



PRESS RELEASE

EXHIBITIONS PROGRAMME 2008/2009

Following the closure of *Forgetting Velázquez. Las Meninas*, the Museu Picasso will open the 2008/2009 season with the exhibition ***Living Things: Picasso Figure/Still-life***

The programme will also include the first retrospective in the Spanish state devoted to the work of Dutch artist **Kees van Dongen** and a selection of **Picasso's prints on erotic themes**—from the Museum's own holdings—in dialogue with **Japanese prints** of the nineteenth century.

In the wake of the exhibition *Forgetting Velázquez. Las Meninas* (until September 28), the Museu Picasso opens the season 2008/2009 with the thesis exhibition ***Living Things: Picasso Figure/Still-life***, curated by Christopher Green, Professor of History of Art at the Courtauld Institute of Art in London, one of the foremost specialists in Picasso's work.

LIVING THINGS: PICASSO FIGURE /STILL-LIFE

Opening: November 20, 2008

Open to the public from November 21, 2008 until March 1, 2009.

The exhibition will present a special selection of 70 works by Picasso made between 1907 and 1933. Christopher Green proposes new readings of certain aspects of the artist's work in the light of his recent research.

The importance of metamorphosis in Picasso's creative processes and in the impact of his work is well known, as is the fact that the manipulation and elasticity of the signs are essential aspects of this metamorphic dimension. However, Picasso's ability to fluctuate in his art between the realms of the living and the inanimate has never before been the subject of an in-depth study. Through the conception and transformation of his ideas and the manipulation and metamorphosis of the signs, in these works Picasso presents us with objects that 'live' and figures that are as 'dead' as mere objects.

KEES VAN DONGEN

June - September 2009

This, the first anthology exhibition in Spain of the work of Kees van Dongen (Rotterdam, 1877 – Monte Carlo, 1968), sets out to reveal the importance of a painter who deserves to be far better known in this country.

Organized by the Musée des Beaux-Arts de Montreal, the Nouveau Musée National de Monaco and the Museu Picasso in Barcelona, and curated by Nathalie Bondil and Jean-Michel Bouhours, the exhibition will bring together almost 100 works by Kees Van Dongen, and will also include a number of works by Picasso, bearing witness to the friendship between the two artists.

This retrospective will on the one hand invite us to appreciate van Dongen's early work in Paris in the 1900s and its clear connections with Picasso—whose neighbour he was in the Bateau-Lavoir—and, on the other, bring to light his fundamental contribution to Fauvism. It will also address a number of little-known and frequently misunderstood aspects of his work, such as his interest in Oriental subjects or his Spanish references, and include works from his period, when he concentrated on society portraits.

PICASSO. EROTIC PRINTS

In dialogue with nineteenth-century Japanese *shunga* prints

Spring 2009

The exhibition *Picasso, Lino Cuts* marked the opening in March 2008 of the new rooms in which the Museu Picasso will periodically show selections from its important holdings of the artist's graphic work.

In keeping with this purpose, in early 2009 these rooms will host a selection of prints with erotic and sexual themes, made by Picasso between 1964 and 1970. While all of Picasso's work is imbued with eroticism and sensuality, there were two periods—at the start of his career (1900-1908) and in his final years (1964-1972)—when the artist devoted himself intensely to explicitly erotic subjects. If the notes and sketches of the first period are an irreverent autobiographical chronicle of his youth, in the etchings of the last years the various framings, perspectives and techniques of representation endow the images with such a powerful erotic charge as to make the viewer the voyeur at whom the scene is aimed.

The exhibition will also include a selection of *shunga*, nineteenth-century Japanese erotic prints, in which there are clear parallels with the scenes depicted by Picasso, both in the use of similar compositions and in the formal treatment used to describe the female nude and to explore male desire and the sexual act.

Museu Picasso

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