

FLORENCE
PALAZZO STROZZI
20 SEPTEMBER 2014
25 JANUARY 2015

PICASSO

AND SPANISH MODERNITY

WORKS FROM THE COLLECTION OF THE MUSEO NACIONAL CENTRO DE ARTE REINA SOFÍA



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PRESS RELEASE

Starting 20 September Palazzo Strozzi in Florence will be hosting a major new event devoted to one of 20th century painting's greatest masters, Pablo Picasso. An extraordinary exhibition of works from the collection of the Museo Nacional Centro de Arte Reina Sofía in Madrid

Picasso and Spanish Modernity

Florence, Palazzo Strozzi 20 September 2014–25 January 2015

Starting 20 September 2014 Palazzo Strozzi in Florence will once again be shining the spotlight on modern art with a major new event devoted to Pablo Picasso, one of 20th century painting's greatest masters. ***Picasso and Spanish Modernity*** has put together a broad selection of works by the great master, from the collection of the Museo Nacional Centro de Arte Reina Sofía in Madrid, in an attempt to stimulate a reflection on his influence on every aspect of art in the 20th century, and on his interaction with such leading Spanish artists as Joan Miró, Salvador Dalí, Juan Gris, María Blanchard and Julio González.

The exhibition explores the major themes developed throughout the career of a painter who had the greatest impact on the history of the 20th century: art reflecting on art and on the relationship between the real and the super-real* and between nature and culture, the artist's heartfelt involvement in the tragedy of unfolding history, the emergence of the monster with a human face, and the metaphor of erotic desire as a primary source of inspiration for the artist's creativity and world vision.

The exhibition also allows visitors to explore Picasso's multi-faceted personality, the almost symbiotic bond that existed between his art and his life, between the work that he created and the time of his life in which he created it, while History with a capital "H" frequently made powerful inroads both into his pictures and into his life.

Picasso and Spanish Modernity comprises some ninety works by Picasso and other artists, ranging from painting to sculpture, drawing, engraving and even a film by José Val del Omar, thanks to the Fondazione Palazzo Strozzi's synergistic cooperation with the Museo Nacional Centro de Arte Reina Sofía in Madrid. The works of art on display include such celebrated masterpieces as *Woman's Head* (1910), *Portrait of Dora Maar* (1939) and *The Painter and the Model* (1963) by Picasso, *Siurana, the Path* (1917) and *Figure and Bird in the Night* (1945) by Miró and Dalí's *Arlequin* (1927), along with Picasso's drawings, engravings and preparatory paintings for his huge masterpiece *Guernica* (1937), none of which have been displayed outside Spain in such vast numbers before now.

Broken down into nine sections, the exhibition brings together here – for the very first time – the styles, the aesthetic constants and the plastic principles of the creative force elaborated by Picasso and by the other Spanish painters responsible for the development of modern art, the exhibition's purpose being not simply to illustrate Picasso's influence on Spanish art but also to highlight the most decisive marks that Picasso's interaction with other Spanish artists made on the international art scene.

Curated by Eugenio Carmona (Professor of Art History at Malaga University, a member of the Patronatos del Museos Patio Herreriano in Valladolid, of the Museo Nacional Centro de Arte Reina Sofía and of the Comisión Andaluza de Museos), the exhibition covers the years 1910 to 1963, exploring the relationship between Art and Culture and establishing the elements that comprised that plastic transformation – and also subsequent plastic transformations – of artistic awareness in Spain's cultural diversity through shared styles or common, coinciding and interacting aesthetic denominators and plastic interests.

The exhibition also shows how those shared styles developed over time and were expressed by each individual artist, in relation to the social, historical and political context in which they saw the light of day.

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The exhibition is promoted and organised by the Fondazione Palazzo Strozzi and the Museo Nacional Centro de Arte Reina Sofía in Madrid with the cooperation of the Soprintendenza PSAE e per il Polo Museale della città di Firenze and with contributions from the Comune di Firenze, Provincia di Firenze, Camera di Commercio di Firenze, Associazione Partners Palazzo Strozzi and Regione Toscana. The main sponsor is the Banca CR Firenze.

This joint venture between Fondazione Palazzo Strozzi and the Museo Nacional Centro de Arte Reina Sofía in Madrid, confirms the international reputation for excellence successfully built up by Palazzo Strozzi and its exhibition programme.

THE EXHIBITION

The first section, entitled **References**, explores the fate of Picasso as a legend and an artist. Its theme is the metaphor of the creative process, illustrated through one of the versions of *The Painter and the Model* and the etchings and drawings that Picasso produced for Honoré de Balzac's *Le chef-d'oeuvre inconnu*.

Experimentation with genres and techniques, another characteristic feature of Picasso's approach to modernity, is the theme of the second section, entitled **Variations**, which includes exhibits representing each one of the key phases in his artistic career. The third section, entitled **Idea and Form**, illustrates Spain's highly individual and little known contribution to the art of concrete and analytical form, some important examples of this contribution being Juan Gris' *Harlequin with a Violin*, María Blanchard's *Woman with Guitar* and Pablo Palazuelo's *Clear Weather*. The fourth section, entitled **Lyricism. Mark and Surface**, refers to the lyricism defined in painting and sculpture by marks, surfaces and space. Examples of this trend can be found in Picasso's *Musical Instruments on a Table* or in such sculptural works as Julio González's *Large Venus* and Ángel Ferrant's *Industrious Woman*.

The fifth section is devoted to the dialogue in artistic creativity between **Reality and Super-reality*** in the specific way in which Spanish art approaches the styles and forms of Surrealism, as embodied not only by Picasso and Dalí but also by such artists as José Gutiérrez Solana and Antonio López. The high point of the exhibition is its sixth and seventh sections, which share the common title **Towards Guernica** but are divided into **The Monster** and **The Tragedy**. These sections consist of an outstanding group of preparatory drawings, engravings and paintings illustrating Picasso's inspiration and his daily work on the masterpiece that was to become *Guernica* in May 1937, thus allowing the visitor to reconstruct the inspiration and cross-contamination of figure and symbol in the artist's work.

Another absorbing theme is the crucial relationship between **Nature and Culture** which unfolds in the eighth section, with work by such artists as Alberto Sánchez, Óscar Domínguez, Eduardo Chillida, the search for identity through the relationship between country, landscape and people being a characteristic feature of the Spanish cultural experience. The ninth and final section of the exhibition, entitled **Towards a Different Modernity**, views the ways in which Spanish artists, including Tàpies, handled the change of direction towards a different notion of modernity in the chronological and aesthetic openness of the present. The roles of Miró and Picasso changed in the 1950s, when Miró became the most influential of the Spanish innovators while Picasso turned into a living legend, although his work began to be viewed as a reflection of his entire grandiose career to date.

*In a piece written in 1928 entitled *Realidad y sobrerealidad (Reality and Super-Reality)*, Dalí mentions André Breton when he argues that in future, and in the light of the new sense of perception developing in contemporary society, super-reality will be contained within reality and vice-versa. Even though in this article Dalí lays the groundwork for the *paranoiac-critical method* and for the development of the *multiple image*, he also makes it quite clear that his interpretation of the surreal entails a wish to explore the premises of reality in greater depth.

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FACT SHEET

Title	<i>Picasso and Spanish Modernity</i>
Site	Palazzo Strozzi
Date	20 september 2014-25 january 2015
Curator	Eugenio Carmona
With the Patronage of	Ministero degli affari esteri, Ministero dei Beni e delle attività culturali e del turismo, Ambasciata di Spagna in Italia
Promoted and organised by	Fondazione Palazzo Strozzi; Museo Nacional Centro de Arte Reina Sofía
with the collaboration of	Soprintendenza PSAE e per il Polo Museale della città di Firenze
with the contribution of	Comune di Firenze, Provincia di Firenze, Camera di Commercio di Firenze, Associazione Partners Palazzo Strozzi
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Opening hours	Daily 10.00-20.00, Thursday 10.00-23.00. Last admission one hour before closing
Info	T. +39 055 2645155 www.palazzostrozzi.org
Access:	Lifts and wheelchair access to all areas
Admission:	Adult € 10,00; concessions € 8,50; Schools € 4,00
How to get there:	By plane: Florence Airport www.aeroporto.firenze.it Tel. +39 055 306 1700 By car: From north (Milan) A1 Bologna, Firenze, Firenze Nord exit, follow directions for city. From south (Rome) A1 Roma, Milano, Firenze Sud exit, follow directions for city. By train: Nearest stations are Stazione di Santa Maria Novella, Piazza del Duomo, Via Tornabuoni

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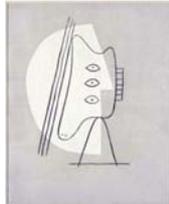
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Section 1: References		
1.1	Pablo Picasso (Malaga 1881–Mougins 1973) <i>The Painter and the Model</i> 27 march-7 may 1963, oil on canvas, 130 x 161 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, inv. AS02034 COPYRIGHT PROTECTED IMAGE	
Section 2: Picasso: Variations		
2.1	Pablo Picasso (Malaga 1881–Mougins 1973) <i>Woman's Head (Fernande)</i> 1910, oil on canvas, 61 x 50 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD01811 COPYRIGHT PROTECTED IMAGE	
2.3	Pablo Picasso (Malaga 1881–Mougins 1973) <i>Figure</i> 1928, oil on canvas, 73 x 60 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD00215 COPYRIGHT PROTECTED IMAGE	



2.6	<p>Pablo Picasso (Malaga 1881–Mougins 1973) <i>Seated Woman Resting on Elbows</i> 8 January 1939, oil on canvas, 92 x 73 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, DE01162 COPYRIGHT PROTECTED IMAGE</p>	
2.7	<p>Pablo Picasso (Malaga 1881–Mougins 1973) <i>Portrait of Dora Maar</i> 27 March 1939, oil on panel, 60 x 45 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, DE01840 COPYRIGHT PROTECTED IMAGE</p>	
2.8	<p>Pablo Picasso (Malaga 1881–Mougins 1973) <i>Conger Eels</i> 1940, oil on canvas, 73 x 92 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS06523 COPYRIGHT PROTECTED IMAGE</p>	
2.9	<p>Pablo Picasso (Malaga 1881–Mougins 1973) <i>The Painter and the Model</i> 3-8 april 1963, oil on canvas, 130 x 195 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía Madrid, AS02035 COPYRIGHT PROTECTED IMAGE</p>	
Section 3: Idea and Form		
3.1	<p>Juan Gris (Madrid 1887–Boulogne-Billancourt 1927) <i>The Violin</i> 1916, oil on plywood, 79.5 x 53.5 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, DE01312</p>	
3.2	<p>Juan Gris (Madrid 1887–Boulogne-Billancourt 1927) <i>Harlequin with Violin</i> 1919, oil on canvas, 91.7 x 73 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, DE01560</p>	



3.3	<p>María Blanchard (Santander 1881–Paris 1932) <i>Woman with Guitar</i> 1917, oil on canvas, 100 x 72 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS01051</p>	
3.4	<p>Joan Miró (Barcelona 1893–Palma de Mallorca 1983) <i>Siurana, the Path</i> 1917, oil on canvas, 60.6 x 73.3 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD01139 COPYRIGHT PROTECTED IMAGE</p>	
3.8	<p>Manuel Ángeles Ortiz (Jaén 1895–Paris 1984) <i>Still Life</i> 1926, oil on canvas, 64.5 x 53.5 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD01743 COPYRIGHT PROTECTED IMAGE</p>	
3.10	<p>Salvador Dalí (Figueras 1904–89) <i>Harlequin</i> 1927 [1926], oil on canvas, 196.5 x 150 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS07488 COPYRIGHT PROTECTED IMAGE</p>	
3.12	<p>Equipo 57 <i>Composition</i> 1959, oil on canvas, 200 x 190 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS01840 COPYRIGHT PROTECTED IMAGE</p>	
Section 4: Lyricism: Sign and Surface		
4.1	<p>Pablo Picasso (Malaga 1881–Mougins 1973) <i>Musical Instruments on a Table</i> c.1924–1926, oil on canvas, 162 x 204.5 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS10615 COPYRIGHT PROTECTED IMAGE</p>	



4.6	Pablo Gargallo (Maella 1881–Reus 1934) <i>Silhouette of Young Man</i> 1933–4, iron, 93 x 22 x 22 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD02034	
4.8	Julio González (Barcelona 1876–Arcueil 1942) <i>Large Venus</i> c. 1936–7, bronze, 27.5 x 8.5 x 7.5 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS03115	
4.9	Ángel Ferrant (Madrid 1890–1961) <i>Industrious Woman</i> 1948, wire, wood, rope, 145 x 80 x 70 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD00297 COPYRIGHT PROTECTED IMAGE	
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5.1	José Gutiérrez Solana (Madrid 1886–1945) <i>Clowns</i> 1920, oil on canvas, 98 x 124 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS02057 COPYRIGHT PROTECTED IMAGE	
5.4	Salvador Dalí (Figueras 1904–89) <i>Sketch for 'The invisible Man'</i> c. 1930, graphite, coloured pencils, ink on laid paper, 277 x 207 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD03231 COPYRIGHT PROTECTED IMAGE	
5.5	Joaquim Sunyer (Sitges 1875–1956) <i>María Dolores</i> 1932, oil on canvas, 80 x 63 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS00583 COPYRIGHT PROTECTED IMAGE	



5.6	Aurelio Arteta (Bilbao 1879– Mexico City 1940) <i>Shipwrecked Men</i> c. 1930–1, oil on canvas, 178,5 x 157 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS00604	
5.7	Alfonso Ponce de León (Malaga 1906-Madrid 1936) <i>Young People and a Fisherman</i> 1936, olio su tela, cm 90 x 73. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS00746	
5.8	Maruja Mallo (Viveiro 1902–Madrid 1995) <i>Figures</i> 1937, oil on canvas, 90 x 100 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS02151 COPYRIGHT PROTECTED IMAGE	
5.9	Antonio López (Tomelloso, Ciudad Real 1936) <i>The Bride and Groom</i> 1955, oil on canvas, 120 x 104 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS08118 COPYRIGHT PROTECTED IMAGE	
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6.1	Pablo Picasso (Malaga 1881–Mougins 1973) <i>Bacchic Scene with Minotaur (from the Vollard Suite 85)</i> 18 May 1933, etching, 297 x 366 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD02022 COPYRIGHT PROTECTED IMAGE	
6.11	Pablo Picasso (Malaga 1881–Mougins 1973) <i>Minotauromachy</i> march-april 1935, etching and scraping on paper, 498 x 693 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, DE00052 COPYRIGHT PROTECTED IMAGE	
7.1	Pablo Picasso (Malaga 1881–Mougins 1973) <i>Horse Head. Sketch for Guernica</i> 2 May 1937, oil on canvas, 65 x 92 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00119 COPYRIGHT PROTECTED IMAGE	



7.2	Pablo Picasso (Malaga 1881–Mougins 1973) <i>Horse and Mother with Dead Child. Sketch for Guernica</i> 8 May 1937, graphite on paper, 240 x 455 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00064 COPYRIGHT PROTECTED IMAGE	
7.3	Pablo Picasso (Malaga 1881–Mougins 1973) <i>Guernica Composition Study (VII)</i> 9 May 1937, graphite on paper, 24 x 45.3 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00120 COPYRIGHT PROTECTED IMAGE	
7.4	Pablo Picasso (Malaga 1881–Mougins 1973) <i>Mother with Dead Child (I). Sketch for Guernica</i> 9 May 1937, graphite, ink on paper, 240 x 453 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00065 COPYRIGHT PROTECTED IMAGE	
7.5	Pablo Picasso (Malaga 1881–Mougins 1973) <i>Study for the Horse (I). Sketch for Guernica</i> 10 May 1937, graphite on paper, 241 x 456 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00066 COPYRIGHT PROTECTED IMAGE	
7.6	Pablo Picasso (Malaga 1881–Mougins 1973) <i>Study for the Horse. Sketch for Guernica</i> 10 May 1937, graphite, colour stick on paper, 242 x 456 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00073 COPYRIGHT PROTECTED IMAGE	
7.7	Pablo Picasso (Malaga 1881–Mougins 1973) <i>Bull with Human Face. Sketch for Guernica</i> 11 May 1937, graphite on paper, 239 x 455 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00069 COPYRIGHT PROTECTED IMAGE	
7.8	Pablo Picasso (Malaga 1881–Mougins 1973) <i>Horse Head (I). Sketch for Guernica</i> 20 May 1937, gouache on tracing cloth, 290 x 231 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00076 COPYRIGHT PROTECTED IMAGE	
7.9	Pablo Picasso (Malaga 1881–Mougins 1973) <i>Horse Head (II). Sketch for Guernica</i> 20 May 1937, graphite, gouache on tracing cloth, 231 x 291 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00122 COPYRIGHT PROTECTED IMAGE	



7.10	<p>Pablo Picasso (Malaga 1881–Mougins 1973) <i>Bull's Head with Studies for Eyes. Sketch for Guernica</i> 20 May 1937, graphite, gouache on tracing cloth, 232 x 292 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00077 COPYRIGHT PROTECTED IMAGE</p>	
7.11	<p>Pablo Picasso (Malaga 1881–Mougins 1973) <i>Study for Weeping Head (II). Sketch for Guernica</i> 24 May 1937, graphite and gouache, tracing cloth, 292 x 232 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00080 COPYRIGHT PROTECTED IMAGE</p>	
7.12	<p>Pablo Picasso (Malaga 1881–Mougins 1973) <i>Head. Sketch for Guernica</i> 24 May 1937, graphite, gouache on tracing cloth, 231 x 293 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid Legacy Picasso, 1981, DE00086 COPYRIGHT PROTECTED IMAGE</p>	
7.14	<p>Pablo Picasso (Malaga 1881–Mougins 1973) <i>Study for a Weeping Head (I). Sketch for Guernica</i> 3 June 1937, graphite, gouache, colour stick on tracing cloth, 232 x 293 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00088 COPYRIGHT PROTECTED IMAGE</p>	
7.15	<p>Pablo Picasso (Malaga 1881–Mougins 1973) <i>Weeping Head (VI). Postscript for Guernica</i> 13 June 1937, graphite, gouache, colour stick on tracing cloth, 291 x 231 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid Legacy Picasso, 1981, DE00096 COPYRIGHT PROTECTED IMAGE</p>	
7.17	<p>Pablo Picasso (Malaga 1881–Mougins 1973) <i>Weeping Head (VIII). Postscript for Guernica</i> 12 October 1937, graphite, ink on paper, 901 x 584 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00100 COPYRIGHT PROTECTED IMAGE</p>	



Section 8: Nature and Culture		
8.1	Salvador Dalí (Figueras 1904–89) <i>Abstract Composition</i> c. 1928, oil, string collage on canvas, 148 x 198 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid Legacy Salvador Dalí, 1990, AS11138 COPYRIGHT PROTECTED IMAGE	
8.2	Benjamín Palencia (Barrax 1894–Madrid 1980) <i>Stones Creating a Landscape</i> 1930, oil on canvas, 65.5 x 92 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, DE00272 COPYRIGHT PROTECTED IMAGE	
8.3	Pablo Picasso (Malaga 1881–Mougins 1973) <i>The Swimmer</i> 5 June 1934, black chalk on canvas, 182 x 216 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS10614 COPYRIGHT PROTECTED IMAGE	
8.8	Óscar Domínguez (La Laguna, Tenerife 1906–Paris 1957) <i>Cosmic Composition</i> 1938, oil on canvas, 50.2 x 73 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD04803 COPYRIGHT PROTECTED IMAGE	
8.9	Joan Miró (Barcelona 1893–Palma de Mallorca 1983) <i>Figure and Bird in the Night</i> 1945, oil on canvas, 147 x 114 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS08592 COPYRIGHT PROTECTED IMAGE	
Section 9: Towards a New Modernity		
9.3	Antonio Saura (Huesca 1930–Cuenca 1998) <i>Painting</i> 1955, oil on canvas, 129,5 x 193 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS01230 COPYRIGHT PROTECTED IMAGE	

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9.5	<p>Antoni Tàpies (Barcelona 1923–2012) <i>Brown with Lateral Fingerprints No. LXIII</i> 1958, mixed media on canvas, 195 x 150 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid AD04034 COPYRIGHT PROTECTED IMAGE</p>	
9.6	<p>José Guerrero (Granada 1914–Barcelona 1991) <i>Grey and Black</i> c. 1958, oil on canvas, 112 x 127.5 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD06618 COPYRIGHT PROTECTED IMAGE</p>	
9.7	<p>Pablo Picasso (Malaga 1881–Mougins 1973) <i>The Painter and the Model</i> 30 march-30 september 1963, oil on canvas, 130 x 162 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS02033 COPYRIGHT PROTECTED IMAGE</p>	

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PICASSO

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WORKS FROM THE COLLECTION OF THE MUSEO NACIONAL CENTRO DE ARTE REINA SOFÍA



EXHIBITION WALKTHROUGH

Using a selection of works from the collections in the Museo Nacional Centro de Arte Reina Sofía, *Picasso and Spanish Modernity* sets out to explore different approaches to the concrete foundations and the styles that formed the crucial contribution made by Picasso and by other Spanish artists to the development of modern art.

In addition to illustrating Picasso's influence on modern Spanish art, the exhibition seeks to examine the most original and significant new developments that Picasso and the Spanish masters contributed to the international art scene as a whole.

To achieve this, we propose to explore Picasso's fate both as a legend and as an artist, offering the notion of "variation" as a differentiating element in his conception of modernity, and tracking the way in which Picasso addressed the transfer of meanings, figures and symbols in the depiction of the Monster and of the Tragedy, right up to the creation of *Guernica*.

Taking our cue from Picasso, or rather from Picasso's relationship with Gris, Miró, Dalí, Domínguez and Tàpies, we also endeavour to assess Spain's singular (and hitherto little-known) contribution to the art of built, concrete and analytical form on the one hand, and to the "new lyricism" defined by sign and surface painting and by the sculpture of drawing in space on the other. At the same time, we explore the unique dialogue between reality and super-reality in Spanish art, delving with a different creative register into the crucial relationship between nature and culture as an expression of identity either developed by vernacular artists or rooted in their origins.

The Unknown Masterpiece

Maestro Frenhofer is a character invented by Honoré de Balzac in 1831. Frenhofer tries to create an absolute masterpiece, but disenchanted by people's failure to understand his work and by the results of his ambition, he burns his painting and commits suicide. The founders of modern art were very familiar with the "spectre" of Frenhofer. In the late 1920s Ambroise Vollard wished to produce a luxury edition of Balzac's tale with illustrations by Picasso. The book was published in 1931. Picasso always denied that he had explicitly produced illustrations for *The Unknown Masterpiece*. He claimed that Vollard had sought his illustrations among Picasso's existing drawings and prints. Regardless of what the artist claimed, though, the book does offer an open dialogue between the text and the illustrations. Also, in the prints and drawings, Picasso speaks for the first time about the artist's studio, about the psychological and symbolic relationship between the artist and his model, and about the significance of creation divorced from the modern desire for transformation or the historic memory of art. Another crucial theme in Picasso's engravings is the relationship between the bull and the horse, which was subsequently to inspire the content of *Guernica*. In fact it is common knowledge that Picasso painted *Guernica* in a studio in the Rue des Grands-Augustins in Paris, where Balzac set Frenhofer's atelier and the main scenes in his story. Frenhofer's death is not found in Picasso's drawings and prints. With his life and with his work, Picasso inverted the story's ending and paved the way for every modern artist wishing to create their own work to first ask themselves just what art really is.

Section 2-Picasso: Variations

Picasso abandons stylistic unity and adopts versatility and iconographic and artistic "variations" as a working system, producing drawings in different styles at the same time. When asked the reason for this, he replied that his different styles were "the same thing". For Picasso this simultaneous diversity of styles was the rule rather than the exception; in fact it was to become an increasingly important feature of his vast output in the course of his long career. Picasso could develop the same theme or figure using different styles, ranging from the rediscovery of classicism to Surrealism via Expressionism or Cubism, either at different moments or at the same time. A single image can take on different meanings according to its context. Picasso proceeded by "variations" in a musical sense, strengthening, transforming and embellishing his theme, or merging it with others. A major work by Picasso is rarely a single product without replica, reiteration or variation.

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Section 3-Idea and Form

Spanish art is generally perceived as an expressive, dramatic form of art dominated by pathos and by an almost Baroque spirit. It is rarely if ever identified with rational, logical construction. This room, on the other hand, explores Spain's contribution to analytical, constructive art and the formal construction of the art work through rational order. The works on display, whether abstract or figurative, are constructive in nature, ranging from Cubism to Concrete Art covering the years 1910 to 1959. This approach took its cue from Picasso's Cubism in 1910, but it was with Juan Gris's Cubism that it adopted the constructive vocabulary of painting as a specific feature, ultimately forging a bond with Joaquín Torres-García's Constructive Universalism. The intention is not simply to present a set of linked milestones in the history of this art form, but to use various moments of the Spanish artistic experience to illustrate the key elements of the style called "concrete form" as it developed and adapted to changing historical, social, economic and political circumstances.

Section 4-Lyricism: Sign and Surface

Sensitivity in modern art had been gradually changing since 1923. Many artists, particularly from Spain, were attempting to blend modern art with intuition, instinct and a desire to allow painting and sculpture to trigger the same feelings as those aroused by poetry, yet all the while promoting a flowing joy of living which contrasted with sentimentalism. For these artists, focussing on essential elements, thus alluding only in part to real life, meant fostering a "lyrical" awareness of reality. Their marks were freely applied to surfaces prepared in random fashion, or else found their place thanks to new sculptural techniques. Surrealism and machine writing helped to develop this new "plastic lyricism". Picasso developed it through the use of arabesques and rhymes or through relationships between his figures. Miró always sought a parallel with poetry in his "dream paintings". Bores invented "fruit-painting" and, with Cossío, developed the "lyrical figuration" that was to appeal also to Togores, while Julio González, with his use of autogenous soldering, is considered the founding father of modern iron sculpture. His "drawing in space" was to influence Gargallo and the whole of 20th-century sculpture, right up to the postwar era in Spain when it was revived in the work of Ángel Ferrant.

Section 5-Reality and Super-reality

Spanish experimentation with modernity led to the early and rapid development of what has been called Magical Realism. But Spanish modern art also established a unique dialogue between the real and the super-real. The realistic approach to art headed in the direction of Surrealism, and Surrealism offered a new take on reality. Picasso reflected this echo in his engravings and drawings, while Dalí used this shift to forge the principle of his theory on the "paranoiac-critical method". The artists of Spanish *Noucentisme* – Sunyer, Arteta and Vázquez Díaz – moved towards realism, but by way of the dramatic, the mysterious and the dreamlike. The work of José Gutiérrez Solana – who painted *España Negra*, though he was not himself an innovator – held a certain fascination for those taking a new look at Spanish art on account of its realism directed towards the horrific and the sinister. In a different moment in history Antonio López, the founder of postwar Spanish Realism, introduced the simultaneous presence of the real and the unreal into his first paintings.

Section 6-Towards Guernica: the Monster

Art historians recognise the Minotaur as the *alter ego* of Picasso, who used the monster to talk about himself and about the psychic condition of art and the artist in the modern era. Picasso, who generally adopted a classical style in his drawing, created a creature midway between myth and reality, between man and beast. In 1933 Picasso explicitly identified the Minotaur with the artist, handling the legendary story of the Minotaur with great freedom and even merging it with bull-fighting. In 1934 he condemned the Minotaur to wander blindly about, led by a young girl. The symbolism of blindness and the Minotaur as inspiration are commonplace in Western culture, but Picasso added to them the ironic figure of the "female matador". All these strands of imaginative creativity on Picasso's part came together in 1935 in his *Minotauromachy*, in which he sought to free the monster through the light of truth. But in 1936 the lives of Picasso, and of every other Spaniard, were to change radically with the outbreak of the Civil War. The artist's interpretation of the Monster soon turned towards the looming tragedy.

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Section 7-Towards Guernica: the Tragedy

In 1937, in the midst of the Civil War, the Republican government commissioned Picasso to produce a large painting for the Spanish pavilion at the Paris World Exposition. Picasso was at a loss for inspiration until the genocidal bombing of Guernica, a city that embodied Basque culture and legislative tradition, on 26 April that year. Picasso immediately turned to his personal mythology and the themes he had developed in the saga of the Minotaur and the female matador placing them in service of the Tragedy. In this monumental painting he portrayed myriad relationships, focusing in particular on the horse as symbol of the people of Guernica and thus at one with the woman suffering for her slain son. The bull in Picasso's art personifies brutality, but the artist (who, ironically, loved the bull) always imparted a human feel to it in his drawings. Even in the unfinished work, we find the iconography of the mother weeping and of the agonizing severed head. Picasso uses colour here as an expression of grief, but not defeat – an image of both suffering and defiance.

Section 8-Nature and Culture

In much of Picasso's work after 1927, the painter transforms his characters into something akin to the elements of nature, producing the *Metamorphoses*. Picasso's figures, like Ovid's, explore the kinship and similarities between things mineral, vegetable, animal and human, forging a deep bond. When we encounter this kinship and the aesthetic perception of the earth as a planet in modern art, what we are seeing is the "Poetic of Telluric," a mainstay of Miró's work and a starting point from which Dalí's Surrealism took its cue. It expresses the sense of Domínguez' "cosmic landscapes" and forms the backbone of the work of Benjamín Palencia and Alberto Sánchez in the *Escuela de Vallecas*. The interaction between nature and art also played a crucial role in Chillida and Chirino's approach to sculpture. Most of these artists echoed nature's creative force in a highly original, down-to-earth way, and their identification with primeval nature formed the basis of their cultural identity.

Section 9-Towards a New Modernity

By the 1950s Picasso had become a living legend while his work had ceased to arouse much interest in the new generation of artists born into postwar industrial society. Even though Picasso had been the first – in his collages and sculptures – to introduce an understanding of artistry that was different from the tradition of "fine arts", his approach to art never lost touch with the concept of the museum, while contemporary art opposed that notion. The third version of *The Painter and the Model* brings the exhibition full circle, with Picasso reflecting on painting while Miró is busy expanding the field of painting and opening up to new visions. Vicente and Guerrero introduced the modern Spanish tradition into North American culture, while Saura captured the gestures of Picasso at his most dramatic and transferred them to a reflection on History. Millares merged his allusion to the vernacular with the interests of international art and Tàpies, working on the concepts of matter and of the wall, drew on his vast learning to found a new vision of aesthetics.

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PICASSO AND THE SPANISH EXPERIENCE OF ARTISTIC MODERNITY 1910–63 by Eugenio Carmona (catalogue essay)

In January 1936 the Amigos del Arte Nuevo (ADLAN) organized a tribute to Picasso in Barcelona and presented a large number of his most recent works: it was essentially the first great tribute to the artist in Spain. Joan Miró, Salvador Dalí, Julio González and Luis Fernández, who lived in Paris at the time, recorded messages of praise for Picasso that were broadcast in the room for the duration of the exhibition. The Parisian journal *Cahiers d'Art*, which since 1926 – when it was founded – had paid great attention to Picasso and the Spanish artists living in Paris, published some of these texts in the languages in which they were written. The Amigos del Arte Nuevo were in touch with groups with similar names and interests in Madrid, Bilbao, Santa Cruz de Tenerife and, to some extent, Malaga. The 'Picasso' exhibition travelled to Madrid in February and then to Bilbao. Financial problems, followed by the outbreak of the Civil War, prevented it from being staged at the artist's birthplace. A short time later, while the war was under way, Picasso was appointed director of the Museo del Prado.

The need to recuperate Picasso, adopt him and consider him a 'necessary myth' is a distinctive feature of the Spanish experiences of modernity. For the Spanish innovators, Picasso was not only the bearer of a plastic solution to be analysed or imitated, but the emblem of a transformed cultural tradition that, by breaking out of its own milieu and redefining itself, had finally become an international reference, starting with the primacy of creative innovation. When the Spanish artists arrived in Paris, they entered a territory where the art system was self-sufficient, and they left behind a geography and sociocultural context in which modern art was perceived as a cultural factor that could transform a country and modify both its identifying marks and the keys of what had been its historic path until then, completely influencing the linguistic, geographical and, to some extent, experiential diversity that their country – a country of countries – enclosed. It is certainly true that in Spain modern art had to go through the complex, difficult and sometimes dramatic circumstances of the country's history, and it is equally true that Spanish modern art also had to experience the 'history of others', meaning the history of a European scenario that was evolving but that was in the midst of change and conflict. The experiences of Spanish modernity had to go hand in hand with the identity crisis of 1898, the Bourbon Restoration, the dictatorship of General Primo de Rivera, the proclamation of the Second Republic, the Civil War and the early years – marked by harsh repression, poverty and isolation – of General Franco's dictatorship.

The Spanish experiences of modernity also had to absorb from the international scenario the circumstances created by the end of the Belle Époque, the outbreak of the First World War, the harsh economic conditions of the post-war period, the changes of the modern life of the 'Happy Twenties', the influence of the change in orientation of the Russian Revolution, the rise and establishment of fascism, the effects of the 1929 crisis, the height of the political awareness of intellectuals and artists, the 'Gloomy Thirties', the outbreak of the Second World War, the changes in geopolitical paradigms after the war, and the advent of mass and consumer society.

It is obvious that all these factors, together with others we have not mentioned and a profound transformation in mentality, had a decisive influence on the way the Spanish experiences of modernity developed. Yet even in this extremely changeable context, influenced by decisions that could stem from political, economic and social needs, the genesis of modern art, along with its development and potential, went hand in hand with all of this, pushed by its own momentum, by dynamics generated by its interests and which sociopolitical circumstances could mute, circumscribe or enhance, but could essentially never conceal or eliminate. Thus, from one moment to the next, one sociopolitical situation to the next, one generation of artists to the next and one institutional structure to the next, certain creative principles, certain poetics, certain plastic principles maintained their constancy and ability to be present.

They worked from the dialectic of permanence and change, and altered or re-proposed themselves through the personal contribution of each artist/creator or the accent imparted to each sociological or historical

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uncture, but always redefining the meaning of a common aesthetic awareness or similar artistic values.

Based on this, in re-examining the period between 1910 and 1963 presented in this exhibition, a retrospective gaze allows us to sustain that there was a whole way of conceiving of 'pure painting', starting with the pre-eminence of the analytical and of constructive form, meaning a way of condensing Idea in Form, regardless of whether the register was abstract or figurative. The experiences of Spanish modernity also favoured a new concept of 'plastic lyricism' based not on the sentimental expression of self but, rather, on the pleasure of using coarse materials, favouring creative flow in the development of the signs of new imageries, in space or on the surface of the canvas.

The Spanish creators of modern art also promoted contact or an almost unexpected interrelationship between the real and the surreal, mixing or equalizing the presuppositions or poetics of both possibilities. While these three vectors are important, perhaps in the Spanish experience of modernity the most decisive was the encounter between Nature and Culture, because equalization with the natural datum was considered an 'argument' and an aspect that could spread the sense of identity.

Picasso was present in all these aspects of Spanish modernity. Not only was he present, but with his work he generated most of these elements. Consequently, they are aspects that unite or juxtapose Picasso and the Spanish creators of modern art in a special way. At the same time, and while directly connected with the preceding one, our retrospective gaze also allows us to discover that Picasso had creative factors which, while unquestionably his own, drew him close to the management or comprehension of modern art in another way. The first is the questioning of the paradigm of style, which led him to establish the concept of 'variation' as a basic element of his entire plastic syntax and all his iconographic convictions. Secondly, the Picassian polarity between the Monster and Tragedy or between the monstrous and the tragic – presumed a decisive extension of the aesthetic categories of modern art. This extension was based on the synthesis of a powerful encounter between the Spanish cultural tradition and the psychology of contemporary man with the difficult places of history and the potential of modern art to express the intimate and the collective at the same time.

Lastly, and necessarily, this retrospective gaze also allows us to see that, around the late Fifties or the early Sixties, the Spanish experience of the modern embarked on a profound process of change that led to another sense of modernity. This was another sense of modernity in which Picasso would play a different role, as there was no longer an interest in the immediacy of his work, but an analysis of his artistic production placed in a historical context. In any case, the interest surrounding him lay in how his life and work served as a metaphor for the meaning of the artistic in a transformed Western culture.

We have noted that in the Spanish experiences of the modern – and in the relationships between Picasso and the Spanish experiences of the modern – different aesthetic and plastic values, different geographies and different chronologies coexisted. From the perspective of the exhibition, it is worthwhile to dwell on this reference to chronologies, understood as the timelines of artistic execution, as the period between 1910 and 1963 is examined. These time boundaries are not the norm for this type of exhibition, because when explaining the Spanish experiences of the modern, one either offers an array of examples distributed over the course of the century or allows history to establish the models of art history. On this occasion, while the relations between art and society serve as a backdrop, what we want to illustrate is the existence of spaces of sensitivity of the Spanish artistic experience, and to do so we have chosen this time frame.

Regarding the Spanish experiences, before 1914 only Picasso and Juan Gris were part of the system created by the so-called historical avant-gardes. It is possible to consider that the point of encounter between the outpost that Picasso and Gris represented and the rather late reawakening of Spanish artists to modernity was Picasso's living room in Cadaqués in 1910, because that is where Spanish geography – Catalan in this case – and the full definition of Cubism as 'pure painting' coincided, and this implied entering into a clear conceptual differentiation regarding the art of the past. Furthermore, although the best experiences of Spanish art within modern art did not begin until the years of the First World War, as of 1911 we find the first public manifestations, in the plastic arts, of *Noucentisme*, a trend that can somehow be considered a changeover vis-à-vis the *fin-de-siècle* legacy and the initiator of the movements that would converge with what those involved had dubbed 'Arte Nuevo'. On the other hand, current historiography is starting to suggest that modern art or

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even Modernism, the cycle opened in artistic concepts by Post-Impressionism and the so-called first avant-gardes, came to an end with Art Informel and Abstract Expressionism. In the Spanish artistic experience, one way or another, the premises of early total modernity – and of the Arte Nuevo of the country's geography were continued, albeit with difficulty and in a very different context, after the Civil War.

Although daring experiences developed in the Forties, the total assimilation of what Concrete Art and Art Informel implied was not accomplished until the second half of the Fifties. And what happened in the Spanish experiences is that the assimilation of what Art Informel entailed marked – in purely artistic terms – the end of one era and the beginning of another. This means that it behoves us to shift the closing date of the exhibition to the end of the Fifties. It was precisely in those years that the roles of Miró and Picasso changed. Miró became the most influential artist among the Spanish innovators and Picasso was converted into a 'living legend', although his work started to be seen as the reflection of his entire magnificent previous trajectory. The 1963 oil on canvas entitled *The Painter and the Model*, as the metaphor for the creative process, closes the entire broad cycle of Picasso's domination of modern art. Thus, two different versions also open and close the exhibition and it is significant that this should occur through a work that is the emblem of creation. At the same time, and bearing in mind everything we have said so far, talking about Picasso and talking about the Spanish experiences of modernity means establishing two frames of reference, two focuses, that from a distance seem to be concrete and defined entities, but prove to be two complex and multiform cartographies when observed up close, even though – one way or another – they necessarily end up coming into contact with each other and intersecting.

These intersections must be viewed with the critical eye of the present. There was a time when art critics and historians looked to modern art to find the premises for what has the quality of Spanishness. Nevertheless, identity is not impermeable and fixed, but something that flows, changes and tends to become diversified. Another fact – quite different – is that since the creators, with diverse characters, had experienced similar geographical, institutional, economic, social and historical situations, they tended to pose problems and offer solutions with common or essentially interconnected signs. The creation – with a Spanish 'passport' – that embraces modern art and that, thanks to the exceptional nature of its artists, gave meaning to and defined modern art itself stemmed from the desire to overcome the crisis of 1898, the desire for renewal and the reinforcement of vernacular identities that had acquired a special intensity. It is significant that, in the Spanish artistic experiences, the encounter with modern art was connected with the search for identity, with the aesthetic recognition of what could be considered primarily and almost inevitably Catalan, Basque, Castilian or Canarian. What interests us here is seeing how, in the unfolding of plastic modernity, Spanish creators introduced original solutions that were able to convey the presence of an inherited culture, which nevertheless became relevant once more and was transformed into an ensemble of creative aspirations that were universal.

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TIMELINE 1881–1975

25 October 1881 Pablo Ruiz y Picasso is born in Malaga.

1898 Spain is shorn of its last colonies – Cuba, Portorico and the Philippines – after losing its war with the United States.

28 June 1914 Archduke Franz Ferdinand of Habsburg, heir to the Austro-Hungarian throne, is assassinated in Sarajevo.

1 August 1914 Germany declares war first on Russia and then on France (3 August), also violating the neutrality of Luxembourg and Belgium (1–4 August) and thus prompting Great Britain to join the war. Japan enters the conflict on 23 August; Portugal sides with the Entente, Italy joins the war in 1915, while Spain opts for neutrality.

1918–20 The "great flu" – also known as the "Spanish Flu" because the first reports concerning the pandemic appeared in the Spanish press which, not being involved in the war, was not subject to censorship – kills millions of people worldwide.

28 June 1919 The Allies and other powers which had sided with them during the war sign the Treaty of Versailles with Germany, thus bringing the First World War to an end.

October 1929 Wall Street crashes.

1923–30 Miguel Primo de Rivera establishes a military dictatorship in Spain.

14 April 1931 Following the Republican and Socialist victory in the elections, King Alfonso XIII is ousted, the monarchy is abolished and a Republic is declared. Catalonia is granted a Statute of Autonomy.

13 January 1936 The Amigos del Arte Nuevo (ADLAN) [Friends of the New Art] hold an exhibition in the Sala Esteva in Barcelona as a tribute to Picasso. The exhibition later moves to Bilbao and to Madrid.

17 July 1936 After secretly returning to Spain from Morocco, "Generalísimo" Francisco Franco leads a military insurrection against the Republic, marking the start of the Spanish Civil War.

19 August 1936 Federico García Lorca is shot at dawn in Víznar, near Granada.

26 April 1937 The Germans, who are favourable to Franco's Falange like the Italians, bomb and destroy the Basque city of Guernica.

25 May–25 November 1937 The Exposition Internationale des Arts is held in Paris; Picasso's *Guernica* is displayed in the Spanish pavilion.

19 July 1937 An exhibition entitled *Entartete Kunst (Degenerate Art)* is inaugurated in Munich.

1 April 1939 *El Caudillo* (the leader) Francisco Franco, who had entered Madrid with his Falangist troops in late March, proclaims the cessation of hostilities and establishes a Fascist-style regime.

1 September 1939 Germany invades Poland; France and Great Britain declare war on the German Reich on 3 September, while Spain opts for neutrality.

10 June 1940 Italy declares war on France and Great Britain.

14 June 1940 German troops occupy Paris.

6 June 1944 (D-Day) Allied troops land in Normandy.

25 August 1944 Paris is liberated.

20 November 1975 Francisco Franco dies, Juan Carlos de Borbón is proclaimed king on 22 November.

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PICASSO'S BIO

Pablo Picasso (Malaga 1881–Mougins 1973)

1881: Pablo Ruiz y Picasso, the firstborn son of painter José Ruiz y Blasco, is born in Malaga on 25 October. The name "Pablo Ruiz" appears on some of his earlier work, but he very soon begins to sign his paintings "Pablo Picasso."

1891: The Ruiz y Picasso family moves to La Coruña in October

1895: The family moves again, to Barcelona. His father becomes a lecturer at the School of Fine Arts, where Pablo is one of his students.

1897: Pablo enrolls at the San Fernando Academy of Fine Arts School in Madrid in October.

1898: In January he starts to frequent a group of artists who meet at the "Els Quatre Gats" café, the hub of modernist renewal in Barcelona.

1900: He travels to Paris for the first time with his friend Carlos Casagemas, staying in the city from February to the end of the year.

1901: He returns to Madrid. Casagemas commits suicide in Paris on 17 February, an event which was to trigger the start of his Blue Period in the autumn. He meets Max Jacob.

1902: He returns to Barcelona in January. He makes his third trip to Paris in October, where he meets Julio González.

1904: He moves to Paris for good in April, lodging at the "Bateau Lavoir" in Montmartre. He meets Fernande Olivier, who was to be his partner until 1912. Start of the "Pink Period."

1905: He meets Gertrude and Leo Stein in the autumn.

1906: From May to August he travels with Fernande to Barcelona and then to Gósol in the Pyrenees, where he consolidates his transition from classicism to primitivism.

1907: He discovers African art. He completes *Les Femmes d'Alger*, which marks the start of contemporary art and early Cubism. He meets Daniel-Henry Kahnweiler, who was to become his principal art dealer, and Braque.

1909: In Horta de Ebro in June he paints landscapes and portraits that mark the start of "Analytical Cubism" and of his research into the concept of "pure painting."

1910: In Cadaqués he begins to experiment with the fragmentation of form. This phase, known as "Hermetic Cubism", is considered to mark the start of 20th century Abstract Art. He begins work on the etchings for Max Jacob's *Saint Matorel*.

1911: Picasso and Braque start to introduce graphic signs into Cubism, an art form which was to become known as "verbal-visual art." Éva Gouel enters Picasso's life in the autumn.

1912: He breaks up with Fernande in May and starts living with Éva. He produces his first *collage* (*Still-life with Chair Caning*) and his first *assemblage* (*Guitar*). This year marks the start of the period known as "Synthetic Cubism."

1913: He lives in Céret with Max Jacob, Braque and Juan Gris from March to June. He produces an endless stream of *papier collé* works, giving rise to Synthetic Cubism.

1914: World War I breaks out while Picasso is in Avignon with Éva. He produces his first work in the spirit of modern classicism.

1916: He starts work on the stage sets, costumes and backdrop for the ballet *Parade*, for which Jean Cocteau wrote the libretto and Erik Satie the music.

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1917: He visits Rome, Naples and Pompei with the Ballets Russes in April. He falls in love with a ballerina named Olga Koklova, travelling to Florence to be with her.

1918: He marries Olga Koklova in Paris on 12 June. He meets André Breton.

1924: Picasso joins the Surrealist group as one of its key figures. He alternates Cubism with monumental classicism.

1927: His relationship with the extremely young Marie-Thérèse Walter gains in intensity. He produces thirteen etchings to illustrate Balzac's *The Unknown Masterpiece*.

1928: He starts working with Julio González again.

1930: He purchases the Château de Boisgeloup, setting up a sculpture workshop on the property.

1931: Ambroise Vollard publishes Balzac's *The Unknown Masterpiece* with thirteen etchings and sixty-seven drawings by Picasso.

1933: In May, the Minotaur starts to play a key role in the engravings that were to comprise the *Suite Vollard*.

1934: He travels around Spain with Olga and Paul in August. It was to be his last trip to his home country.

1935: He produces an etching entitled *Minotauromachy* in March. He separates from Olga in June. Marie-Thérèse gives birth to his daughter Maya on 5 September. In December he meets Dora Maar, who was to become his partner in 1936.

1936: ADLAN (Amigos del Arte Nuevo) organises a one-man show of Picasso's work in Barcelona, Madrid and Bilbao from January to March. The Spanish Civil War breaks out in July. The Government of the Republic appoints him Director of the Museo del Prado in September

1937: The German Luftwaffe bombs and destroys the Basque city of Guernica on 26 April; Picasso, who is working on a mural commissioned by the Spanish Government for the Pavilion of the Republic at the Exposition universelle in Paris, devotes the panel to the tragic event. While Picasso paints *Guernica*, Dora Maar records the entire creative process on film.

1939: Picasso settles in Antibes with Dora at the outbreak of World War II. *Guernica* is shown in various cities in the United States.

1943: In May he meets Françoise Gilot, who was to become his partner for the next ten years.

1944: Picasso announces his membership of the French Communist Party (PCF) after the liberation of Paris in August.

1945: He leaves Dora Maar to start his new relationship with Françoise Gilot.

1946: He spends time in Golfe-Juan and Antibes, where he decorates the interior of the city's castle (now the Musée Picasso).

1949: His lithograph *Dove* is chosen for the poster advertising the World Peace Congress. He stops in Florence on his return from the assembly of the Congrès mondial des Partisans de la paix in Rome.

1954: He meets Jacqueline Roque, who goes to live with him.

1955: He plays himself in July in Henri-Georges Clouzot's documentary set in Nice, entitled *Le mystère Picasso*.

1963: The Museu Picasso opens its doors in Barcelona on 9 March. The collection consists chiefly of work donated by his secretary Sabartés.

1971: The whole world pays tribute to Picasso on his ninetieth birthday.

1973: Picasso dies at home in Mougins on 8 April, aged ninety-two, and is buried at the foot of the staircase in his beloved Château de Vauvenargues.

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THE 19TH AND 20TH CENTURIES ARTISTIC TREND AND THE “ISMS”

Catalan Modernism = Catalan Modernism was part of the broader European Art Nouveau movement, even foreshadowing it on occasion. Yet it had certain specific characteristics of its own linked both to a certain kind of eclecticism, and to the appearance of such personal styles as that of Gaudí, which several scholars suggest paved the way for the artistic vocabulary of some of the early 20th century avant-garde movements.

Fauvism = From *fauves*, or wild beasts, a French expression adopted (initially with scornful intent) to define a group of artists who held their collective exhibition at the Salon d'Automne in Paris in 1905. The term was coined by art critic Louis Vauxcelles, who called the room in which they were showing their work a "cage aux fauves" or "cage for wild beasts" on account of the "wildly" expressive violence of their pure, unadulterated use of colour. The *fauves* group, active only until 1908, included Matisse, Rouault, Derain, Vlaminck, Alexis Mérodack-Jeanneau and Marquet, who also had cultural affinities with Expressionism.

Noucentism = A cultural movement in Catalonia in the early 20th century, which emerged as a reaction to the Modernism that had dominated the art scene up until that moment. The term, coined by Eugeni d'Ors in 1906, harked back to the Italian tradition of calling styles by the names of the centuries in which they developed (Quattrocento, Cinquecento and so on), while also taking advantage of the play on words allowed by the fact that the word *nou* in Catalano can mean both "nine" and "new." Noucentism is linked to classicism, to "Mediterranean-ness" and to the spirit of Catalan nationalism.

Cubism = The birth of Cubism is identified with *Les Femmes d'Alger*, which Picasso painted in 1907; Braque was struck by the painting, and the two artists worked together until 1912. They attempted to resolve formal problems connected with the renewal of depiction, reducing forms to geometric elements and adding in the fourth dimension. The Cubists aimed to achieve pure painting, developing the painting of signs as part of this exploratory process. The first major exhibitions in which they presented their work to the Parisian public were the Salon des Indépendants and the Salon d'Automne in 1911.

Analytic Cubism = 1908-1911. Objects were seen from several different viewpoints at once—from above, from below, from without, from within or from the side—all portrayed simultaneously on the canvas. Colour lost its descriptive value, becoming a neutral element in the picture, and there was no longer any distinction between figure and background. It was the art of painting new compositions with elements taken from knowledge rather than from visual perception. Some scholars argue that the term refers solely to the work of Picasso and Braque.

Synthetic Cubism = 1912-1921. This was a move away from an analysis of forms from different viewpoints, towards a synthesis of what the artist actually saw. Concrete elements such as pieces of newspaper, musical scores and various other materials were introduced into the paintings.

Orphic Cubism = While Picasso and Braque abandoned the strong colours of the Fauves, a group of artists close to them (Robert Delaunay, Fernand Léger, Francis Picabia and Marcel Duchamp) attempted to reconcile painting based on stringent geometric relationships with vitality of colour and a sense of movement.

Dadaism = 1916-1920. The Dada movement, the most radical of all the avant-garde movements in art, first saw the light of day in Zurich during the First World War. Typified by a spirit of rebellion against the institutions and traditional values, it altered the aesthetic conception and even the role of the artist itself. The origin of the term *Dada* is unclear: in Russian it means "yes" twice and in German it means "here" twice, while in Italian and French it is one of the first words children utter. According to the Dada ideal, the movement should never have been called Dadaism at all because the name was created precisely in opposition to all the literary and artistic "-isms".

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Surrealism = The term was coined by poet Guillaume Apollinaire in 1917 to describe the ballet *Parade* and was subsequently adopted in a new sense by writer and theoretician André Breton in 1924. Surrealism was intended to be a mindset and a philosophy of life. Its central tenet was the acceptance of every aspect of the irrational. The first Surrealist exhibition was held at the Pierre Gallery in Paris in 1925, with works by Hans Arp, Max Ernst, André Masson, Joan Miró, Man Ray, Picasso, De Chirico and Paul Klee.

Magic Realism = A term coined by German critic Franz Roh in 1925 to define features already fairly widespread in European and American art yet which could be ascribed to no particular school. It describes those trends in European painting current between the First World War and the 1930s which opted for a realism capable, thanks to their choice of subject matter and their meticulous accuracy, of hinting at an object's second life, hidden behind its purely visible exterior aspect. Objects are portrayed with photographic naturalism, yet the addition of ironic elements or bizarre juxtapositions transmits a sense of the unreal, infusing the everyday with a mysterious quality.

These aren't isms...

Metaphysical Art = Guillaume Apollinaire was the first to call Giorgio de Chirico's painting "Metaphysical", in a critique penned on 9 November 1913. The aim of art in De Chirico's view was not to paint what you saw but to show what cannot be seen. He chose to depict objects not according to their appearance but according to their meaning. With this conceptual revolution, which opened the doors of painting to personal and deep-seated memories and images, De Chirico's work became the principal inspiration for Surrealism, which based its artistic expression on the anxiety of the unconscious, on dreams and visions.

Novecento = This is an aspect of Italian art that is understood in different terms in Italy and abroad. When people talk about the Italian Novecento in Spain or Latin America, they are not referring to a specific moment in time but to an attempt to rediscover classicism and realism in the context of modernity.

Valori Plastici = A magazine, published in Rome from November 1918 in an Italian and a French edition and edited by Mario Broglio, which provided international cultural circles with a window on the avant-garde. The magazine played a major role in the dissemination of Metaphysical art and in fostering an understanding of Cubism in its relationship to classical art. *Valori Plastici* had a huge influence on Dalí and on Catalan and Spanish culture in general.

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A CLOSER LOOK

Picasso and Women: Fernande, his first great love

Pablo Picasso (Malaga 1881–Mougins 1973), *Woman's Head (Fernande)*, 1910. Oil on canvas, 61 x 50 cm., Museo Nacional Centro de Arte Reina Sofía, Madrid, AD01811



Picasso moved to Paris in the summer of 1904 and went to live in the Bateau-Lavoir at 13 Rue Ravignan, near Place Emile-Goudeau in the Montmartre neighbourhood, where he met Fernande Olivier (1881–1966) – whom Gertrude Stein christened "la belle Fernande" – his model, muse and first great love. They never married, choosing instead to lead a bohemian lifestyle marked by quarrelling and drug abuse. Fernande stayed with Picasso for seven years, from the end of his Blue Period (1904), through his Rose Period (1904–6) and the birth of Cubism, until 1912.

Born in Paris in 1881, thus the same age as Picasso, Fernande was both a model and a painter in her own right. Picasso was an extremely jealous lover, locking her indoors and even doing the shopping himself to make sure she never left their lodging. She still managed to be unfaithful to him, as indeed he was to her. In 1909 Picasso began to render the human body in an irregular, geometrical, almost prismatic style, painting Fernande (who complained that he neglected her) and unkindly referring to her as a "machine for suffering".

The Bateau-Lavoir, a dilapidated group of craftsmen's workshops, was split into ten flats and became a kind of "commune" in which artists worked side by side. A group of then unknown but subsequently famous artists that included Georges Braque, Max Jacob, Amedeo Modigliani, Guillaume Apollinaire, Juan Gris, Pablo Gargallo, Gertrude and Leo Stein, Fernand Léger, Robert Delaunay and Paul Gauguin began to move into, or at any rate to frequent, the building in 1908.

Fernande described it thus: "The Bateau hosts painters, sculptors, writers, humourists, actors, washerwomen, tailors and stallholders selling fruit and vegetables. Freezing in winter and sizzling in summer, the tenants meet at the only fountain, each holding a jug." Picasso wrote "Au rendez-vous des poètes" in blue chalk on his front door.

Picasso met Eva Gouel (whom he called *Ma Jolie*) in October 1911, while Fernande left him for an extremely good-looking, athletic painter called Ubaldo Oppi in May 1912. Picasso wrote to Braque: "Fernande has left me. What am I going to do about the dog?" Eva and Picasso moved to the Boulevard Raspail, the upper middle-class neighbourhood of Montparnasse, but Eva was to die of cancer only three years later.

Fernande published her memoirs (*Picasso et ses amis*, Stock, Paris) in 1933, and in 1956, now ill and deaf, she managed to get Picasso to agree to give her a small allowance.

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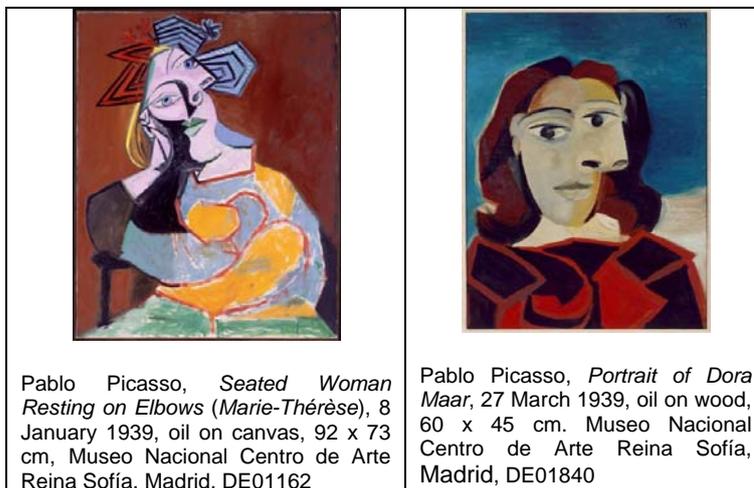


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Picasso, between Marie-Therese and Dora Maar



Pablo Picasso, *Seated Woman Resting on Elbows (Marie-Thérèse)*, 8 January 1939, oil on canvas, 92 x 73 cm, Museo Nacional Centro de Arte Reina Sofía, Madrid, DE01162

Pablo Picasso, *Portrait of Dora Maar*, 27 March 1939, oil on wood, 60 x 45 cm. Museo Nacional Centro de Arte Reina Sofía, Madrid, DE01840

The greatest painter of the 20th century (Malaga 1881–Mougins 1973) used love to feed his art, only to then destroy his muses one by one. Pablo Picasso's women offer a key for interpreting the exhibition at Palazzo Strozzi in Florence.

Picasso met Marie-Thérèse Walter in January 1927: aged twenty-seven (a whole twenty-five years younger than him), this young girl embodied passion and infidelity, personifying rebellion against compliance with the bourgeois traditions forced on him by his wife Olga. Their (secret, illicit and thus even more exciting) liaison, matching the painter's relationship with Breton and Surrealism, was reflected in Picasso's work which acquired a more earthy quality.

But when Picasso left Olga (though he was never to divorce her) in June 1935, his interest in Marie-Thérèse, now no longer the clandestine lover, also began to wane, especially after the birth of their daughter Maya in September of the following year.

At this point, enter Dora Maar (her real name was Théodora Markovitch). A photographer who moved in Surrealist circles (she was a friend of both André Breton and Georges Bataille), Dora was elegant, cultured, sophisticated and independent, but she allowed herself to be dominated by Picasso's strong personality and soon became his muse and lover. The two met in Les Deux Magots, a Paris café that was the Surrealists' favourite haunt, in December 1935. Picasso was fifty-four, Dora was twenty-eight. They were introduced by a mutual friend, the poet Paul Éluard. She was seated at a table wearing black gloves and jabbing at the space between her fingers with a sharp knife. Every now and then she would miss. Picasso asked her for the blood-soaked glove as a keepsake. The episode foreshadowed the tone of their relationship, which began the following year. She was later to explain that: "I'm the weeping woman, I'm the green woman in the genius's pictures, I'm the embodiment of pain: my pain, his pain, the pain of the world." Dora personified the type of woman Picasso preferred. She was small, buxom, dark, blue-eyed and she symbolised the intellectual challenge that Picasso was seeking.

So Dora came into Picasso's life and they stayed together for seven years, during which time Picasso pitted her against Marie-Thérèse, even going as far as to force the two women to dine together. Or else he would portray both women in the same pose, driving them mad with jealousy, to the point where they even clashed physically. Dora was later to say: "Only I know what he is. He's an instrument of death: he isn't a man, he's a sickness." At that time she was the most important female figure in his paintings: she was the *Weeping Woman*, terrified, in tears, clenching a handkerchief in her teeth; she was the *Woman with Cat*, her face again distorted by sharp corners and diagonal lines, a wild look in her huge, staring eyes. "For years I portrayed her in distorted form, not out of sadism or for pleasure but because that was Dora's deepest reality," Picasso said,

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whereas Dora's explanation was a little different: "His art had no use for joy or happiness; he produced his best work with sadness, both his own and that of other people."

It was probably Dora, or maybe Ambroise Vollard, who found the large studio at 7, Rue des Grands-Augustins – where Balzac had set his *Unknown Masterpiece* – in which Picasso was to create *Guernica*. It was there in 1937 that he painted his now famous large canvas denouncing the slaughter of civilians in the Basque town of Guernica during a German air raid. Dora was there to photograph the phases of his creation in a series of snapshots that have become a legend in their own right. Shortly afterwards, he persuaded her to set photography aside and to take up painting again, even making her the butt of his destructive criticism: "All those signs, to say nothing."

Dora embodied the tragedy of war, both the Spanish Civil War and World War II. And sure enough, with the end of the war their relationship came to an end.

When Picasso left her, Dora went into psychotherapy, underwent electroconvulsive therapy and even sought solace in religion, yet her torment never abated. "After Picasso, only God," she wrote. She died alone in 1997, forgotten by the world but loyal to a pledge which she had made to herself: "Everyone thought I would kill myself after he left me. Even Picasso thought so. The main reason I didn't do so was to deprive him of that satisfaction."

Marie-Thérèse, for her part, committed suicide in 1977, four years after Picasso's death.

In the *Portrait of Dora Maar* on display at Palazzo Strozzi, the photographer is depicted as a woman of elegance and sophistication. Her head is tilted gently to one side, her hair is unbound and her huge eyes stare challengingly at the observer, yet at the same time her gaze reveals the tragic events in her extraordinary life. Her luminous complexion, rendered with a blend of pastel hues, is lit by an almost canary shade of yellow, while her sharply angular form and elaborate clothing underscore her strong temperament. Picasso uses Dora's facial features as though they were an old, familiar landscape marked by the ravages of war.

In the two portraits – that of Marie-Thérèse painted on 8 January 1939 and that of Dora painted on 27 March of the same year – Picasso combined the range of resources in his artistic vocabulary (from Cubism to the period in which he flirted with Surrealism) to construct a new approach to figurative art.

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EXCEPTIONAL LOANS FROM MUSEO NACIONAL CENTRO DE ARTE REINA SOFÍA, MADRID

The Palazzo Strozzi exhibition *Picasso and Modernity Spanish* (Florence, Palazzo Strozzi September 20 2014- January 25, 2015) will be an exceptional event for the city Florence, because it will host extraordinary works from the collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid never seen in Italy

This joint venture between Fondazione Palazzo Strozzi and the Museo Nacional Centro de Arte Reina Sofía, Madrid, confirms the international reputation for excellence successfully built up by Palazzo Strozzi and its exhibition programme.

PAINTINGS



Pablo Picasso (Malaga 1881–Mougins 1973) *Portrait of Dora Maar* 27 March 1939, oil on panel, 60 x 45 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, DE01840

This painting is the first time that is exhibited in Italy

DRAWINGS

The high point of the exhibition is the outstanding group of preparatory drawings illustrating Picasso's inspiration and his daily work on the masterpiece that was to become *Guernica* and they have never been exhibited in Italy before



Pablo Picasso (Malaga 1881–Mougins 1973) *Horse Head (I)*. Sketch for 'Guernica' 20 May 1937 graphite, gouache on tracing cloth 290 x 231 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00076



Pablo Picasso (Malaga 1881–Mougins 1973) *Horse Head (II)*. Sketch for 'Guernica' 20 May 1937, graphite, gouache on tracing cloth, 231 x 291 mm. Collection of the Museo Reina Sofía, Madrid, Legacy Picasso, 1981, DE00122

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Pablo Picasso (Malaga 1881–Mougins 1973) *Study for Weeping Head (II)*. Sketch for 'Guernica' 24 May 1937
graphite, gouache on tracing cloth, 292 x 232 mm. Collection of the Museo Nacional Centro de Arte Reina Sofia, Madrid, Legacy Picasso, 1981, DE00080



Pablo Picasso (Malaga 1881–Mougins 1973) *Head*. Sketch for 'Guernica' 24 May 1937, graphite, gouache on tracing cloth, 231 x 293 mm. Collection of the Museo Nacional Centro de Arte Reina Sofia, Madrid,, Legacy Picasso, 1981, DE00086



Pablo Picasso (Malaga 1881–Mougins 1973) *Weeping Head (I)*. Sketch for 'Guernica' 27 May 1937
graphite, gouache on tracing cloth, 230 x 290 mm. Collection of the Museo Nacional Centro de Arte Reina Sofia, Madrid, Legacy Picasso, 1981, DE00081



Pablo Picasso (Malaga 1881–Mougins 1973) *Weeping Head (VI)*. Postscript for 'Guernica' 13 June 1937,
graphite, gouache, colour stick on tracing cloth, 291 x 231 mm. Collection of the Museo Nacional Centro de Arte Reina Sofia, Madrid, Legacy Picasso, 1981, DE00096

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- 1.1
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Not in catalogue
Honoré de Balzac, *Le Chef-d'oeuvre inconnu*, original etchings and drawings by Pablo Picasso. Paris, A. Vollard, 1931. Florence, Biblioteca Nazionale Centrale, CF005473303 1 v.

Section 2 Picasso: Variations

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- 2.2
Pablo Picasso (Malaga 1881–Mougins 1973) *Bust and Palette* 25 February 1925, oil on canvas, 54 x 65.5 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS06524
- 2.3
Pablo Picasso (Malaga 1881–Mougins 1973) *Figure* 1928, oil on canvas, 73 x 60 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD00215
- 2.4
Pablo Picasso (Malaga 1881–Mougins 1973) *Nude Woman with Bent Leg (from the Vollard Suite 8)* 9 July 1931, etching, 312 x 221 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS10360
- 2.5
Pablo Picasso (Malaga 1881–Mougins 1973) *Seated Nude Woman with her Head Resting on her Hand (from the Vollard Suite 21)* 9 May 1934, etching, 278 x 198 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS10355
- 2.6
Pablo Picasso (Malaga 1881–Mougins 1973) *Seated Woman Resting on Elbows (Marie-Thérèse)* 8 January 1939, oil on canvas, 92 x 73 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, DE01162
- 2.7
Pablo Picasso (Malaga 1881–Mougins 1973) *Portrait of Dora Maar* 27 March 1939, oil on panel, 60 x 45 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, DE01840
- 2.8
Pablo Picasso (Malaga 1881–Mougins 1973) *Conger Eels* 1940, oil on canvas, 73 x 92 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS06523
- 2.9
Pablo Picasso (Malaga 1881–Mougins 1973) *The Painter and the Model* 3–8 April 1963, oil on canvas, 130 x 195 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS02035



Section 3: Idea and Form

Not in catalogue Max Jacob, *Saint Matorel*, etchings by Pablo Picasso. Paris, H. Kahnweiler, 1910, print 1911. Firenze, Biblioteca Nazionale Centrale, F.A.PICP.A.1

Not in catalogue

Max Jacob, *Le Siège de Jérusalem: grande tentation céleste de saint Matorel*, illustré d'eaux fortes par Pablo Picasso. Paris, H. Kahnweiler, Autumn-Winter 1913, print 1914. Firenze, Biblioteca Nazionale Centrale, F.A.PICP.A.2

3.1

Juan Gris (Madrid 1887–Boulogne-Billancourt 1927) *The Violin* 1916, oil on plywood, 79.5 x 53.5 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, DE01312

3.2

Juan Gris (Madrid 1887–Boulogne-Billancourt 1927) *Harlequin with Violin* 1919, oil on canvas, 91.7 x 73 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, DE01560

3.3

María Blanchard (Santander 1881–Paris 1932) *Woman with Guitar* 1917, oil on canvas, 100 x 72 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS01051

3.4

Joan Miró (Barcelona 1893–Palma de Mallorca 1983) *Siurana, the Path* 1917, oil on canvas, 60.6 x 73.3 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD01139

3.5

Pablo Gargallo (Maella 1881–Reus 1934) *Resting Woman with Concave Forms* 1922, bronze, 25.5 x 32.5 x 25 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD03643

3.6

Joaquín Torres-García (Montevideo 1874–1949) *Drawings* 1922, notebook consisting 14 pages, 18 x 13 cm, indian ink, pen on kraft paper. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD00011

3.7

Rafael Barradas (Montevideo 1890–1929) *Man in the Café (Atocha)* 1923, oil on canvas, 84 x 106 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD00631

3.8

Manuel Ángeles Ortiz (Jaén 1895–Paris 1984) *Still Life* 1926, oil on canvas, 64.5 x 53.5 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD01743

3.9

Julio González (Barcelona 1876–Arcueil 1942) *Peasant Woman Mask* c. 1927–9, iron sheet, 13.4 x 10 x 2.7 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Donated by Roberta González, 1973, AS03090,

3.10

Salvador Dalí (Figueres 1904–89) *Harlequin* 1927 [1926], oil on canvas, 196.5 x 150 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS07488ù

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3.11

Jorge Oteiza (Orio, Guipúzcoa 1908–San Sebastián 2003) *Homage to Mallarmé* 1958-1959, iron sheet, 54 x 60 x 40 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS01837

3.12

Equipo 57 *Composition* 1959, oil on canvas, 200 x 190 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS01840

3.13

Pablo Palazuelo (Madrid 1915–Galapagar, Madrid 2007) *Clear Weather* 1959, oil on canvas, 145 x 75 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD06538

Section 4 Lyricism: Sign and Surface

4.1

Pablo Picasso (Malaga 1881–Mougins 1973) *Musical Instruments on a Table* c. 1924–26, oil on canvas, 162 x 204.5 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS10615

4.2

Joan Miró (Barcelona 1893–Palma de Mallorca 1983) *Painting* 1925, oil on canvas, 100 x 81 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, DE01373

4.3

Francisco Bores (Madrid 1898–Paris 1972) *Still Life on the Wall* 1927, oil on canvas, 73 x 100 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Donated by Raia Perewozka, 1978, AS05850

4.4

Pancho Cossío (San Diego de Baños, Cuba 1894–Alicante 1970) *Three Figures* 1927, oil on canvas, 99 x 81 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD00049

4.5

Josep de Togores (Cerdanyola del Vallès, Barcelona 1893–Barcelona 1970) *Forms* 1930, oil on canvas, 73 x 60,2 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, DE00386

4.6

Pablo Gargallo (Maella 1881–Reus 1934) *Silhouette of Young Man* 1933–4, iron, 93 x 22 x 22 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD02034

4.7

Julio González (Barcelona 1876–Arcueil 1942) *Reclining Figure II* c. 1936, iron, 24.5 x 36.5 x 17.5 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS11020

4.8

Julio González (Barcelona 1876–Arcueil 1942) *Large Venus* c. 1936–7, bronze, 27.5 x 8.5 x 7.5 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS03115

4.9

Ángel Ferrant (Madrid 1890–1961) *Industrious Woman* 1948, wire, wood, rope, 145 x 80 x 70 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD00297

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Section 5 Reality and Super-reality

- 5.1
José Gutiérrez Solana (Madrid 1886–1945) *Clowns* 1920, oil on canvas, 98 x 124 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS02057
- 5.2
Daniel Vázquez Díaz (Nerva, Huelva 1882–Madrid 1969) *The Blind Musicians* 1921, oil on canvas, 133 x 180 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Donated by Rafael Vázquez Aggerholm, 1969, AS02217
- 5.3
Pablo Picasso (Malaga 1881–Mougins 1973) *Model and Sculpture (from the Vollard Suite 74)* 4 May 1933, etching, 268 x 193 mm (44.5 x 34 cm). Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Madrid, AD02017
- 5.4
Salvador Dalí (Figueras 1904–1989) *Sketch for "The invisible Man"* c. 1930, graphite, coloured pencils ink on laid paper, 277 x 207 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Madrid, AD03231
- 5.5
Joaquim Sunyer (Sitges 1875–1956) *María Dolores* 1932, oil on canvas, 80 x 63 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS00583
- 5.6
Aurelio Arteta (Bilbao 1879– Mexico City 1940) *Shipwrecked Men* c. 1930–1, oil on canvas, 178.5 x 157 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS00604
- 5.7
Alfonso Ponce de León (Malaga 1906–Madrid 1936) *Young People and a Fisherman* 1936, oil on canvas, 90 x 73 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS00746
- 5.8
Maruja Mallo (Viveiro 1902–Madrid 1995) *Figures* 1937, oil on canvas, 90 x 100 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS02151
- 5.9
Antonio López (Tomelloso, Ciudad Real 1936) *The Bride and Groom* 1955, oil on canvas, 120 x 104 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS08118

Sections 6 and 7 Towards Guernica: the Monster and the Tragedy

- 6.1
Pablo Picasso (Malaga 1881–Mougins 1973) *Bacchic Scene with Minotaur (from the Vollard Suite 85)* 18 May 1933, etching, 297 x 366 mm (34 x 45 cm). Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD02022
- 6.2
Pablo Picasso (Malaga 1881–Mougins 1973) *Minotaur Attacking an Amazon (from the Vollard Suite 87)* 23 May 1933, etching, 194 x 268 mm (34 x 45 cm). Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD02023

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6.3
Pablo Picasso (Malaga 1881–Mougins 1973) *Vanquished Minotaur (from the Vollard Suite 89)* 29 May 1933, etching, 193 x 269 mm (34 x 44.5 cm). Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD02024

6.4
Pablo Picasso (Malaga 1881–Mougins 1973) *Dying Minotaur (from the Vollard Suite 90)* 30 May 1933, etching, 196 x 268 mm (34 x 44.5 cm). Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS06547

6.5
Pablo Picasso (Malaga 1881–Mougins 1973) *Female Bullfighter, II (from the Vollard Suite 22)* 20 June 1934, etching, 297 x 236 mm (44 x 34 cm). Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD01988

6.6
Pablo Picasso (Malaga 1881–Mougins 1973) *Blind Minotaur led by a Little Girl, I (from the Vollard Suite 94)* 22 September 1934, etching, 252 x 348 mm (45 x 34 cm). Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS02896

6.7
Pablo Picasso (Malaga 1881–Mougins 1973) *Blind Minotaur led by a Little Girl, II (from the Vollard Suite 96)* 23 September 1934, etching, 252 x 348 mm (34 x 45 cm). Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD02028

6.8
Pablo Picasso (Malaga 1881–Mougins 1973) *Blind Minotaur led by a Little Girl, III (from the Vollard Suite 95)* 4 November 1934, etching, 226 x 312 mm (34 x 45 cm). Collection of the Museo Reina Sofía, Madrid, AD02027

6.9
Pablo Picasso (Malaga 1881–Mougins 1973) *Four Children Watching a Winged Bull (from the Vollard Suite 13)* December 1934, etching, 238 x 298 mm (45 x 34 cm). Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS02895

6.10
Pablo Picasso (Malaga 1881–Mougins 1973) *Blind Minotaur led by a Little Girl at Night (from the Vollard Suite 97)* November-December 1934, etching, aquatint, 247 x 347 mm (34 x 45 cm). Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD02029

6.11
Pablo Picasso (Malaga 1881–Mougins 1973) *Minotauromachy* March-April 1935, etching and scraping on paper, 498 x 693 mm (57 x 77.5 cm). Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, DE00052

7.1
Pablo Picasso (Malaga 1881–Mougins 1973) *Horse Head. Sketch for 'Guernica'* 2 May 1937, oil on canvas, 65 x 92 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00119

7.2
Pablo Picasso (Malaga 1881–Mougins 1973) *Horse and Mother with Dead Child. Sketch for 'Guernica'* 8 May 1937, graphite on paper, 240 x 455 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00064

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7.3

Pablo Picasso (Malaga 1881–Mougins 1973) *Guernica Composition Study (VII)* 9 May 1937, graphite on paper, 24 x 45.3 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00120

7.4

Pablo Picasso (Malaga 1881–Mougins 1973) *Mother with Dead Child (I). Sketch for 'Guernica'* 9 May 1937, graphite, ink on paper, 240 x 453 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00065

7.5

Pablo Picasso (Malaga 1881–Mougins 1973) *Study for the Horse (I). Sketch for 'Guernica'* 10 May 1937, graphite on paper, 241 x 456 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00066

7.6

Pablo Picasso (Malaga 1881–Mougins 1973) *Study for the Horse. Sketch for 'Guernica'* 10 May 1937, graphite, colour stick on paper, 242 x 456 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00073

7.7

Pablo Picasso (Malaga 1881–Mougins 1973) *Bull with Human Face. Sketch for 'Guernica'* 11 May 1937, graphite on paper, 239 x 455 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00069

7.8

Pablo Picasso (Malaga 1881–Mougins 1973) *Horse Head (I). Sketch for 'Guernica'* 20 May 1937, graphite, gouache on tracing cloth, 290 x 231 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00076

7.9

Pablo Picasso (Malaga 1881–Mougins 1973) *Horse Head (II). Sketch for 'Guernica'* 20 May 1937, graphite, gouache on tracing cloth, 231 x 291 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00122

7.10

Pablo Picasso (Malaga 1881–Mougins 1973) *Bull's Head with Studies for Eyes. Sketch for 'Guernica'* 20 May 1937, graphite, gouache on tracing cloth, 232 x 292 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00077

7.11

Pablo Picasso (Malaga 1881–Mougins 1973) *Study for Weeping Head (II). Sketch for 'Guernica'* 24 May 1937, graphite, gouache on tracing cloth, 292 x 232 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00080

7.12

Pablo Picasso (Malaga 1881–Mougins 1973) *Head. Sketch for 'Guernica'* 24 May 1937, graphite, gouache on tracing cloth, 231 x 293 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00086

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7.13

Pablo Picasso (Malaga 1881–Mougins 1973) *Weeping Head (I). Sketch for 'Guernica'* 27 May 1937, graphite, gouache on tracing cloth, 230 x 290 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00081

7.14

Pablo Picasso (Malaga 1881–Mougins 1973) *Study for a Weeping Head (I). Sketch for 'Guernica'* 3 June 1937, graphite, gouache, colour stick on tracing cloth, 232 x 293 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00088

7.15

Pablo Picasso (Malaga 1881–Mougins 1973) *Weeping Head (VI). Postscript for 'Guernica'* 13 June 1937, graphite, gouache, colour stick on tracing cloth, 291 x 231 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00096

7.16

Pablo Picasso (Malaga 1881–Mougins 1973) *Weeping Woman* 1 July 1937, etching, drypoint and aquatint on paper, 723 x 493 mm (77,4 x 56,6 cm). Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00107

7.17

Pablo Picasso (Malaga 1881–Mougins 1973) *Weeping Head (VIII). Postscript for 'Guernica'* 12 October 1937, graphite, ink on paper, 901 x 584 mm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Picasso, 1981, DE00100

Section 8 Nature and Culture

8.1

Salvador Dalí (Figueres 1904–89) *Abstract Composition c. 1928*, oil and string collage on canvas, 148 x 198 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Legacy Salvador Dalí, 1990, AS11138

8.2

Benjamín Palencia (Barrax 1894–Madrid 1980) *Stones Creating a Landscape* 1930, oil on canvas, 65.5 x 92 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, DE00272

8.3

Pablo Picasso (Malaga 1881–Mougins 1973) *The Swimmer* 5 June 1934, black chalk on canvas, 182 x 216 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS10614

8.4

José Val del Omar (Granada 1904–Madrid 1982) *Vibration of Granada* 1934–5, 16 mm film, also transferred to video, 21'. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Donated by the María José Val del Omar & Gonzalo Sáenz de Buruaga Archive, 2011, AD06496

8.5

Óscar Domínguez (La Laguna, Tenerife 1906–Paris 1957) *Peregrinations of Georges Hugnet* 1935, wood, iron, rubber, oil paint, 48 x 41.5 x 12 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Donated by the Association of Friends of the M.N.C.A.R.S., 2001, AD02033

8.6

Leandre Cristòfol (Os de Balaguer 1908–Lleida 1998) *Imprisoned Forms* 1936, wood, porcelain, 62 x 42 x 10.5 cm. Collection of the Museo Reina Sofía, Madrid, Temporary loan from the Museo Nacional de Arte de Cataluña, Barcelona, 2003, DO00977

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8.7
Alberto Sánchez (Toledo 1895–Moscow 1962) *There is a Way for the Spanish People that Leads to a Star (maquette)* c. 1937, cedar maquette, 38.8 x 5.2 x 5.2 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Temporary loan from a private collection, 2009, DO01105

8.8
Óscar Domínguez (La Laguna, Tenerife 1906–Paris 1957) *Cosmic Composition* 1938, oil on canvas, 50.2 x 73 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD04803

8.9
Joan Miró (Barcelona 1893–Palma de Mallorca 1983) *Figure and Bird in the Night* 1945, oil on canvas, 147 x 114 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS08592

8.10
Martín Chirino (Las Palmas de Gran Canaria 1925) *Village* 1952, Spanish fir, red lava, 110 x 80 x 59 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS05218

8.11
Eduardo Chillida (San Sebastián 1924–2002) *Dark Plan* 1956, wrought iron, 23 x 44.4 x 24.2 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Temporary loan from the ICO's collections, Madrid, 2013, DO01942

Section 9 Towards a New Modernity

9.1
Joan Miró (Barcelona 1893–Palma de Mallorca 1983) *Birds in Space* 1946, oil on canvas, 145.5 x 113.5 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS08598

9.2
Esteban Vicente (Turégano, Segovia 1903–Bridgehampton, New York 2001) *Midwest* 1953, oil on canvas, 122 x 91.5 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS10621

9.3
Antonio Saura (Huesca 1930–Cuenca 1998) *Painting* 1955, oil on canvas, 129.5 x 193 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS01230

9.4
Manuel Millares (Las Palmas de Gran Canaria 1926–Madrid 1972) *Composition* 1956, mixed media on hessian, 99 x 149.5 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS01223

9.5
Antoni Tàpies (Barcelona 1923–2012) *Brown with Lateral Fingerprints No. LXIII* 1958, mixed media on canvas, 195 x 150 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD04034

9.6
José Guerrero (Granada 1914–Barcelona 1991) *Grey and Black* c. 1958, oil on canvas, 112 x 127.5 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AD06618

9.7
Pablo Picasso (Malaga 1881–Mougins 1973) *The Painter and the Model* 30 March–30 September 1963, oil on canvas, 130 x 162 cm. Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid, AS02033

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