PICASSO PICABIA
Painting Defied

PRESS PACK
Front cover:

Pablo Picasso,
The Kiss, summer 1925
Oil on canvas, 130.5 x 92.7 cm
Musée national Picasso-Paris
© Succession Picasso, 2018

Francis Picabia,
Woman with the monocle, 1924
Oil, Ripolin and pencil on cardboard, 105 x 75 cm
Private collection
© ADAGP, Paris 2018
PICASSO – PICABIA, SOUL ON CANVAS

Aix-en-Provence is a city rich in emotion and sensations – a city of culture that just keeps on giving. We are therefore delighted to play host to the intense and stimulating dialogue that, throughout the 20th century, united, inspired, intrigued and sometimes opposed two friends – two of the most remarkable and versatile painters in the history of modern art, Pablo Picasso and Francis Picabia – as part of an ambitious international programme of cultural events, Picasso Mediterranean (2017-2019).

The Musée Granet in Aix-en-Provence has once again confirmed its position as one of the greatest museums in France and Europe, able to shed fascinating light on art for a wider audience and to organise exhibitions that offer a unique vantage point on exceptional artists.

Picasso and Picabia are certainly exceptional. And although Picasso is universally acknowledged to have been a genius, the beautiful diversity of Picabia’s painting, as shown in this exhibition, still holds its fair share of surprises. Both artists charted a brilliant course through their century, during which they posed a constant challenge to painting.

The curators of this exhibition, Aurélie Verdier and Bruno Ely, have shone a light on this artistic exchange – which was certainly more wary than it was collaborative – to reveal the wealth and depth of their inspirations.

What’s most fascinating as we pass through these rooms and periods is the fact that, at each moment in their creative lives, Picabia and Picasso refused to do what was expected of them. They each blazed a unique trail, sometimes in sync with their contemporaries, trends, fashions and styles, but most often before and beyond them. As Picasso was fond of saying, “style is the painter’s greatest enemy.” Style, in other words, was another form of confinement, from which it was crucial to escape in order to speak of the inner self – to express, move and live.

In their astounding formal creativity, Picasso and Picabia refused to stay still, to restrain themselves or to neuter their work. This is the message spelt out with astonishing clarity in this exceptionally rich exhibition. To different degrees, Picasso and Picabia shared the same lust for life and the absolute; they were runners in the insane race to surpass the self. “You can photograph a landscape, but not the ideas I have in my mind,” explained Picabia. They captured and brought to life the complexity and emotional urgency of the moment and were resigned to its inevitable mutation or transformation.

When it came to transcribing these artistic “ideas”, all means were fair, although they too would appear illusory or hollow before long. Everything shifts, soars and sinks, or gets tangled up. Whether it was Academism, Cubism, Orphism, Dadaism, photography, ready-mades, Surrealism or abstract painting, Picabia and Picasso seem to have been constantly searching for their own language to translate their turbulent inner state. Both of these artists painted their soul on the canvas, leading their audience through one artistic experience after another in the great vortex of modern art.

It therefore seems reasonable to say that few exhibitions have so much to offer, in terms of what we can see, the contrasts it presents and the questions it raises. We are in the presence of two personal bodies of work, and yet the whole of 20th century art seems to reveal itself here, unfolding before our very eyes. So let’s make the most of this moment of artistic grace, and allow ourselves to be transported, convinced and moved. This is Aix after all...
A private organisation based in Barcelona, the Mapfre Foundation has served the community for thirty years and developed a wide-ranging and appealing programme of cultural events, both nationally and internationally.

Its main mission is to organise exhibitions.

Since 1989, the Foundation has run events devoted to the study of modern art from the end of the 19th century to the beginning of the 20th century. It has organised more than 550 exhibitions targeted at the general public, providing an original and innovative insight into the early days of the modern movement and a greater understanding of the principles that govern the world.

Since 2009, the foundation has organised a programme of events devoted to contemporary art photography exploring the work of leading photographers and current trends. Works from these photography exhibitions are presented as part of travelling exhibitions in museums and galleries in Europe, North America and Latin America.

Its cultural service activities are disseminated through the internet on themed portals and social media.

THE FUNDACIÓN MAPFRE’S ART COLLECTIONS

Since it was founded, the foundation has built up an art collection spanning a variety of forms, including drawing, sketches and photography.

By regularly investing in its artistic holdings, it has accumulated a broad body of artworks that play an essential role in its cultural actions, since it both conserves them and makes them available to a wider audience, and loans them to other national and international institutions as part of a reciprocal arrangement.

Among its collections of drawings are works by leading modern and contemporary artists such as Rafael Barradas, Charchoune, Dalí, Sonia Déléaunay, Óscar Domínguez, Julio González, Juan Gris, Paul Klee, Maruja Mallo, Henri Matisse, Joan Miró, Francis Picabia, Picasso, Auguste Rodin, Joaquín Torres-García and Antoni Tàpies. The collection also includes the complete series of The Vollard Suite by Picasso and The Disasters of War by Francisco Goya.

The foundation began its photography collection in 2007 when it acquired The Brown Sisters series, an outstanding work of contemporary photography by the American artist Nicholas Nixon. Other leading contemporary photographers whose works are included in the collection are Walker Evans, Helen Levitt, Garry Winogrand, Lisette Model, Graciela Iturbide and Paul Strand, alongside artists such as Fazal Sheikh, Anna Malagrida and Alberto García–Alix.

The foundation’s holdings reflects its core principles of cultural action, the aim of which is to provide an account of the history of 20th century art.
Originally a cooperative bank, Crédit Agricole Alpes Provence enjoys close ties with the Alpes Provence region and helps to drive its economy, heritage and cultural life, partly through its corporate foundation, established in 2006.

Over the last ten years, it has supported some 350 projects in fields as varied and complementary as health, solidarity, education and, of course, culture. In 2018, of the many initiatives sponsored by the foundation, the "Picasso Picabia – Painting Defied" exhibition was an obvious choice. Part of an international cultural programme, Picasso Mediterranean, it brings together, for the first time, outstanding works by these two leading modern artists, whose differences were not as great as they may seem. The Musée Granet is providing the public with an opportunity to discover this unusual tandem in the history of 20th century art through their paintings, drawings and photographs.

The Crédit Agricole Alpes Provence is proud to support this major cultural event of 2018 and hopes that as many people as possible are able to visit this exhibition covering more than half a century of varied and uninterrupted artistic production. Thanks to its extensive collection, the Musée Granet is an outstanding destination for art enthusiasts.

This partnership has made possible one of the leading cultural events of the season, further burnishing Aix-en-Provence’s reputation as a city of arts.
The Musée Granet, a cultural landmark in the City of Aix-en-Provence, is playing host from 9 June to 23 September 2018 to one of the highlights of this summer’s artistic calendar: “Picasso Picabia – Painting Defied”.

This exhibition is part of the “Picasso Mediterranean 2017-2019” season launched by the Musée National Picasso, Paris. An unprecedented opportunity to compare and contrast works by two of the greatest names in modern art, founders of the most important artistic movements of the 20th century, it features key works from the museum’s collections. This highly original show will also feature many exceptional loans from private owners and leading French and international museums and galleries in France.

Organised chronologically and by theme, this exhibition compares masterpieces by an unexpected artistic tandem – “friendly enemies” who, despite their irreconcilable differences, shared an intriguing kinship apparent from the start of their careers. Spanning the decades from the early 20th century to 1973 – the year of Picasso’s death – it explores the most outstanding experiments in modern art, from the original Cubism and its successors to the Dada mechanical aesthetic, from Ingres-inspired Classicism to “monster” surrealism, from representational painting to the portrait, and from the use of photography to the return to abstraction at the end of Picabia’s life.

Featuring more than 150 works – paintings, drawings, photographs, archive material and more – displayed in 800 sq.m of exhibition space at the Musée Granet, this exhibition takes visitors on a fascinating journey through the artistic movements of the last century. The common thread running through this unique exhibition, which aims to shed new light on modernity, is the extreme artistic freedom enjoyed by Picabia and Picasso.

An extensive catalogue containing articles by leading international experts on both artists has been published to coincide with the show.

This exhibition is jointly organised by the Musée Granet, Aix-en-Provence and the Fundación Mapfre, where it will be shown from 12 October 2018 to 13 January 2019.

Curators:
Aurélie Verdier, curator at the Musée national d’art moderne, MNAM-Cci, Centre Georges Pompidou;
Bruno Ely, director of the Musée Granet, head curator.

The “Picasso Picabia – Painting Defied” exhibition is supported by the Fondation Crédit Agricole.

CATALOGUE
Picasso Picabia, Painting Defied
Under the direction of Aurélie Verdier
Fundación MAPFRE/Editions Somogy joint publication

PICASSO MEDITERRANEAN, AN INITIATIVE OF THE MUSÉE NATIONAL PICASSO – PARIS.

“Picasso Mediterranean” is an international cultural event running from spring 2017 to spring 2019. The programme of events exploring the “resolutely Mediterranean” work of Pablo Picasso has been curated by more than sixty institutions. Organised on the initiative of the Musée national Picasso-Paris, it explores the artist’s creations and the places that inspired him, to offer visitors an original cultural experience and to strengthen ties around the Mediterranean.
Picabia and Picasso are about the same height which is not a high one and they are about the same weight which is a fair one. And they would not be what they are as each one is never the other one. And yet they sometimes call Picasso a French painter and Picabia a Spanish one. Well anyway it does happen.

Gertrude Stein, Everybody’s Autobiography, 1937

« Picasso needed no one » said Germaine Everling, Francis Picabia’s companion, in the early 1920s. « He always set himself apart from those who might compromise him ». Her understanding was not wide of the mark. Whenever he was ashamed of something he’d done, Picasso had himself called Picabia. A simple anecdote it may be, but it highlights the ambiguity of their unique and little-known relationship based more on mistrust than friendship.

PICASSO PICABIA, PAINTING DEFIED EXHIBITION
Presented at the Musée Granet as part of the Picasso Mediterranean programme, this exhibition sheds fresh light on the concept of artistic influence through an unprecedented display of outstanding works by two leading modernists, who were less antagonistic than often supposed. The two southerners – Pablo Picasso (1881–1973) was Spanish, while Francis Picabia (1879–1953) was born in France to a Spanish–Cuban father – were closer than legend allows, for at least one reason: they were free to experiment artistically, and however different their respective careers, they never ceased to challenge the very idea of style – what we think of as the “unique” hallmark of Western artists. Picasso and Picabia turned the metamorphosis of the self into a way of life. “A painter should never do what is expected of him. Style is the painter’s greatest enemy,” said Picasso. Neither painter ever did what people expected them to do.

The Picasso Picabia – Painting Defied exhibition explores their wealth of formal production through a selection of paintings, drawings, photographs and archive material loaned from public and private collections in France and worldwide. The exhibition takes a closer look at milestones in their careers through remarkable series of works organised by date and theme. Picasso Picabia does not attempt to tell us everything about these artists – an impossible task given the wealth and variety of their output – preferring instead to give an overview of the history of 20th century artistic movements. Through these works – surprisingly “twinned” or irreconcilably opposed, the mirror image of their relationship – the exhibition starts by looking at the early years of Cubism, around 1907, before venturing into Abstract Orphism, readymade and machine aesthetics, the role of photography, Neo-classical drawings, Surrealism and the return, in the 1930s and 1940s, to plastic works as different as their respective political sympathies. The exhibition ends with works produced during the decade before their death: in 1953 for Picabia, and twenty years later, in 1973, for Picasso.
As their friend Gertrude Stein remarked, they were like twins – both in who they were and how they looked – and yet nothing like twins. Paradoxically, like the artists themselves, Stein reflected that “they sometimes call Picasso a French painter and Picabia a Spanish one.” Like two sides of the same coin, the works of Pablo Picasso and Francis Picabia reveal the same visceral desire to show – in their melancholy century dislocated by two wars – that painting still had as much life in it as the artists did themselves.

The Picasso Picabia exhibition is divided into ten themed sections and ordered chronologically, from 1907 to the early 1970s.

1. CUBISMS (1907-1915)
Cubism was chosen as the first truly modern style to unite both painters and this section begins with works by Picasso that still bear the hallmark of Cézanne’s influence and the Primitivism of the years 1907 and 1908. Picabia took up the mantle of Cubism around 1912-1913, after his early Classical years and a brief flirtation with Impressionism. He brought a uniquely abstract quality to this movement, a style their common friend, the poet Guillaume Apollinaire termed « Orphic Cubism ».

Pablo Picasso,
Landscape with Two Figures,
autumn 1908
Oil on canvas, 60 x 73 cm
Musée national Picasso-Paris
© Succession Picasso, 2018

Francis Picabia,
Bullfighting, 1912
Oil on canvas, 72 x 90 cm
Collection Valérie Roncari, Courtesy Galerie 1900-2000, Paris
© ADAGP, Paris 2018
2. TOWARDS THE OBJECT (1912–1917)
When Picasso invented papiers collés in 1912, he introduced reality into his painting, relaying the foundations of representation in the Western tradition. At the outbreak of war in 1914, Picabia embraced reality by taking his painting titles from the dictionary. In 1915, he took another step by reusing pictures of machines cut out from specialist reviews. A reproducible image constantly reused in his painting, the machine was more than a motif in Picabia’s work – it was the driving force behind it.

3. CLASSICISM AND MACHINISM
Picasso kept his stylistic options open and returned to a Neo-classical style in 1915. Inspired by both Ingres and photography, his portraits are compared with the “readymade” machines of Picabia, impersonal in style but, according to the artist, endowed with a “soul”. More closely related than they may appear, the “clear line” of Classicism and the machine are explored in detail for the first time in this exhibition.

4. DADA: LIFE AND DIE OF PAINTING
The works produced by Picabia between 1915 and 1922 reveal his ability to anticipate artistic trends and to engage with them in total freedom. The arrival of the Dada movement in Paris, in 1920, stoked his iconoclastic spirit, as revealed by Tabac-Rat, a frame as painting, which Picabia presented at the Salon des Indépendants in 1922 (1919/1949, Musée national d’art moderne, Centre Georges Pompidou). A surprising pendant, the Guitar, made by Picasso from a simple string and mop (1926, Musée national Picasso, Paris), reveals a kindred spirit of defiance in its radical economy of means.
5. SPANISH WOMEN AND SPANISH IDENTITY

Francis Picabia’s connection to Spain through his father is obviously less direct than that of Picasso, who was born in Spain. The Spanish imagination nevertheless runs deep in Picabia’s work and “the less Spanish” of the two artists produced the largest number of works exploring exoticism and stereotypes. The portraits of beautiful Spanish Women created by Picabia, mainly during the 1910s and 1920s, in almost serial fashion, are displayed alongside some of the masterpieces produced by Picasso during one of his rare visits to his family in Barcelona in 1917.

6. DECORATION: ABSTRACTION AND OPTICALITY

After the war, Picabia and Picasso seemed to sing from the same song sheet, introducing the idea of the decorative into their paintings. Part of his long series of variations on the traditional still life genre, begun in 1918, Picasso started painting near-geometrical works immediately after the war in a style Maurice Raynal called “Crystal Cubism”. In 1922, the colourful abstractions that Picabia produced for his exhibition at the Dalmau Gallery in Barcelona formed, with these works by Picasso, an entirely new formal counterpoint that explores the resonance of the decorative in their works of the 1920s.
7. MONSTERS AND METAMORPHOSES. DISSIDENT SURREALISM

In 1924, Picabia left Paris on bad terms with André Breton and the emerging Surrealist movement. He moved into a new home built for him in Mougins, on the French Riviera, sharing with Picasso a “great urge for sunshine”, which remained with him for the rest of his life. Picasso and his family visited their neighbour on the coast near Cannes, and were regulars at his home in the summers of 1925 and 1926. The profoundly individual works they produced at this time suggest a formal and more direct dialogue between the two artists. Picasso’s forceful Kiss (1925, Musée national Picasso–Paris) recalls the “monster” embraces and carnival couples painted in Ripolin by Picabia in the Midi, some of the most beautiful examples of which can be found in this exhibition.

8. FREEDOM OR REACTION. 1930S AND 1940S

It was not until the rise of fascism and the war in Spain in the mid-1930s that the works of Picasso and Picabia took very different paths. This exhibition explores the female portrait genre and its importance for both painters in these two decades. Two diverging conceptions of painting appear to emerge in this period: at the end of the 1920s, Picabia developed a new humanist Classicism, and produced a large number of pre-war portraits of women in a representational style that drew on photographs found in magazines. Picasso, in contrast, produced their desperate, farcical counterparts in his deformed portraits of the women he loved or his female friends, which are almost sacrilegious in inspiration.
9. **ENDGAMES**

After the Second World War, Picabia’s reputation as the maverick of the art world, a pioneer of abstraction and the grandfather of Dadaism drew a new generation of artists to him, including Pierre Soulages and Georges Mathieu. This exhibition features a selection of works from the painter’s final years, the early 1950s, in particular the Points, the thick strokes and monochromaticity of which reveal the capacity of painting to resist but also its fragility. Twenty years later, around 1970, Picasso was continuing his tireless quest for a radical representational approach in his portraits of men – new pictorial approaches he experimented with until the end of his life.
REPRODUCTION OF WORKS BY PABLO PICASSO
Media outlets wishing to reproduce works by Picasso must respect copyright restrictions. Copyright shall only be waived for reproductions of which the format is less than a quarter page and published with articles about the exhibition before and during the exhibition period and for three months after its closure.
For audio-visual and web media, copyright restrictions are only waived for the duration of the exhibition period and images shall under no circumstances be copied, shared or redirected.
Picasso’s works may not be reproduced on social media. Photos taken of exhibition rooms are permitted.
Please add the following copyright:
© Succession Picasso 2018
For all other publications, authorisation should be requested from:
PICASSO ADMINISTRATION
8 rue Volney
75002 Paris
Tél. : +33(0)1 47 03 69 70
Contact : Christine Pinault/cpinault@picasso.fr

REPRODUCTION OF WORKS BY FRANCIS PICABIA
All or part of the works in this press pack are protected by copyright.
ADAGP works (www.adagp.fr) may be published under the following conditions:
Mandatory information for ADAGP visuals:
- For press publications that have an agreement with Adagp: see terms and conditions
- For other press publications:
  - exemption for the first two works illustrating an article devoted to a current event directly related to them and with a maximum format of a quarter page;
  - beyond this number or format reproductions shall be subject to reproduction and representation rights;
  - any cover or front page reproduction must be authorized by the Adagp Press Service;
- copyright information for all reproductions shall be as follows:
  name of the author, title and date of the work followed by © Adagp, Paris 201...
  [date of publication], regardless of the origin of the image or where the work is held;
These conditions are valid for websites with online press status, given that for online press publications, the file definition is limited to 1600 pixels (cumulative length and width).
Pablo Ruiz Picasso is born in Málaga, Spain. His father, José Ruiz Blasco (Picasso is his mother’s name), is a teacher at the Málaga School of Fine Arts, and then at La Corogne, northern Spain, and in Barcelona.

1895–1897
At the age of 14, Picasso enters La Lonja School of Fine Arts in Barcelona, before joining the Royal Academy of San Fernando in Madrid, impressing the selection panel with his precocious talent. He follows a highly academic curriculum.

1899
Moves to Barcelona where he begins his real artistic education. Picasso moves in avant-garde circles and discovers modernity.

1900–1902
Keen to challenge himself, he travels to Paris for the first time at the age of nineteen. He returns in 1901 and 1902 and becomes friends with the poet Max Jacob.

1904
Moves permanently to France. His studio in Montmartre, the Bateau-Lavoir, is a meeting place for artists, poets and intellectuals. Picasso moves in with a 20-year-old woman, Fernande Olivier, and meets Guillaume Apollinaire. His work explores melancholy, death, old age and poverty, in a very specific chromatic range: this is his blue period.

1905
His less grim pink period evokes the world of the circus and travellers in a clearer tonality. Picasso is influenced by the work of other artists, including Toulouse-Lautrec, Gauguin, Eugène Carrière and Puvis de Chavannes. He meets Gertrude and Léo Stein, two American collectors who buy his paintings as a single lot for eight hundred francs.

1906
Influenced by Cézanne’s work, and ancient Iberian, African and Oceanian art, seen at the Louvre and the Trocadero Museum, Picasso takes a fresh pictorial approach that leads him to simplify forms and to treat volumes in a specific way.

1907
He paints Les Demoiselles d’Avignon, marking the birth of Cubism. The work is greeted with puzzlement by his close friends, including Matisse and Braque. Only the art dealer Daniel-Henry Kahnweiler understands the significance of the work.

1908–1909
Working closely with Braque, Picasso studies the work of Cézanne, recently deceased, and to whom the Salon d’automne had devoted a retrospective in 1907. This is Picasso’s “Cézannian” Cubism period.
1909
Beginning of “analytic” Cubism and the maturing of this new pictorial language: the chromatic scale is reduced to grey, the representation of the object or figure is split into facets, and the curved line and dynamic effects are absent.

1911
A new companion, Eva Gouel, enters Picasso’s life. Confirming the autonomisation of painting that no longer has to represent appearances, he turns to new materials, such as papiers collés, letters, numbers, texts and collages.

1911–1913
During the summer, Picasso works in Céret, in the Pyrénées-Orientales, with the sculptor Manolo, Braque and Juan Gris. Several of his works are exhibited at the Armory Show in New York in 1913.

1914
Spends summer in Avignon with Braque and André Derain. The outbreak of war brings this period of fruitful dialogue to an end. Eva dies of tuberculosis.

1915
Isolated from his fellow artists, Picasso returns to representation and Classicism. He paints the portrait of Max Jacob from life in a style influenced by Ingres (Musée Picasso–Paris).

1917
Convinced by Jean Cocteau, author of the libretto for Parade, Picasso designs the sets for the ballet, which is set to music by Erik Satie, for the Russian Ballet directed by Sergei Diaghilev. This collaboration gives rise to a series of paintings inspired by the world of entertainment.

1918
Marries the ballerina Olga Kokhlova. She gives birth to their son, Paulo, in 1921.

1924
On the advice of André Breton, a great admirer of Picasso, the couturier and patron Jacques Doucet acquires Les Demoiselles d’Avignon. Influenced by the Surrealists, Picasso develops a new formal language, creating assemblages by subverting the function of objects.

1925
Featuring dislocated bodies and bright colours, The Dance (Tate Gallery, London) marks the beginning of a new period. An underlying violence appears to expose his stormy relationship with Olga. The couple begins spending their summers in the Midi where they visit Francis Picabia and Germaine Everling at their home in Mougins.
1927
Meets Marie-Thérèse Walter who has a profound impact on his life and work. The girl inspires his work, which is full of references to sexuality and fertility, and gives rise to a colourful formal vocabulary, composed of curved and sinuous lines – “curvilinear Cubism”.

1928
Presented in Surrealist magazines and exhibitions, Picasso’s work is associated with the movement represented by Breton and its dissidents: Georges Bataille, Michel Leiris, Robert Desnos, and other artists.

1935
Picasso separates from Olga. Marie-Thérèse gives birth to their daughter Maya. He suddenly stops painting and turns to writing poetry for almost a year.

1936–1937
The Spanish civil war marks a major turning point in his life and artistic output. He produces one of his most powerful pictorial creations, Guernica, which condemns the horrors of fascism. The work is commissioned for the pavilion of the Spanish Republic at the 1937 World Fair in Paris.

He forms a close friendship with the poet Paul Eluard, who introduces him to one of his friends Dora Maar, a painter and photographer. His portraits reveal the two faces of Dora Maar and Marie-Thérèse.

1939
The paintings produced by Picasso during the war reveal his anxiety at the rise of fascism in Europe. He is banned from exhibiting his paintings under the Occupation as a “degenerate artist”.

1943
He meets the painter Françoise Gilot, with whom he lives until 1953. They have two children together: Claude and Paloma.

1944
Picasso joins the Communist Party and takes part, for the first time, in the Salon d’Automne, temporarily renamed the “Salon de la Libération”.

1948
He moves with Françoise Gilot to Vallauris, where he produces a large number of ceramic works.

1949
He demonstrates his political commitment by attending the World Congress of Intellectuals for Peace.
The poster is illustrated with his famous *Dove of Peace*, which he produces in several versions.

1952
Picasso begins his decorative panels for a derelict chapel in Vallauris, the future Temple of Peace.

1953
Separates from Françoise Gilot. The artist’s demoralized state of mind is reflected in the series of drawings he produces between the end of 1953 and winter 1954. The painter expresses his bitterness at aging and his sceptical attitude towards painting itself.

1954
Picasso moves to Cannes, to the Villa La Californie, with Jacqueline Roque, who he met in 1952. Jacqueline already has a daughter, Catherine. They marry in 1961. She restores his peace of mind, an essential condition of his work.

1958
Picasso buys the Château de Vauvenargues at the foot of Mont Sainte-Victoire. He moves there, saying “I live at Cézanne’s”. Dark green, black and deep red predominate in the paintings produced at this period.

1959
He launches a series of interpretations of *Déjeuner sur l’herbe* by Manet and on the theme of painting and his model, inspired by Rembrandt.

1961
Moves to the Notre-Dame-de-Vie farmhouse in Mougins, near Cannes. Here, Picasso paints a series of powerfully erotic couples. He works with intensity in a race against time: “I have less and less time and more and more to say”.

8 AVRIL 1973
Picasso dies at the age of 92. He is buried in the garden of the Château de Vauvenargues.
FRANCIS PICABIA
LIFE AT A GLANCE

22 JANVIER 1879
François Marie Martinez Picabia y Davanne is born into a wealthy family in Paris. His Cuban father is descended from Spanish nobility. His mother is from a well-off Parisian family.

1894
According to family legend, Picabia’s father submits one of Picabia’s landscapes to the Salon de la Société des artistes français under a pseudonym without his son’s knowledge.

1897-99
He enters the private studios of Jacques-Albert-Charles Wallet, and then Fernand-Anne Cormon.

1899
Picabia presents his work at the Salon de la Société des artistes français for the first time.

1902
Picabia meets the sons of Camille Pissarro in the Midi. They remain friends for many years. Using photography to study his subject, Picabia paints in an academic style, preferring not to paint in the open air. First commercial successes.

1905
First solo exhibition at the Galerie Haussmann, directed by the art dealer Danthon, with whom he signs a three-year contract. The French State buys its first painting by the artist.

1907
Neo-Impressionist and Fauvist phases, followed by a synthesis between Fauvism and Cubism.

1909
Marries Gabrielle Buffet, a young musician influenced by avant-garde theories. Cuts his ties with Danthon and neo-Impressionism.

1911
Picabia spends time with Cubists from the Puteaux Group. He meets Marcel Duchamp and the poet Guillaume Apollinaire. Both men have a decisive influence on the artist. Apollinaire had been a close friend of Picasso since 1905.

1912
First Cubo-Abstract paintings on the themes of music, dance and religion: Danses at the Spring (I) and (II); Procession, Seville. Apollinaire describes Picabia’s art as “Orphism” or “Cubo-Orphism”.

1913
The only European artist to make the trip, Picabia is invited to New York, accompanied by Gabrielle, for the Armory Show. His paintings are a scandalous success. His stay in New...
York confirms his modern pictorial language, and his skilful use of media and the print press in particular.

1914
Picabia is conscripted into the army after failing to take Spanish citizenship when he came of age. His in-laws get him posted to Paris, as personal driver to a general. He is assigned to barracks just metres from his home.

1915
Delaying a military mission, Picabia embarks again for New York where he remains for several months, in the creative buzz generated by Alfred Stieglitz and his 291 gallery. First works influenced by the machine aesthetic.

1917
Swings between periods of depression and drug rehabilitation. In Barcelona, Picabia publishes a new periodical called 391, in which he recounts his wartime journeys. He continues to produce the periodical on his return to Paris after the war, in 1919. This is an intense period of writing, in which he produces a large number of poems (Fifty-Two Mirrors and then the following year, Poems and Drawings of the Girl Born without a Mother).

1921
The works submitted by Picabia to the Salon des Indépendants and the Salon d’Automne cause a scandal. He is one of the leading members of the Dada movement in Paris with Tristan Tzara and André Breton. He regularly publishes controversial articles in the press.

1922
Exhibition at the Dalmau gallery in Barcelona. His portraits of Spanish women and his abstract works in a new “mechanist” style show Picabia switching between opposing styles.

1925
Moves to Mougins, near Cannes, with his companion Germaine Everling. He commissions the “Château de Mai”. For nearly 20 years, Picabia remains relatively detached from the art scene in Paris. He develops a new style - Monsters - and produces a large number of collages. In summer, he keeps company with Picasso, who now regularly spends his family holidays in region.

1928
Picabia presents his new series, “Transparences” alongside “Spanish Women” at the Galerie Théophile Briant in Paris. A motor enthusiast, he buys cars at a phenomenal rate before selling them on barely used. He is now in a relationship with Olga Mohler with whom he spends the rest of his life.
1930
Begins to organise galas and parties on the French Riviera, the first of many. He forms close ties with Picasso’s former art dealer, Léonce Rosenberg, who buys some of his “Transparences”.

1933
Forms a friendship with Gertrude Stein, who has a possible influence on the emergence of his new representational and humanist style. He opens a new studio in Golfe Juan, and exhibits works in Cannes and Paris, and less frequently abroad (New York). He is made a Chevalier de la Légion d’Honneur.

1936
His exhibition at the Arts Club in Chicago does not meet with success. As he was accustomed to do, he repaints almost all of his works. Three of his paintings are bought by the French State. Alongside his representational works, Picabia returns to abstract painting.

1939
Return to Golfe-Juan after a stay in Switzerland with Olga Mohler’s family. He writes Poèmes de Dingalari.

1942
Exhibition at the Galerie Pasteur in Algiers. A chaotic period for the painter, Picabia moves several times.

1943
Like many other modern artists, Picabia’s works are burned by the Nazis in the gardens of the Jeu de Paume in Paris.

1944
Shocked by a Gestapo raid on his home, Picabia has a heart attack and is taken to hospital. Later suspected of collaboration, he is forced to stay in hospital while Olga is questioned. After the Liberation of France the charges against the couple are dropped.

1945
He returns with Olga Mohler to the house of his birth on rue des Petits-Champs, Paris. A new generation takes an interest in his painting and visits him in his studio, including Ubac, Hartung, Soulages, Tal Coat and Mathieu. Picabia exhibits at the Salon des Surindépendants.

1948
The Musée national d’art moderne acquires Udnie, a major abstract work painted in 1913. His importance as a pioneer of modern art continues to grow. He meets Pierre-André Benoit who publishes small volumes his poetry in Alès.

1952
Exhibition at the Colette Allendy gallery: André Breton, Camille Bryen, Michel Seuphor provide texts on Picabia. His arteriosclerosis, the eventual cause of his death, worsens.

30 novembre 1953
Following his exhibition, Hommage à Picabia, in October, at the Galerie Craven, Paris, Francis Picabia dies at the age of seventy-four. He is buried in Montmartre cemetery.
VISITING THE EXHIBITION

GUIDED TOURS
In French (1h)
Tuesday to Sunday, 11am and 2.30pm
In English (1h)
Le vendredi à 15h
Price : entrance fee + €4

AUDIO TOUR
Available in French, English, German, Italian and Spanish.
Price : €3

TOURS FOR PEOPLE WITH DISABILITIES
By reservation only
04 42 52 87 97 ou granet-reservation@mairie-aixenprovence.fr
Maximum ten people.
Price : entrance fee + €4

TOURS FOR THE HARD OF HEARING
A hearing aid equipped with an induction loop system (T coil) is available for all guided tours.

TOURS FOR VISUALLY IMPAIRED AND BLIND PEOPLES
Descriptive tour of the exhibition for adults (90 minutes)
Saturday 22 September at 10.30am.

CHILDREN’S ACTIVITIES
AUDIO TOUR
Suitable for children aged 6 and over.
Available in French and English.
Price : €2

GAMES BOOKLET
A fun way to explore the exhibition.
Suitable for children aged 6 and over.
Available from reception.

ÉVÉNEMENTS
For more information on events related to the exhibition visit museegrane-aixenprovence.fr

OTHER EXHIBITIONS
VILLERS / PICASSO – COUP DE SOLEIL
From 15 June to 30 September 2018, the Musée du Pavillon de Vendôme will present VILLERS | PICASSO – Coup de soleil, an exhibition exploring the artistic collaboration between André Villers and Pablo Picasso.
When they met in March 1953, Picasso was 72 and Villers 22. Although separated by half a century, they were united by a common understanding and artistic outlook. This was followed by a decade of artistic research and experimentation that tended to transcend and subvert the boundaries between photography and sculpture by playing on what united them: light, shade, hollowness, fullness, form and space.
The exhibition brings together more than sixty photographic works presenting, in a way never seen before, the dialogue and friendship between the two artists, Picasso and Villers – a creative collaboration that lasted from 1954 to 1962.

Musée du Pavillon de Vendôme
13, rue de la Molle / 32, rue Célony
13100 Aix-en-Provence
Contact : 04 42 91 88 75
animationpavillon@mairie-aixenprovence.fr

Pablo Picasso et André Villers, Diable Player and Man with a Bird, 1956
© Succession Picasso 2018 © Adagp Paris 2018 Print Adagp images

Museum open daily, except Tuesday, 10am to 12.30pm and 1.30pm to 6pm.
Guided tours of the exhibition Mondays and Fridays at 11am.
NEXT EXHIBITION

CROSS THE LIGHT (TEMPORARY TITLE)
9 November 2018 – 31 March 2019
In collaboration with the Jean and Suzanne Planque Foundation

In 2018-2019, the travelling exhibition Cross the Light will help shed light on a tight-knit group of French painters who, after the Second World War, preferred their works to be called “non-representational” rather than “abstract”, in contrast with the paintings produced by the masters of pure abstraction, the heirs to Kandinsky and Mondrian, and by the American «abstract expressionists» Jackson Pollock, Willem de Kooning and others, then making their mark in Europe. Besides Roger Bissière, who was both its senior representative and, in a sense, its master, this movement included Jean Bazaine, Elvire Jan, Jean Le Moal, Alfred Manessier and Gustave Singier.

Despite the support of some major galleries, such as the Drouin Gallery, the Galerie de France, the Jeane Bucher Gallery and the Maeght Gallery in Paris, along with various writers, collectors and critics, this trend was unjustly neglected, especially from the 1970s onwards, and the time seems ripe to restore it to its rightful place.

It was in 1952 that Jean Planque, still under Cézanne’s influence, discovered Alfred Manessier’s painting at the Galerie de France, which moved him profoundly. This revelation marked a turning point in his approach to modern art: “Standing before these paintings, I suddenly had a presentiment of a truth, of a non-representational art that could express things more effectively, and more strongly, than representational art,» he wrote in his diary in 1972.

Bissière’s works selected by Jean Planque and one hundred works acquired by a Swiss collector, along with loans from major Swiss museums, will form the core of the exhibition.

After the Musée Granet, where the Planque collection is on long-term loan, this exhibition will be presented at the Kunstmuseum Pablo Picasso in Münster, Germany (from 19 April to 25 August 2019) and then La Piscine, Musée de la Ville de Roubaix (from 19 October 2019 to 19 January 2020).

The exhibition will be presented for a fourth time, in a Swiss museum, in 2020.

Exhibition curators: : Florian Rodari, Planque collection curator et Bruno Ely, head curator, Musée Granet.
ONE OF FRANCE'S MOST BEAUTIFUL REGIONAL MUSEUMS

Opened in 1838 in the former 17th century Prieuré de Malte, the Musée Granet, which has been awarded "Musée de France" status, has been run by the Ville d’Aix since 2016. The transfer of this establishment from the city to the Communauté du Pays d’Aix (CPA) from 2005 to 2015, allowed the museum to continue the renovation and restoration project initiated by the City of Aix-en-Provence in the early years of the last decade and completed in 2006.

With the support of the French Ministry of Culture and Communication – Musées de France Department, the Région Provence-Alpes-Côtes d’Azur, and the Département des Bouches-du-Rhône, this building project has increased sixfold the exhibition space available at the Musée Granet. These exhibition spaces cover an area of 4,500 sq.m and are mainly given over to paintings and sculptures from the museum’s collection.

In 2013, the Musée Granet added an extra 700 sq.m of exhibition space following the opening of Granet XXe in the Chapelle des Pénitents blancs, renovated to accommodate the remarkable Jean Planque collection, on long-term loan from the Jean and Suzanne Planque Foundation.

EXCEPTIONAL COLLECTIONS

The Musée Granet’s holdings include almost 750 works, offering an extensive survey of artistic creation from the primitives and the Renaissance to masterworks of modern and contemporary art.

A rare collection of objects from the Celto-Ligurian archaeological site at Entremont explores the links between the Celtic and Greek civilisations in Gaul before the arrival of the Romans and the foundation of Aquae Sextiae (Aix-en-Provence) at the end of the 2nd century BC.

The sculpture gallery reveals the talent of sculptors in Aix from the 17th to 19th centuries, including Chastel, Chardigny, Ramus and Ferrat. This gallery, and the bust sculpture gallery, sheds light on leading figures from the Aix region, including Vauvenargues, Cézanne and Mirabeau.
From Italian and Flemish Primitives to the Baroque, and the Renaissance to Classicism, the painting collection explores the diversity of artistic production in Europe at this period, including history and religious painting, genre scenes, portraiture, landscapes and still lives. The most outstanding pieces include works by the Fontainebleau school, the Le Nain brothers, and Hyacinthe Rigaud in France, Mattia Preti in Italy, and works by great northern painters – Robert Campin, Rubens and Rembrandt.

The core of the collections reflect the life and work of the museum’s benefactor and outstanding landscape-painter, the Aix-born artist and collector François-Marius Granet. The luminous views of the Roman countryside echo the masterful portrait of the artist by his friend Ingres. The monumental Jupiter and Thétis by Ingres forms the centrepiece of the rooms exploring developments in French painting in the first half of the 19th century, from Neo-classicism (Duqueyland) to Romanticism (Géricault). Lastly, the masters of Provençal landscape-painting, Loubon, Grésy and Engalières, illustrate the vitality of pictorial creation in the region before Cézanne.

Pride of place is given to Paul Cézanne, with nine paintings from the French state collection on permanent loan to Aix. The museum itself owns six watercolours and several drawings and engravings. An additional work, the only known portrait of Emile Zola by Cézanne, dating from 1862–1864, was added to the collection in the summer of 2011 by the Communauté du Pays d’Aix.

The influence of Cézanne on European artists can be traced in the museum’s 20th century collections. The museum is home to the exceptional donation by the physician and collector Philippe Meyer (1925–2007), “From Cézanne to Giacometti”, which includes a remarkable set of nineteen works by Alberto Giacometti (paintings, sculptures and drawings), produced between 1940 and 1969, as well as works by Piet Mondrian, Bram van Velde, Balthus, Giorgio Morandi, Fernand Léger, Picasso, Nicolas de Staël, Paul Klee and Tal Coat.

Building on these exceptional collections, the Musée Granet has developed a dynamic programme of temporary exhibitions, guided tours and guides, and educational and cultural activities. While open to modern and contemporary art, the museum does not neglect ancient art, reflecting Cézanne’s own philosophy by intentionally exploring other periods in the history of art between tradition and modernity.
The museum’s modern art collection enjoyed a major boost in 2010 with the 15-year loan by the Jean and Suzanne Planque Foundation of the collection of Swiss painter and collector, Jean Planque, who died in 1998. This collection consists of 300 paintings, drawings and sculptures by Impressionists and post-Impressionists, Renoir, Monet, Cézanne, Van Gogh, Degas, Gauguin and Redon along with major 20th-century artists, including Bonnard, Rouault, Picasso, Braque, Dufy, Laurens, Léger, Klee, Bissière, de Staël and Dubuffet.

To display as much of this magnificent collection as possible (nearly 130 works), the Communauté du Pays d’Aix expanded the museum’s exhibition facilities by renovating the Chapelle des Pénitents blancs.

This jewel in Aix-en-Provence’s architectural crown, located close to the museum, was built in 1654. The chapel was altered many times after becoming the property of the City of Aix-en-Provence during the French Revolution. In 1971, the city transformed the chapel into a conference centre before closing it for renovation works in 2001.

The renovation of this chapel underlines the commitment of the Communauté du Pays d’Aix, in partnership with the City of Aix-en-Provence, to provide the Musée Granet with new exhibition spaces worthy of the masterpieces entrusted to it. This project added over 700 sq.m. to the museum’s displays.

This new area – “Granet XXe, collection Jean Planque” – opened its doors in Spring 2013.

Granet XXe, collection Jean Planque
Chapelle des Pénitents blancs,
place Jean-Boyer (top of rue du Maréchal-Joffre)
in Aix-en-Provence.
THE MUSEUM AT A GLANCE

VISITOR NUMBERS
More than 2 million visitors since 2006.
For the following exhibitions:
- "Cézanne in Provence" (2006): 450,000 visitors
- "Alekinsky, Les Ateliers du Midi" (2009): 371,000 visitors
- "Planque Collection, l’exemple de Cézanne" (2010): 120,000 visitors
- "Works from the Burda collection" (2012): 93,000 visitors
- "Le Grand Atelier du Midi, De Cézanne à Matisse" (2013): 242,000 visitors
- "Masterworks from the Pearlman collection" (2014): 115,000 visitors
- "Passion for Art, Jeanne Bucher Jaeger Gallery since 1925" (2017): 57,000 visitors

KEY DATES
1775 : Birth of François-Marius Granet
1825 : Acquisition by the city of Aix-en-Provence of the Prieuré de Malte
1838 : Inauguration of the Musée d’Aix
1849 : Death of François-Marius Granet (bequest of 150 works and 300 paintings from his collections)
1860 : Bourguignon de Fabregoules bequest (600 paintings)
1906 : Death of Cézanne
1909 : The Musée d’Aix becomes the Musée Granet
1984 : Long-term loan by the French State to the Musée Granet of eight paintings by Cézanne
2000 : The city of Aix begins renovating the Musée Granet with support from the French Ministry for Culture and Communication, the Conseil général and the Conseil régional
2000 : 71 works from the exceptional "From Cézanne to Giacometti" Philippe Meyer bequest on long-term loan to the museum
2002 : End of the renovation works in the sculpture gallery and 19th century galleries
2003 : Transfer of the Musée Granet to the Communauté du Pays d’Aix
2006 : 9 June, opening of the "Cézanne en Provence" exhibition until 17 September. The exhibition is recognised as of "national importance" by the Ministry of Culture and Communication - Musées de France Department. As a result, it benefits from special State funding.
2007 : 22 June, museum opens permanently.
2008 : Two exhibitions, "La BD s’attaque au musée !" and "Granet, une vie pour la peinture"
2009 : International exhibition "Picasso Cézanne", in coproduction with the RMN
2010 : Two exhibitions "Jean-Antoine Constantin, dessins", "Alekinsky: les ateliers du Midi".
5 July, the Musée Granet becomes an "associate museum" of the RMN.
2011 : "Futuréalismes" and "Collection Planque, l’exemple de Cézanne" exhibitions
2013 : Exhibition "Cadavre exquis – Suite méditerranéenne" as part of Marseille Provence 2013, European Capital of Culture.
21 May 2013: Inauguration of the extension of the Musée Granet in the chapelle des Pénitents blancs to host the Planque collection.
13 June 2013: Opening of the exhibition "Grand Atelier du Midi" until 13 October 2013, in coproduction with the RMN and the City of Marseille as part of Marseille Provence 2013, European Capital of Culture.
2016 : The Musée Granet is transferred to the City of Aix-en-Provence.
"10 years of acquisitions, 2006–2016" and "Camoin: Light and Life" exhibitions
2017 : "Bermex, rêver Rousseau", "Cueco, revoir Cézanne", "L’œil de Planque–Hollan–Garache", "Passion for art, the Jeanne Bucher Jaeger Gallery since 1925", "Cézanne at home", "Tal Coat, la liberté farouche de peindre" ...
USEFUL INFORMATION
PICASSO PICABIA
PAINTING DEFIED
9 JUNE TO 23 SEPTEMBER 2018

OPENING TIMES
Tuesday to Sunday, 10am to 7pm.
Closed Mondays.

ADMISSION FEES
Included in admission to the Musée Granet: Saint-Jean de Malte and “Granet XXe, collection Jean Planque” site.
Tarif plein : € 10
Tarif réduit : € 8, apprentices under the age of 25, people with a disability card and their carer, group purchases (minimum 15 adult paid admissions), visitors with a recent (under 6 months) ticket to the Musée des Civilisations de l’Europe et de la Méditerranée (MuCEM in Marseille) and during the Picasso Picabia exhibition (9 June–23 September): holders of a full-price ticket to the Festival International de Piano de La Roque d’Anthéron 2018. Free: under 18s, students under 26, long-term unemployed (from six months), beneficiaries of RSA work welfare allowance (on presentation of proof dating from maximum three months), beneficiaries of a minimum old-age pension, holders of a disability card, holders of the CCAS d’Aix-en-Provence leisure card, holders of a French Ministry of Culture card, members of Icom, Icomos, AGCCPF, journalists, regional, national and international lecturers, group leaders, members of the “Amis du musée Granet” organisation, members of the “Maison des artistes” organisation, subscribers to the musée Granet, teachers at the École Supérieure d’Art d’Aix-en-Provence, holders of the City Pass Aix-en-Provence.

To qualify for reduced and free admission you must present a current proof of status.

MUSÉE GRANET
Aix-en-Provence
museegranet-aixenprovence.fr

TICKETS
Musée Granet ticket office
Online from museegranet-aixenprovence.fr

GROUPS
From 15 paid admissions
(maximum: 30 people).
Booking required on 04 42 52 87 97 or granet-reservation@mairie-enprovence.fr
- Visit with museum guide (1h): admission/person. + €60

FOR MORE INFORMATION
Tél. : +33 (0)4 42 52 88 32
museegranet-aixenprovence.fr

GROUP RESERVATIONS
Tél. : +33 (0)4 42 52 87 97
granet-reservation@mairie-enprovence.fr

PRESS CONTACT
Ville d’Aix-en-Provence
Place de l’Hôtel de ville
13100 Aix-en-Provence
Paul–Henry Fleur
Tél : 04 42 91 84 83
fleurp@mairie-aixenprovence.fr

MUSÉE GRANET
18, rue Roux–Alphérán
13100 Aix-en-Provence
Johan Kraft / Véronique Staïner
Tél : +33 (0)4 42 52 88 44 / 43
kraftj@mairie-aixenprovence.fr
stainerv@mairie-aixenprovence.fr