C-Print

162 x 127 cm

Constanza Piaggio & RES

09. Folkert de Jong

Circle of Trust. Scene 4; (The Apprentice; Circle of Trust II; The Banjo Player; Family Secret; Red Mary; "Laura" Hope, Love and Faith)

2007

Styrofoam, polyurethane foam, pigment

1.5 m (each); 400 x 250 x 180 cm (group of sculptures)

Collection Martin Z. Margulies, Miami

04. Vik Muniz

Verso (Woman Ironing)

2008

Mixed media object

147 x 103.5 x 30.5 cm

Courtesy of the artist and Sikkema

Jenkins & Co

10. Jasper Johns

Bushbaby

2004

Intaglio print, 10 colours (edition of 55)

109.2 x 76.2 cm

Collection of the artista

05. Vik Muniz

Woman Ironing (Isis). From the series

"Pictures of Garbage"

2008

Digital C-Print

253.74 x 180.34 cm

Burger Collection, Hong Kong

11. Jasper Johns

Bushbaby

2005

Ink on paper

86.4 x 66.35 cm

Collection of the artist

06. William Wegman

Artists Including Me

2012

Oil and postcards on wood panel

121.9 x 183 cm

Collection Angela Westwater and David Meitus. Courtesy Sperone Westwater, New York

12. Jasper Johns

Bushbaby

2005

Watercolor, graphite pencil and collage on paper

98.74 x 69.85 cm

Collection of the artist

Gallery II

07. Rachel Harrison

Untitled

2011

13. Carol Bove

Harlequin

2011

Plexiglas and expanded sheet metal

243.8 x 121.9 x 121.9 cm

Collection Museum of Contemporary Art Chicago, gift of Mary and Earle Ludgin by Exchange

14. Rachel Harrison

Sops for Cerberus

2008

Wood, polystyrene, cement, acrylic, fake carrots, projector, speakers, DVD player, framed mixed media on inkjet print, and Vanity Fare video, 15:51 min (2007)

156 × 169 × 79 cm

Allison and Warren Kanders

Ambit 5

Late work

01. Maurizio Cattelan

Untitled

1998

Cibachrome print face mounted

182.9 × 228.6 cm

Courtesy of Maurizio Cattelan and Fundación Almine y Bernard Ruiz-Picasso para el Arte

02. José Luis Cuevas

Tribute to Picasso: The Real Ladies of Avignon

1973

Pen and ink and wash on paper

134.6 × 101.6 cm

OAS | Art Museum of the Americas Collection

03. Marisol Escobar

Picasso

1977

Bronze

134.6 × 73.7 × 73.7 cm

Apostolatos Family Collection

04. Andy Warhol

Head (After Picasso)

1985

Synthetic polymer on canvas

127 × 127 cm

Galerie Thaddeus Ropac, Paris-Salzburg

05. Jean-Michel Basquiat

Untitled (Pablo Picasso)

1984

Oil, acrylic and oil sticks on metal

90.5 × 90.5 cm

Private Collection, Italy

Ambit 6

Surrealism

01. Tadanori Yokoo

Cleaning of Art

1990

Oil on canvas

162 × 130 cm

The Tokushima Modern Art Museum

02. Georg Baselitz

Ash Pots

1988–9

Oil and tempera and carved playwood

252 × 188 cm

Private Collection

03. Carroll Dunham

Blue Shape

1988

Mixed media on rag board

152.4 x 304.8 cm

Courtesy of Lehmann-Art Ltd and Rashel-Art Ltd

04. Jasper Johns

Untitled

1990

Oil on canvas

80 x 104 cm

Collection of the artist

05. Frédéric Bruly Bouabré

"The Divine Sexuality"

2002

Colored pencil and ballpoint pen on cardboard

35 x 25 cm

CAAC - The Pigozzi Collection, Geneva

Selection of works:

«L'objet préféré des homes»

«L'objet préféré des femmes»

«Le souhait d'un fiancé: Je désire que ma fiancée ait plus de grosse fesse que toutes les autres femmes!»

«Les canons de beauté que présente le cou: le cou pare ou le couchiromancié et la beauté du ventre appelée (OA) symbolisant la lumière»

06. Frédéric Bruly Bouabré

"The Art of Chance"

2002

Colored pencil and ballpoint pen on cardboard

14 x 12 cm

CAAC - The Pigozzi Collection, Geneva

Selection of works:

«Jus de colas versé sur du papier figure un fils porté par son père...»

«Jus de colas versé sur du papier figure une pharaonne de beauté»

«Jus de colas versé sur du papier figure des navigateurs marins»

«Jus de colas versé sur du papier révèle: l'Étoile de David»

«Jus de colas versé sur du papier figure ce que voyant»

«Jus de colas versé sur du papier figure un lion mangeant une viande»

«Jus de colas versé sur du papier figure

ce que voyant»

«Jus de colas versé sur du papier figure une femme agénouée»

«Jus de colas versé sur du papier figure un homme portant une torche»

«Jus de colas versé sur du papier figure un "divin" parleur»

«Jus de colas versé sur du papier figure cet homme sur une girafe»

«Jus de colas versé sur du papier figure un homme mystique»

07. James Rosenquist

The Meteor Hits Picasso's Bed

1996–9

Oil and sand on canvas, with burnt wood, paint encrusted paint brush, and found wooden carving

254 x 238 cm

Courtesy of Acquavella Galleries

08. Andrea Bowers

Political Poetry – Gagosian Recycled

2011

Graphite on invitation card

25.4 x 20.32 cm

Courtesy of the artist and Susanne Vielmetter Los Angeles Projects

09. Elaine Reichek

Ariadne's Thread. If All the Ways

2008

Hand embroidery on linen

112 x 93 cm

Private Collection. Courtesy of Shoshana Wayne Gallery, Los Angeles, California

10. Atul Dodiya

Sour Grapes

1997

Oil and acrylic on canvas

175.3 x 121.9 cm

Czaee and Suketu Shah Collection

11. Hany Armanious

Effigy of an Effigy with Mirage

2010

Pigmented polyurethane resin, other materials and pewter

132 x 104.8 x 83.8 cm

The Michael Buxton Collection

