



EXHIBITION
PABLO PICASSO
BEYOND PAINTING



CURATOR OF THE EXHIBITION


Jean-Christophe Hubert graduated from the Faculty of Philosophy and Humanities at the University of Liège, specializing in Modern Art History. He began his career in 1996 with the nonprofit organization Art&Fact and teaches at the Centre de Formation permanente des Classes moyennes et des PME Liège-Huy-Waremme. As a curator or consultant, he has participated in exhibitions at the Musée du Chapitre de Soignies, the Abbaye du Val-Dieu, the Château d'Aigremont, and the Musée d'Art moderne de Liège for the Ministry of Heritage of the Walloon Region. In 2000 he became curator of the Val-Dieu Abbey Museum of Art and History. Inside this magnificent 13th-century building, he will open an exhibition devoted to Rembrandt's engraved works and establish a collaboration with the Rembrandt House in Amsterdam.

A doctoral student at the Fonds National de la Recherche Scientifique (National Fund for Scientific Research) of the University of Liège, he then devoted himself to research before finally devoting himself to curating exhibitions. He developed this orientation within the nonprofit organization Collections et Patrimoines. As art director, he led exhibitions such as Pierre-Paul Rubens in Eupen, Leonardo da Vinci in Brussels, and Sos Planet in Liège.

Curator of the Brussels Museum of Letters and Manuscripts until 2012, he participated in the development of this Brussels cultural hub and saw the opening of seven prestigious exhibitions, including Georges Simenon, Bruxelles Capitale des Arts and L'Étincelle surréaliste. Nearly twenty lectures attracted large audiences and prestigious speakers such as Jacques Bredael, Hervé Hasquin, Marc Eyskens, and Patrick Weber.

At the same time, he has developed projects at such notable sites as the Oud-Sint-Jan site in Bruges, the Château de Waroux in Ans, the Malmundarium in Malmedy, and the Pouhon Pierre le Grand in Spa, and he specializes in curating and staging museums and exhibitions.

In 2010, Jean-Christophe Hubert became curator of the Pablo Picasso Collection in Bruges, at the famous site of the former Hôpital Saint-Jean. He has curated exhibitions devoted to Félicien Rops, Auguste Rodin, Claude Monet, Auguste Renoir, Edgar Degas, Jean-Michel Folon, Salvador Dali, Joan Miro, Henri Matisse, Marc Chagall, René Magritte, Pol Bury, and Pierre Alechinsky. He has curated more than 120 exhibitions of 19th- and 20th-century art, including, most recently, the Pablo Picasso exhibition at Palazzo Paesana in Turin. He is the author of more than 30 books on art. His favorite subject is the work and personality of artists in front of their audience.





FOR TOURISM AND SCHOOLS

These exhibitions are an educational tool for exploring art and sharing it with children. The presentation of original works and the use of specific educational tools such as games, crafts, and books provide a fun way to explore an artist, an era, or a technique.

These are not art workshops proper, and the goal is not to learn a technique or artistic style, but rather to stimulate the imagination, educate the child's eye, and have fun doing what the artist does, in order to better understand his or her work. In this way, children learn to see, feel and decode works of art on their own. Art as a way to grow, to learn about others and ourselves. Art for enjoyment. Art to better understand our world, our society, the image it conveys and why. Art that we can dissect to better appreciate it.... Art that helps us learn to live together.

The tools

Children's panels. In the exhibition setting, panels were designed especially for children and games were created especially for them.

Free brochures for families. All families with children will receive a free 12-page booklet with games for their children during the exhibition. Thus, while parents visit the exhibition, children can play games to discover the same works in a different way, with an educational approach. The goal is to make the visit as enjoyable as possible for young people.


A downloadable educational package. To prepare for the visit or to extend the exploration at home, families and schools can download an original educational packet. The download is free of charge.

The different programs offered

For the general public: visit the exhibition with the help of a small "guidebook" and participate in workshops led by project leaders and related to the themes of the permanent and temporary exhibitions.

For school groups: children, divided into small groups, visit the exhibition. The exhibition is led by animators. They encourage children to watch, explore and experience the exhibition, as well as to express themselves and engage in dialogue.

For current and future educators: Guided tour of the exhibition and discussion with project leaders (by appointment).



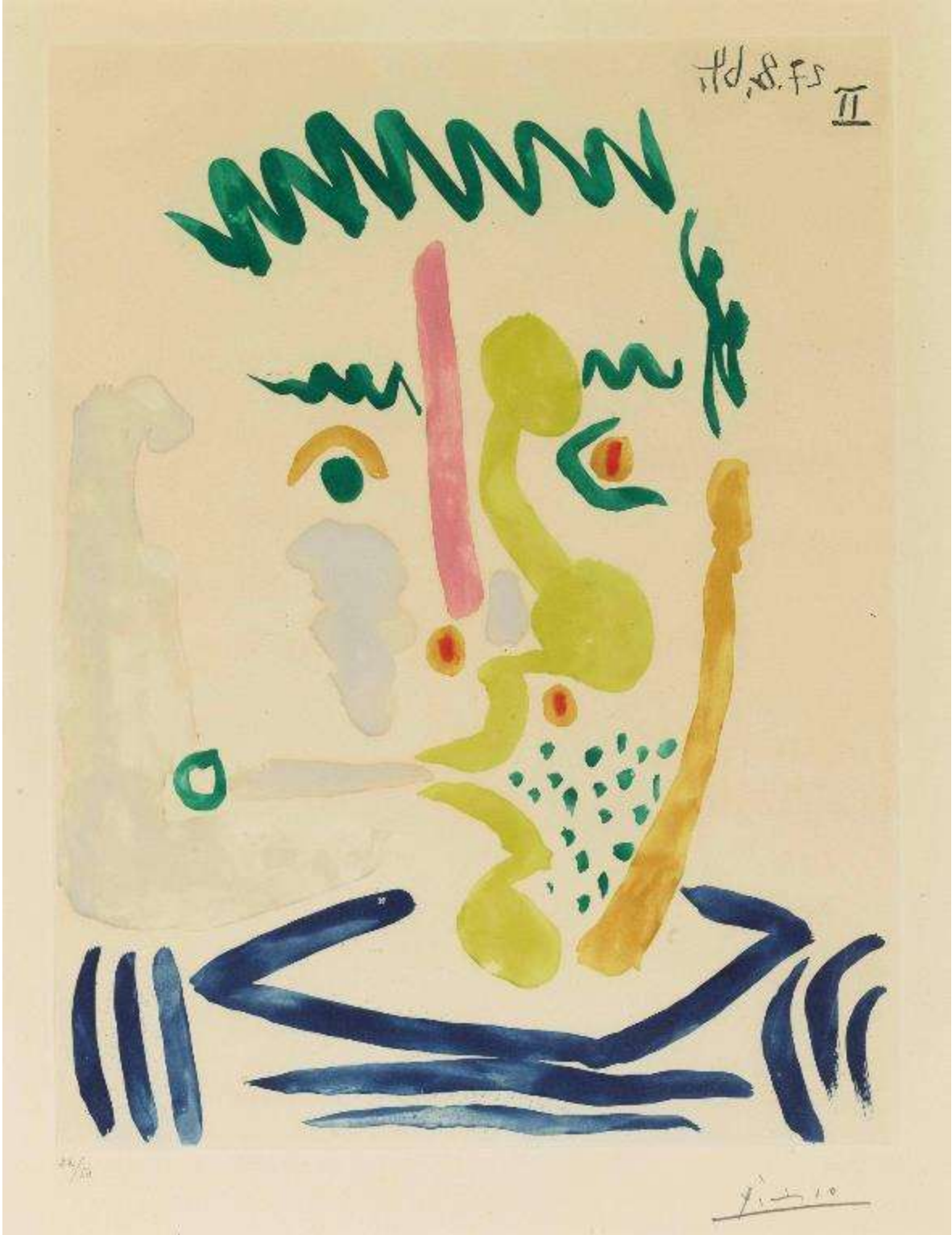
Better understand those around us

The main goal of this exhibition is to enable the general public, and especially young people and children, to discover art, its history, and its fascination through a concept that meets their expectations. Unfortunately, too many exhibitions are designed without children in mind. The permanent exhibition, designed entirely for children, presents a two-level itinerary that allows children to discover works by Picasso, Matisse, Chagall, Miró, Folon, Braque, Magritte, Dali, etc. The route plays an educational role, encouraging visitors to extend their discovery by reading, traveling or visiting other exhibitions...

One of the project's priorities is to desacralize the relationship with art, without oversimplifying it and integrating it into social practices. The goal is to encourage open-mindedness to differences, cultures and the environment by developing an artistic and cultural dynamic among children, families and even the general public.

The goal of this project is to provide an opportunity to learn more about ourselves and those around us. The exhibits are participatory and fun. The entertainers play a key role. They bring the exhibition to life, creating an atmosphere of trust, giving children a voice and encouraging them to listen attentively and warmly so that they can express their feelings about the artworks.





EXHIBITION « PABLO PICASSO » BEYOND PAINTING

EXHIBITION FEATURES

The exhibition brings together 170 pieces : engravings, drawings, posters, lithographs, photographs by Pablo Picasso, all original and validated by the estates.

ABOUT EXHIBITION

The exhibition brings together works by Pablo Picasso featuring his companions, but also artistic works by these women such as Françoise Gilot and Dora Maar. The exhibition displays for the first time numerous photographs, illustrating the intimacy of this 20th century genius, and testifying to his relationships with women.

Pablo Picasso once confided to his friend Christian Zervos: "For my misfortune and for my joy perhaps, I place things according to my loves." The life of the master of modern art was therefore punctuated by creation and romantic passions. The soul and the heart, in short.

Pablo, Diego, José, Francisco de Paula, Juan, Nepomuceno, Crispin, Crispiniano de la Santissima Trinidad Ruiz Blasco was born on October 25, 1881, in Malaga, Andalusia. Very quickly, he adopted his mother's Italian name: Picasso. At the age of 12, this prodigy designer was already painting his first paintings. In 1894, there was tragedy. Her little sister, Conchita, catches a bad fever. The whole family takes refuge in prayer. Pablo vows to stop painting if his sister recovers. She died of diphtheria in January 1895. Inconsolable, Pablo Picasso lost himself in his work.

In 1895, the teenager was admitted to the School of Fine Arts in Barcelona, where he discovered Greco, Velazquez, Goya, Poussin, Delacroix, but also African sculpture and Cycladic art.




He sold his first paintings to nuns who ordered two copies of Murillo (unfortunately burned during the troubles in Barcelona in 1909) and which he already executed in his own way. He understood that an artist must give the objects he paints as much plasticity as possible: colors are only symbols and reality is only found through light. He has only one obsession: Paris, the intellectual capital of the world, where he arrives, alone and broke, in 1900.

Picasso moved to Montmartre, at number 13 of the old rue Ravignan, a building nicknamed the "Bateau-Lavoir", in a modest workshop. A certain Berthe Weill immediately bought a painting from him and the dealer Ambroise Vollard exhibited some of his works in his gallery: racetrack and cabaret scenes. He also made friends: Max Jacob, Paul Fort, André Salmon, Van Dongen, Matisse. Then, around 1907, Derain and Braque, of whom he would one day say: "She is the woman who loved me the most."

A bit of an anarchist, Pablo loves this bohemian existence. Every evening, he remakes the world, drinks in the works of Cézanne and Van Gogh, drinks, flirts and sometimes smokes opium - which he will stop doing in 1909, dismayed by the suicide of one of his friends, the painter Wiegels, who hanged himself.





One evening, at the neighborhood fountain, Pablo catches the eye of a young beauty wearing an extravagant hat. Her name is Fernande Bellavallée, but she goes by Olivier. Daughter of a craftsman making artificial flowers and feathers, she frequented the Bateau-Lavoir because her sister was the mistress of the painter Othon Friesz. It's love at first sight. The next day, the couple made a remarkable entrance at Lapin agile. Life is beautiful. Picasso likes women. In a study for *Les Femmes d'Alger* which belonged to the American Frank Crowninshield, the publisher of *Vanity Fair*, the painter represents himself in the harsh guise of a sailor busy rolling a cigarette. The sailor does not appear in the final version, only the *Femmes* remain. Out of love for his busty and nonchalant Fernande, Pablo stops frequenting brothels and cabarets. His work reflects this. It acquires lightness. Old beggars and sick children give way to Harlequins and young girls from the pink period.

After numerous arguments, Picasso and Fernande separate. The master had warned: "She is beautiful but she is old." The artist consoles himself in the company of Eva Gouel, the fiancée of the painter Louis Marcoussis. Small and frail, she has what we call a face. And Pablo nicknames her "My pretty", the title of a popular song. When the Spaniard painted cubist still lifes, Eva often appeared in the form of a guitar, between a packet of tobacco and a pipe. In 1913, he pushed the envelope further with *Woman Seated in an Armchair*, a favorite painting of the Surrealists. Eva's sweet face then takes the form of a vertical slit whose mauve tones and purplish pinks evoke the lips of a woman's penis.

Eva contracts typhoid fever. Picasso runs from his studio to the Auteuil clinic, where his muse dies at the end of 1915. He is sick with grief, but life goes on. Shortly after, he came across a certain Gaby Depyre on Boulevard Raspail. "I love you in all colors," he wrote to her, underlining "I love you" in six different colors. Once again, the affair does not last.

In 1916, Jean Cocteau asked the painter to design the sets and costumes for a ballet for which he wrote the text, to music by Erik Satie and choreography by Diaghilev. *Parade* is given the following year. Art critics rage and accuse Picasso of having abandoned Cubism. In other words, to have deserted. His mind is elsewhere. In the arms of the beautiful Irène Lagut, immortalized by Guillaume Apollinaire in his book *The Seated Woman*. But Irene is just a passing fancy. Because Pablo meets Olga Khoklova, the daughter of a Russian colonel with the face of a Madonna, ten years his junior. His friend Diaghilev warns him: "Be careful, a Russian, we'll marry her." The wedding took place in the summer of 1918 in the Orthodox church on Daru Street. Jean Cocteau and Max Jacob play the witnesses.

The Picassos led a quiet, rather worldly existence, punctuated, in 1921, by the birth of their son, Paulo. But marital serenity is not the painter's strong point. On January 8, 1927, Pablo met the gray-blue gaze of a pretty blonde in front of the Galeries Lafayette. She is only 17 years old. He accosts her: "Mademoiselle, I would like to do your portrait. I am Picasso." Two days later, Marie-Thérèse Walter offered him her youth. She is sweet, lives in Maisons-Alfort with her mother. She falls under the spell of the Spaniard, his handsome face with regular features, his magnificent, immense eyes, and his powerful body. The artist wants a divorce. Marie-Thérèse refuses and continues to meet him in secret. Their illegitimate union gave birth to Maya (1935), born to an unknown father, states the civil status.



Their passion still flares when a new "concubine" emerges: the famous Dora Maar. Real name Henrietta Théodora Markovitch, this photographer, friend of Bataille and Breton, seduced Picasso with her intelligence and her knowledge of the Spanish language. She poses for him. To represent her, the painter likes to sculpt tortured forms, not out of sadism or pleasure, but because he sees in her a tragic woman. He keeps telling her: "I'm not attracted to you, I don't love you. Or rather I do, like I love a man."

Picasso, who prefers the shadow of their mystery to things and people, delights in a curious menage a trois. Thursday and Sunday are devoted to Marie-Thérèse and Maya, whom he adores, the rest of the time belongs to Dora. In 1939, Picasso even went on vacation to Royan with the two chosen ones of his heart. Marie-Thérèse rents a villa with her daughter, and Pablo stays at a hotel with Dora. In the meantime - we get lost - Olga has taken her cliques, her slaps and her son, refusing divorce.

Rather than flee to America, Pablo spent World War II in Paris. The artist hates regimentation. He will be neither Vichy nor Gaullist. For him, only the line counts. The author of Guernica is not a committed artist, even if, in the 1930s, he fought against Francoism. Guernica - where we can recognize Dora Maar in one corner and Marie-Thérèse in the other - remains more of an appeal to the people than a real manifesto. On the canvas, the bull does not embody fascism, but brutality and darkness in its purest form.



In 1943, the actor Alain Cuny presented Picasso with a young woman, dark-haired and slender. Françoise Gilot is 21 years old, he is 62. She has just abandoned her law studies to paint. Fascinated, Françoise nevertheless keeps Pablo at a distance. Besides, they worship each other. Their romantic journey aligns the highs and (above all) the lows. Picasso says: "You will now swear to love me always." From their union Claude was born in 1947, closely followed by Paloma, so named in memory of the dove of peace that the painter created for the UN.

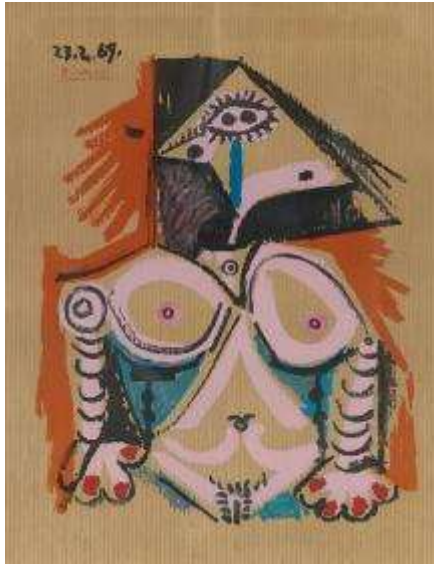
At the time, Picasso's workshop was located at 7, rue des Grands-Augustins, near the Seine. On the fifth floor of a beautiful 17th century mansion, the master has pinned a small piece of paper to the front door on which is written in blue pencil: "Here." It was in an incredible mess that Picasso worked tirelessly, that he kept the portraits of the women of his life - the figures of men, always bearded, are homages to his father, Don José, painter - and that he breaks with his principles by joining the French Communist Party. "So that there is less misery on earth," he confides to his faithful secretary, Sabartès. He is an activist.

Asks questions about creation and talks about art: "There are millions of sensations that we call "blue"; my favorite blues are that of my packets of Gauloises, and blue steak, which I love." Or again: "They sell you thousands of greens in tubes, but the green of the cypresses, the green of nature, you never find it." He claims that he doesn't read and that he always finds someone to tell him *Les Fleurs du mal*. However, its library contains Bossuet, Verlaine, Mallarmé, Baudelaire and Balzac.



Every summer, Picasso leaves to find the light of the South, which he loves so much, to Vallauris, then to Cannes, in the villa La Californie. Françoise Gilot, who has broad ideas and modernity at her heart, invites Marie-Thérèse and Maya for the holidays. "When you arrive in the life of a man forty years your senior," she whispers, "you cannot expect to find the place free." This blended family gets along wonderfully, especially the children. Women make stories. Olga refuses to hear about Maya, Claude, Paloma. As for Dora Maar, she is being analyzed for a nervous breakdown by Jacques Lacan. Picasso was not an easy man to live with. Especially when it came to money: for years, he forgot to send any to Marie-Thérèse Walter, who is raising their daughter Maya. Or to his grandchildren, Marina and Pablito. But other stories contradict this stinginess. Picasso only signed the paintings he had sold or offered, but declared: "The true price of my paintings, if it were known, no one would want to pay it."

Picasso also showed mischief and great business sense. Often, he left his dealers, Daniel Henry Kahnweiler and Louis Carré, waiting in the same room, to destabilize them and encourage them to increase the price of his paintings. In the 1950s, in Cannes, at Félix, his favorite restaurant, the art dealer Heinz Berggruen showed him a new 500 franc note. Picasso takes it from his hands, draws a pencil and draws a small bullfight on the round white space. "There," the master notes, "your ticket is worth double now."



Picasso is sometimes visionary. On the eve of the declaration of war, in 1914, he anticipated the closure of the gallery of Kahnweiler, a German citizen - and therefore the collapse of his stock. And withdraws all his money from the bank: 100,000 gold francs. A masterstroke!

The years go by. Françoise announces to Picasso that she is leaving him. Pablo is on edge. In 1964, she published *My Life with Picasso*. Said Picasso sees red. He tries to have the work banned. Fails, and repudiates Claude and Paloma. These have borne the name Ruiz-Picasso since 1960, but, nine years later, Claude initiated proceedings against his father for recognition of paternity. Without success. The following year, same request from Paloma, same failure.

Maya will not be more successful. Only Picasso's death frees his children from their long quest. On March 12, 1974, the judgment of the Grasse court gave them legal existence. As a result, Claude, Paloma and Maya can, in the same way as Paulo, the only legitimate son, and his three offspring, claim the inheritance.

As usual, Picasso did not stay alone for long. Jacqueline Roque has a slim waist, an attractive physique... and 27 years old. Pablo accuses 72. Divorced from an overseas official, she has a daughter, Catherine. They lived their love on the Côte d'Azur for years. And got married eight years later, in 1961. At 80, Picasso was very gentle and still tireless. Every day, after lunch (usually sole meunière and water), he plays with his children and, in the evening, he dines with his friends: Pagnol, Gary Cooper, Prévert, Raimu, Florence Gould or Montand. At night, when everyone goes to bed, he goes to the workshop, where his expression "I don't look, I find" takes on its full meaning. In the summer, he works shirtless, a Texas belt around a swimsuit, barefoot in sandals, and in the winter, in striped pants with a sweater. Always tanned, muscular, healthy, he laughs. "He was a force of nature," says his friend the American photographer David D. Duncan, "but his hands were fine and elegant, except for a bump that appeared between his thumb and forefinger when he twisted metal clamps to make portraits of Jacqueline."

Picasso died in Mougins on April 8, 1973. The morning of the funeral, Jacqueline, mad with grief, banned the painter's family from entering the Vauvenargues cemetery. Pablito, Paulo's son, attempts suicide. The following year, it was Paulo's turn, having become an alcoholic, to die of cirrhosis. In 1977, Marie-Thérèse hanged herself in her garage. Nine years later, Jacqueline Roque works on the retrospective of her husband's works, then shoots herself in the head. Travelers without luggage, faithful shadows, ghosts on borrowed time, they could not bring themselves to live a single day without him.































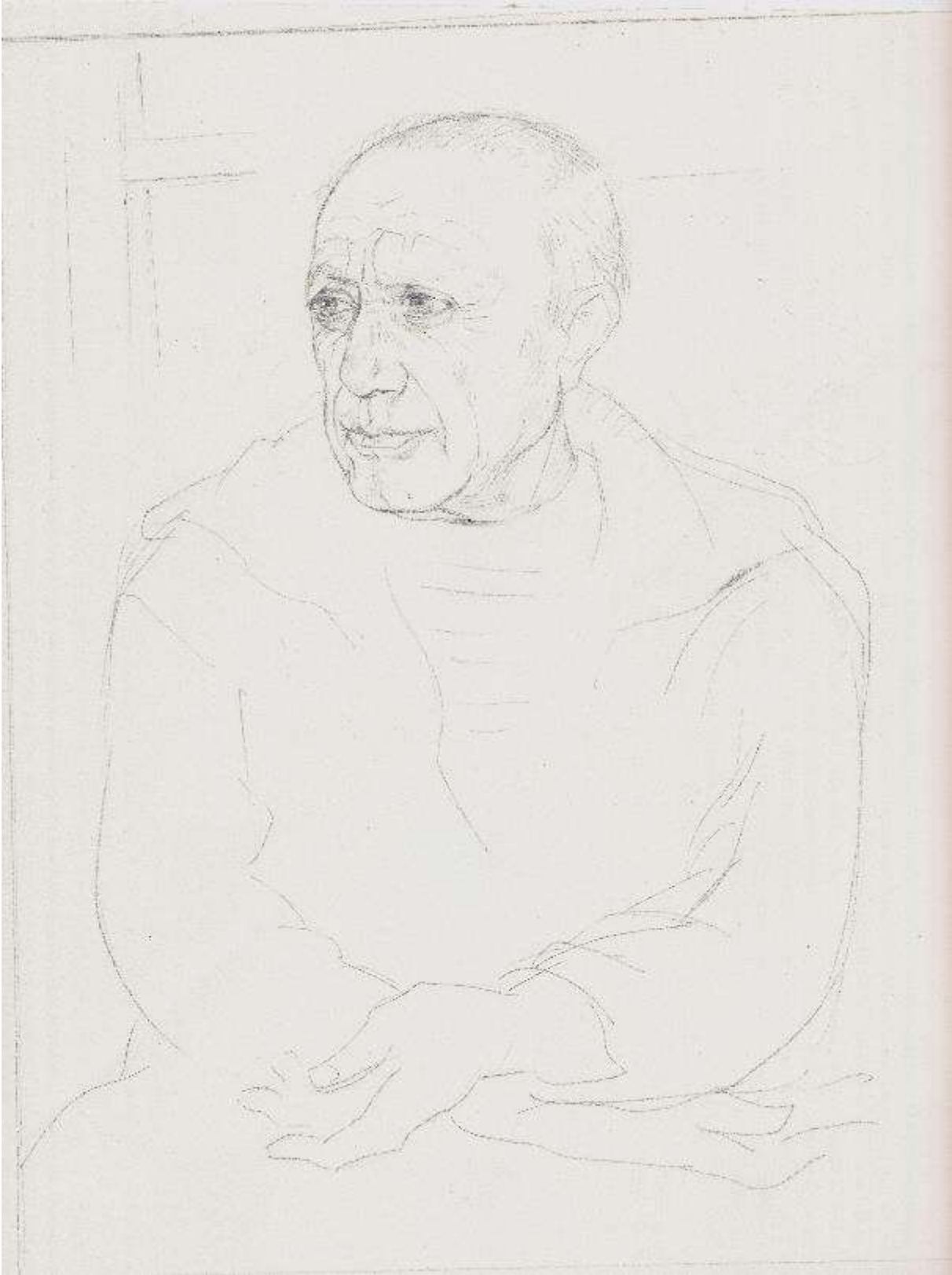












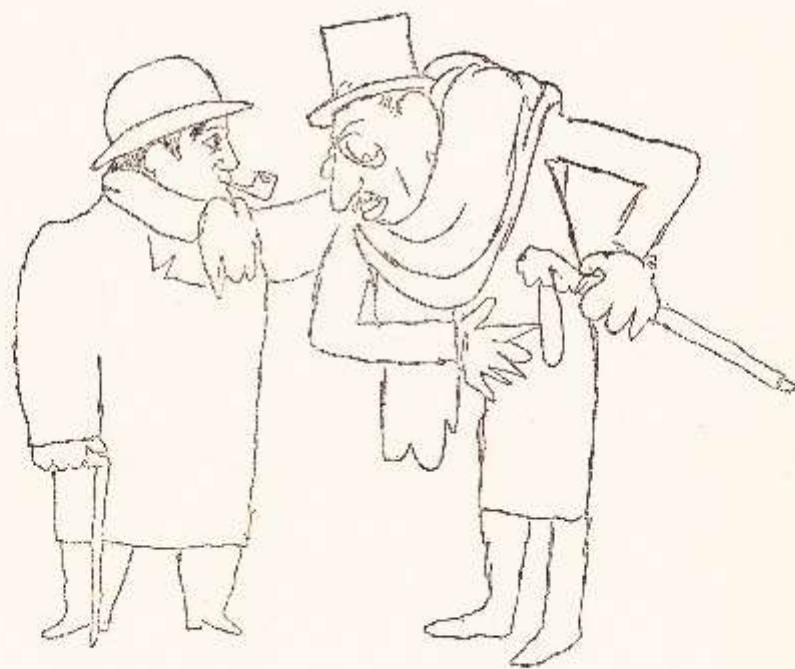


Picasso
a Home
1917



F. Bacon

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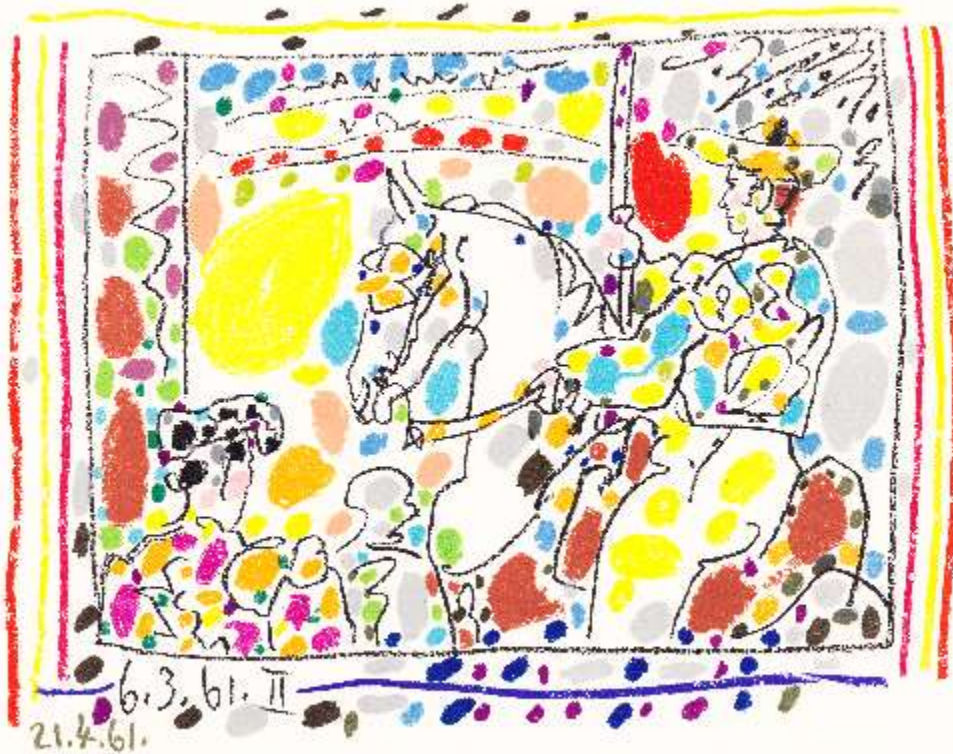




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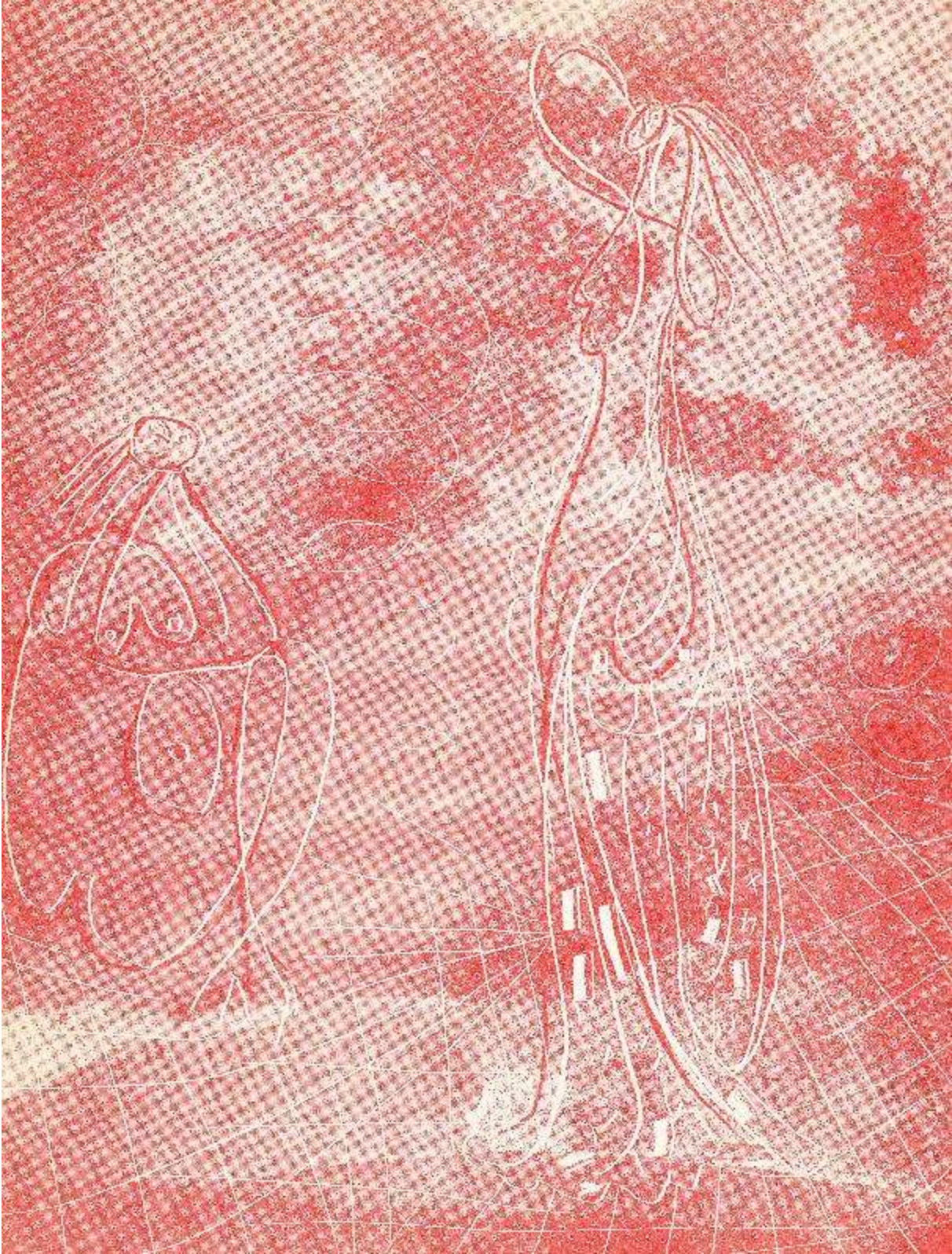




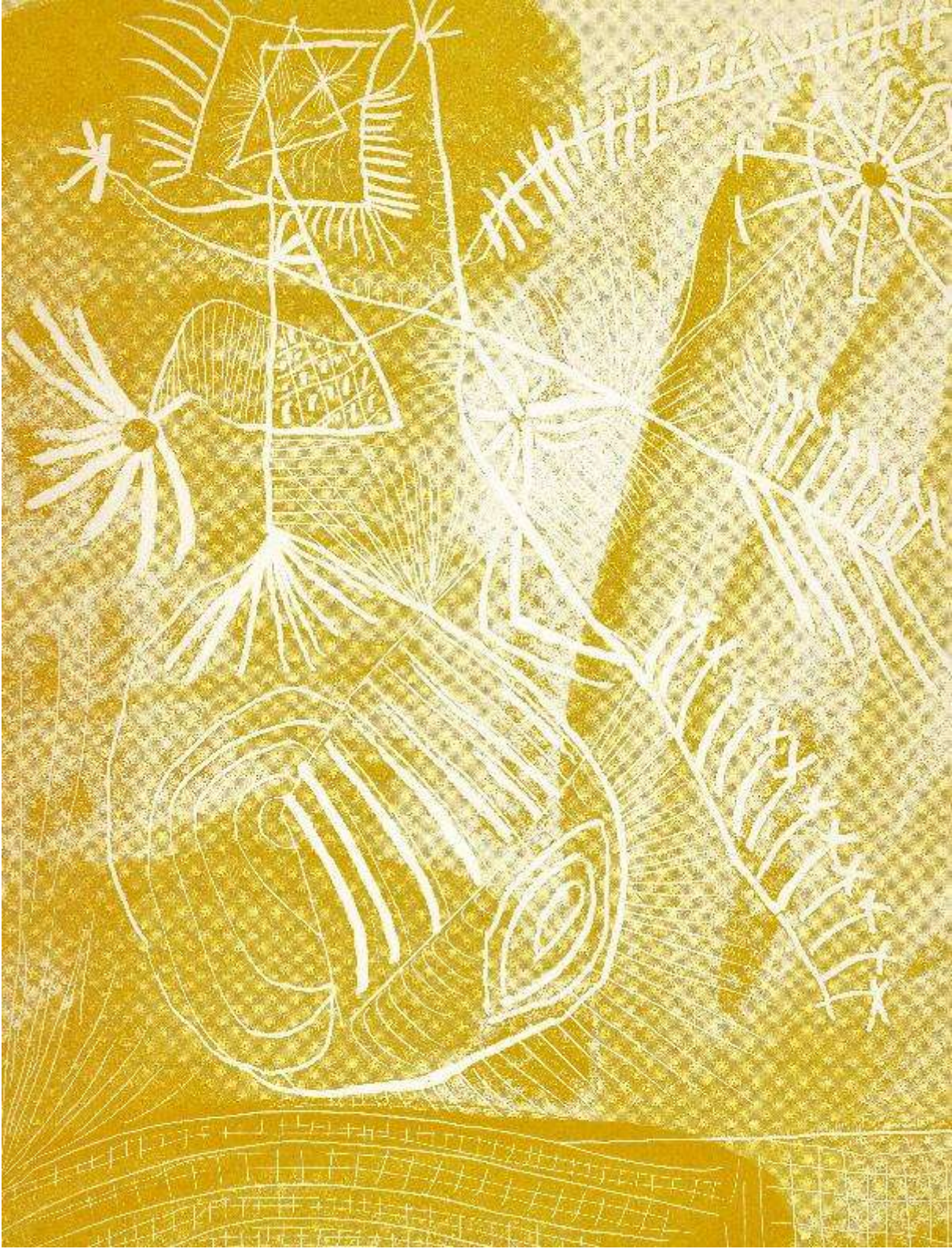










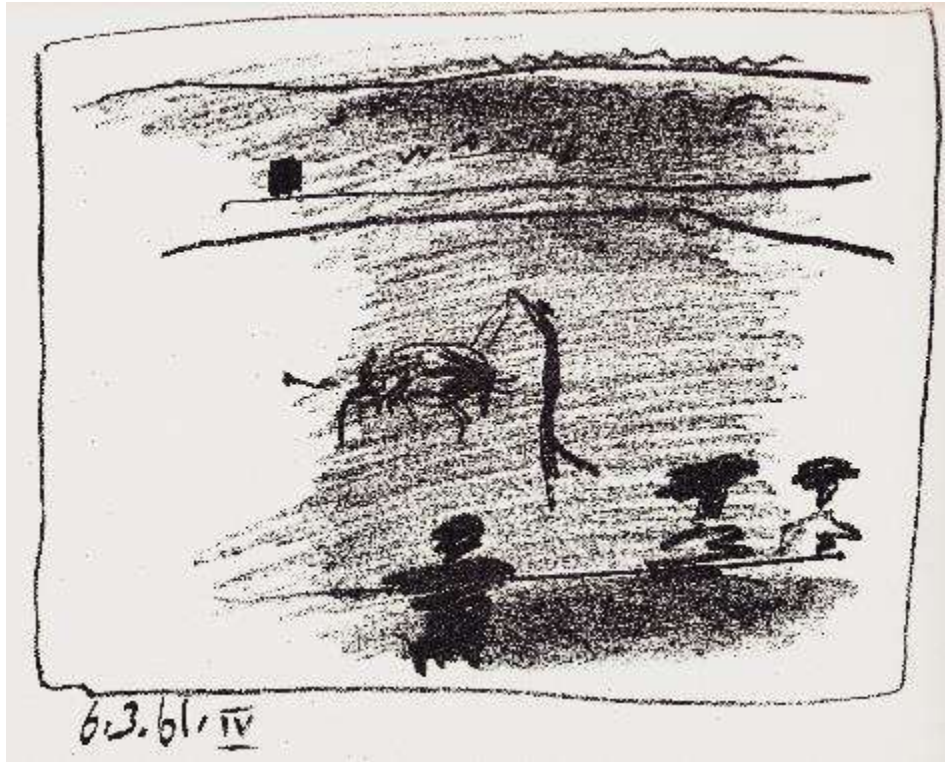


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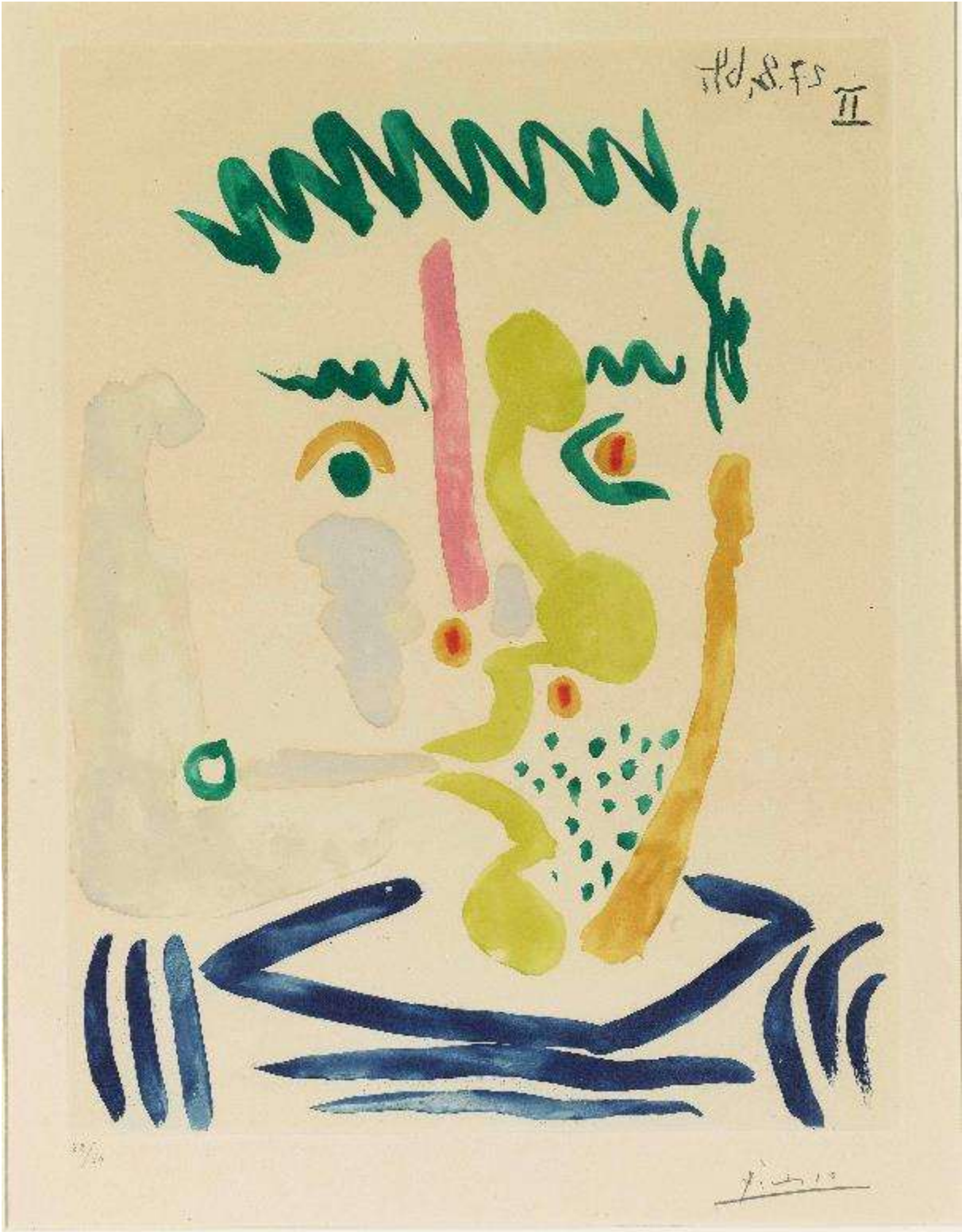


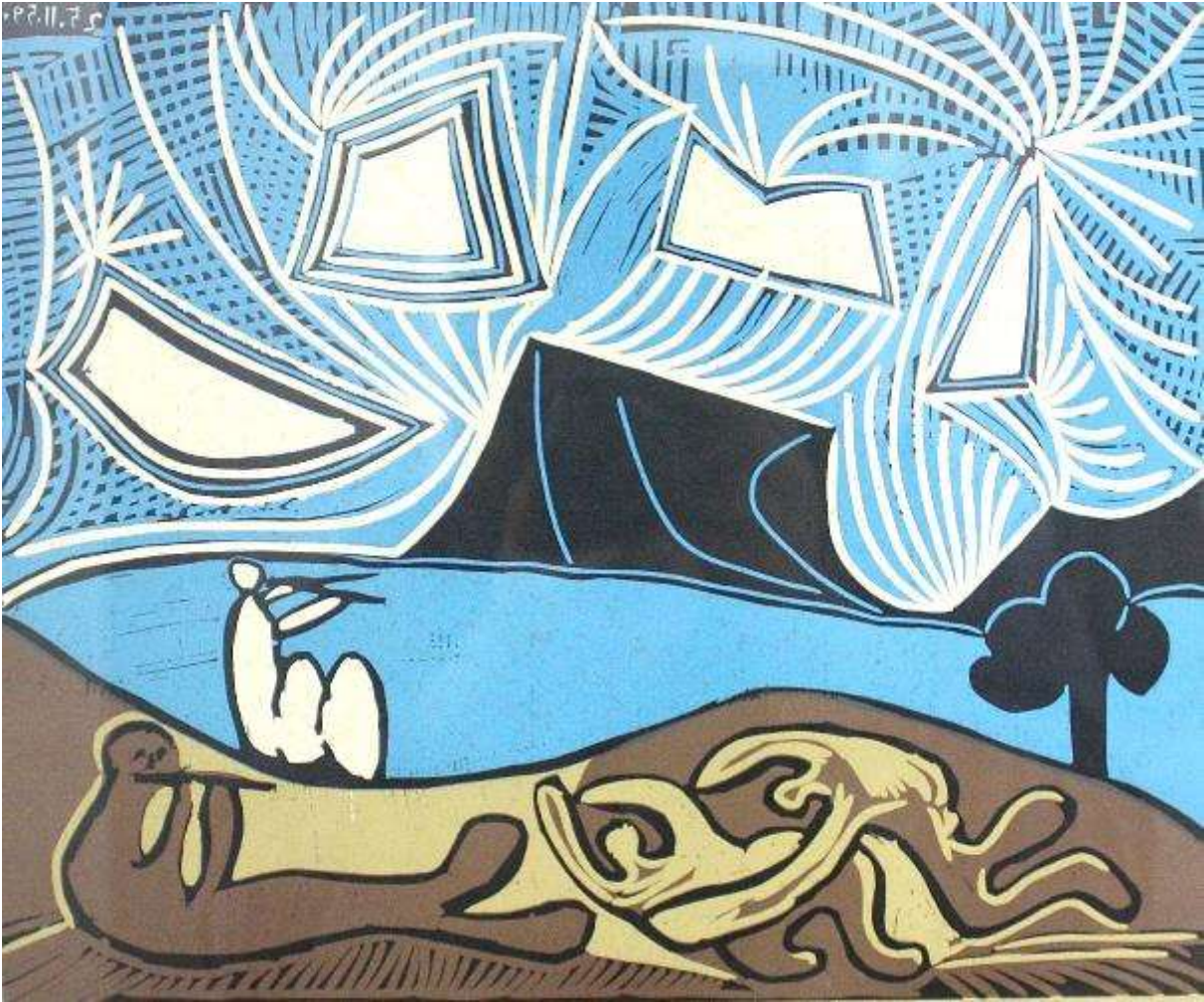
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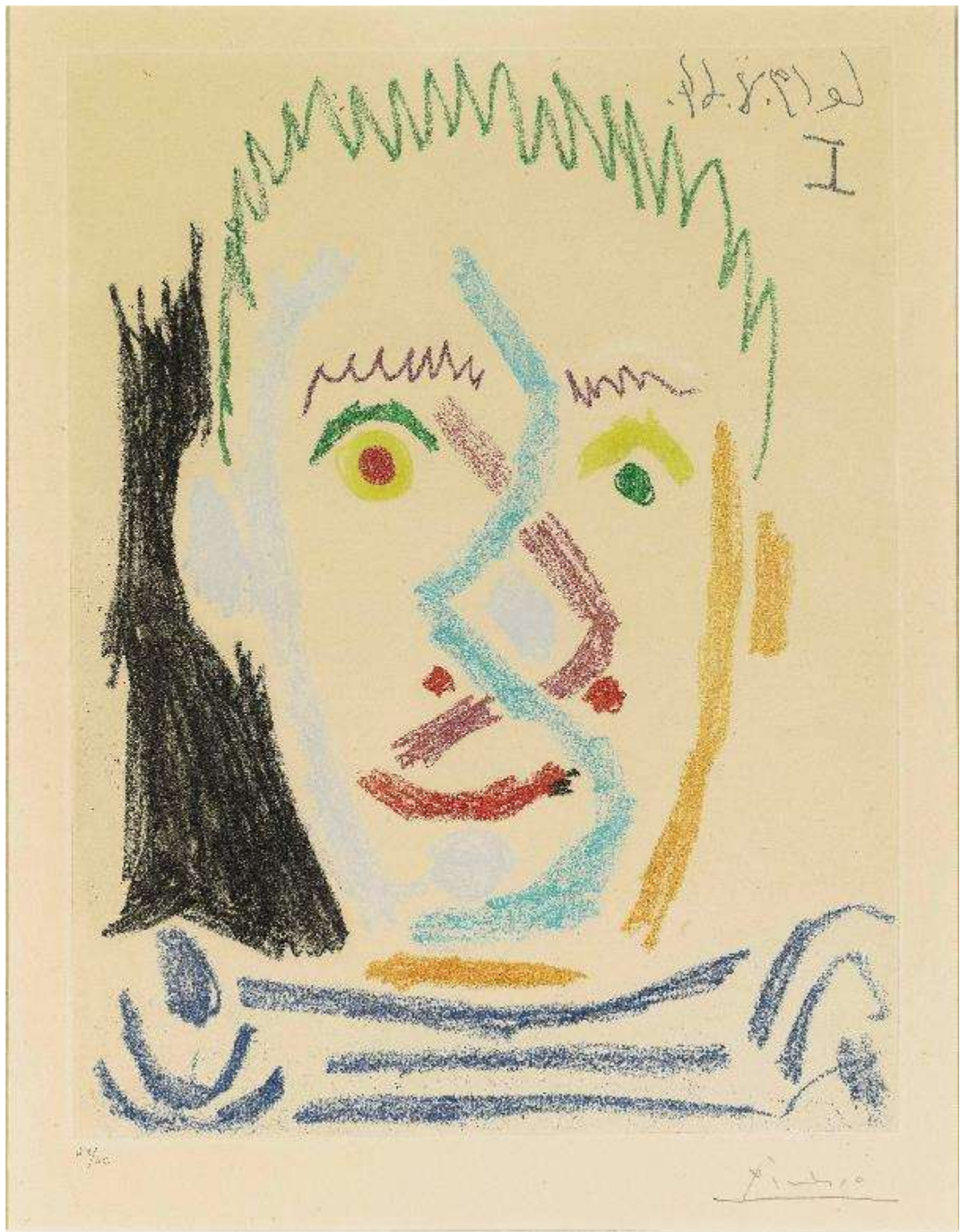
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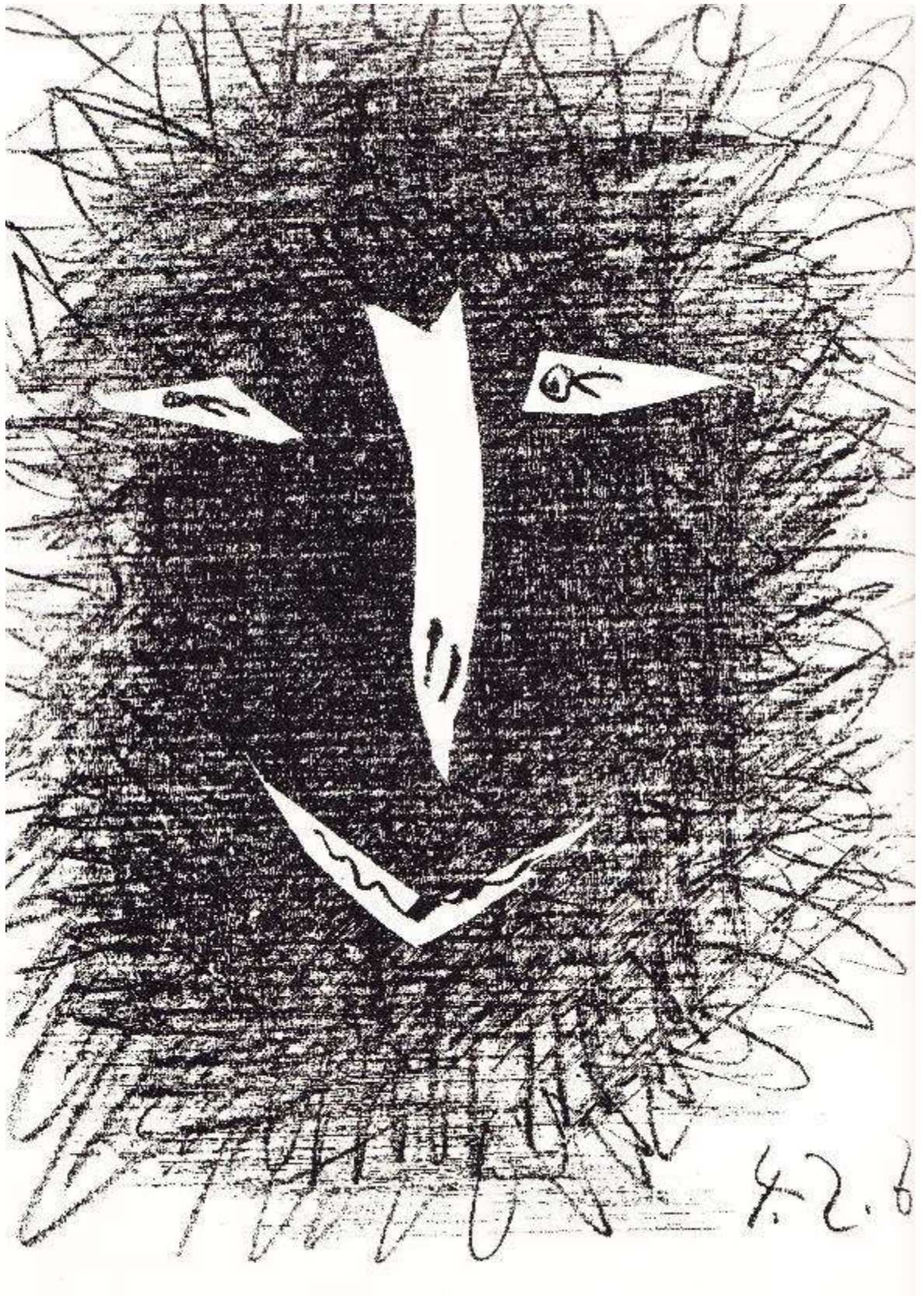


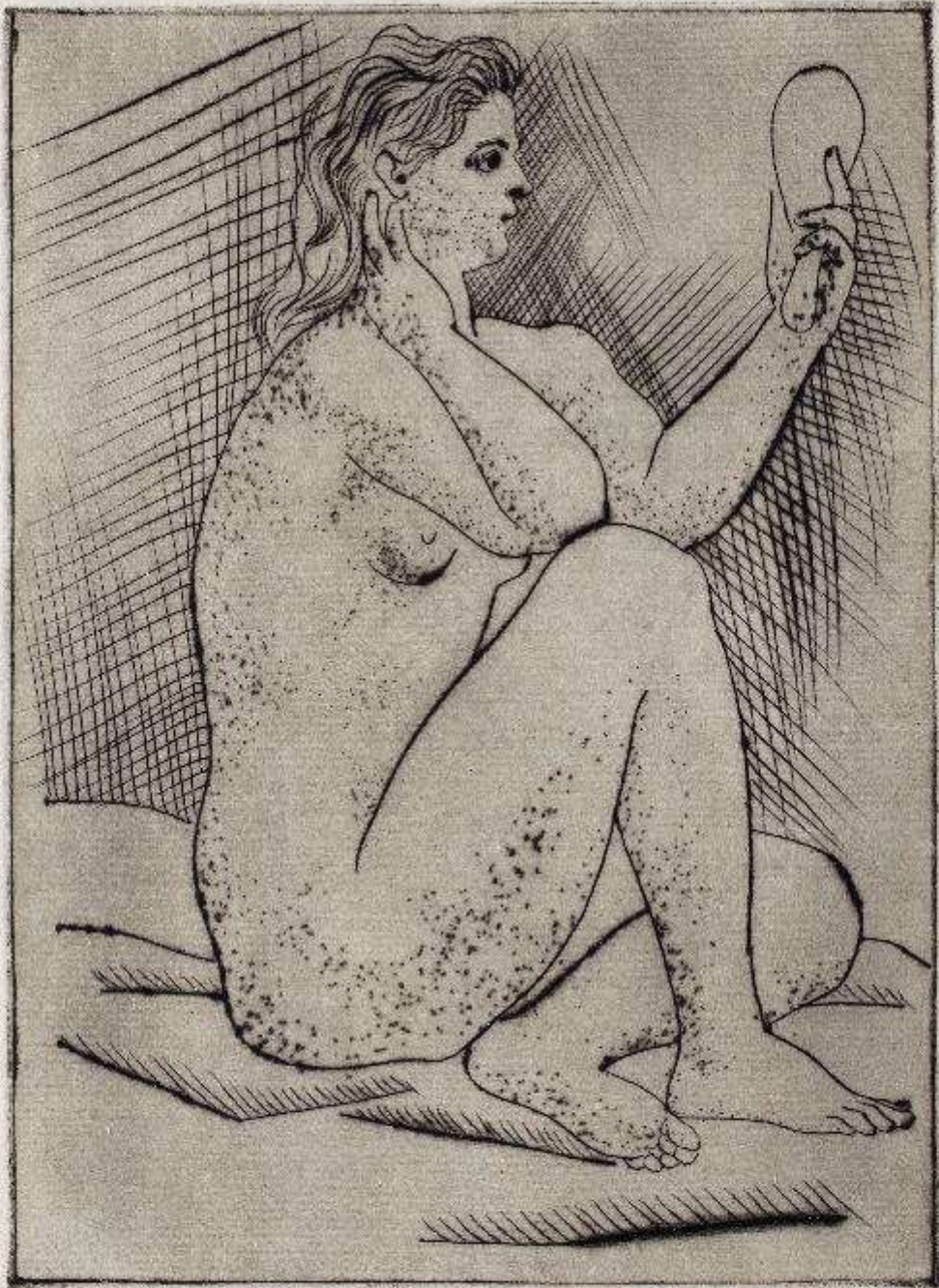






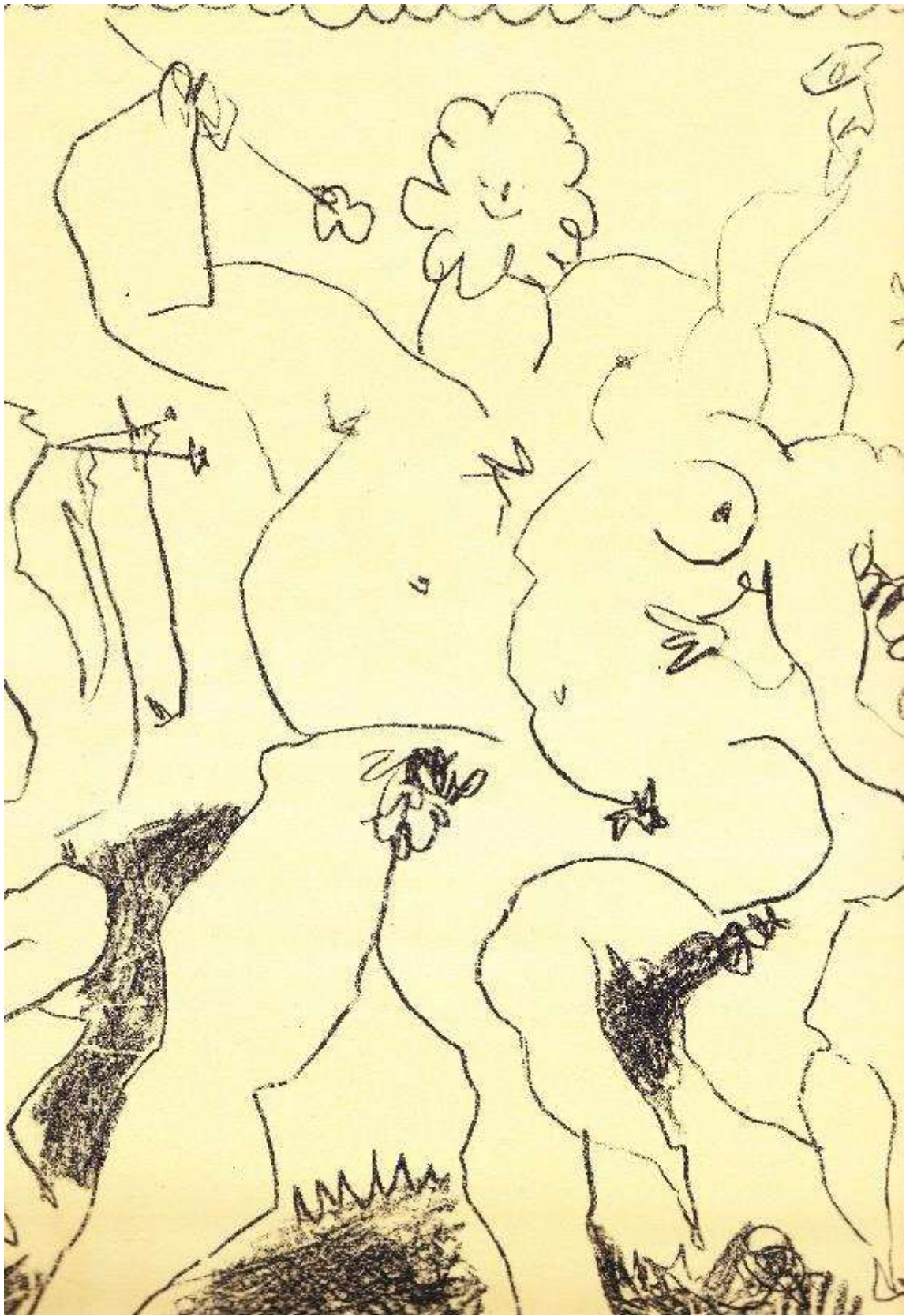






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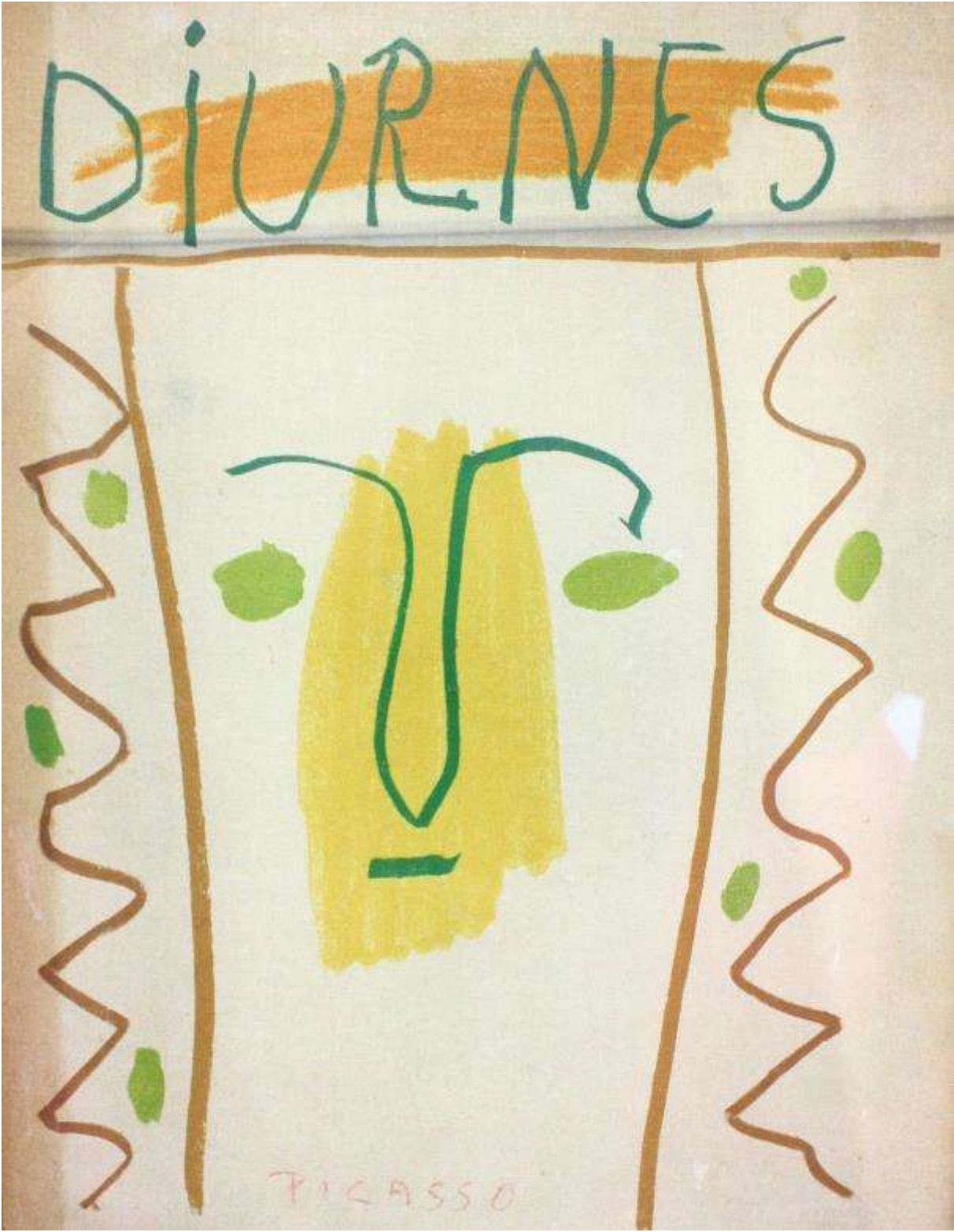


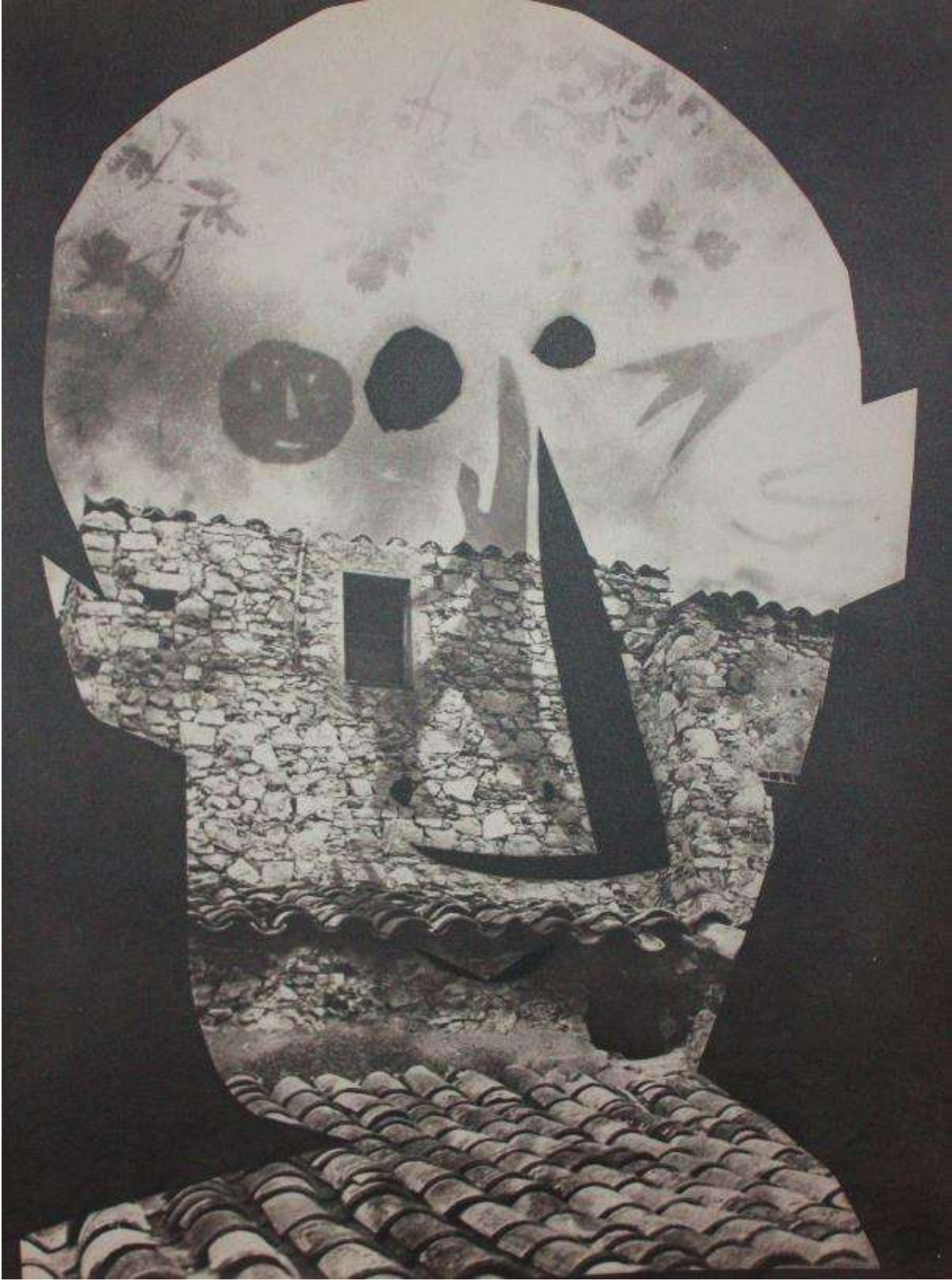


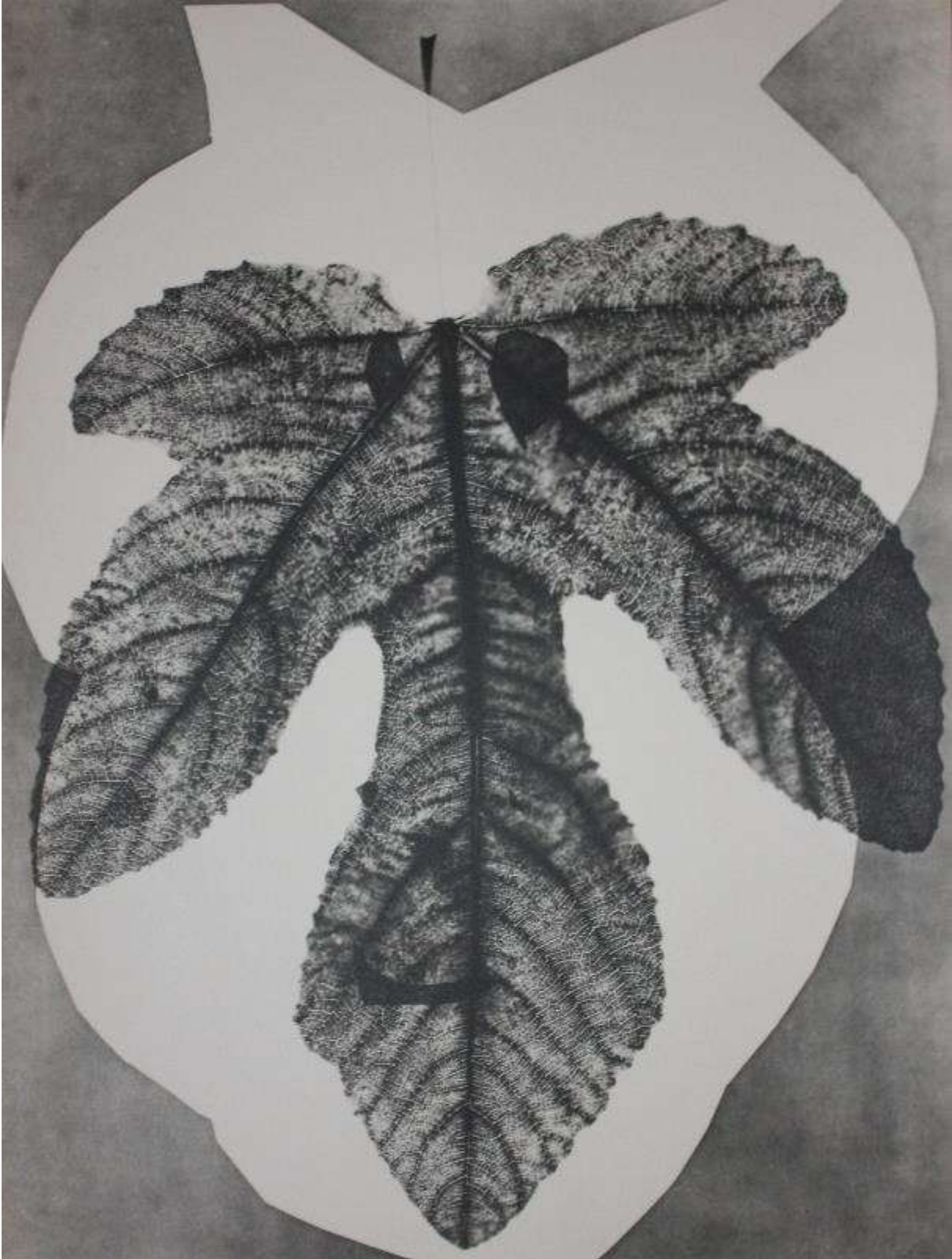




















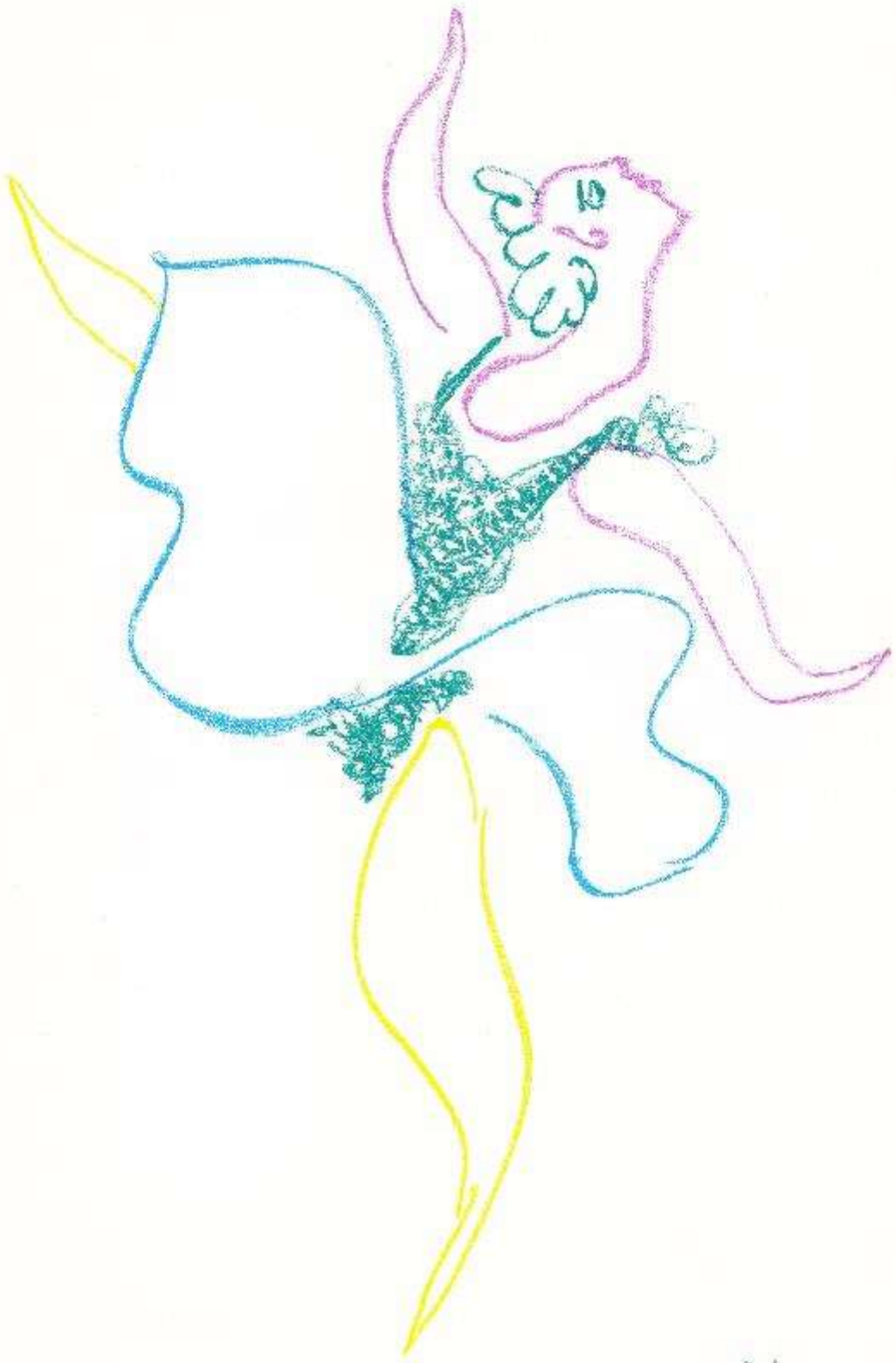




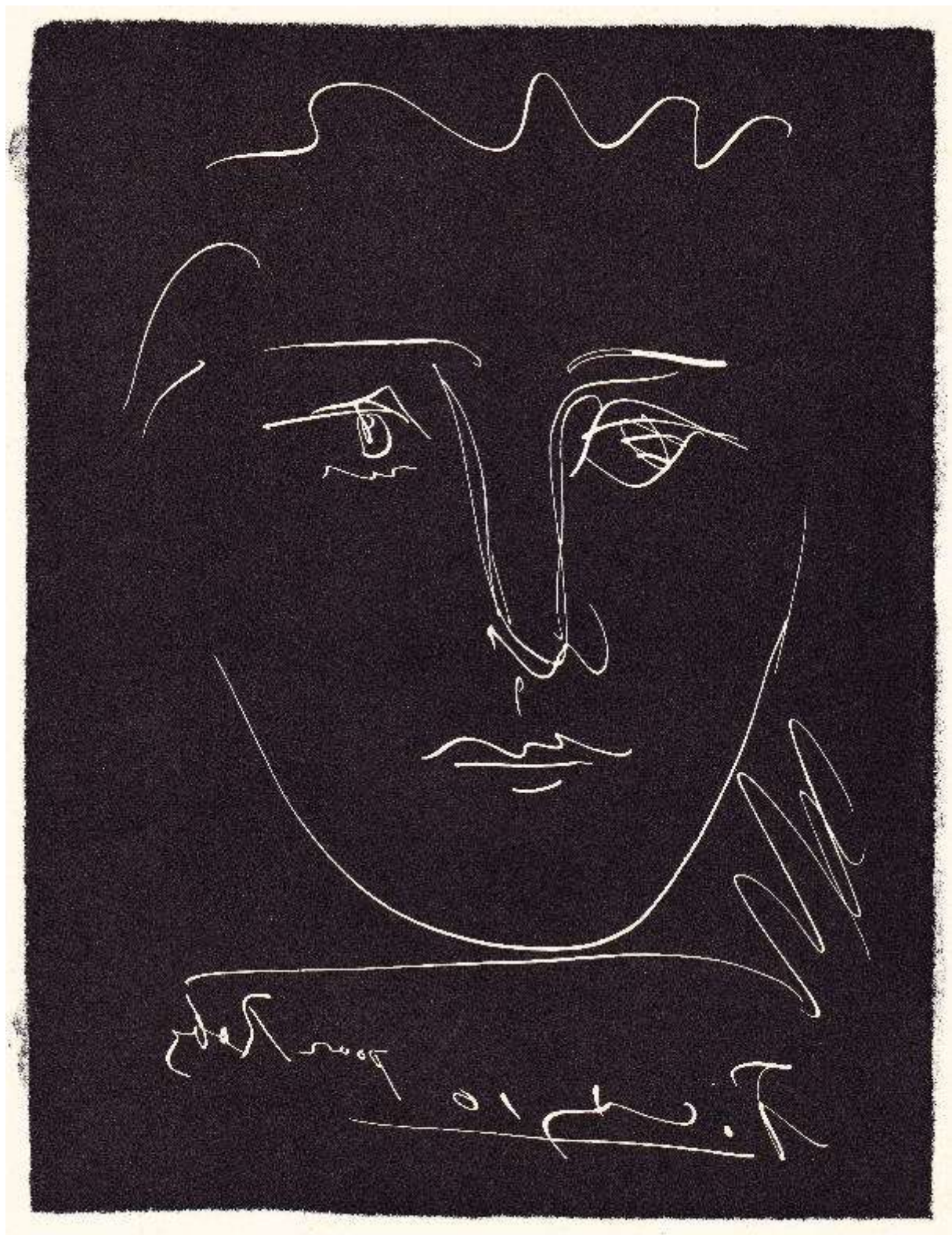


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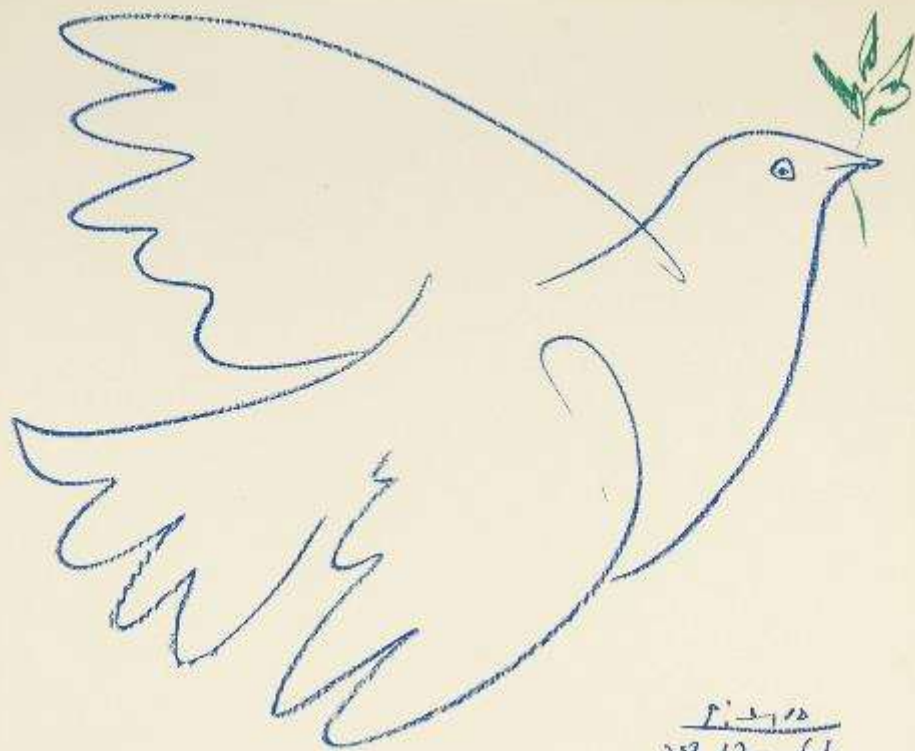












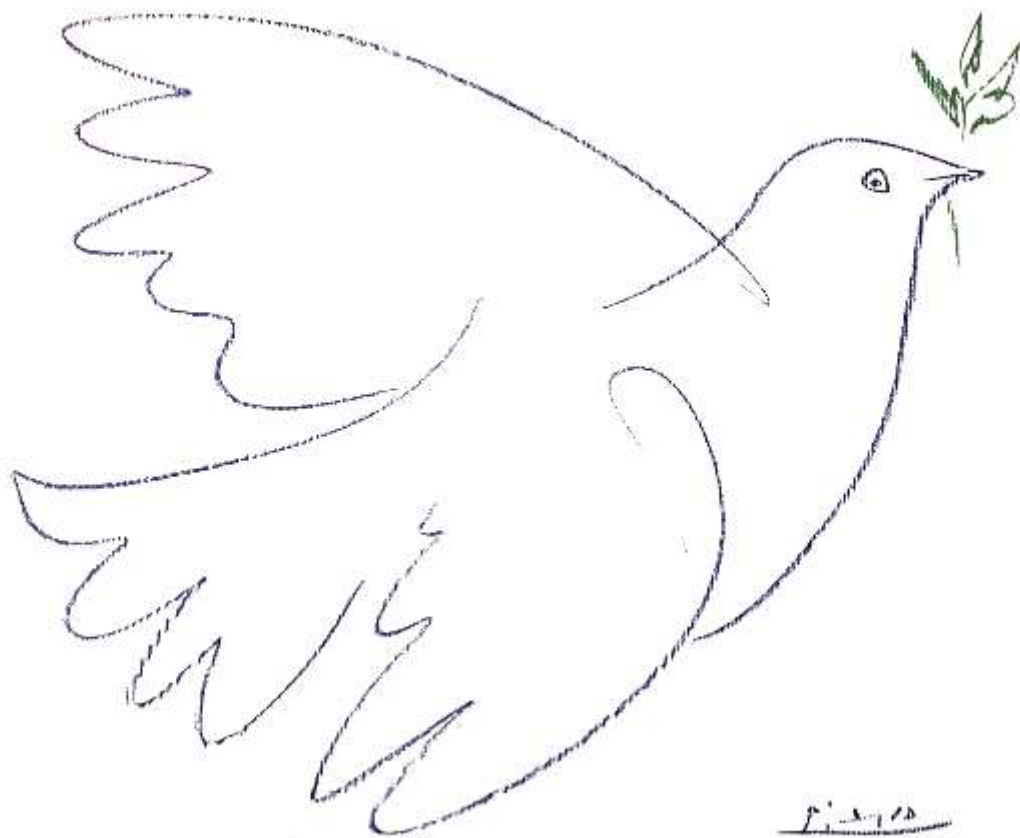
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W. J. P. M.



CONTACT

Jean-Christophe HUBERT
+32 (0)476.75.32.91

Rue Hyacinthe Souris, 45
4432 ALLEUR
BELGIUM