

PABLO PICASSO

CREATION IS EVERYTHING...

U 270 WORKS: CERAMICS, DRAWINGS, LITHOGRAPHS, ENGRAVINGS,
LINOCUTS, PHOTOGRAPHS, ILLUSTRATIONS AND RARE EDITIONS.

ANOTHER PICASSO

There is a Picasso outside painting. It is this little-known aspect of the Malaga master's immense output that is the focus of this rare exhibition. This exhibition reveals an important but little-known facet of Picasso's work: the creative spirit surrounding the graphic arts, photography and text illustration. Picasso held novelty and learning in the highest regard. Initially a painter and draughtsman, Picasso undeniably became a master of experimentation, keen on innovation and formal freedom in all the technical fields he was to discover during his career. The graphic arts, ceramics, photography and illustration are all examples of the learning paths that Picasso was so fond of taking.

Picasso wrote: "I always do what I don't know how to do, so that I can learn to do it". He was always looking for intelligent ways to get to the heart of learning. There's no doubt that we progress by doing better and by going beyond what we know how to do. The real evolution lies in being confronted with what is beyond our control. It means getting closer to all those things we can't control but which, once dominated, promise to transform us. Picasso practised many different art forms, but was always open to new discoveries and new collaborations that allowed him to go beyond his limits. As a result, his work was enriched not only by new techniques and styles, but also by new artistic forms.

EXPERIMENTATION

In the graphic arts, Picasso explored etching, aquatint, lithography, linocut and monotype. Each time, he renewed the genre by not simply applying the techniques but adapting them to his style. These graphic techniques brought him into contact with Roger Lacourière for intaglio, Fernand Mourlot for lithography, Hidalgo Arnera for linocut, Jean Frélaud from 1955 for etching, and then the brothers Aldo and Piero Crommelynck, who opened a printing works in Mougins, not far from Notre-Dame-de-Vie, in 1963. Of this essential work in his artistic production, Picasso said: "Technique is important, provided you have so much of it that it ceases to exist altogether! A true master of experimentation, passionate about innovation and formal freedom, Picasso held the graphic arts in high esteem. On this

essential work in his artistic production, Picasso would say that: "technique is important, provided you have so much of it that it ceases to exist altogether!"

HIS POST-WAR PASSION: LITHOGRAPHY

From 1945 onwards, Pablo Picasso took a keen interest in lithography. It was during this year that he met Fernand Mourlot, a master lithographer in Paris, who taught him the tricks of the trade. Like every artistic genre he practised, Picasso put his own personal stamp on lithography. Franck Bordas, Mourlot's grandson, testifies: "In just a few months of working almost every day at his printer's, Pablo Picasso completely modernised lithography, a technique that was quite traditional. At home in the evenings, he made transfer paper, and during the day he worked with stone. He also worked on zinc. Basically, he exploited all the techniques of lithography, with inventions that frightened the technicians but worked". The famous Colombe de la Paix (Dove of Peace) is a lithograph that was produced on zinc and worked with petroleum, a product that is totally prohibited in lithography.

ENGRAVING, PICASSO'S DIARY

Between 1899 and 1973, Picasso produced more than 2,000 engravings using a variety of techniques. Engraving played an essential role in the development of

Picasso's pictorial art. All the themes he loved to paint can be found in his engravings: the desire for love, the family, references to the great masters, the painter and his model in the studio, illustrations of poetic works, mythological characters, portraits... For him, engraving is like keeping a diary in which you can follow his thoughts, developments and opinions.

UNPRECEDENTED INTENSITY

In his lithographs, Picasso used every shade of black to give his models psychological consistency. He used every possible intensity, from a fully coloured background that slightly highlighted the drawing to a simple pencil stroke intended to sketch a face or form. Shades of black offered Picasso as many possibilities as colours. Pierre Daix spoke of "engraved painting".

PICASSO, MASTER OF EXPERIMENTATION

Picasso practised a wide range of artistic forms and was always open to new discoveries and new collaborations that allowed him to go beyond his limits. In this way, not only were new techniques and styles born, but also new artistic forms.

THE MASTER AND THE PUPIL PHOTOGRAPHER

Picasso was fascinated by photography, and here too he influenced the development and applications of this art form. He collaborated with photographers Man Ray, Dora Maar, Brassai and Gjon Mili to explore its potential. But Picasso's greatest photographic project came to fruition after his meeting with André Villers. Picasso met the photographer in Vallauris in 1953. André Villers spent eight years at the sanatorium in the potters' village recovering from a serious illness. It was during this period that he became a talented professional photographer. Villers met Picasso while taking photographs of the village and its inhabitants. The Spanish artist, who had been living in Vallauris since 1948, was mixing the classical art of pottery with radical sculptural innovations. The young photographer's situation moved the master. He gave him his first Rolleiflex camera and offered to work with him on a large-scale photographic experiment: "We should do something together. I'm going to cut out some figures and you're going to take photos. You have to accentuate the shadow with the sun. "You have to take thousands of photos.

Over the next ten years, a discreet process of cutting and editing, photos, transfers, interpretations and photograms unfolded. Around thirty of these photograms were published by publisher and gallery owner Heinz Berggruen in the album *Diurnes* in 1962. They were accompanied by a poetic text by Jacques Prévert. On the subject of photography, Picasso said: "It (photography) came at

just the right time to free painting from all literature, from anecdote and even from the subject. Shouldn't painters take advantage of their regained freedom to do something else? He will also ask us: "Who sees the human figure correctly? The photographer, the mirror or the painter?"

A PASSIONATE INTERMEDIARY BETWEEN WORD AND IMAGE

Picasso loves books, writing, poetry, graphic design and the creative and subtle use of words. He therefore enjoys meeting authors and learning from them. His choices were determined by impulses, passions, friendships or commissions. Throughout his life, Picasso worked on a large number of illustrated books, an activity that - strangely enough - is little known to the general public. Among the magnificent series, he worked on the *Histoire Naturelle* by Georges-Louis Leclerc, comte de Buffon. In 1936, Picasso produced 31 sugar aquatints for the reissue of this eighteenth-century work. These engravings look as lively as if they had been painted with a brush. Poetry is another little-known facet of Picasso's career. From 1935 onwards, the artist revealed himself to be an inventive poet. The pages taken from *Poèmes et lithographies* show his interest in the visual aspect of the written page. Many of the engravings are reminiscent of Picasso's last known text: *L'enterrement du comte d'Orgaz*, a hybrid text between theatre and poetry with explicit references to Spain.

CREATION IS EVERYTHING...

An artist who lived life to the full, Pablo Picasso explored different artistic trends and techniques through his many contacts with the art world. Above all, he was a creator who - perhaps more than any other artist - influenced art during and after his lifetime. It is this creative explosion that will linger in the minds of visitors leaving this exhibition, and which Picasso summed up in 1935: "The most important thing is to create. Nothing else matters; creation is everything".







MADOURA

La ceramica di Madoura è una delle più antiche e preziose del mondo. È prodotta in un villaggio di ceramisti, a sud di Ajaccio, in Corsica. La tradizione è stata tramandata per secoli e si è arricchita nel tempo con influenze esterne. I ceramisti di Madoura sono orgogliosi di aver creato una ceramica unica, che è stata riconosciuta come patrimonio culturale immateriale dell'umanità dall'UNESCO nel 2010.

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A large black and white photograph showing two people in a workshop, one pointing at shelves filled with ceramic pieces.

A large yellow vase on a white pedestal.

A collection of small, colorful ceramic figurines and plates on a white pedestal.







MADOURA

Una città di straordinaria bellezza è nascosta nell'entroterra di un paese di 100.000 abitanti. Un luogo di grande fascino, dove la natura si fonde con l'arte e la storia. Un luogo dove il tempo sembra essersi fermato, dove la vita scorre tranquilla e serena. Un luogo dove la bellezza è ovunque, in ogni angolo, in ogni cosa. Un luogo dove la natura è il re, e l'arte è la sua più preziosa creatura. Un luogo dove la storia è un filo che si tesse tra le rovine antiche e le costruzioni moderne. Un luogo dove la vita è un gioco di luci e ombre, di colori e suoni. Un luogo dove la bellezza è un dono che non si può comprare, ma che si può apprezzare e amare.

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SUDANNE KAPJE

Am 1. September 1944 wurde in der Stadt
Sudanne Kapje geboren. Sie ist die Tochter
von ... (text continues, partially illegible)





Small text caption for the photograph, likely identifying the individuals and the location.





Historical context
The following text provides background information on the items displayed in this section of the exhibition.







OURA

Il primo appuntamento della mostra è dedicato a una delle figure più importanti del movimento futurista, il pittore e scultore Umberto Boccioni. In questa sezione sono esposti alcuni dei suoi dipinti più significativi, in cui si evidenzia la sua ricerca di rappresentare il movimento e lo spazio in modo dinamico. Tra le opere in mostra, si segnalano "Linee di forza in uno spazio" e "Forme uniche e continuità delle forme nello spazio".

Un altro punto focale della mostra è dedicato al pittore e scultore Giacomo Balla. In questa sezione sono esposti alcuni dei suoi dipinti più significativi, in cui si evidenzia la sua ricerca di rappresentare il movimento e lo spazio in modo dinamico. Tra le opere in mostra, si segnalano "Linee di forza in uno spazio" e "Forme uniche e continuità delle forme nello spazio".





IDENTIFICAZIONE

Il Museo di Storia e Arte di Genova ha allestito una mostra dedicata al lavoro e alla cultura del mestiere. La mostra è articolata in tre sezioni: la prima è dedicata al lavoro e alla cultura del mestiere, la seconda è dedicata alla cultura del mestiere e la terza è dedicata al lavoro e alla cultura del mestiere.

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Informational text on the wall, possibly a description of the exhibition or the items on display.







Small white informational card with text, likely describing the artwork or the artist.











DORA MAAR

Pablo Picasso rencontre Dora Maar en 1935, grâce au poète surréaliste Paul Éluard. La présence de Dora, intellectuelle, spirituelle, mystérieuse et profondément surréaliste, capta immédiatement l'intérêt de Picasso. Femme extrêmement indépendante et engagée politiquement, photographe reconnue dans le cercle des surréalistes. Dora est proche de Man Ray, Brassai et André Breton. Dès leur rencontre, Picasso est fasciné par son esprit vif et son talent artistique. Elle lui offre une relation radicalement différente : une réelle profondeur émotionnelle et une connexion intellectuelle intense. La relation avec Dora Maar est fusionnelle, mêlant passion, douleur et intensité créative. Elle a eu des repercussions profondes sur leur art, leur psychologie et leurs identités respectives. Dora Maar va également photographier le processus créatif de Picasso, notamment lors de l'exécution de *Guernica*.

Dora est une source d'inspiration intellectuelle et une collaboratrice créative. Contrairement à ses autres compagnes, qui étaient souvent de simples modèles ou spectatrices passives, Dora possède un esprit créatif égal à celui de Picasso. Elle devient sa « muse » favorite, mais il n'a pas quitté Marie-Thérèse pour autant. Picasso mène une double vie, qu'il ne prend même pas la peine de cacher, n'hésitant pas à les emmener toutes les deux en vacances, l'une dans un hôtel, l'autre dans un autre, et en leur accordant chacune certains jours de la semaine.

Fait à petit, Picasso fait de Dora Maar sa chose, la manipule, l'isole, tant et si bien qu'elle cesse la photographie. Pour Dora, le peintre aura ces mots durs : « Tu ne m'aimes pas, je ne t'aime pas. Ou plutôt si, comme j'aime un homme ». On le soupçonne de l'avoir trompé. Picasso l'humiliant quotidiennement, il la frappait et parfois jusqu'à ce qu'elle perde connaissance. Dora Maar est reléguée à un rôle de simple muse. Elle est pourtant une artiste exceptionnelle à part entière.

Leur relation a révélé des aspects complexes, touchant autant à la création qu'à la destruction. Dora finira par être létrée à cause de la violence psychologique infligée par Picasso, et mourra recluse en 1997.





Portrait of a man
A portrait of a man in a blue shirt, looking slightly to the right. The man has dark hair and is wearing a blue collared shirt. The photograph is set within a white frame.



Portrait of a woman
A portrait of a woman with dark hair, looking directly at the camera. She is wearing a dark top. The photograph is set within a white frame.















AIDEZ
1FR
L'ESPAÑE









Information card with text, likely describing the artifacts.



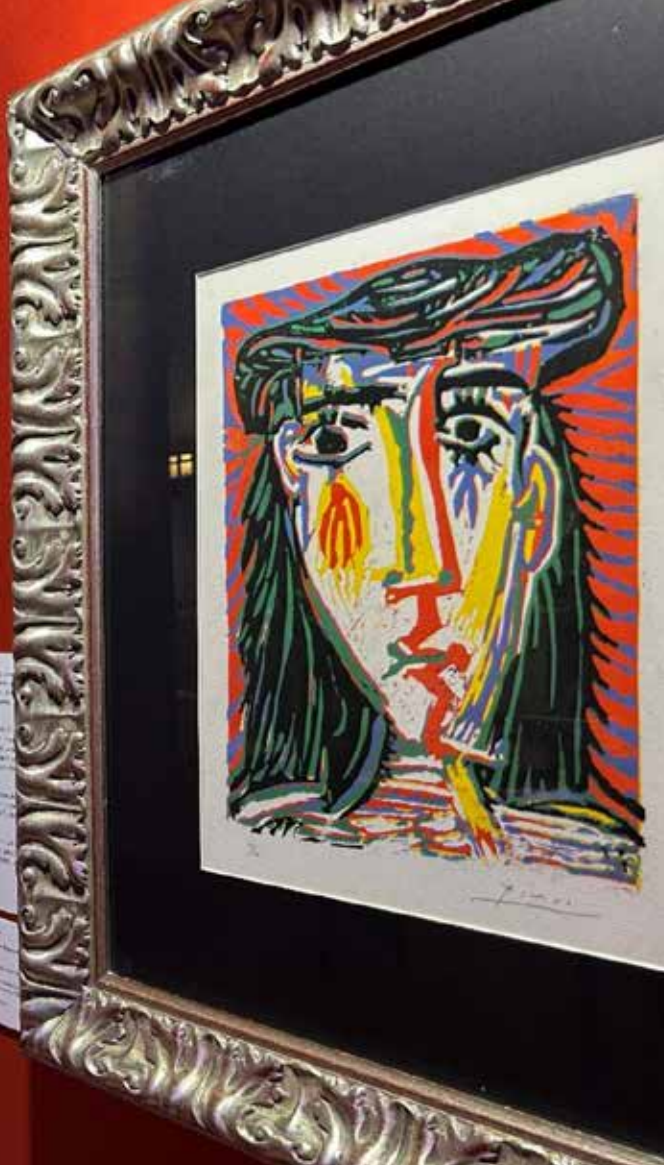


Il dipinto è un ritratto di un uomo, forse un santo, con una barba e capelli scuri. È eseguito in uno stile realistico, con linee precise e colori scuri. Il soggetto è ritratto in un'azione di lettura o scrittura, con un libro aperto davanti a lui. L'opera è firmata in basso a destra.

1500

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1500

























PABLO PICASSO YARATMAK HER ŞEYDİR

BİR SANAT DEHA SININ BAŞLAN THE BEGINNING OF A D

Barcelona, Spain (1881-1973) Pablo Picasso was born on October 25, 1881, in the town of Málaga, Spain. He was the youngest of five children of a painter and a seamstress. Picasso spent his childhood in the town of Málaga, where his father taught him to draw and study French at the Real Academia de Bellas Artes in the town.

Pablo Picasso spent his early years in the town of Málaga, Spain, and then moved to the town of València, Spain, where he spent his childhood. He was a very talented artist from a young age, and he was encouraged by his father to study art.

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YARRA
HERS

Text on the left wall, partially obscured by the glass case.

PAUL
TALBOT
HARLAN
AND OTHER





PABLO
PICASSO
YARATMAK
HER SEVİR

...



AK
SEYDİR

ORTAÇAĞ

Ortaçağ, İslam dünyasında 7. yüzyıldan 15. yüzyıla kadar süren bir dönemdir. Bu dönemde İslam kültürü ve sanatı büyük gelişmeler kaydetmiştir. Özellikle mimari, el sanatları ve edebiyat alanlarında önemli eserler üretilmiştir. Bu sergi, Ortaçağ İslam sanatının zenginliğini ve çeşitliliğini göstermektedir.

Ortaçağ İslam sanatının en önemli özelliklerinden biri, geometrik desenlerin ve kaligrafi kullanımıdır. Bu dönemdeki sanatçılar, matematiksel prensipleri kullanarak karmaşık ve harmonik yapılar oluşturmuşlardır. Ayrıca, bu dönemde İslam dünyasında büyük şehirler kurulmuş ve bunların mimarisi, sanatçıların yaratıcılığını yansıtmıştır.







ŞEHİTLER VE İLHAM PERİLERİ CONQUESTS AND MUSES

In 1920, Marie-Thérèse Walter became Picasso's model and later his lover. The young woman gave birth to Picasso's first daughter, Marie. Walter had hoped for marriage, but it never materialized. In the spring of 1935, Picasso met Dora Maar, a photographer and artist who would become his lover. This was during the dawn of the Spanish Civil War. Picasso had just been appointed the director of the Prado Museum in Madrid.

The exhibition features many works inspired by this creative muse. Born in Buenos Aires, Dora Maar returned to France in 1926, where she became a famous photographer, inspired by the Surrealist movement. It was Paul Eluard who introduced Picasso to the young woman in Paris. In 1933, Dora invited Picasso to her studio to pose for her. She was the first to photograph the master while he worked.

Dora Maar was much more than a model or muse; she would be Picasso's lover and energy source for many years, significantly influencing him both artistically and politically during the Spanish Civil War. Their passionate and productive relationship ended shortly before 1945. After the breakup, Dora retreated into isolation, living alone in her Paris apartment until her death on July 16, 1997.

Following a seven-year relationship, Picasso left Dora Maar in May 1943 for Françoise Gilot, whom he had met in Paris. Françoise, a young painter of 21, had just exhibited her commission for the 1938 time when she met of 21-year-old Picasso, who was at the height of his talent. For nearly a decade, the two lived together under the Mediterranean sun, fueled both their creative spirits. Alongside Picasso, Françoise Gilot demonstrated her own figurative style, which can be seen in many of the works exhibited. During this period, Picasso explored the world of ceramics, reworking both themes and techniques. The couple had two children, Claude and Paloma. However, due to Picasso's tyrannical behavior, Françoise decided to leave him in 1963.

Picasso's final muse and second wife was Jacqueline Roque, with whom he spent the rest of his life until his death in 1973. When they met in 1953, Picasso was over 70, and Jacqueline was 27. Their marriage, which began in 1961, lasted nearly eleven years, during which Picasso created at least 400 portraits of her. Jacqueline's relationship with Picasso's four children was strained, and after Picasso's death, she waged a fierce battle over his inheritance, even preventing his children from viewing their father's funeral.











Highly detailed text panel on the green wall, likely providing information about the exhibits.





