

complex study of painting as structure which was intensified in the 1950s in a process of formal simplification; and lastly, the final years with his reworking of erstwhile criteria and his completely liberated reformulation of the very idiom of painting.

The exhibition also invites us to observe the influence of photography in his work, to admire the ability to synthesise that allowed him to obtain great expression with a minimum of brushstrokes and to reflect on Cubism's inclusion of multiple viewpoints in a single face.

In the year when we are commemorating the Tenth Anniversary of Museo Picasso Málaga, this exhibition wishes to offer a token of recognition and gratitude to the artist's nearest and dearest, who have lent their support to this institution throughout all these years. For that reason, many of the works on show come from Pablo Picasso's heirs, as well as the collections of Museo Picasso Málaga and of Museu Picasso Barcelona.

Exhibition commissioned by Museo Picasso Málaga and organized in collaboration with Fundación Almine y Bernard Ruiz-Picasso para el Arte (FABA).



Pablo Picasso (1881-1973)
Mother and Child, Paris, autumn 1921
Oil on wood, 14.5 x 9.5 cm
Private collection. Courtesy Fundación Almine y Bernard Ruiz-Picasso para el Arte

OPENING HOURS

Tuesday to Thursday, 10 am to 8 pm
Friday to Saturday, 10 am to 9 pm
Sunday and public holidays, 10 am to 8 pm
Extraordinary opening every Monday in July and August from 10 am to 8 pm

ADMISSION FEES

Permanent collection: 6 euros
Temporary exhibition: 4.5 euros
Combined ticket: 9 euros
Ticket sales cease 30 minutes before closing time

REDUCED FEES (50 %)

Visitors over 65
Students under 26 with valid identification
Groups of 20 people (by appointment)

FREE ADMISSION

Unemployed registered at SEPE
Youths aged 18 and younger children (under 13 accompanied by an adult)
Holders of EURO<
Students of the Universidad de Málaga with valid identification
ICOM members
On Sundays between 6 pm and 8 pm
October 27th, Anniversary of the Museo Picasso Málaga

ADVANCED TICKET SALES

Tickets may be bought in advance at the Museum's website. Advance tickets are retrieved on the day of visit at the Museum's ticket desk, upon compulsory presentation of a credit card and a valid identity card or passport. The Museum and Unicaja decline any liability in the event of loss or theft of tickets. Tickets once bought may not be cancelled, replaced or refunded

Guided visits to the exhibition *Pablo Picasso. Family Album* in Spanish.
Thursday at 6 pm. For other guided visits, please contact: educacion@mpicassom.org

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¹ William Rubin (ed.), 'Reflections on Picasso and portraiture', in *Picasso and portraiture. Representation and Transformation* (New York: Museum of Modern Art, 1996), p. 22

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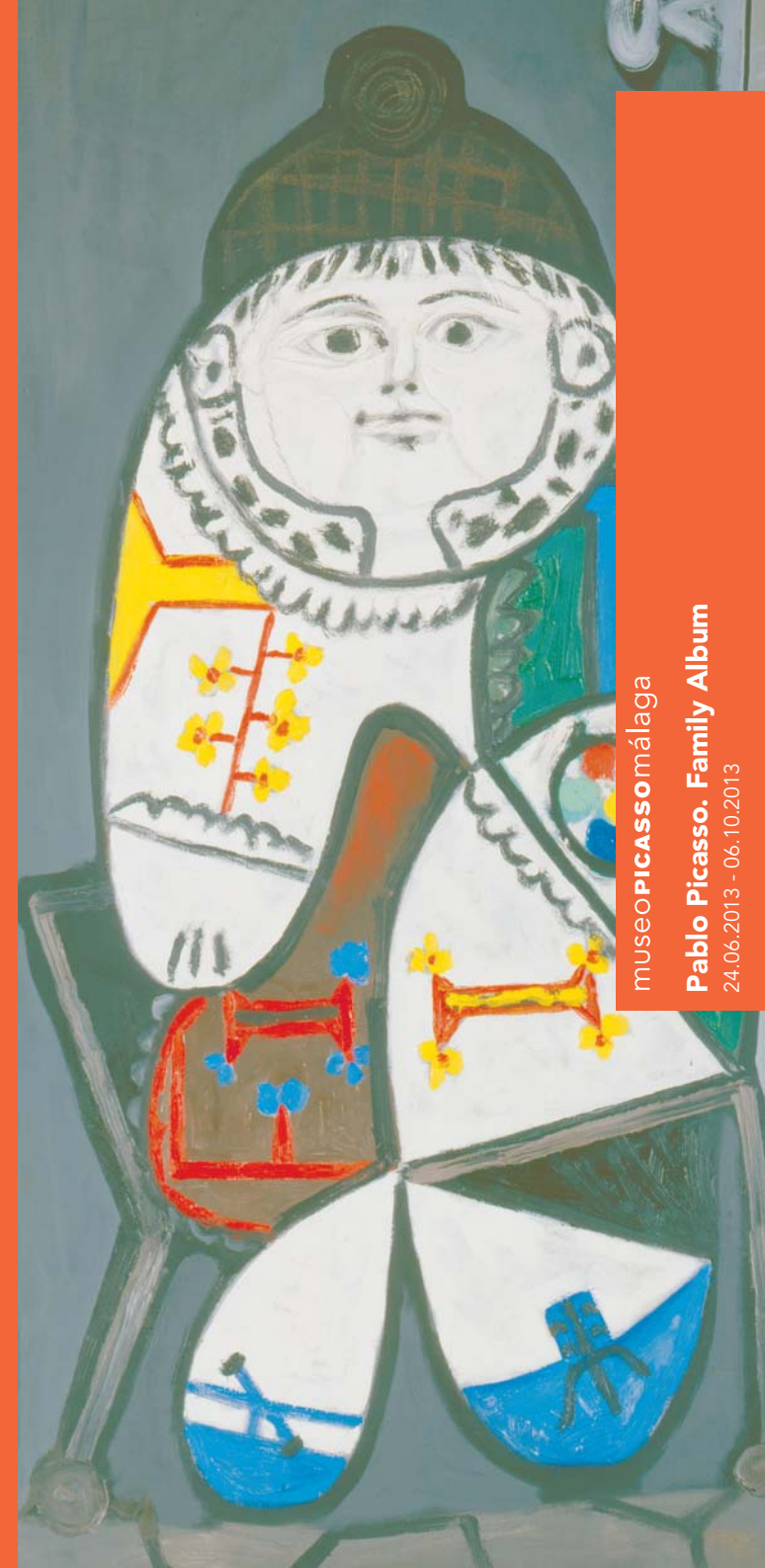
Cover (detail):

Pablo Picasso (1881-1973)
Claude Dressed with a Polish Costume, 23 October 1948
Oil on canvas, 121.5 x 51 cm
Private collection

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museo**PICASSO**málaga

Pablo Picasso. Family Album

24.06.2013 - 06.10.2013



Pablo Picasso (1881-1973)
Maya in a Red Apron, Paris, 1938
 Oil on plywood, 73 x 54 cm
 Private collection

Many children lose interest in drawing and painting before the age of ten, and we often truncate their creativity by not allowing them to continue to develop such activities at this age. Pablo Picasso did not have time to paint like a child when he embarked on this enterprise at the tender age of nine. He himself said that the 'obligations' of art prevented him from expressing childhood in painting.

His extraordinary gift rapidly made him a budding artist, cultured and sophisticated, and one able—from the early age of fourteen—to capture the simple plenitude that underlies the peace and profound warmth of a family evening at home. From the outset, Picasso had the good fortune to be encouraged in his creativity by his family, a large group of people that expanded in ever wider circles over the course of his long life and which plays an extremely important role for an understanding of the emotional side of his art.

This loving encouragement and reverence must have contributed something to Picasso's artistic genius which, as is well known, manifested itself from a very early age, and Picasso never ceased to use those closest to him in order to bring about the transformation of pigment into poetry. By practicing portraiture with those individuals, he established the bases for his long and highly productive artistic career. His father, mother, sister,



Pablo Picasso (1881-1973)
Paulo on a Donkey, Paris, 15 April 1923
 Oil on canvas, 100 x 81 cm
 Private collection. Courtesy Fundación Almine y Bernard Ruiz-Picasso para el Arte

and all those who were closest to him over eight decades were chosen to accompany him in the artist's many daring and varied adventures 'brushing history against the grain', as Walter Benjamin put it. The women he loved and the children he had, motherhood or emotional break-ups, the seduction of flirting and the sadness of heartbreak are articulated in his works through these full-time models. They are like chrysalises in a process of metamorphosis directed by Picasso and ones that, time and again, go from being unexceptional people to icons revered by the masses and by the history of twentieth-century art. Responding to the narrator's intentions, their names hang like splendid trimmings from the alternately luminous or tortured but always dazzling rosary that was Picasso's life.

At the start of the twentieth century, painting a portrait still involved seeking out a visual parallelism between what was seen and its image. It was generally believed that a portrait had to be painted from life and that the important point was to convey the appearance and personality of the sitter.

Picasso reinvented the genre of portraiture. His audacious creativity provides us with whole decades of constant experimentation. Some works are symbolic, others are realist. In some cases he distorts the face while in others he aggressively fragments its features. In certain portraits his gaze is tender, in



Pablo Picasso (1881-1973)
Girl Playing with a Car/Paloma on a Red Background, 2 February 1951
 Oil on wood, 124.5 x 101.5 cm
 Private collection



Pablo Picasso (1881-1973)
Claude Dressed with a Polish Costume, 23 October 1948
 Oil on canvas, 121.5 x 51 cm
 Private collection

others it is enigmatic. Individuals from everyday life become symbols when they are manipulated by the painter's skills. As William Rubin has written:

The figures in Picasso's pictures were often extensions of his own persona, or were invested with literal and/or symbolic references to members of his different entourages. These fluctuant identities were not usually conceived in advance, but emerged by association, as it were, in the process of painting. It was as if Picasso's hand revealed to him the protagonist of his pictures.¹

Pablo Picasso. Family Album brings together a significant gallery of thirteen family members which reveals the high creative value the artist lent to the idea of the family. The group of works is conceived as a succinct overview of the various phases in the artist's extensive body of work: namely, the moments prior to the explosion of cubist formulations in 1906, together with examples of the importance of the organisation of space in octagonal forms; the fascinating results of a trip to Italy at the end of the 1910s, incorporating elements of classical Mediterranean cultures to his practice in the twenties; the stylistic versatility and dualities of the following decade simultaneously combining closeness and distance in the model's features; the phase of profound,