

Institut de cultura :



# PICASSO 2006 BCN

Press Release

**Barcelona:** "There is where it all began... That is where I understood how far I can go"

*Pablo Picasso*



Fernande Olivier, Pablo Picasso and Ramon Reventós in 1906 at El Guayaba, a place in Barcelona

© Museu Picasso, Barcelona 2005

Foto: Vidal Ventosa

## Picasso2006BCN: The painter and the city

For Picasso, Barcelona was not just the place where he finished his formal art studies but it also represented the first response to his questioning spirit. Its situation at the turn of the XX century as a city wholly committed to everything avant-garde made it hugely attractive and inviting to a very young Picasso, who discovered in Barcelona a window that attracted his attention towards anything and everything modern.

In 1906 Picasso returned to Barcelona and to Gósol. This was the year when his artistic development marched unceasingly towards a definite rupture, a break with the past that would transform his artistic expression beyond recognition. 1906 was the threshold of change, the look at Primitivism and the introduction of geometric forms. It was, quite simply, the initial genesis of the most significant work of art of the XX century, *Les demoiselles d'Avignon*, which he would complete in 1907.

Barcelona wishes to reflect upon this fact, upon the links that Picasso had with our city. Our role as a prologue, as was the town of Gósol, of an understanding of Picasso's contribution to the history of art in the 20th century.

Once more, Picasso will return to Barcelona, so we can get to know him better and from the Museu Picasso in Barcelona, we can dig deeper into the magical and fruitful relationship between our city and the artist himself.

**Picasso 2006 is an Ajuntament de Barcelona initiative with the collabortaion of the Sociedad Estatal de Conmemoraciones Culturales (SECC) and sponsored by La Vanguardia.**

## Picasso2006BCN Objectives

**The Museu Picasso, Barcelona** will be the nucleus, during 2006, of a series of activities dedicated to remembering and strengthening the relationship of Pablo Picasso with Barcelona. **Picasso2006BCN has the aim of:**

- **Bringing people closer to the relation between Pablo Picasso and the city of Barcelona.** Picasso had a powerful connection with our city, which he visited for the first time in **1895**. In that year, while still an adolescent, Picasso began his apprenticeship at the **Escola de Belles Arts de Llotja**. Picasso was amazed by the great beauty of some of the city's more emblematic spots, such as the **parc de la Ciutadella** or the beach at **Barceloneta**. He was also quite fascinated by the **rooftops of Barcelona** and some of its churches. **1899 was an important year for Picasso. The painter returned to the city and quickly immersed in the Catalan avant-garde.** **1906** demonstrated that the history of Picasso and Barcelona was a history of re-encounters: the painter returned after an extended period in Paris, before moving on to the town of **Gósol**. In **1919** there was the first ever donation by Pablo Picasso to the city of Barcelona. On the occasion of an exhibition of eight of his works in the *Exposició d'Art* organized by the Ajuntament de Barcelona (Barcelona City Council), Picasso donated to the Museu d'Art de Barcelona his oil painting, *Harlequin*. There is another key figure not to be forgotten here –that of the Barcelona resident, **Jaume Sabartés**, a childhood friend and then personal secretary to the painter. In **1960** it was Sabartés, following Picasso's instructions, who proposed the creation of a museum specially dedicated to Picasso's works to the Ajuntament. On **March 9th 1963**, the Museu Picasso was opened under the name of *Col·lecció Sabartés*, due to the fact that Picasso's outspoken opposition to the Franco regime of the time made it impossible to open a museum in the artist's name.
- **Demonstrating to Barcelona citizens the role of the Museu Picasso** as a specialised centre in the research and publication of the Malagan painter's works.
- **Remembering the figure of Pablo Picasso** 125 years after his birth.

## Picasso2006BCN will mean in practice:

- **Almost 600 works** by Picasso on show in Barcelona during the whole of 2006.
- **Six exhibitions** as central elements:

*Picasso. The passion for drawing*

*Picasso's work at Antibes*

*Picasso and the circus*

*The Museu collection. A new look*

*Picasso, the thousand mask*

*The Barcelonas of Picasso*

These shows will bring together for the first time ever in Barcelona works from the Musée Picasso de Paris and from the Musée Picasso d'Antibes.

- **A seminar: *Gósol: precursor to the avant-garde***, that will analyse Picasso's work created during his stay in Gósol.
- **A ballet performance: On October 22<sup>nd</sup> and 23<sup>rd</sup> 2006**, the **Gran Teatre del Liceu (Barcelona Opera House)** will offer the ballet versions of *Parade*, *Icarus* and *The three-cornered hat (El tricornio)*, three pieces in which Picasso was essentially involved. What's more, in the Foyer of the Gran Teatre del Liceu, there will also be an exhibition about the ballet *Parade*, remembering photographs and press cuttings, as well as costumes, from the performance of *Parade* in the Liceu in 1917.

- **A concert:** L'Auditori will programme the concert version of *The three-cornered hat (El tricornio)* for February 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> 2007, as part of a cycle focusing on Picasso-Falla, where they will also stage *La vida breve*, with music by Manuel de Falla.
- **A brand new creation:** L'Auditori has requested the composer **Josep Maria Mestres Quadreny** to create a new work inspired by the figure of Pablo Picasso.
- **Three conferences cycles:**

**Conference cycle on Picasso and University workshops**

*Discover Picasso* conference cycle

*Picasso and the ceramic* conference cycle

Aimed both at experts and at the public in general, in collaboration with the Universitat de Barcelona, the municipal museums and the Consorci de Biblioteques de Barcelona (Barcelona Consortium of Libraries).

- **A new version of the *Guía de la Barcelona de Picasso (A Guide to Picasso's Barcelona)***, written by **Josep Maria Carandell** and edited by Ajuntament de Barcelona for the first time in 1981. Also, the **Oficina de Turisme de Barcelona (Barcelona Tourism Office)** will create a Picasso route to walk around the itinerary recommended by Carandell.
- **Activities for small children:** The **Biblioteques de Barcelona** will introduce children to Picasso's works with a reading guide and activities aimed at young learners. The Biblioteca de Nou Barris will centre the proposals related to Picasso and the world of the circus.
- **Guided tours:** In 2006, the **Museu Picasso, Barcelona** will offer guided tours of both its permanent collection and its temporary exhibitions.

PICASSO2006BCN

# PROGRAMME

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## . Exhibitions

*Picasso. The passion for drawing*  
*Picasso's work at Antibes*  
*Picasso and the circus*  
*Picasso, the thousand mask man*  
*The Barcelonas of Picasso*

## . Shows

*Parade, Icarus, The three-cornered hat* (ballet versions). Gran Teatre del Liceu  
Picasso-Falla Cycle. L'Auditori  
Music performances at the Museu Picasso de Barcelona  
Festival de Barcelona Grec 2006

## . Conferences

Conference cycle on Picasso and University workshops  
*Discover Picasso* conference cycle  
*Picasso and the ceramic* conference cycle

## . Seminars

*Gósol: precursor to the avant-garde*

## . Other activities

Route *La Barcelona de Picasso*, by Josep Maria Carandell  
Children's activity, *What are you drawing, Picasso?*  
Picasso reading guide  
Guided tours to the Museu Picasso de Barcelona

***Picasso. The passion for drawing***

**08.02.2006 – 08.05.2006.** Museu Picasso (Montcada 15-23)

*«At twelve years old, I could draw like Raphael, but I needed a whole lifetime to learn to paint like a child.»*  
 This is how the artist himself described the path he followed and added drawing to a dialectic process where deconstruction and schematising harmonise with classicism and bold lines that touch the very heights of craftsmanship.

The early drawings of Picasso as a teenager and a young man show maturity in the sureness and virtuosity of the strokes which contrast with his prime, or even his declining years, where spontaneity and simplicity hide the real mastery and fluidity of a versatile rhythm that plumbs the most personal depths of the artist. With Picasso, we discover that his underlying desire was to pass from classic archetypes to pictures where the allegorical gives way to a subtle sense of humour; pictures where mockery, caricature and the monstrous veil feelings and answers but allow the psychology of the artist to come to the surface.

Drawing takes on an essential role in the birth and development of Picasso's career as an artist. The collection of drawings that we are showing not only shows us the true dimension of how his drawings affected the artist's work in general, but also capture the very essence of his artistic journey.

These drawings, in fact, are not only a testimony of his outstanding quality as a draughtsman, but form part of Picasso's most private surroundings, a legacy that he always kept with him and through which we can trace his genuine experimental craft. They define the pace of his creativity, his research and his achievements and reveal the beginnings and development of his most essential work.

## Exhibitions

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Particularly in the second half of his life, Picasso undertook a lucid analysis of that stage of his life and of his daily routine. Drawing becomes the means through which the artist's autobiography is told. Simple lines alternate with malleable and sinuous outlines that emphasise the perfection of the drawing of a master. A subtle irony alludes to the fleetingness of life; the strokes are mature now, but full of the power of renewed youth, and define the "Picasso style" which has determined art in the 20<sup>th</sup> century.

**The exhibition will contain more than 250 works, and is shown first at the Musée Picasso de Paris (27.09.2005 – 09.01.2006), on the occasion of the 20<sup>th</sup> anniversary of the opening of its rooms.**

**Curatorship:** Dominique Dupuis-Labbé

**Organization:** Musée Picasso de Paris

**With the support of Sociedad Estatal de Conmemoraciones Culturales (SECC)**

***The Museu Picasso Collection. A new look***

**31.03.2006-09.2006.** Museu Picasso (Montcada 15-23)

The group of art works that comprise the permanent collection of a museum form its central essence, around which all its activity and work rotate. Within this criteria, the analysis of the Museu Picasso of Barcelona collection, making it better known to the general public and linking it to other aspects of Picasso's body of work not represented in our Museu, are the objectives behind a brand new exhibition we wish to present.

Focussing on Picasso's formative years – the central axis of the Museu collection – we have decided to feature more closely throughout this year of 2006 on certain aspects of our portfolio of his early works, along with the inclusion of some paintings and drawings generously lent from private collections. To be more specific, we have directed our attention on the period between his childhood years spent in La Coruña up to his entry into the field of the avant garde. At the same time, we have in this exhibition the chance to review an excellent section of cubist drawings – a phase of his work that is very scarcely represented in our Museu.

This new look of our permanent collection reveals just how much Picasso's work was both tenacious and prolific; to what extent the process of creating his projects trickled over difficult terrains until finding a way to materialise, sometimes immediately or on occasions, never surpassing the simple study phase, only to reappear, almost by surprise, years later in some other work.

Our Museu is emblematic of everything to do with the great artist's formative years and constitutes the clearest exponent of the rigorous idea that from an extremely young age had framed his career. The inclusion of these new works also rewards us with a greater incision into new aspects of our collection, as well as to demonstrate the process that carried Picasso from academy to innovation, as revealed by the magnificent series of cubist drawings previously referred to.

**Organization:** Museu Picasso de Barcelona

*Picasso, the thousand mask man*

**05.04.2006 – 03.09.2006.** Museu Barbier-Mueller d'art precolombí de Barcelona (Montcada 12-14)

To mark the occasion of the PICASSO2006BCN project, the Museu Barbier-Mueller d'art precolombí in Barcelona organises a rather unusual exhibition, juxtaposing the work of Picasso with sculptures by artists from the tribal world of pre-Columbian Latin America or from Mediterranean Antiquity. This will be the first ever showing in Spain of a wooden head sculpture by Picasso from 1907 alongside the object that inspired its creation: an Iberian stone head dating from the 5<sup>th</sup> Century B.C. A catalogue, including the collaboration of Maite Ocaña, Jean Paul Barbier-Mueller and Pierre Daix, with a preface by Jorge Semprún, shall be published for this occasion.

**Coinciding with this exhibition, a catalogue written with the collaboration of Maite Ocaña, Jean Paul Barbier-Mueller and Pierre Daix, and with a foreword by Jorge Semprún, will be published.**

**Curatorship:** Jean Paul Barbier-Mueller

**Organization:** Museu Barbier-Mueller d'art precolombí de Barcelona-Museu Picasso de Barcelona.

**With the support of Sociedad Estatal de Conmemoraciones Culturales (SECC).**

***Picasso's work at Antibes***

**04.07.2006 – 15.10.2006.** Museu Picasso (Montcada 15-23)

In the summer of 1946, Picasso went to live in the south of France where his contact with the Mediterranean stimulated a new dimension in the artist's work. His canvases from this time gave life to mythological beings and pagan scenes. The main work of this period, *The Joy of Living*, an unselfconscious and carefree painting, highlights the artist's mood of renewal and his faith in life. The pagan spirit of this era, a legacy from Poussin's *The Bacchanalia*, painted in 1944, comes forth in a series of pictures of mostly pastoral scenes: fauns, centaurs and goats inhabit the world of this new and exuberant stage in the life and work of the artist. Through literally hundreds of graphs and different techniques, paintings, drawings, ceramics and sculptures, Picasso created various different anthems to life.

Most of these works belong to the collections in the Musée Picasso at Antibes –in the Grimaldi castle in the town, which was inaugurated as a Picasso museum in 1949, three years after Picasso set up his workshop there– and can be seen at our museum in the summer of 2006, while the French museum is temporarily closed.

**The exhibition will contain about 100 works and will be first shown at the Museo Picasso de Málaga (13.03.2006 – 11.06.2006).**

**Project director:** Jean-Louis Andral

**Organization:** Musée Picasso d'Antibes, Museo Picasso de Málaga and Museu Picasso de Barcelona

**With the support of Sociedad Estatal de Conmemoraciones Culturales (SECC)**

### *Picasso and the circus*

15.11.2006 – 18.02.2007. Museu Picasso (Montcada 15-23)

Picasso's links with the circus world were a constant feature throughout his life. Towards the end of the 19<sup>th</sup> century, Picasso went to circuses that came to Barcelona, although there is no trace of this in any of his work of the time. The street circuses in the boulevards of Paris were frequently visited by the young Picasso and his friends, when they first stayed in the city. Late 1904 and the beginning of 1905 is when the subject of the circus, in particular the Medrano circus, became an essential part of his life and work and the focal point of the output of the period. The artist created a fictitious scene where acrobats and tight-rope walkers –who had already appeared throughout the literary and artistic tradition of Romanticism as a symbol of human isolation and suffering– play roles in daily life, display their domestic problems, isolation and lack of understanding of their feelings. Family scenes featuring acrobats and harlequins from this period are the legacy of family group portraits whose roots take hold in the blue period. These compositions would be the base for a great painting that Picasso had been working on for some time, *Acrobat Family*, 1905. The Harlequin, as with the Minotaur of the 1930s, became the artist's alter ego. The Harlequin, whose genesis dated back to the Blue Period, took on serious importance in what came to be known as the Rose Period.

During the years of analytic Cubism, the Harlequin's family reappears in isolated cases in a set of oil paintings from 1909 and in the still life *Loaves of bread and fruit bowl on a table*, where the composition refers us back to a previous work, *Carnival at the tavern*. In 1915, Picasso undertook a series of experiments to continue his analysis of representing the Harlequin and which culminated in the painting entitled *Harlequin*, property of the Museum of Modern Art in New York around which he painted a series of watercolours and which, in his own words, formed the climax of his interpretation of this figure. This intense work would culminate two years later in his first, daring collaboration with the theatre, *Parade*, where, by recreating life at a fairground booth, Picasso was able to create a series of plastic experiments based on the circus world. In this way, his triumphs in Cubism would alternate with a Naturalism that hinted at the great classics, that would appear much later in his life, where the figure of the Harlequin would continue to command a central role.

From 1920 onwards, the subject of the Harlequin and the Pierrot regained importance and together with the

1917 figures, gave rise to the two great and definitive versions of *The three musicians* –where the artist once more takes on the identity of the Harlequin– and which are the splendid culmination of what he learnt on his trip to Italy.

In the 1930s, the figure of the Minotaur, with whom the artist identified himself to the point that it also became his alter ego, gradually gave way to that of the Harlequin until its remains were gathered in the symbolic drawing *Minotaur and Harlequin*.

In his last works, the circus show acquires special significance and the artist exorcises the circus work of his youth. Once again, the amazons and the clowns appear in a rich and varied display where his work defies the inexorable fleetingness of life. He did not hesitate to allow himself to be photographed as a clown on several occasions, revealing his inner personality as both heroic and sad. These magnificent photographs were taken by photographer friends such as David Douglas Duncan, André Villiers and Edward Quinn.

**The *Picasso and the circus* exhibition will review Picasso's treatment of the circus world, throughout his artistic career. The exhibition will later travel to the Fondation Pierre Gianadda at Martigny (09.03.2007-10.06.2007).**

**Curatorship:** Dominique Dupuis-Labbé and Maria Teresa Ocaña

**Organization:** Fondation Pierre Gianadda, Martigny and Museu Picasso de Barcelona

**With the support of Sociedad Estatal de Conmemoraciones Culturales (SECC)**



***About Picasso and the circus...***

. Several circus and acrobatic displays to mark the exhibition

***. Picasso and the circus***

**November 2006.** Biblioteca de Nou Barris

Talk on the exhibition at the Biblioteca de Nou Barris, with a focus on the circus.

**Organization:** Consorci de Biblioteques de Barcelona and Museu Picasso de Barcelona

*The Barcelonas of Picasso*

**September 2007.** Museu d'Història de la Ciutat de Barcelona - Casa Padellàs (Plaça del Rei s/n)

**Organization:** Museu d'Història de la Ciutat de Barcelona.

## Gran Teatre del Liceu

### *Parade, Icarus, The three-cornered hat (El tricornio) (ballet versions)*

October 22<sup>nd</sup> and 23<sup>rd</sup>, 2006. Performed by the Ballet from the Opéra National de Bordeaux

Organization: Gran Teatre del Liceu and Museu Picasso de Barcelona

#### *Parade*

The ballet *Parade*, by Serge Diaghilev's dance company, the "Ballets Russes", opened on May 18<sup>th</sup>, 1917 at the Théâtre du Châtelet in Paris and later at the Gran Teatre del Liceu in Barcelona, on November 10<sup>th</sup>. Pablo Picasso, together with the writer Jean Cocteau, the composer Erik Satie, and the choreographer and dancer Léonide Massine, under the sharp gaze of Serge Diaghilev, created this paradigm ballet which united all that each of them had discovered in their respective fields. Picasso, who accepted the job of creating the costumes and the sets, faced a new artistic challenge in 1916 and 1917 which led him to gradually replace the Cubist movement of which he was the instigator and main exponent, with a Neo-realist style that was totally unexpected, given his work up to this point. The backcloth, which he painted in Italy where he had moved with the dance company, is the first and monumental example of this new art form. The costumes and set, notable for the large figures characterising the two managers, are still in the Cubist style. The set is therefore, a transitional work linking the success Picasso had achieved with Cubism with his painstaking search for a more realistic art form, which was starting to hold a strong presence in his compositions.

The plot of the ballet was based on a fairly popular theme of the time. Four circus artistes –a Chinese conjurer, an American girl and a couple of acrobats– put on a small part of each of their shows in order to gain the attention of the public strolling along a Parisian boulevard, opposite a fairground booth where the shows are supposed to take place. The aim of *Parade* was not to stage the shows put on in circuses, booths or improvised theatres in squares. The concept was not to move a parade-show to the theatre but to reflect on the distance between the world of the travelling players and what daily life meant for the majority of spectators. By showing the activities of the main characters with their acts doubly removed from their surroundings, i.e. outside the

booth and not in the street (in the theatre), Picasso brought the real lives of these characters closer to the audience by revealing the people and the lives that lay behind these acts.

*Parade* was a shock to the artistic world from all points of view –design, music, narrative and choreography– and for this reason, it caused a scandal that preceded it whenever it was shown.

### ***Icarus***

The choreographer and dancer Serge Lifar, born in 1905, made his debut in Kiev, the city of his birth, under the auspices of the famous dancer Nijinsky. In 1922, he moved to Paris, and one year later, he already formed part of Diaghilev's "Ballets Russes". When Diaghilev died in 1929, he joined the Paris Opera ballet where he quickly became the lead dancer. In 1935, he presented the ballet *Icarus* in Paris with sets designed by Paul Larthe and music by J. E. Szyfer, orchestrated by Arthur Honegger who adapted the rhythms of the percussion instruments to the choreography of the ballet.

In 1960, Lifar, an old friend and "godson" to Picasso, went to visit him in Cannes to ask him for a drawing to illustrate a book he was about to publish about his ballets. Picasso drew Icarus flying towards the sun, a drawing that was printed on the cover of the book; there was also a portrait of Lifar inside. In the spring of 1962, Lifar decided to put on the ballet *Icarus* one more time, in the same place as he had in 1935. To stage this ballet, he asked Picasso to design the set. The scenery for the set showed the fall of Icarus, a figure that was very reminiscent of the black skeleton on the ceiling rose, painted by Picasso for the Unesco headquarters in 1957. The body was painted in a violent red and the wings in a yellowish-green. In the upper part, a splash of red represented the sun's rays melting Icarus's false wings and down below, a splash of blue depicted the sea with the son of Daedalus falling towards it. In front of this curtain and jutting out from both sides of the wings were two low ceiling roses where the heads and raised arms of those watching the tragedy were painted, according to the artist's instructions. The same drawing that Picasso had done in 1960, and which illustrated the cover of Serge Lifar's book, was used as a model for the backdrop and so, when the ballet showed the fall of Icarus, the backdrop slowly descended.

*Icarus*, together with *La Vie de Polichinelle*, staged a year earlier in 1934 were, in Lifar's words, the beginning of a new concept of academic ballet that enabled him to establish what would later be called the neo-classical style, while remaining faithful to tradition and using the basic elements of classical ballet enriched by his innovations.

**The set for *Icarus* was Picasso's last foray into the world of the theatre.**

***The three-cornered hat (El tricornio)***

The ballet *El tricornio* (also known as *The three-cornered hat*) is Picasso's second work for the theatre, after *Parade*. As he had done on *Parade*, first staged in 1917, Picasso worked with Léonide Massine and Serge Diaghilev's "Ballets Russes". This time, the idea arose in a meeting in the spring of 1916 between Massine and Diaghilev at the apartment of the Martínez Sierra family in Madrid, with the musician Manuel de Falla, who at that time was working on *El corregidor y la molinera*, inspired by Pedro Antonio de Alarcón's novel *El sombrero de tres picos*. Of all the ballets so far staged by the "Ballets Russes", this was the one that took the longest to come to fruition, as in fact its production stretched out over three years. As with *Parade*, Massine undertook the choreography and Picasso worked on the curtain, the sets and the costumes, in addition to the make-up for the cast of characters. The music was by Manuel de Falla.

Picasso, Massine and Falla created a piece, which placed classical elements alongside more modern details. For example, the costumes were based on traditional 18<sup>th</sup> century costumes but with touches that gave them a modern air and prevented them from being a strict copy of the original. The idea of juxtaposing the classical with the modern is entirely in keeping with the predominant trend in Picasso's work, a trend which involved a blend between Cubism and Classicism, a Classicism that was close to the type prevailing in Catalonia at the time, known as Noucentisme.

Although the plot was inspired by Pedro Antonio de Alarcón's book, Francisco de Goya is the other great star of this ballet. Picasso borrowed the shapes and colours of the Aragonese painter, Falla's music received inspiration in *Fuendetodos* and Massine tossed the effigy of the magistrate into the air at the very end of the show, as a veiled reference to the figure of the puppet.

The work is a political satire based on the love tangle of the miller, his wife and a magistrate who is appointed to act as governor by the king. However, the plot itself has only relative importance and in fact serves as the perfect excuse to express the liking of the three artists for traditional culture. In short, Spanish folklore staked its claim on Diaghilev's "Ballets Russes".

The first night at the Alhambra Theatre in London on July 22<sup>nd</sup>, 1919 was a huge success; France received it moderately well, and it raised great expectations in Spain, where it was produced at the Teatro Real de Madrid in 1921. However, one reaction was common in all three countries –a clash between the more moderate intellectuals and those supporting Modernity.

**About *Parade*...**

**. Exhibition based on *Parade* at the Foyer hall of the Gran Teatre del Liceu**  
**22.10.2006 – 10.12.2006.** Foyer of the Gran Teatre del Liceu

Exhibition of photographs and press reviews from the time of *Parade*, as well as costumes of the ballet.

**Organization:** Gran Teatre del Liceu de Barcelona and Museu Picasso de Barcelona

## L'Auditori

### Picasso-Falla Cycle

*The three-cornered hat (El tricornio)* (concert version)

**February 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup>, 2007**

Performed by the Orquestra Ciutat de Barcelona

*La vida breve* (concert version)

**February 23<sup>rd</sup>, 24<sup>th</sup> and 25<sup>th</sup>, 2007**

Performed by the Orquesta Nacional de España

The ballet *El tricornio* (also known as *The three-cornered hat*) is Picasso's second work for the theatre, after *Parade*. As he had done on *Parade*, first staged in 1917, Picasso worked with Léonide Massine and Serge Diaghilev's "Ballets Russes". This time, the idea arose in a meeting in the spring of 1916 between Massine and Diaghilev at the apartment of the Martínez Sierra family in Madrid, with the musician Manuel de Falla, who at that time was working on *El corregidor y la molinera*, inspired by Pedro Antonio de Alarcón's novel *El sombrero de tres picos*. Of all the ballets so far staged by the "Ballets Russes", this was the one that took the longest to come to fruition, as in fact its production stretched out over three years. As with *Parade*, Massine undertook the choreography and Picasso worked on the curtain, the sets and the costumes, in addition to the make-up for the cast of characters. The music was by Manuel de Falla.

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## Shows

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The cycle dedicated by L'Auditori to Manuel de Falla will also include *La vida breve*, a lyric drama in two acts and four scenes with music by de Falla, naturally, and scenery and figurines by another exponent of the plastic arts, Gustavo Torner. The first night was at the Opera Theatre in Nice on April 1<sup>st</sup>, 1913.

**A contemporary composer, Josep Maria Mestres Quadreny, will be invited to create a new work inspired by Picasso.**

**Organization:** L'Auditori and Museu Picasso de Barcelona



## Music performances

Concerts cycle relating to Picasso, in the patios, in hall 0 and in the neo-classical room at the Museu.

**March-April-May 2006** (March 9<sup>th</sup> and 23<sup>rd</sup>, April 6<sup>th</sup> and 27<sup>th</sup>, May 11<sup>th</sup> and 25<sup>th</sup>, 2006)

**Organization:** Ribermúsica and Museu Picasso de Barcelona

## Show to be announced

**Summer 2006**

**Organization:** Festival de Barcelona Grec and Museu Picasso de Barcelona

## **Conference cycle on Picasso (for the general public) + University workshops (for third-year cycle students)**

**Autumn 2006.** Universitat de Barcelona and Museu Picasso de Barcelona

The conference cycle for the general public will aim to recreate the style of the "International conferences on Picasso", organized by the Caixa de Barcelona and held in Barcelona in 1981, as part of the centenary celebrations for the birth of the artist. That's why we hope that 10 well-known experts on Picasso's works, both from Spain and other countries, will take part, such as Lourdes Cirlot, Mercè Vidal and Pierre Daix among others, who will provide highly diverse perspectives.

In addition to the conferences, there will be university workshops where well-known artists will give lectures in the Museu Picasso on the works by Picasso that have influenced them most.

**Organization:** Universitat de Barcelona and Museu Picasso de Barcelona

## ***Discover Picasso conference cycle***

**April 2006.** Various libraries

Conferences cycle for young people and adults, from Monday to Friday at 7.00 p.m.

**Organization:** Consorci de Biblioteques de Barcelona and Museu Picasso de Barcelona

***Picasso and ceramics conference cycle***

**May 2006.** Museu de Ceràmica, Palau Reial de Pedralbes

Conferences cycle relating to Picasso's works with ceramics. Among those taking part will be Salvador Haro González and Perico Romero de Solís.

**Organization:** Museu de Ceràmica de Barcelona and Museu Picasso de Barcelona

***Gósol: precursor to the avant-garde***

**July 11<sup>th</sup> and 12<sup>th</sup>, 2006.** Museu Picasso de Barcelona

The seminar hopes that the following well-known experts on Picasso's work done at Gósol will take part: Elizabeth Cowling, Hélène Klein and Robert Rosenblum, among others.

**Organization:** Museu Picasso de Barcelona

***Closing ceremony for the seminar***

**July 13<sup>th</sup> and 14<sup>th</sup>, 2006.** Gósol

Closing ceremony festival for the seminar and also to celebrate the centenary of Picasso's stay at Gósol.

**Organization:** Ajuntament de Gósol and Museu Picasso de Barcelona

### **Route *La Barcelona de Picasso*, by Josep Maria Carandell**

**Throughout 2006.** Museu Picasso de Barcelona

To help celebrate **Picasso2006BCN**, the *A Guide to Picasso's Barcelona* will be re-published; drawn up by Josep Maria Carandell based on places connected to the life and work of Picasso, who lived in Barcelona between 1895 and 1904. The guide was first published by the Ajuntament de Barcelona in 1981, on the centenary of Picasso's birth.

The **Oficina de Turisme de Barcelona** will also set up a **Picasso route** following Carandell's itinerary.

**Organization:** Turisme de Barcelona and Museu Picasso de Barcelona

### **Children's activity *What are you drawing, Picasso?***

**Throughout 2006.** Various libraries

Activity for children from 3 years upward, from Monday to Friday, 6.00 p.m.

**Organization:** Consorci de Biblioteques de Barcelona

### **Picasso reading guide**

**From February 2006.** Various libraries

Reading guide distributed in libraries in Barcelona and at the exhibitions at the Museu Picasso.

**Organization:** Consorci de Biblioteques de Barcelona

### **Guided tours to the Museu Picasso**

**Throughout 2006.** Museu Picasso de Barcelona

The Museu Picasso will initiate a programme of guided tours both for its permanent and temporary exhibitions.

**Organization:** Museu Picasso de Barcelona

### Chronology of the collection

**1919**, first donation of Pablo Picasso to the city of Barcelona. Because of the exhibition of eight of his works in the *Exposició d'Art* organized by the Ajuntament, Picasso donates to the Museu d'Art de Barcelona the oil *Arlequí (Harlequin)* (1917).

**1932**, acquisition of the Plandiura collection by the Ajuntament de Barcelona and the Generalitat. In this collection there were twenty-two Picasso's works.

**1934**, inauguration, in the Museu d'Art de Catalunya placed in the Palau Nacional of Montjuïc, of a room dedicated to Picasso, with works from the Plandiura collection and the *Arlequí (Harlequin)*. A short time before of this inauguration, the artist visited this room and also the part dedicated to Romanesque Art.

**1938**, donation of the artist of a test of the etching *La Minotauromàquia (The Minotauromaquia)* (1935).

**1953**, the Ajuntament acquires the palau Berenguer d'Aguilar. In March, the Picasso's collection of the Museu d'Art de Barcelona enlarges with the arrival from Paris of the drawings bequeathed by the collector Lluís Garriga i Roig.

**1957**, new donation of Picasso to Barcelona: this time are seventeen works of ceramic that expand the representation of his artistic personality in the Museu d'Art of the city. The personal intervention of Lluís M. Llubia, organizer of the Museu de Ceràmica de Barcelona, was important to obtain this donation. The Museu d'Art de Barcelona acquire the series with remarks of the engravings for *Les Metamorfosis (The Metamorphosis)* of Ovidio.

Picasso etches *La Tauromàquia (The Tauromaquia)* for the publisher Gustau Gili and carries out the fifty-eight oils that compose the series of *Las Meninas*. Thanks to the interest of Jaume Sabartés, friend of the artist since the years passed in Barcelona and personal secretary of Picasso since 1935, it begins to be seen the possibility of the creation of a Museu Picasso. From this moment, the contacts among Picasso and Barcelona intensify.

**1959**, the month of June, the Ajuntament de Barcelona acquires the drawing *The monkey painter (La mona pintora)* (1959), carried out by Picasso for an auction in benefit of the Cercle Artistic de Sant Lluc, in Barcelona.

**1960**, Jaume Sabartés proposes to the Ajuntament de Barcelona, by decision of Picasso, the creation of a museum dedicated to his work. The Museu Picasso constitutes on July 27.

**1961**, the painter Domènec Carles does donation of a portrait of himself carried out by Picasso in Paris in 1919. The gentlemen Joan and Miquel Gaspar donate two lithographies dedicated to themselves. Subsequently they donate other, as well as original placards for the exhibitions that are celebrated in their gallery.

**1962**, purchase of two black and blank lithographies to Joan Vidal i Ventosa, friend of Picasso since his first years in Barcelona.

**1963**, March 9, the Museu Picasso opens with the name of *Col·lecció Sabartés*, because the declared opposition of Picasso to the Franco regime makes impossible to open the museum with his name. The Sabartés collection occupies the palau Berenguer d'Aguilar, in the number 15 of the carrer de Montcada, and integrates the personal collection of Sabartés and the collection of Picasso's works belonging to the Museu d'Art de Barcelona.

In October, Salvador Dalí donates an original copy of *Les Metamorfosis (The Metamorphosis)* of Ovidio. In turn, Gala Dalí donates the collage *Cap (Head)* (1913).

**1966**, September, the collector Sebastià Junyer Vidal gives seven drawings of great iconographic interest, unique remainders –together with the portrait of Junyer that had been property of Plandiura– that could be saved from the shipwreck and the international dispersion of one of the most notable Picasso collections in Barcelona.

**1967**, acquisition of a portrait of Joan Vidal i Ventosa.

**1968**, Jaume Sabartés dies. In homage to the dead friend, Picasso donates the *Retrat blau de Jaume Sabartés (Blue portrait of Jaume Sabartés)* (1901) and the 58 canvas that compose the series *Las Meninas*, formed by 44 interpretations of Velázquez' painting, 9 young pigeons, 3 landscapes and 2 free paraphrases, that constitute an exhaustive study of color, composition, rhythm and movement, aforesaid as a synthesis of the Picasso styles created since Cubism. Besides, Picasso compromises to donate an exemplar of the engravings he dedicates to his friend.



The month of May, the series *Las Meninas* is exhibited at the Museu Picasso.

**1970**, enlargement of the Museu Picasso. The palau Baró de Castellet (Montcada, 17) is enclosed. On February 23 Picasso signs the donation to the city of Barcelona of all the collection that his family (mother, sister, nieces and nephews) had in Barcelona. The collection, comprising oils and drawings of its youthness and childhood, is comprised of more than 1.700 works:

- 82 oils on canvas
- 110 oils on wood
- 21 oils on other supports
- 681 drawings, pastel or watercolors on paper
- 17 sketchbooks or albums
- 4 books with marginal drawings
- 1 etching
- 5 various objects

14 canvas or woods have paintings in the reverse

504 of the drawings have other in the reverse of the leaves

The albums are comprised of a total of 580 leaves conserved with drawings in 826 of their faces

The Ajuntament receives the works on May 8 and are exposed at the Museu from December 18.

**1973**, April 8, death of Pablo Picasso in Nôtre Dame de Vie, in Mougins. The Museu Picasso becomes point of meeting of the people from Barcelona, that respond spontaneously to testify the pain by the loss of the artist, so narrowly connected with our city.

**1982**, Jacqueline Roque, widow of the artist, donates to the Museu Picasso de Barcelona 41 pieces of ceramics, carried out between 1947 and 1965.

**1983**, the heirs and the Galerie Louise Leiris donate 117 engravings of the artist. The Fundació Picasso-Reventós transfers to the Museu the oil *La dona morta (Dead woman)* (1903).

**1985**, Jacqueline Roque donates of *La dona de la còfia (Women with a cowl)* (1901).  
Lord Amulree leaves in inheritance *L'ofrena (The tribute)* (1908).

New enlargement of the Museu. The palau Meca is enclosed (Montcada, 19).

**1987**, Pablo Vilató Ruiz (nephew of the artist) donates two works of the period of Avignon, *Home assegut (Seated man)* (1969) and *Bust de dona (Bust of a woman)* (1970).

**1999**, October 26, opening to the visitors of the Museu Picasso the new spaces. It is a matter of an important enlargement and reform that encloses two new palaces –the Casa Mauri and the palau Finestres– to the three that composed the Museu –palau Berenguer d’Aguilar, Baró de Castellet and Meca– in the symbolic carrer de Montcada. The objectives of the enlargement were summarized in: to create new extensive and temperate exhibition rooms, with natural presence of light; to modernize the installations and the museologic equipment; to articulate the low plant of the five palaces with a great cross boulevard that becomes a great space of public services open to the city. The intervention was centered in the adaptation of the spaces Mauri and Finestres for the temporary exhibitions and in the creation, in the low plant, of a new room of acts and a new space for the café restaurant. Also the museum’s shop was expanded, situated in the low plant of the palau Berenguer d’Aguilar.

With the new buildings, the Museu passed from 7.144 to 10.628 m<sup>2</sup>. Of these, 2.494 m<sup>2</sup> were destined to new rooms for temporary exhibitions and 990 m<sup>2</sup> were destined to equipment (room of acts and café restaurant).

**2000**, acquisition of the *Carnet Català (Catalan Sketchbook)* (Gósol, 1906) and of the sculpture *Fernande, Cap de dona (Fernande, Woman's head)* (Paris, 1906).

**2001**, the Museu Picasso undertakes its last great reform, destined to improve the circuits of the Museu.

**2003**, April 10, reopening of the rooms destined to the permanent collection of the Museu Picasso de Barcelona. This restructuring has been centered in the palaus of Berenguer d’Aguilar, Baró de Castellet and Meca, and the main objective of this reform has been, by a part, that of rationalizing the circuit of exhibition, locating the permanent collection in one floor, the first one, that will remain thus connected with a similar interior street to that which functions in the low plant and, by another, that of creating diaphanous and extensive spaces, obtaining more lineal meters for the exhibition of the works. All of this with the intention to notably improve the circuit of Museu’s exhibition. The second floor of these buildings is destined to private dependencies: library, offices...

At the same time, with this new reform is obtained the homogenization of the main façade of the five palaces, as well as the subsequent façade, in which modern architectural elements are combined with other traditional. With this new reform, the Museu passes to have 11.500 m<sup>2</sup> of surface.

**Picasso 2006 BCN is an initiative of**

**Ajuntament  de Barcelona**

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Ballet de l'Opéra National de Burdeaux  
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Gran Teatre del Liceu  
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Museu de Ceràmica de Barcelona  
Orquesta Nacional de España  
Orquesta Ciutat de Barcelona  
Ribermúsica  
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